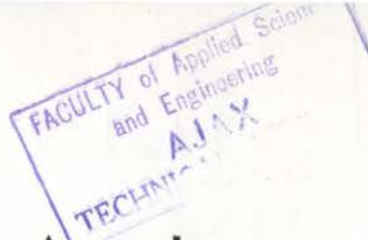

J O U R N A L

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PRESIDENT . . . . . CHARLES DAVID (F)

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JANUARY 1948

UNE VIEILLE année s'en va, une nouvelle année commence. Deux étapes dans la marche du temps, et, faisant le lien de l'une à l'autre, le relais des fêtes, relais que la tradition consacre aux compliments, aux souhaits et aux voeux; qu'elle consacre aussi à la récollection des événements qui ont marqué l'étape franchie et à l'examen des présages que l'on peut, pour l'étape qui vient, tirer des mêmes événements, attendu qu'ils sont la chaîne et la trame dont nos vies sont faites.

RESPECTUEUX de la tradition, à mon titre de président, il me fait grand plaisir d'offrir aux membres de l'Institut Royal d'Architecture du Canada l'expression très fervente de mes hommages et de leur souhaiter, selon la formule consacrée, traditionnelle, bonne et heureuse année. A la lumière d'un passé encore tout proche, de quoi cette année nouvelle sera-t-elle faite pour ceux de notre profession? Le proverbe est vieux, connu, éprouvé par l'expérience: quand le bâtiment va, tout va. Or, présentement, le bâtiment va, il va et à plein, au delà de ce que l'on avait pu espérer dans les circonstances. Le monde des affaires, l'industrie, le commerce, les institutions veulent agrandir et augmenter leurs édifices. Phénomène d'expansion, qui s'explique facilement, qui n'a rien que de très naturel après les années de restrictions que nous avons connues. Le logement, sous ses formes diverses, est devenu déficient. Mais il y a cherté et rareté des matériaux. L'abondance du capital-monnaie atténue sensiblement la cherté; quant à la rareté, on ne la supprime malheureusement pas par le même moyen. La production des matériaux nécessaires au bâtiment est nettement insuffisante. Et cela pose un problème dont les économistes, les vrais, ceux qui savent tenir compte des réalités, devraient se hâter de trouver la solution. Le bâtiment va, et il va tant qu'il peut avec les moyens que l'on met présentement à sa disposition. Avec des moyens accrus, il irait bien davantage, et pour le plus grand bien, va-t-il sans dire, de toute la communauté. Un autre problème affecte le bâtiment et les mêmes économistes devraient en avoir le souci: la toute récente augmentation des charges fiscales. L'abondance des matériaux qui lui sont nécessaires, indispensables, et aussi l'allègement des charges ne manqueraient pas d'assurer au bâtiment non seulement le maintien, mais le progrès de son allure. Mais encore une fois, cela relève de facteurs qui ne sont pas du domaine proprement dit de l'architecture et des architectes. C'est aux économistes en matière de production industrielle et aux économistes en matière fiscale de se faire valoir.

EN FEVRIER prochain, notre Institut tiendra, dans Ottawa, la capitale fédérale, sa réunion annuelle. Votre comité exécutif, outre divers rapports qu'il aura à soumettre, fera de son mieux pour donner suite aux voeux qui ont été formulés lors de réunions antérieures. Il proposera même des innovations d'un caractère que je crois d'intérêt général, par exemple un programme de conférences qui portetont sur des sujets divers, mais tous de nature à retenir l'attention du monde des architectes. Des spécialistes prépareront et prononceront des conférences et, à la suite de chacune, il y aura forum, c'est-à-dire qu'il sera loisible aux auditeurs de poser des questions et de susciter des débats. En cette même circonstance, l'an dernier, j'exprimais l'espoir de voir s'établir, dans les principaux centres du pays, des expositions permanentes portant sur les matériaux et sur les modes de construction, des expositions organisées et maintenues à l'intention du grand public autant que du monde particulier des architectes. L'accomplissement d'un semblable projet ne peut manquer d'être lent; toutefois, sa mise en oeuvre, du moins partielle, est possible dès maintenant. Cette année même, pour la première fois, conjointement avec la réunion annuelle, nous aurons un commencement d'exposition, avec des exhibits assez nombreux, que nous devrons à la bonne volonté et à la générosité de la plupart de ceux qui profitent de la publicité qu'offre le *Journal* de l'Institut.

LA REUNION annuelle de 1946 avait exprimé le voeu que l'I.R.A.C. établisse un secrétariat permanent dans la ville d'Ottawa et elle avait chargé le conseil de donner suite à ce même voeu. Le comité exécutif, après avoir examiné le projet sous tous ses aspects, reconnait la nécessité d'un secrétariat permanent, mais il en vient à la conclusion que son institution et son maintien ne seront possible que si l'on répond d'abord à certaines conditions: les diverses sociétés qui constituent l'Institut devront donner leur approbation unanime au projet et ces mêmes sociétés devront aussi consentir une contribution additionnelle et volontaire. La nécessité d'un secrétariat permanent est depuis longtemps manifeste, mais son établissement serait futile si l'on ne prend d'abord les moyens d'en assurer le maintien.

L'ON VOUDRA bien me permettre de signaler, en terminant, l'excellent travail accompli, au cours de l'année dernière, par les rédacteurs du *Journal* de l'Institut. Le progrès de cette publication, à laquelle les administrations précédentes avaient donné un bel essor, a été constant. Il me fait particulièrement plaisir de rendre témoignage au Comité de la Rédaction et aussi au rédacteur en chef, pour la façon remarquable dont ils se sont acquittés de leurs tâches, de les remercier en votre nom et au mien.

Chas. David, president

1938-48 OBSERVATIONS ON A DECADE

CANADIAN PAINTING SCULPTURE AND PRINT MAKING

TRANSITION

By Charles Comfort

ONE approaches with considerable trepidation the task of merely indicating the outlines of this decade. Not only are we still living within the period, but it is so vast, and enclosed in a fabric of such complexity, as to almost defy comprehension. But in these hurried days we may be forgiven this audacity if it is agreed that there is a danger of today's sinister preoccupations obscuring the events of yesterday. If this premise is allowed, is it not better to set down the impressionistic statement now and risk the challenge of a dubious future?

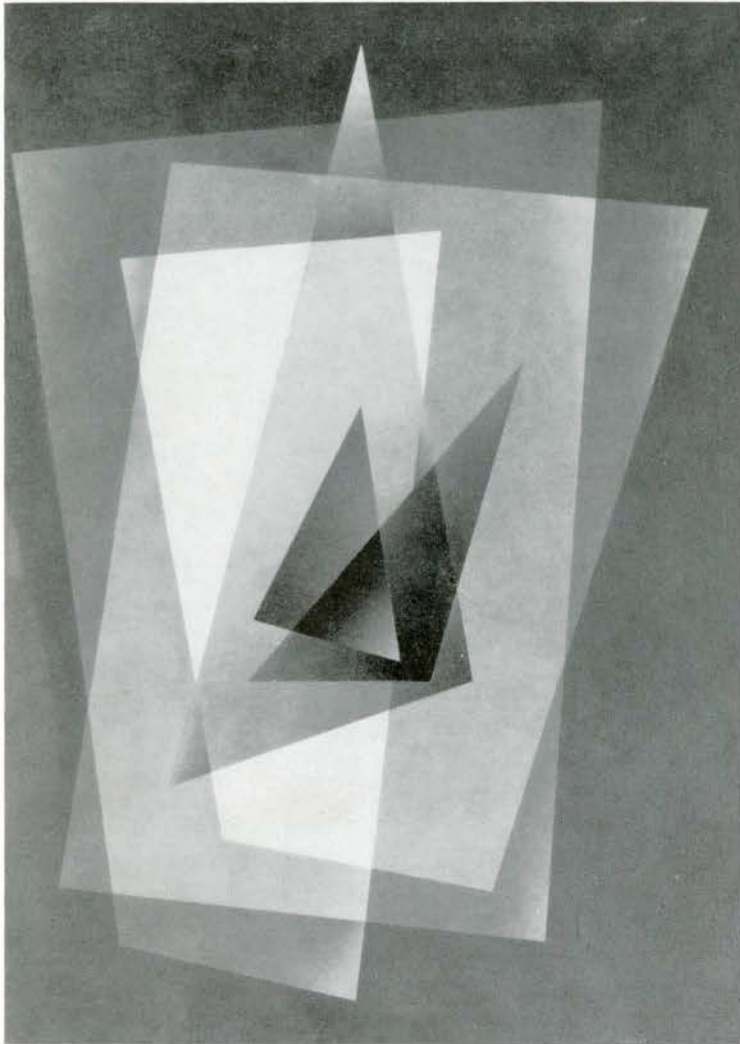
1938 seems a long way back, and yet the events of that fateful year are recalled readily and with amazing clarity, as one might recall the approach of a cyclonic storm. It was the year in which the western world was lulled into a sense of temporary security by the reassuring phrase, "Peace in our time." How ludicrous it seems today. Mr. Chamberlain had started, early in that year, on his policy of "appeasement." Then in March, in a sudden coup d'etat Hitler annexed Austria. The world gasped but hoped he might be satisfied. Autumn brought "Munich" and the shocking spectacle of the dismemberment of Czecho-Slovakia, followed by the German military occupation of that country. Against this sinister background of world events the decade under consideration begins.

VARIATIONS ON A THEME, CELL AND FOSSIL No. 6
Marion Scott

In Western Europe and America two great art movements held the stage like an alternating ballet. The reigning French school carried on its imaginative leadership right up to the moment of its eclipse by the dark events of 1940. In North America regionalism and the renaissance in mural art were among the tendencies that caught and held the imagination of a continent. These movements have not survived the war to carry on effective leadership today.

The school of Paris was still led by the aging genius of Picasso. The torrential energy of that subtle, inventive mind had amazed and shocked the world for better than a quarter of a century. Picasso was the symbol of a movement symptomatic of a restless age. Together with Braque he had invented Cubisme in the years preceding World War I. In 1937 he had painted the lacerating, socially conscious "Guernica", a dreadful indictment of the war then raging in Spain. But the movement was one of immense diversity. Henri Matisse, that durable survivor of the "Fauves" was still a popular master. Raoul Dufy's decorative

1938-48



BLUE TRIANGLES
Lawren P. Harris, A.R.C.A.

arabesques still contained that ineffable charm we know as "French." Derain carried on with undeniable freshness; de Segonzac's naturalism, his love and enthusiasm for nature, eased the pressure of crowding artificiality. These masters and others were the dominating influence in Western Europe as the lights went out.

Regionalism in the United States is most readily associated with the mid-west and the artists whose nostalgic loyalties to their respective provincial locales made it possible. To mention a few obvious personalities, readers will remember the strongly-felt localized compositions of that dynamic Missourian, Thomas Hart Benton, the characteristics of home life in Iowa and Nebraska as interpreted in the work of John Steuart Curry and Grant Wood. The movement was most significant. It represented an enlightened effort to re-establish the contact between the artist and the larger community of the public, which had, before this decade, been in danger of becoming irrevocably lost.

One manifestation of American regionalism which may be remembered in Canada was the Great Lakes Exhibition held in Buffalo in 1938. Contributors to this exhibition were drawn from that vast basin which includes so much of Ontario and, of course, Ontarians were represented in the exhibition.

In Canada itself regionalism may be said to have been active in the Provincial media societies, the Maritime Art Association, the Ontario Society of Artists, and similarly organized groups on the prairies and the Pacific Coast, though it is not suggested here that these bodies had their origins at that time. The characteristic tendency in Canada during this period, as will be shown, was not regionalism, but rather the federation of such groups.

The other moving force in American art at the beginning of this decade was the wide-spread public patronage of mural painting. The impetus for this manifestation may have originated in Mexico where mural painting is as readily and widely accepted as the need for food and shelter. In an extraordinary project the United States government authorized an Art Procurement Division within the Treasury Department, the role of this division being to commission painting and sculpture for the decoration of Federal buildings. The result was a most encouraging and promising revival of interest in this art form which involved not only the government department concerned and the artists commissioned, but every public official in the hundreds of urban and rural districts where the programme involved the mural decoration of post office or other public building. Mayors, judges, school teachers, clergymen, trade unionists and businessmen, all took a lively interest in the plan as it affected their community. Out of this interest grew the active prospect of the creative artist once more recovering a place in society, a place of respect and esteem which he had chosen to scorn during the past century. The happiest indication contained in the movement was that of identifying painting once more with the scheme of building, and the collaboration of artist and architect, a relationship which of late had not been too frequently encouraged. Unfortunately, as has been said, this movement has not survived World War II.

In Canada there was no parallel government programme in the arts. There was a mildly reflected stimulation of private interest. Several of our more progressive architects did persuade their clients to risk the adventure of mural painting, and the Ontario College of Art set up a department to train students in the problems of this exacting art. As a result, this decade has seen development in mural painting in this country,

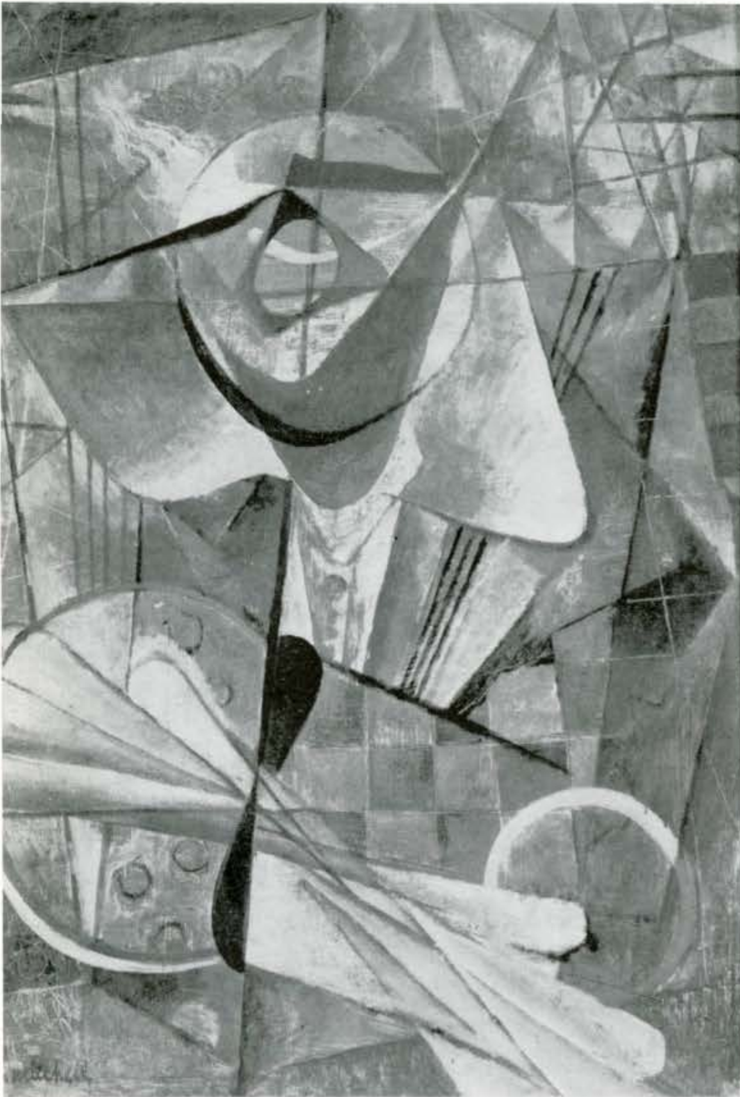
but neither on the scale, nor with the promising implications, of the American experiment.

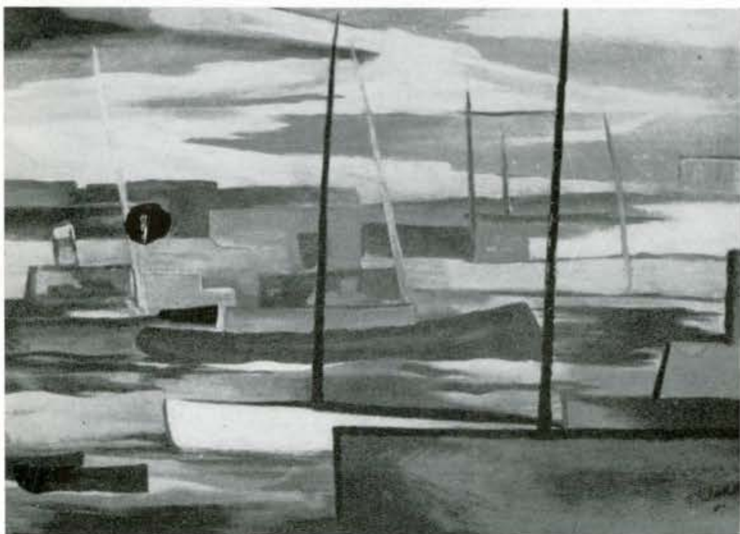
When a single world activity occupies seven years of a decade, it becomes the event by which posterity will mark that decade. This was a time of war. In the crucible of the first great war the elements had been fired which led to the first conscious movement toward a national art form in Canada, the Group of Seven. In the intervening years "the Seven" completed the first phase of their influence and wisely expanded their sphere into the wider inclusiveness of the Canadian Group of Painters. As the Second World War enveloped the globe, we find in Canada vast developments in the arts which were but dreams in 1914. The most important factor was the staggering, but not unwelcome, increase in the practice and appreciation of all the arts. Education played an effective part in this great change. Though this was not alone a local phenomenon, it is our purpose to deal more or less with its local form. This one factor, education, has created a wide pyramid of contributory factors to establish the standards of practice and taste current in this country today. Education requires personnel, institutions, and public agreement in its purpose, before it can be put into effect. We have been fortunate in all these circumstances during the past decade. Art education during this period has seen effective development at every level from the pre-school child to the University, and beyond that into adult programmes. We have had valuable support from press and academic and professional journals such as this. We have had the men and the women to make these efforts effective. In enjoying the benefits we must not forget those liberalizing influences which initiated the movement. Among the most potent of these was the Group of Seven. We may be inclined to think of them only as an aggressive company of painters, but more than that they effectively symbolize, firstly, the awakening of the Canadian consciousness of nationhood, and, secondly, the escape from hidebound traditionalism and the wider acceptance of liberal thought in this country. Other individuals and institutions contributed without doubt, but theirs is the visible flag of transition, the bold colourful headland in the passage of time.

At the beginning of the conflict recently ended there was unparalleled interest in the visual arts in Canada. One of the landmarks of the period was the Conference of Canadian Artists in Kingston, Ontario, in June, 1941. The success of this conference was due to the zeal of Mr. Andre Bieler and the generosity of the Carnegie Foundation. One of the primary objectives was to provide an occasion where Canadian artists might meet and as well as becoming acquainted with one another, might become acquainted with personal and regional problems. The real and central objective was to study the function of art in a democracy. How successful the

OLD MILL NEAR KINGSTON
Carl Schaefer

YOUNG NEGRESS
Louis Muhlstock





conference was can be attested by those who shared the tremendous enthusiasm engendered. One of the most important direct results was the formation of the Federation of Canadian Artists. The Federation has, since its inception, proven a tremendously unifying force among Canadian artists, teachers, students and laymen, with a membership extending from Halifax to Vancouver.

As war enveloped the scene with its insistent demands on the energies of all, artists served in many ways, in essential work at home as well as on active service overseas. In 1943 the Canadian War Art Programme was authorized. It is important to understand the essential difference between this programme and the Canadian War Memorial Plan of 1917. The Memorials of 1917 were made possible by the generosity of private individuals and by publicly subscribed funds. The Canadian War Art Programme of 1943 was contained within and directed by the three Armed Services. The War Artists employed in World War II were commissioned officers, filling vacancies on authorized war establishments. In addition to these officers, all of whom saw service overseas, a number of civilian artists were employed in interpreting the war effort at home. Thousands of paintings were created which are the possession of the people of Canada. Many of these have been organized into exhibitions and circulated across the country under the auspices of the present custodians of the collection, the National Gallery of Canada.

The credit for the next phase of development does not rest alone with painters or sculptors. In June of 1944 sixteen Canadian cultural organizations, whose interests were the furtherance of the arts in Canada, representing as well as painting, sculpture, architecture, music, authors, handicrafts, drama, the dance, etc., gave evidence before the Special Committee on Reconstruction and Re-establishment, then sitting in Ottawa under the chairmanship of Mr. J. G. Turgeon. While each organization submitted a brief, the Committee listened with interest to a summary brief, concerning the cultural aspects of Canadian reconstruction. This summary brief pointed out that "The creative arts stand in a key position in the economy of a whole nation, and that it should be a matter of vital Government concern that the influences which stem from the fine arts and extend into industrial projects, and have ramifications through trade and services, would help materially in securing full employment in the post-war period."

This was an important contact with our Federal Government, and whereas the Turgeon Committee's primary concern at that time was the consideration of

SHIPS
Nicholas Kelemen

STAR OF THREE RING CIRCUS
Michael Mitchell

employment in the post-war years, the recommendations of the sixteen cultural organizations went further than offering suggestions which had a bearing on employment. Their plan had a far-reaching, long-range programme in view. Their principal recommendation was a Dominion-wide plan for the establishment of community centres, in full confidence that such centres would provide substantial opportunity to achieve a furtherance of Canadian unity through the arts.

The history of this effort did not end when the delegation withdrew from the committee rooms in the House of Commons. The successful association of these cultural groups brought about by their combined efforts, led to the formation, in December, 1945, of the "Canadian Arts Council." Through this alignment of organizations, acting under the chairmanship of Mr. Herman Voaden, we get the final distillation of the views of Dominion-wide associations, representing some seven thousand artists, architects, writers, musicians, and theatre workers. The Canadian Arts Council has as its aim the achieving of many of the objectives recommended to the Special Committee on Reconstruction and Re-establishment, chief among them being "a government body to promote a national cultural program and provide music, drama, art, and film services for all our people." Other important proposals include the promotion of Canadian art abroad, the strengthening of copyright protection for the artist, an improvement in industrial design, housing and town planning, and the establishment of national cultural institutions such as an orchestral training centre and a national library.

What could prove to be a landmark in the history of all the arts in Canada took place on August 6th, 1946, when the House of Commons in Ottawa ratified the constitution of the United Nations Education, Scientific and Cultural Organization (UNESCO). The preamble to this Constitution begins as follows "THE GOVERNMENTS OF THE STATES PARTIES TO THIS CONSTITUTION ON BEHALF OF THEIR PEOPLE DECLARE that since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed." This important declaration goes on to admit the function of the arts as a unifying, pacifying force in our complex modern society. The Constitution calls for the appointment of a National Commission, or Co-operating Body, representative of the principal associations interested in the work of the Organization. This co-operating body presumably would be set up by the Department of External Affairs, comprising representatives of national education, scientific and cultural organizations in Canada, to act in an advisory capacity to our UNESCO delegates and as an agency of liaison in all matters of interest to them.

These then are the major moves and adjustments in the mechanism of the arts in Canada during the war years. They were swift, far-reaching, organic moves, calculated to federate all those interested in the arts, for the common purpose of dispersing the benefits of their activities to the greatest possible number, even to those in remote, isolated provincial communities. It presages a vast democratic movement.

HEAD OF A WOMAN, 1940
John Hall

Out of World War I had come a movement in painting, involving seven individuals. Out of World War II was emerging, not a movement in painting alone, but a Dominion-wide movement in all the arts. It would be reckless for anyone to prophesy the immediate realization of the plans evolved in those halcyon days of wartime idealism, but whether realization becomes a fact or not, the record is there, the thinking was done, and as one who was overseas at the time, I salute the spirit and creative energy of those who contributed to it.

We are all aware that sweeping changes are taking place in the world today. Change should be a readily accepted phenomenon, part of the natural process of development and progression. But there are some obvious characteristics about the pace of change today that permeate our lives with baleful insecurity. They far outstrip the normal flow of natural progression. Much of the current anxiety created by these accelerations is no doubt caused by the world's increasing destructive potential. Few of us will bother too much about the fluctuating levels of the feminine hemline,

1938-48

THE AGE OF ANXIETY
Fritz Brandtner

but the implications of the destructive employment of U235, and the possibilities of the wilful creation of lethal plague conditions do not contribute to our sense of security in a world where actual warfare may be only held in abeyance. Some of us may remember that World War I was styled as a war to end wars. In fact, for a full decade it might reasonably have been thought to have done so. Alas, the present generation inherits a woefully changed psychology. As one considers the factors of transition in the decade 1938-48 such factors cannot be disregarded. They form the background, conscious and unconscious for painters of today. They do not hinder the determination of the younger generation of Canadians to express themselves in the visual arts. Never in our history has there been such widespread intelligent interest shown. But they do influence this expression. If we look back to the painting following World War I, we find in the then-rebellious canvases of the Group of Seven a simple clarity of statement, the romantic humanistic concept of a world filled with wonder and colourful beauty, an ordered world in which one moved with security. The canvases appearing today display a marked shift from that attitude. There is an increasing interest in non-objective and surrealistic abstraction, not to the complete extinction of other trends, but most noticeable. The young Canadian artist today is a cosmopolitan. He is aware not only of his local environment but of that wider environment, the contemporary world. His involvement is concerned with exploring concepts of art forms and stating them in the audacious terms of today. These terms are diverse, even confusing, in their variety. There is no clear direction indicated except the determination to pursue the bandwagon of restless investigation. The lack of a clear philosophical motive appears quite apparent, but then that seems to be true everywhere with the possible exception of Great Britain.

One of the interesting developments following the war is the isolated instance of the ascendance of a spirited art movement in Great Britain. In a western world devoted almost entirely to a confused cosmopolitanism and where nationalism is on the decline, we have the spectacle of the British School setting the creative pace after a century of comparative obscurity. This discovery has been brought home to us in Canada, and is being grudgingly hinted at elsewhere, as a result of recent exhibitions of painting by British artists.

In the early Nineteenth Century we had the spectacle of western European leadership passing across the channel from l'Ecole Anglaise to the romantic realists and impressionists of France. Today that leadership has once more crossed the Channel, this time at the expense of the school of Paris. It is not my purpose to suggest that the British are effecting a wide and marked influence in the contemporary visual arts. That may, or may not, occur. The current overall involvement is cosmopolitanism, with the emphasis on surrealistic abstraction. But even so, I do emphatically suggest that creative artists of the calibre of Henry Moore and Graham Sutherland are extraordinarily rare in the total picture.

Those who lean upon Paris today for inspiration must be sadly disillusioned, or else chronically partial to that melancholy form of naive sophistication. Again, our conclusions can only be based upon original painting actually seen in this country. The young French artists who exhibited here in January were found to be eclectic and repetitious. Marchand, Helion, Pignon, Fougeron, brilliant, yes, but glittering in the idiom of a vanishing elegance. There has been no development out of, or away from, the pre-war masters. In fact, the masters exhibited at the same time attracted far more interest than the younger men. But that may be unfair.

The British pictures, on the other hand, of the Massey collection and those which came to us from the Albright Gallery in Buffalo, are refreshingly original, with a wide range of approach extending from romantic naturalism

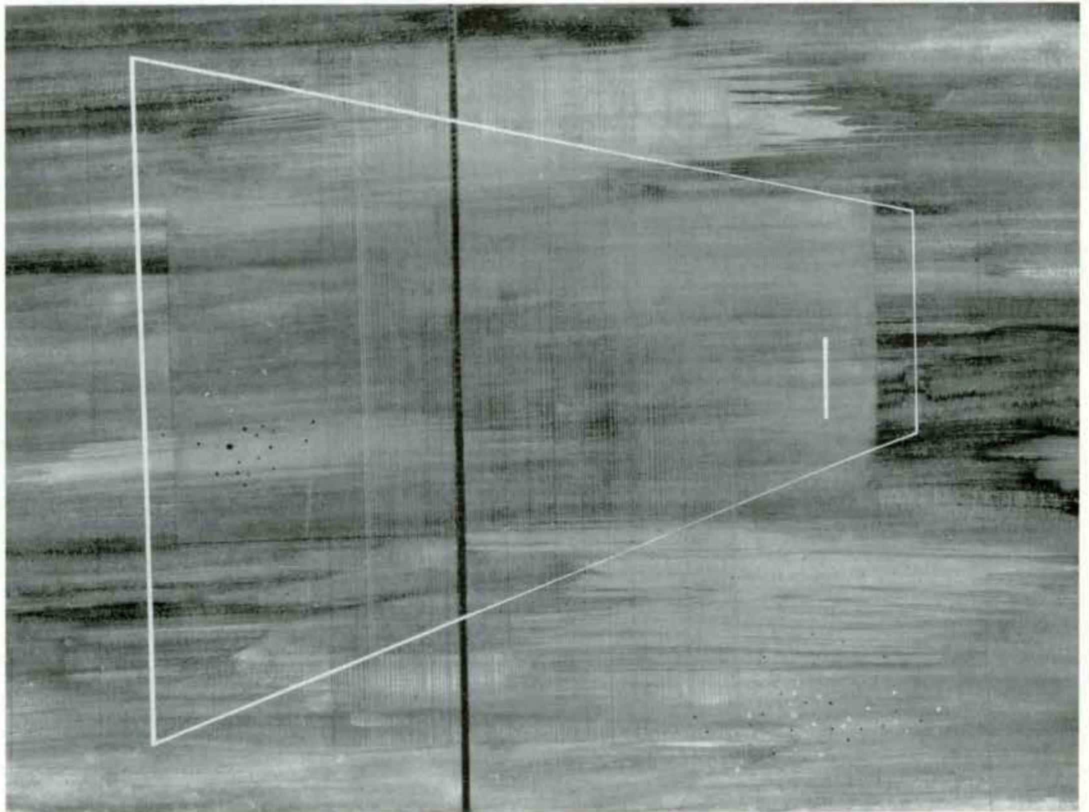
to provocative abstractions. Compared with other contemporary statements in paint, where the mark of greatness is often measured in terms of violence done to accepted canons, the British employ a quietly persuasive, even decorous, intellectualism. They point the direction away from inertia and convention toward a clarity of thought and statement far more in harmony with the rhythms of life today. The parallel between the progressive British character and the new British school in the visual arts is one of the more hopeful manifestations in the post-war world. It does not rely for its effectiveness on anarchy, irrational fantasy, or rebellious impulse. It affords an imaginative world into which we may move in wonder and find the stimulation of mature reasoning, not without humour, not without invention, not without good taste and fine judgment. It is not an art of confusion and frustration; it contains symbols of optimism and hope, and fresh expressions of confidence.

. . .

It has been the purpose of this article to review generally the factors affecting the visual arts in Canada during the past decade. The necessary limitations of such a project make it impossible to deal with every separate facet which the problem presents. At the outset it was suggested that it could only be an impressionistic statement, an effort to record events in a swiftly changing world.

The mention of individual artists has been avoided. After all, the writer, being a painter, hopes to live amicably with his fellow artists for some time to come! For this cowardly reason he has left to others the more courageous and exacting task of praise and blame.

It is hoped that this statement will not be considered too realistic a view of the climate of ideas which has qualified and implemented the production of works of art in Canada during this period. Everywhere there is abundant faith in the vision and capacity of the young men and women who are assuming leadership today. Individually they are as worthy as any we have produced. One might lament the environment they have inherited but never their capacity to deal with it. Perhaps Gertrude Stein is right when she says nothing changes from one generation to another except the way we look at things. The things seen make a generation.



DESIGN No. 10
VERMONT, 1946
Gordon Webber

OBSERVATIONS on a DECADE . . 1938-48

RECENT DEVELOPMENTS IN CANADIAN PAINTING

By Robert Ayre

IN the past few years there have been two important developments in Canadian painting: a change in the character of the painting itself, and a change in the attitude of the painter, not to his work but to his place in the community. They signify, we may say, growth to maturity. But do not ask me what I mean by "in the past few years". It is no easier to put your finger on a date and say "that ended" or "this began" in the history of art than it is in the history of a man. Simplification, pigeon-holing, dating, lead to false conclusions: there is too much overlapping, too much intermingling. Canadian painting has never been more mature than in Morrice, who died nearly a quarter of a century ago. The Group of Seven, which has held the stage for so many years, was formed in 1919, but it existed in all but name, and had the philistines by the ears before the first World War; and it had its forerunners. It disbanded in 1933, yet today, nearly fifteen years later, several of its members still have a dominating place in Canadian life and the Group's influence is still being felt. Considerations like these should make us wary of saying that Canadian landscape painting suddenly came to flower in 1919 and perished in 1933, to be replaced by something else. The trend today is away from the landscape, certainly away from the landscape as it was celebrated by those joyous explorers of the wilderness, but who is to say when the change took place? Even in the heyday of the Group of Seven there were painters who saw the Canadian landscape differently, and vitally, and painters who did not see the Canadian landscape at all. Nor can we say—recalling the second term of my opening statement—that the artist came to self-consciousness in his relation to the public when he went to Parliament in 1944, or even when he went to Kingston for the historic Conference of 1941.

One cannot proceed too cautiously. Canadian art has always been changing, according to the changing times and the changing trends of art in Europe. A nation rather than a race, a composite people, the offspring of Europe, and mainly of two European stocks, the British and the French, we have, in this new land, influenced by our neighbours in the United States, developed new habits, but we have always remained close to our ancestors. Our first artists, in the 17th Century, were simply transplanted French, bringing

SERIES ONE—NUMBER 3
Michael Forster

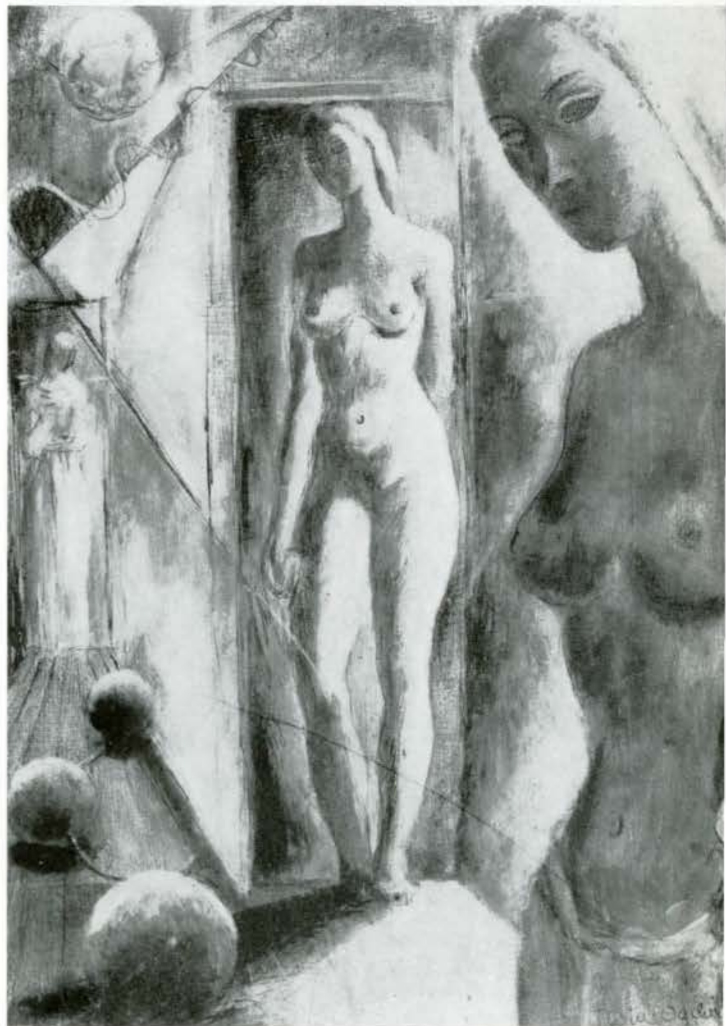
with them the traditions of France, and these, as befitted the kind of people they were and the kind of life they lived in New France, were largely domestic, military and ecclesiastical; their arts were the handicrafts of the home, the convent and the church; what painting they did was limited to religious pictures and portraits. More attention was paid to the Canadian scene by the British soldiers, topographers, professional illustrators and other travellers of the late 18th and early 19th Centuries. They were visitors from Europe and they went through the country very much in the fashion of tourists with cameras, picking out the picturesque in our mountains and waterfalls—if you look at the Coverdale collection you will realize how much they loved waterfalls—our forests, the street of our raw young cities, the colourful in the lives of the garrisons, of our *habitants, voyageurs* and Indians.

These men were visitors. As a young, pioneering country, concerned in the building of railroads, in the opening up of a vast territory and the exploitation of its natural resources, Canada had little time in the 19th Century and the early 20th for culture. Yet, as it grew in stability and wealth, particularly in cities like Montreal and Toronto, it began to be aware that there were other things in life beside trading and building. As tokens of respectability, men began to collect pictures. But they had to come from Europe; if possible, from Holland, for there was a desirable substantiality and sobriety about Dutch paintings; or from England, which was, after all, the Mother Country. If Canadian works were to be worthy of patronage they must perforce be like the Dutch, or the English, or perhaps the Barbizon. Canada did begin to develop her own painters, but they were accommodating: they studied in the rights schools in Europe; and how well they succeeded in being safe and dull may be learned from the words of Roy Franklin Fleming, writing of the Royal Canadian Academy in *The Year Book of Canadian Art, 1913*. He rejoiced that there was "no freakish art in the Academy, no Cubists, no Futurists, and what Impressionists we have are not fanatic." Self-righteous Canada could agree with him that "all our art is sane, healthy, worthy and inspiring."

But even when Fleming wrote in 1913, there were rumblings of impending change. Emily Carr, who, a dozen or more years before, had been fretting in "tame, self-satisfied, smug and meek" England, homesick for the turmoil of undergrowth, the awed hush, the vast echoes, the solemnity, of Canadian forests, was still unknown; but MacDonald had begun to exhibit, and Alex Jackson, John Lyman and others were "plugging holes in the Dutch"; Lismer and Varley had come from England; Tom Thomson was hitting his stride; the Group of Seven was gathering its forces.

The cobwebbed windows were broken. There was a great shudder and a howl of alarm when the cold Canadian air and the dazzling Canadian sunlight poured through, but there were also shouts of joy. In the Group of Seven Canada had its first truly native painting, a school that was recognized for its vitality and individuality by the outside world. It was execrated by the old guard, and today the name of the Group is still anathema to many; but with the years the rebels have grown in respectability: some of them are academicians; three of them have been dubbed Doctor by universities, one of them is a C.M.G.

CATASTROPHE HUMAINE
Alfred Pellan



FIGURES IN SPACE
Will A. Ogilvie, M.B.E.

1938-48

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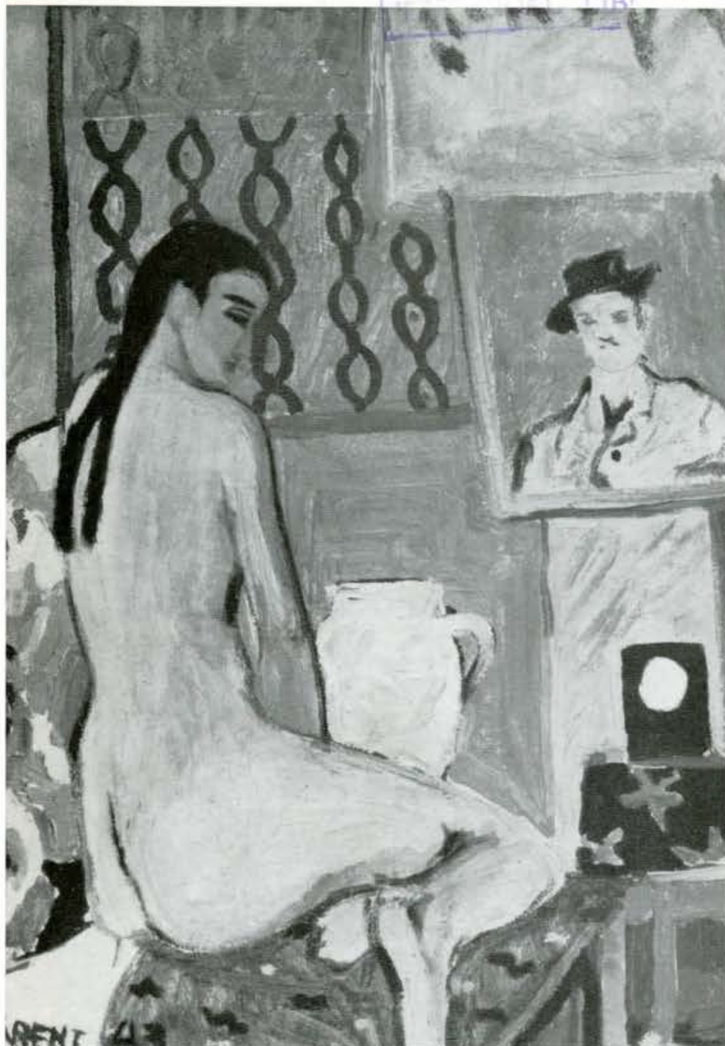


LE PETIT NU AUX TRESSES
Mimi Parent

LEONARDO DA VINCI'S SCIENTIFIC LABORATORIES WERE THE FIRST DRAFTED. STRANGE—MASS DEATH WAS ORGANIZED IN THE RENAISSANCE
Robert la Palme

Looking back over three decades, we ask ourselves: "What was all the shooting about, anyway?" But it is scarcely surprising that Canadians, living in an outpost rather than in the centre of civilization, should be more enlightened than the French of 1874 or the English of 1910, who were just as shocked when they were confronted by new painting ways. Our shock simply came later, because of the well-known time-lag.

For twenty years, counting the period before it was named, the Group of Seven stood together, a small compact army, fighting for a new, a dynamic, a Canadian way of looking at Canada, consolidating its position, attacking prejudice and stale tradition. But it was never anxious to throw up walls about itself; it was not convinced it was the last word; it was still young and flexible, and revolutionary enough, to realize that there was room in Canada for even newer impulses; it was satisfied that it had celebrated Canada in a Canadian way, that it had steered Canadian painting in a new direction. It was true to its essential spirit when, in 1933, it disbanded, multiplied itself by four and became the Canadian Group of Painters.

Within the original Group, while there was a common impulse, there were variations in personalities and styles. The diversity is naturally all the greater in the larger group; so great, indeed, that it would be fair to say that the only thing that holds it together is its unacademic approach; and even this may be going too far, since some of its members are academicians and others could write R.C.A. after their names without shifting their ground. On the whole, however, the Canadian Group is unacademic, and even anti-academic, in spirit, just as the Seven were before them. The new men and women are still fighting the antimacassar minded; for in spite of the Seven and their imitators (some of whom scaled down the country and sweetened it in catering to popular taste), in spite of all that has been happening in Europe, many Canadians still delight in Victorian anecdotes, still hanker after Dutch canals, English duckponds and Highland glens. Sheep in an English meadow are more refined than the north wind in the pines of Georgian Bay, and the European painters of the sixties—the acceptable ones—are more refined and finished, "truer to Nature" than the Canadians. But the new men and women are not fighting the Victorians on behalf of the north wind. These younger painters and critics, representative of the newer schools of thought, are fighting both the orthodox and the pioneer unorthodox, both the sentimental haze and the romantic north wind. They have reacted violently to the Group of Seven, or have simply passed it by, indifferent. And these rebels against the rebels may be found within the ranks of the Canadian Group of Painters as well as outside.

The new generation is not thrilled by the True North, strong and free. It may thank with brief thanksgiving the Group of Seven for smashing grimy windows and letting in the sunlight; or it may, with the callousness of youth, repudiate the pioneers; in any event, it feels that the old rapturous days are over, the days of rejoicing wholeheartedly in wind and water, rock and pine, and emblazoning them in heroic patterns; it tells itself, perhaps, that it wants to be critical rather than patriotic—for the work of the Group of Seven is a kind of joyous patriotism, though it praises terrain rather than people; tells itself that it wants to come to grips with life; anyway, it wants more humanity in its work; it would just as soon paint a Montreal slum as Georgian Bay. The "socially conscious", who look for sociological or political conceptions in painting as in everything else, resent the Group of Seven because of its single-minded devotion to landscape and to the landscape of the empty wilderness. It is not enough for them that the land should talk (Fred Housser's phrase): they want the people to talk. They forget that while there is seldom a human figure in a Group of Seven landscape there is at least one human being in every picture, and an important one: the spectator.

Some of the new generation, not so anxious to come to grips with the problems of mankind, with urgent human issues, at least desire to come to grips with painting. To them the Group of Seven is so simple as to be little better than primitive. Metropolitan, untouched by the wilderness, painting in studios rather than outdoors, looking at the Group's failures—and it could slump badly—forgetting the good, unmoved by the old enthusiasm of discovery, they dismiss the works as posters, or at best give them credit for the qualities of bold decoration.

Well, we cannot always be on a spree. We look for more complexity, more subtlety, greater depths, more problems. The new generation is not so interested in Canada as it is in painting. Nationalism is to be shunned: it can only lead to the meretricious; geography is of no importance: it is only an accident whether a man paints the Laurentians or the Pacific Coast.

Though two of its members came from England and one from Montreal, though they all roamed far and wide, the Group of Seven was centred on Toronto and for years it looked as if Toronto were the hub of Canadian painting. Toronto, you might say, made the most noise. But with Brymner, Morrice and Lyman for influences, Montreal has long had a powerful modern tradition of its own, and with the rise of men like Alfred Pellan, Stanley Cosgrove, Paul-Emile Borduas and

Upper right:
PORTRAIT OF A GIRL
Goodridge Roberts

Lower right:
PAUSE ON A JOURNEY
Charles Comfort, R.C.A., O.S.A.

COMPOSITION
Paul Emile Borduas

STILL LIFE
Jean Dallaire

Jacques de Tonnancour, and their followers, it might be said that the centre of gravity has moved to Montreal. This is natural enough when you consider the shift in emphasis from Canadian painting to painting for its own sake; for in spite of the fact that Quebec is more intensely Canadian than any other part of the Dominion, Montreal is much less provincial than Toronto and the spirit that made the School of Paris, unrestricted by any national sentiment, is at home there. One or two old fogeys excepted, no Montrealer would be likely to talk smugly about art that is "sane, healthy, worthy and inspiring." Roy Franklin Fleming would not have approved the Group of Seven. Albert Robson did. Yet, in 1932, he could say: "We are fortunate in that the extremes of European modernism have had little influence on our art. The most modern of our Canadian landscape painters have retained a sanity of viewpoint that entirely precludes them from the accusation of 'modernists' in the continental sense." Robson was a Torontonian, Montreal would not congratulate itself on being thus "fortunate", would not shrink so timidly from experience of contact with continental Europe, even at its most extreme.

However, there is no value in adding fuel to the friendly feud between the two cities. If Montreal has its Borduas and its Webber (who came from Toronto) Toronto has its Forster and its Beny, and I suppose Edna Taçon may be said to belong to Toronto; the students of the University of Toronto are doing things quite as contemporary and exciting as the students of the Beaux Arts; the *Prism d'Yeux* and the *Automatisme* group may be more advanced, more spectacular, but from what I can learn, there is more body in the Canadian Younger Artists Group. In other words, Mr. Robson spoke too soon; the sabbath calm of the citadel of sanity, which was broken by the once insane Seven, has been broken again by those modernists in the continental sense. Furthermore, as you will discover elsewhere in this issue of the *Architectural Journal*, Montreal and Toronto no longer divide between them the ardours of lively painting in Canada. Things are happening on the prairies and in the foothills and on the other side of the Rockies; the Maritimes, cut off as they are from the main stream, are giving us important painting. The whole country is coming alive, as never before. Much of the work being produced, even by those most in the public eye today, may be of only passing interest, but it is a symptom of abundant vitality and enlarged vision.

In a survey as brief as this, I cannot attempt to discuss the qualities of individual painters, and a catalogue of names would be of no help. The few names I have mentioned and the few reproductions I have included are to be taken merely as clues to what is going on. I could have chosen other examples as good or better.

OBSERVATIONS on a DECADE . . 1938-48

TEN YEARS OF CANADIAN SCULPTURE

By Elizabeth Wyn Wood

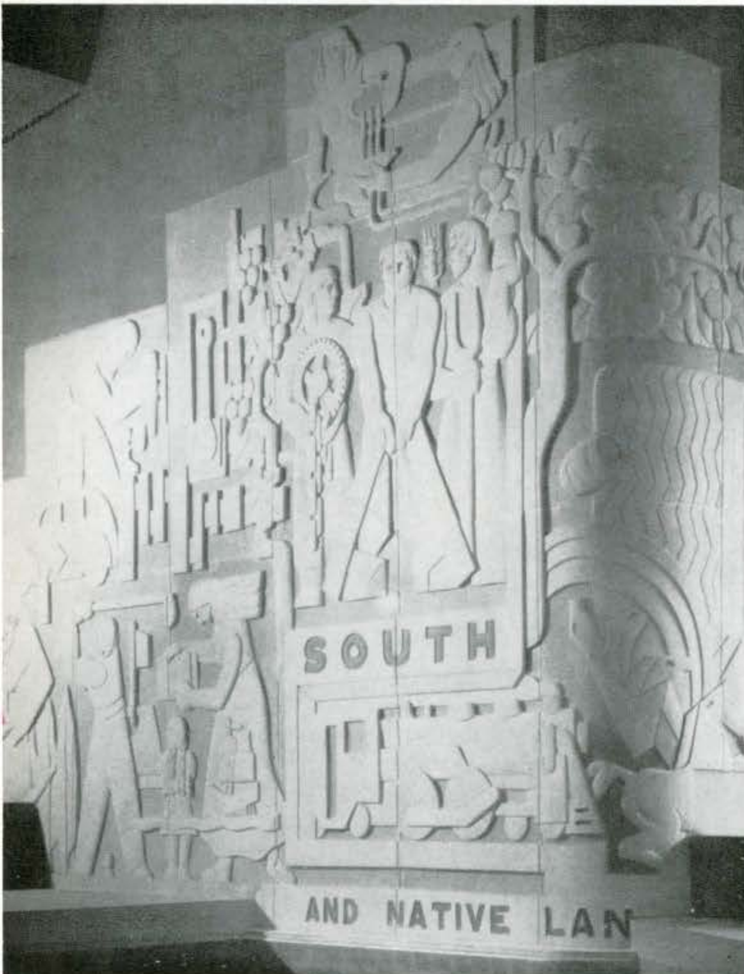
COMPARED to the more emotional and immediate arts the stride of sculpture is long and slow. But from time to time the dynamic of a great personality, the urgency of the age or just some sudden quirk of public interest quickens the art into prominence. Elie Faure and other philosopher-historians have tried to prove that such periods are born in the trauma of war and flower immediately after wars—a theory which is easy to document, perhaps too easy, for man has engaged in over three thousand wars, at various places in the world, in his five thousand years of known history. With figures like these anything or nothing may be proven.

Be all that as it may, the fact remains that the few years following the first World War saw the emergence of greater sculpture, spearheaded by great sculptors in many nations, than had been made in a very long time. Even in the Canadian backwash a few people noted that something was happening; although it cannot be said that sculpture was, at that time, a popular art in Canada. A few of the elite, some galleries and the newspaper critics took it seriously for a while. The decade from 1928—when the Sculptors' Society organized the first large-scale exhibitions in the principal cities and the only travelling show ever sent to the little places across Canada—to 1938 may be described generally as a decade of "Salon Sculpture." That is, the bulk of the work produced was shown in galleries and three or four public art museums even purchased a few pieces.

The past ten years, 1938 to 1948, show an almost complete reversal of emphasis and of patronage. And these ten years have been by far the most productive in the history of Canadian sculpture or, at least, the most productive since the middle 1600's when the French woodcarvers found themselves in a new country with unlimited commissions before them. Yet those who look for all ART in the traditional places of "encouragement"—Art Museums, Community Centres and in art journals—will find little trace of this astonishing development. As far as the public Art Galleries are concerned they have all but, as the psychologists might say, "unconsciously rejected" the art of sculpture. As they initiated more and more "activities"—concerts, lectures, puppet-shows, festivals and "try-it-yourself" parties—the first of the basic arts to be removed or relegated to the shadowy corners was sculpture. The sculpture court became an auditorium; the pedestal doubled as a repository for a used tea-cup. All the Canadian galleries put together have purchased scarcely a handful of sculpture in the past fifteen years, practically none by Canadians, and in the last ten it has become increasingly difficult to arrange for contemporary exhibitions except in private and commercial galleries.

CARVING
E. B. Cox

Similarly, no one thought it worth while to commission any Canadian sculptors as war artists, as was the case in the first World War, although a few of them did make some records, on their own initiative, of munition-workers and other manifestations of the war at home.



Sculptors realized, therefore, that they could best serve their art and their country by continuing steadily and quietly with the work they had on hand. New demands for their skills had begun to open up in the late thirties (that is, demands not previously frequent in this country) which continued throughout the war years and which today are keeping all sculptors so busy that they can scarcely live apart from their work. And, just as all artists unfold to their audiences, the sculptors have come to feel that these offer healthier opportunities than the old dilettante atmosphere of the "Spring Salon" and the self-styled "critic."

Thus, today, the most vigorous Canadian sculpture is to be found chiefly in two places: in permanent installation on buildings or in parks, on the one hand, and in the home of the people, on the other. The architect and the family have become the new appreciators of sculpture in Canada. In addition the Catholic and Anglican churches and those who commission coins, medals and trophies have revived the ancient habit of patronising the sculptors in their midst. And one must note, in passing, another specialized demand for sculpture, which is half-way between architectural sculpture, in its more remote sense, and sculpture for the home: This is the increasing use of sculpture by display departments and by industry generally. Not all of this last is "commercial" in its less complimentary sense. Some fine sculptors—Donald Stewart, Sheila Wherry, Pauline Redsell, Emanuel Hahn, etc.—have given their talents, sometimes, to industrial design.

The period immediately preceding the war saw the completion of some distinguished monuments, park and architectural sculpture of various kinds, mostly in the provinces of Ontario and Quebec; and the war began with many commissions unfinished. Most of the incomplete projects were finished during the war, albeit compromises had to be made in the materials and techniques employed. It may be recalled that the sculptors were the first artists to suffer from material shortages. All metals were denied them. imported materials and services were no longer available and tools became scarce. But the disciplines of their art had long conditioned sculptors to adaptability to circumstances and the limitations of materials. So they were able to adjust themselves to the requirements of the time. For instance: Sylvia Daoust, noted for her work in bronze, immediately turned to wood. Her large carved and polychromed figures, in many churches, have made her one of Canada's foremost liturgical sculptors as well as the only Quebec sculptor who may lay claim to being a successor to the traditions of Jobin,

SOUTH
Carved Stone, Interior Central Station, Montreal
Charles Comfort, R.C.A., O.S.A.

FOUNTAIN IN THE GARDEN OF H. R. BAIN, ESQ.
Florence Wyle, R.C.A., S.S.C.
Dunington-Grubb and Stensson, Landscape Architects

FACULTY of ... and Engineering
AJAX
TECHNICAL

and, at the same time, a fresh and creative sculptor of today. Two of my own fountains for Niagara, originally designed for cast glass, white marble and mosaic, had, of necessity, to be executed in native limestone. Probably this sterner drab stone, rather than more luxurious, fragile and happier imported materials, have given them more enduring and honest form, even if they have less dramatic value, than electrically lit glass and coloured mosaic.

But it was not only in finished sculpture that artists found themselves handicapped by war shortages. Iron, lead, wire and rubber are the basic materials of the original clay design; burlap, linen, lath and plaster are the materials of the intermediate cast; all these became scarce in our markets. Somehow the sculptors carried on—with antimonious lead, sticks, stones, rags and cement. They scrounged wire from newspaper bundles; they gathered twigs and they rooted about in garbage dumps for the leavings of the "priority" people. So they worked—and so they carried through.

While the peace of the garden may seem a far cry from a world war, three notable garden-parks were developed before and during the war years, all offering sites for sculpture. In the Hamilton Rock Gardens a pool figure was erected by Elizabeth Bradford; in Montreal several sculptures were commissioned for the new Botanical gardens, including at least one designed by Henri Hebert. Nearly thirty stone sculptures were installed at Niagara Falls by the Ontario Government in the complex of gardens known as the Oakes Garden Theatre, the Niagara Parks, the Bus Terminal and the Rainbow Bridge Approach Plaza. Four artists worked on these projects: Emanuel Hahn, Florence Wyle, Frances Loring and Elizabeth Wyn Wood. Frances Loring also made the heroic *Lion* for the base of the tower on the Queen Elizabeth way which leads to the Niagara Gardens. W. L. Sommerville, busy at the same time with Wartime Housing, was the commissioning architect of the scheme and Dunington-Grubb and Stensson were the landscape architects. By these commissions the Legislature of Ontario became, probably, the greatest patron of the arts, during the war, of any Government in the world—particularly of the arts of sculpture and of townplanning.

LION
Frances Loring, R.C.A., S.S.C.
Toronto Approach to the Queen Elizabeth Way

SASKATCHEWAN
Elizabeth Wyn Wood, A.R.C.A., S.S.C.

One of a series of twelve carvings for the exterior of the Bank of Montreal (Ontario Head Office) in Toronto Chapman, Oxley & Facey; Marani & Morris, Architects. K. R. Blatherwick, Associate Architect.

In architectonic sculpture, that is, sculpture designed to be part of the building or having forms rhyming with the general forms of the structure, the productions are far too numerous to list. But some may be noted: The large Crucifix made by Emanuel Hahn for the exterior of the Chapel at the Mission House of the Society of Saint John the Evangelist at Bracebridge; nine panels designed by Jacobine Jones for the dining room of the Ontario Hospital at Saint Thomas (W. L. Somerville, architect); seven figures by Jacobine Jones for the Bank of Canada (Marani and Morris, architects); a figural group called *The Three Generations of Mankind* over the main entrance of Our Lady of Mercy Hospital by Jacobine Jones (Marani and Morris, architects); the carvings designed by Charles Comfort for the Stock Exchange in Toronto and for the C.N.R. Station in Montreal; and the figures by Donald Stewart for the McLaughlin Family Mausoleum at Oshawa (Eady and Beck, architects).

More recently about thirty carvings and plasters have been commissioned by Marani and Morris for the Bank of Montreal. Six sculptors are collaborating in this work: Hahn, Loring, Stewart, Wyle, Jones and Wood. The exterior will have figure compositions based on the industries of the province and groups of Canadian animals. The interior will have bas-reliefs in the banking rooms and on the stairways. The architects, Page and Steel, have planned sixteen small sculptures, each with double or quadruple repeats in wood and chromium, for the Wallberg Memorial Chemistry Building of the University of Toronto. Shore and Moffat are planning to use a new sculptured brick technique designed by the sculpture students of the Central Technical School, Toronto. Out of doors, behind St. Joseph's Oratory in Montreal, the *Stations of the Cross* and other liturgical groups—all of them well over life size—are being made by Louis Parent. He works steadily, yet his project will take him ten or fifteen years to complete. The time allotted by the Province of Quebec and by the Church is the envy of Ontario sculptors, for in Ontario the working tempo is so great that everyone wants everything completed at once! Whether this new speed will make the workmanship more sure and skilled or whether it will be conducive to careless work has still to be seen.

Then there are the homes. While the almost uniform wall embellishment of *thousands* of houses has become a silk-screen print or other reproduction of Canadian painting, I think *millions* of small sculptures must have been absorbed into Canadian homes. Just why a nation at war and short of bacon should suddenly decide to bring home sculpture instead I cannot say. Probably the complex of reasons would require a battery of research psychiatrists to accumulate. Perhaps Elie Faure might prove, once more, that rumours of war and war itself produce, always, a sense of in-

security which finds compensation in contemplating the eternal values and is symbolised by the most solid of the arts. Or a cynic, Elizabeth Hawes for instance, might say it is all "spinach" and that the epidemic of dogs and deer, which appeared in every florist's window when fresh flowers became scarce, started a fashion which began with the ridiculous and ended with the sublime. However it may be, there is scarcely any home in Canada today, from Halifax to Victoria, from Hudson's Bay to the 49th Parallel, which does not contain at least one sculptured object. For the first time in modern Canadian art history the sculptors, even the little sculptors, are not frustrated.

All this is not to say that every piece of sculpture in Canadian homes is good—but a surprising amount of it is good. It ranges from the individually commissioned "original" to mass-reproduced replicas, each of which is identical with other originals. And the names of some of the sculptors who have entered the lives of "the people" are of the first water. I do not remember exactly when it all began. But I remember a sentence: I was in Frances Loring's studio when she laughed, as she had often laughed in adversity, and said: "Yesterday a man knocked at my door and told me he just wanted to buy some sculpture. That has never happened before!"

Then the wave came. Sculptors who had long been making small works, sturdily maintaining that the place of sculpture was in the home, began selling to the now shrinking home. Sculptors like Dora Wechsler, E. B. Cox, Sybil Kennedy, Zavi, Erica Deichman, Eugenia Berlin, Pauline Redsell and Gloria Jefferies were sought by collectors. They sold from their studios, they sold from gift shops, jewellers and through commercial art dealers. The demand for their work still seems unlimited.

Dora Wechsler's sculptured satires of current life, half humorous, half poignant, have been exhibited frequently in Toronto, Montreal and New York. Today sixty of her best originals are in Canadian homes; none, as yet, are in any public place. Today they are entertaining; tomorrow they may have great historical value. E. B. Cox is a sculptor unique in that he never objects to the human habit of wanting to handle sculpture — a habit which makes most sculptors cringe, almost as if they themselves were being pummelled. Working in wood with a technique which might well be envied by Roumania's Brancusi or England's Barbara Hepworth, he finishes his non-objective carvings with a smooth, acid-resisting lacquer which defies finger-prints and time. "Let them *feel* them," he says. Sybil Kennedy works small—but not too small—usually in bronze, using the lost-wax process for a fine and quick surface. Eugenia Berlin has established a reputation for her sensitive portraits of

(Continued on page 30)

FIGURE FOR THE YORK TOWNSHIP BUILDING, TORONTO
Jacobine Jones, A.R.C.A., S.S.C.

TOM-TOM PLAYER (BRONZE)
Sybil Kennedy, S.S.C.

OBSERVATIONS on a DECADE . . 1938-48

THE DEVELOPMENT OF PAINTING IN THE WEST

By J. W. G. Macdonald

CULTURE has become, during the past ten years, a significant development in the lives of the Canadian people. There is an awareness that our nation, in order to express its spiritual values, must cultivate and develop beyond its material value the inner soul of its people. The fruits of this expression of culture are found in the creative energies of our artists, poets and musicians.

While Eastern Canada gave birth to the first flowing of the creative spirit in the Dominion, the fact may be easily overlooked that the first organized body of artists in western Canada, the British Columbia Society of Fine Arts, was formed in Vancouver only six years after the beginning of this century. Today western Canada, with its ever-expanding imaginative impulse and interest in the arts, has taken over its responsible position in our national cultural development. During the decade from 1938 to 1948 the tempo of endeavour in the west has added greatly to the growing prestige of that area, and one can be assured that the foundation stone of progress is well established.

Vancouver is the center of art on the Pacific Coast. In the thirties the Vancouver School of Art, the British Columbia College of Art, which in its all too short period of existence left an indelible impression of intense creative stimulation in the west, and the Vancouver Art Gallery, established the necessary environment for the development of an art consciousness. Major credit must go to the organizing ability of Mr. Charles Scott, director of the Vancouver School of Art, to Mr. Frederick Varley for his masterly instruction and inspiring enthusiasm, and to the selfless and untiring efforts of the late Mr. Arthur Grigsby, curator of the Vancouver Art Gallery.

The Vancouver School of Art, during the past ten years, has steadily increased its scope and standards, enlarged its premises, its staff and its reputation. It has become the foremost art school west of Toronto.

The Vancouver Art Gallery is no longer just a local gallery. As well as bringing before the public national travelling exhibitions, many from the National Gallery, it sponsors provincial and local art societies, encourages lesser-known artists by providing facilities for one-man shows, and provides an ideal environment for the Saturday morning children's art classes which are financially supported by the Provincial Government. During the past two years the gallery has established a fund for the purchase of work done by Canadian artists, whose works are exhibited for the greater part of the year. The gallery will continue to increase its values to the community under the direction of its new curator, Mr. Gerald H. Tyler, an artist in his own right who has a considerable reputation as an authority on the restoration and preservation of pictures.

RED KNIGHT
J. L. Shadbolt

The British Columbia Society of Fine Arts, the Federation of Canadian Artists and "The Art in Living Group" are all forces behind the stimulation of art in British Columbia. The former society in recent years has admitted to its membership many of the promising younger artists, Thomas, Plaskett, Shadbolt, Brunst, Binning, Fisher, Hughes, and Goranson. The quality of work exhibited by the society is progressive and searching.

The Federation has served a useful purpose throughout the province by sending out each year exhibitions of water colours, oils, and drawings. Explanatory information accompanies each exhibition, and upon occasion a prominent artist lecturer has been sent along. This has stimulated the formation of sketch groups in many parts.

The "Art in Living Group" consists of a number of young artists under the leadership of Mrs. Fred Amess, who are interested in architecture and city planning. As well as arranging informative exhibitions they have been instrumental in bringing specialists to speak on the designing of the modern city.

The works of western artists continue to be accepted more generally in eastern exhibitions. It is felt everywhere that there is promise of a great movement in painting taking place in the west. The artists are individualistic in approach but there is an underlying quality of expression which appears common to most of them. They are aware of the new space consciousness of our time, the psychological reactions to vibrant colour, and the dynamic force of modern composition. They are not following any individual school, nor are they imitating any particular artist idol. They no longer look eastward for inspiration.

In British Columbia the press has given much valuable support and has aided in the fostering of interest in cultural affairs. The University of British Columbia, alive to advance, has assisted in organizing summer schools and in sponsoring travelling exhibitions. Emily Carr in her will donated one hundred and fifty of her paintings to the Vancouver Art Gallery. When this collection is housed in the new Emily Carr wing to be built, it will be a permanent source of inspiration to the future artists of the province.

The University of Alberta in its School of Fine Arts at Banff, and its newly created chair of Fine Arts, has been a vital factor in the development of art not only in the province but beyond. Since early in the thirties the Banff Summer school of the Arts, under the able direction of Mr. Donald Cameron, director of Extension, has grown from an enrolment of fifty students to over six hundred in the summer of 1947. Students come from every province in Canada and almost every state of the United States. The course of study embraces painting, weaving, music, drama, ballet, short-story, play and radio writing, and oral French. Instructors are brought from the United States as well as from many points in Canada. Arrangements are now under way for the building of a year-round school. Two years ago, twenty acres of land was donated to the University of Alberta for the building of a new school. This land is on the east side of the Bow River, near the base of Tunnel Mountain. It is now partially cleared and the first dormitory was in service last summer. Final plans call for thirty dormitories to hold thirty students each, together with

PRAIRIE DIMENSIONS
W. Roloff Beny

FISH BOATS AT RIVERS INLET
E. J. Hughes

OCEAN LEGEND
J. W. Macdonald

ALBERTA ROAD
Illingworth Kerr

several large studio buildings in which classes will function. It is possible that the buildings will be completed in 1950. Financial support for the establishment of the school is voluntarily subscribed. The rate at which this is forthcoming will determine the time for completion of this ambitious plan.

It is hardly a matter for debate whether Alberta or British Columbia has shown the greater initiative in the advancement of the arts in the west. There has been a definite unity of purpose growing between the two provinces. It is felt that Western Canada will, before long, become recognized as a region of great national importance in the arts. Alberta has as its objective, through the Extension Department of its University, the development of a school of the arts at Banff. British Columbia, through her school and gallery programmes, has interested herself in encouraging a group of creative and significant artists. It is widely recognized that this province has produced Canada's greatest woman artist, that mystical interpreter of its forests, the late Emily Carr, of Victoria.

In Western Canada the pulse beats strongly in the veins of a progressive people who stand together, determined to crystallize the nucleus of their creative effort into the building of a great national culture.

DOROTHY
Peter Aspell

OBSERVATIONS on a DECADE . . 1938-48

CANADIAN PRINT MAKING . . . By Betty Maw

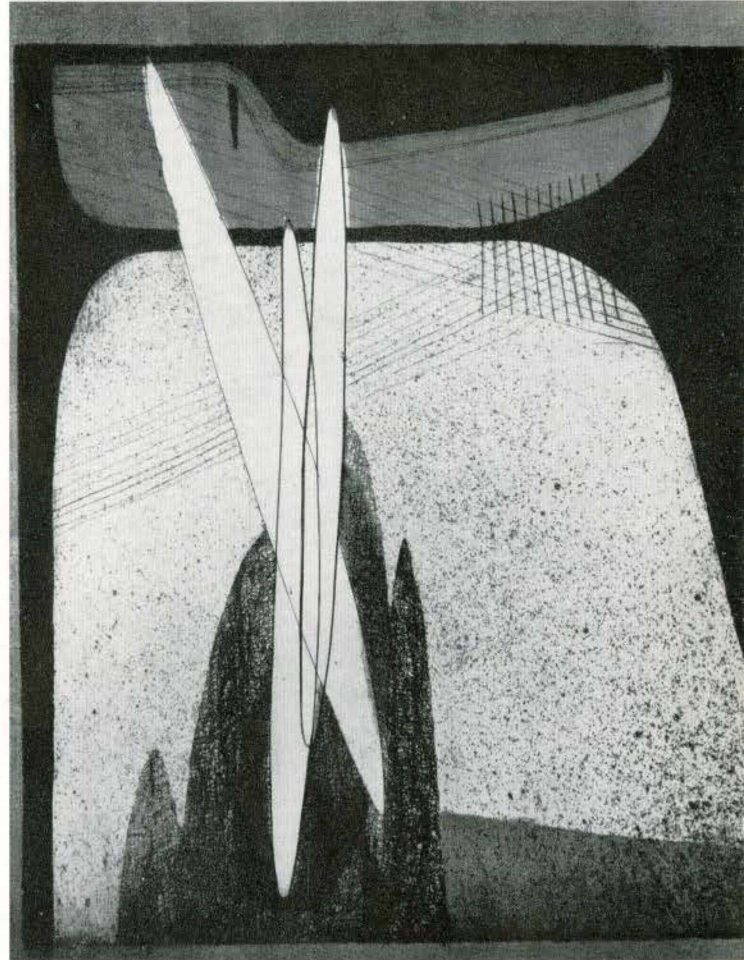
OF the many media used by the Canadian artist to express his ideas and experience, that of printmaking has been least explored and exploited, and at no time during the last decade or that previous to it, has printmaking played a part of major importance in Canadian art. In other countries, such as England, where printmakers have made an outstanding contribution in the field of illustration, and the United States, where they have used these processes with skill and ingenuity, not only for illustration but also for voicing their comments on the social aspects of life around them, these artists have brought due recognition to the possibilities of this field of expression.

In Canada printmaking has dropped into the background and has been overshadowed by the more virile branches of the visual arts. It is the weak child of the family and if it were not for the efforts in recent years of our only organized group of printmakers, The Society of Canadian Painter-Etchers and Engravers, to establish it in it's proper place in Canadian art, prints might vanish completely from our exhibitions and, even more lamentable, few people would notice they had gone.

The weakness is due chiefly to neglect, neglect on the part of the art schools to provide adequate opportunities and equipment to encourage students to learn the possibilities of expression in line, tone, texture and colour found in these processes. Students have been allowed to be carried away by the technical angle at the expense of careful attention to draughtsmanship, design and even subject matter. What real teaching has been done, has been done by individual printmakers who have been generous with their time and knowledge and are endeavouring to stimulate interest in these media. Such a condition is bound to be reflected in current exhibitions, and is.

We find in exhibitions of the last ten years or more, far too many prints which are timid in approach, technically weak, dull in subject matter and poor in design and rarely do we find successful experimental or ambitious work.

Another form of neglect is one from which all printmakers suffer, that of little opportunity to exhibit their work or to fulfill a useful purpose in the community. In England and the United States, besides ample opportunity to put their work before the public in galleries and shops, there are numerous print collectors' societies, the members of which, besides amassing print collections of their own, have established print cabinets for the general use of the societies, and to which new prints are added frequently. Print collectors are few and far between in Canada and print cabinets are practically non-existent. Those there are, are entirely due to the efforts of the Society of Canadian Painter-Etchers and Engravers. It is in this field, that of bringing the print before the public, that this society has done the most outstanding work during the past few years.



A TIME TO BUILD UP
Ecclesiastes, Chapter III. Combined colour lithograph, aquatint engraving and etching
W. Roloff Beny

The Society provides prints for four print cabinets in Ontario; in the Royal Ontario Museum of Archaeology, Hart House in the University of Toronto, the London Art

DRINKER
Dry point
M. Reinblatt

Museum and the Willistead Art Gallery in Windsor. To their collections new prints are added each year. The collections in the museums and art galleries are available to the general public, those in Hart House to students, thereby widening the opportunities for the interested citizen to see Canadian prints at any time. Travelling shows have also been arranged by this society and there are seven groups, each containing a different selection of prints. One of these includes a set of panels on which are displayed blocks, plates, tools and proofs of each process with labels describing the steps involved in producing a print. This angle is always of interest to the layman and these panels should help to create a greater understanding of the possibilities of each process.

This group is also endeavouring to encourage printmakers to produce larger quantities of prints at lower prices, other than those they design as Christmas cards. Frequently their Christmas card designs are much better than those prints they try to exalt by limiting them to small editions. Here is an opportunity for these artists to perform a useful function in the community by providing the man in the street with Canadian art at a reasonable price and allowing many to enjoy the same design, but it is an opportunity many of them will not accept. An interesting experiment was made in Maritime Art during the war years. A print was inserted in each copy, thus forming the basis of a collection. Much discussion was aroused concerning the quality of an impression if printed on a power press. Prints ceased to appear and another milestone was never reached.

In the field of illustration little has been done with prints in comparison with their extensive use in other countries, particularly England, where much outstanding work has been done by such first class designers as John Farleigh, Gertrude Hermes and Clare Leighton, to mention only three of the many names that come to one's mind.

As a result of conditions such as these, progress in printmaking has been slow and, during the war years practically non-existent.

Between 1938 and 1948 there have been probably somewhat less than a hundred active printmakers in Canada of exhibition calibre. Among these are a number whose primary interest is in painting and who less frequently express themselves in print media. When they do, however, the results are always interesting as is testified by the work of Carl Schaefer in lithography, and Edwin Holgate, Fritz Brandtner and John Hall in the relief processes. It is also among this group that one finds the few fine examples of a vigorous and experimental approach to technique and design.

Among the artists who are more widely known for their prints, we find such men as Walter J. Phillips and Eric Bergman who have international reputations in this

field. Each is a master in his own particular mode of expression; Phillips working in style of Japanese print artists interpreting the mountains and prairies of the west in coloured woodcuts, and Bergman, whose rhythmic designs for wood engravings illustrate the tremendous tonal possibilities of this process.

Another important artist in the group is David Milne. His coloured dry-points are among the most interesting things done in this medium. In it he has found the most suitable process for reproducing the sensitive lineal quality so characteristic of his painting and has successfully handled the problem of colour which is an integral part of his approach to a subject. Nicholaus Hornyansky, also using intaglio processes, etching and aquatint, and Mary Winch Reid in linoleum cuts, have done experimental work in colour printing.

Such artists as these took their place among the foremost printmakers in Canada before 1938 and have maintained these positions throughout the war years. A number of printmakers have dropped out of the picture during this period because of difficulties in procuring materials and lack of time while engaged in wartime activities. This was particularly noticeable in the field of etching and we saw less work by Stanley Turner, W. Ackroyd, S. H. Maw and Harry Wallace. Others seemed to be marking time and practically no promising younger artists appeared on the scene. However, since 1945 there have been very interesting and, I think, very important developments in printmaking in Canada. This was evident in the annual exhibitions of the Society of Canadian Painter-Etchers and Engravers in 1946 and 1947 and in the recent annual exhibition of the Canadian Society of Graphic Art. In the former, Frederick Hagen's lithographs, Margaret Shelton and Sylvia Hahn's linocuts both in black and white and colour and Miss Hahn's wood engravings were among the most outstanding work shown.

The Graphic Art show, besides having two more very good lithographs by Fred Hagen, also contained interesting prints in this medium by Willis Wheatly and Henry Orenstein. The award for the best print in the exhibition went to M. Reinblatt, whose subtle handling of dry-point in *The Drinker* and others of his prints also hung, mark him as one of the most sensitive and intelligent artists working in this medium at the present time. Lucille Oille's wood engraving illustrations for *The Owl Pen* rank as some of the most interesting work done in this field for a long time. They consist for the most part of chapter headings, beautifully designed and simple, but telling in treatment of familiar objects and incidents around the farm and countryside.

(Continued on page 30)

SUBWAY
Lithograph
Henry Orenstein

FACTORY WORKER
Lino cut
Fritz Brandtner

OBSERVATIONS on a DECADE . . 1938-48

SOME INTERNATIONAL TRENDS IN THE GRAPHIC ARTS

By W. Roloff Beny

TO doubt that engraving or etching techniques can provide major expressive possibilities comparable to oil painting and sculpture, is to have missed the versatility and creative challenge of these media. Artists from every country and tradition have announced their emancipation. Their relief from the traditional restriction of printmaking to mere reproduction and their abandonment of the puristic isolation of one medium from the other, is an indication of this new spirit. Creative combinations of etching, engraving, lithography, aquatint, soft-ground etching and other methods can become flexibile vehicles, though precise and exquisite, for the most crude or the most esoteric statement.

Nineteenth century critics made a rigid distinction between fine and applied art, and between absolute and program music. Such a distinction is remote to us in this century when architecture and its satellites, and the motion picture, seem to be the dominating art forms. All expressions of art can be 'fine' in their own way, and do not become less so because they assist another art. If the element of usefulness connects art with our daily living, and an element of association reaches our personal feeling, we have no grounds to discredit the art as such.

Utility and associative power may quite properly exist in a work of art. However, the unique value of a great work of art will continue to be its formal validity; that elusive quality which transforms the expressions of man's nature into significant patterns rather than mere doodles. The artist's personal vision is made concrete in the work of art. When it is experienced it clearly belongs to a particular present, yet, owing to the quality of its form, it endures to make possible future experiences.

Artists are allowed more than the dream; they have the power to perceive their serious actions, whether visual, auditory or verbal, as performances. Just as selectivity occurs in the initial stage of artistic contemplation, so abstraction is the first intention of the serious artist when he makes a physical object out of his vision, no matter what degree of realism excites him. His performances have a creative isolation from the world in the sense that a part becomes a more expressive sample than the whole. Thus, the familiar, relieved of the urgency of time, is transformed into the mythical.

HEAD OF A BOY
Lithograph, 1945
Pablo Picasso

These three aspects of works of art—their use value, their associational value, and their formal value—have a hierarchical relationship in all periods of history. Which of these values is dominant is determined by the prevailing faith of the age and the accompanying rituals, whether Greek rationalism, Medieval religiosity, Nineteenth century aestheticism, or our own technological-power complex.

It is undeniably true that many contemporary art forms are 'formless' in their mirroring of our suffocating life values. Others are clinical abstractions which disinfect the artist of all determinable humanity except that of an automaton's existence. Some revive old forms and tired sentiments out of worshipful deference to

regionalism or in some other terms of burbling romanticism which negates all contemporaneity. All we must ask is that the artists keep producing. When they stop working we will have something to fear.

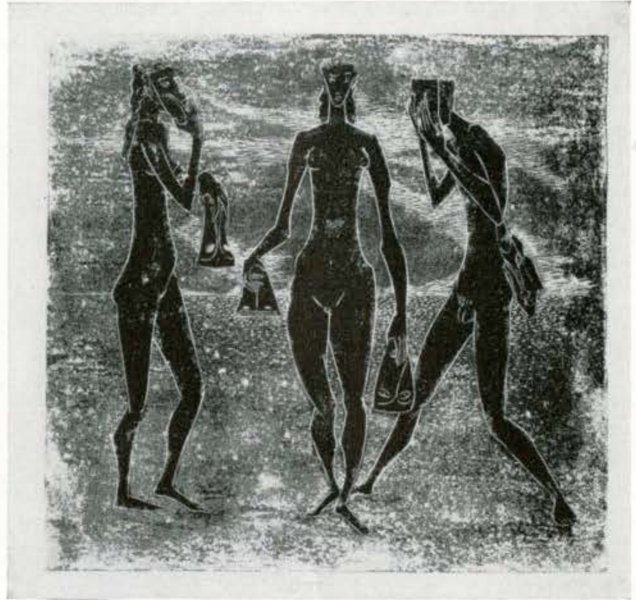
. . .

After Mantegna, during the last four centuries, there was a steady trend away from engraving as a medium of original expression towards it as a process of reproduction. While etching and engraving were used with authority by masters like Rembrandt and Goya, the techniques were subordinated to the artist's painterly vision. Blake's group of original line-engravings for the Book of Job was an isolated achievement impossible to match in the monotony of the eighteenth century. Until Whistler began his serious graphic work in the latter half of the nineteenth century, these techniques, as fine art, had almost disappeared. He found, as we realize today, that with such media he could make a visual statement which, by suiting his intention and by relying on the inherent powers of the techniques, contributed to the mutual artistry of both.

However, it was not Whistler's 'originals' that were selling at this point of industrial obsession in history. Rather, there was a strictly commercial rush on etched reproductions pulled on parchment, vellum, satin, or, on your pillowslips if you felt so inclined. Nearly every artist of social standing had prints made of his work which were sold with his paintings. Those artists who employed graphic techniques for other than reproductive purposes were disregarded by the dealers and buyers alike.

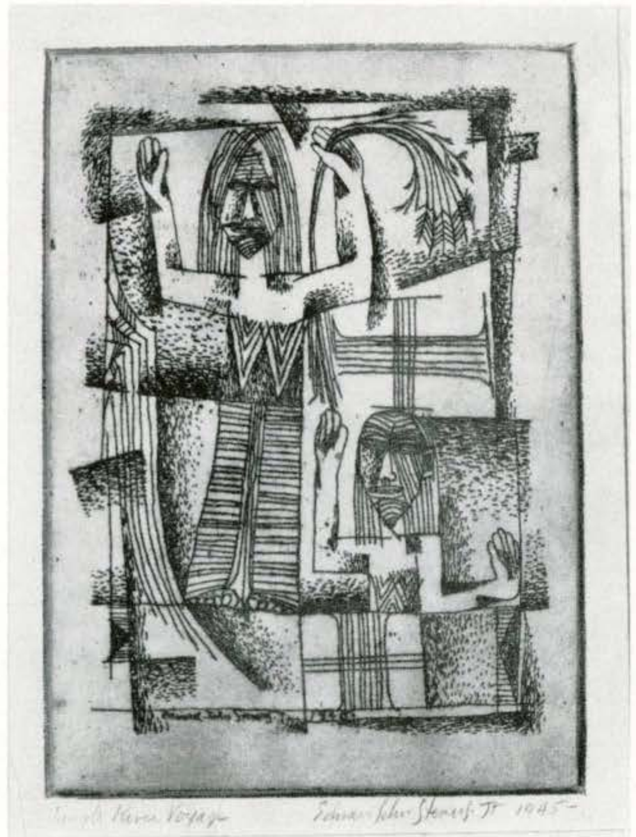
Of the Post Impressionists, Paul Gauguin is an outstanding example of a painter who used color woodcuts in a valid and dynamic way. He was free from the impersonal precision of nineteenth century Japanese block prints, so influential at that time. While this Japanese school of printmakers created an active demand for hand-pulled prints, it also set a foreign formula which was and is often followed too literally even to this day in Canada. In a similar way, the silk-screen process has been regarded as a reproductive formula, when it could be a rewarding medium for direct expression.

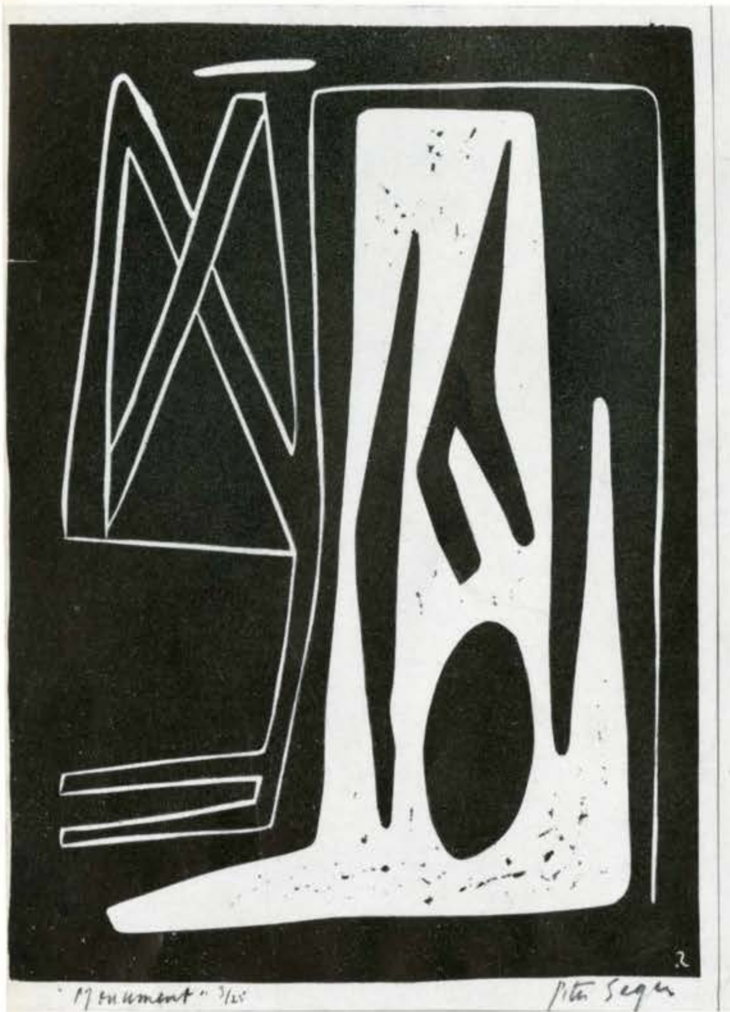
Isolated groups have been working hard to establish an informed respect for the graphic arts. Leading centres of research during the past decade have been in Paris, Latin America, New York and recently Mid-Western United States. The spirit which dominates most of these groups seems a blend of the scientist's technical interests and the artist's imagination and feeling for form. Copper and zinc engraving exist in a realm between relief sculpture and drawing, according to the depth of the intaglio achieved. Combined techniques allow the artist



GAME WITH MASKS
Lithograph
Frank Litto

JUNGLE RIVER VOYAGE
Etching
Edward J. Stevens





every degree of expression, from dramatic to decorative, from realistic to abstract, and from monochromatic to polychromatic.

The Paris group, with its headquarters at Atelier 17 under the direction of Stanley W. Hayter, included such personalties as Picasso, Chagall, Lipshitz, Miro and Ernst. In New York, where Hayter also established a studio, two of its members have received special acclaim, namely, Mauricio Lasansky and Sue Fuller. Lasansky has directed the Iowa Print Group on grants from the Guggenheim Foundation, and its success was measured last spring when it was invited, as the most active group in the United States, to hang a show at the Art Institute of Chicago.

The highly capable photographic methods of the twentieth century have replaced all nineteenth century functions of engraving. Yet there is this enthusiastic revival noted in all departments of the graphic arts!

As an 'original' form of art, the print has always been a most democratic expression, being economically more available to average incomes than painting or sculpture. This was true of all periods of history from the Middle Ages on, whenever artistic enjoyment was an integrated activity in society, not a self-conscious and decorous fringe.

In Canada, creative efforts of a high calibre have reached the public notice, especially those directed to the silk screen process and book decoration. Also, many individuals are doing striking single prints but we should see more of them gathered into small select exhibitions. To further accessibility to such print artists and to provide a continuous survey of this field, a Print Collectors column in the magazine *Canadian Art* seems logical.

To collect information on the diverse directions in which print making is going is all to the good. But beyond our new attitude towards the graphic media, we need a revision of our attitude towards the art consumer. It should be our purpose to reach that vast majority of people who still do not know what a print is, and introduce them to the living graphic arts. Most of them are content to buy good or bad reproduction for their walls. Often these walls are in new homes, designed in the most competent contemporary terms. As soon as the builders are out up go the same tired reproductions, or some new ones, similar to the old ones but with the commercialized 'new look.'

If those who purchase prints were informed through accredited sources that they could secure original works of art for the price they pay for their reproductions, would not many of them be eager to buy what really communicated something to them, instead of some random

THE HARVEST
Aquatint and dry point
M. Zolotow

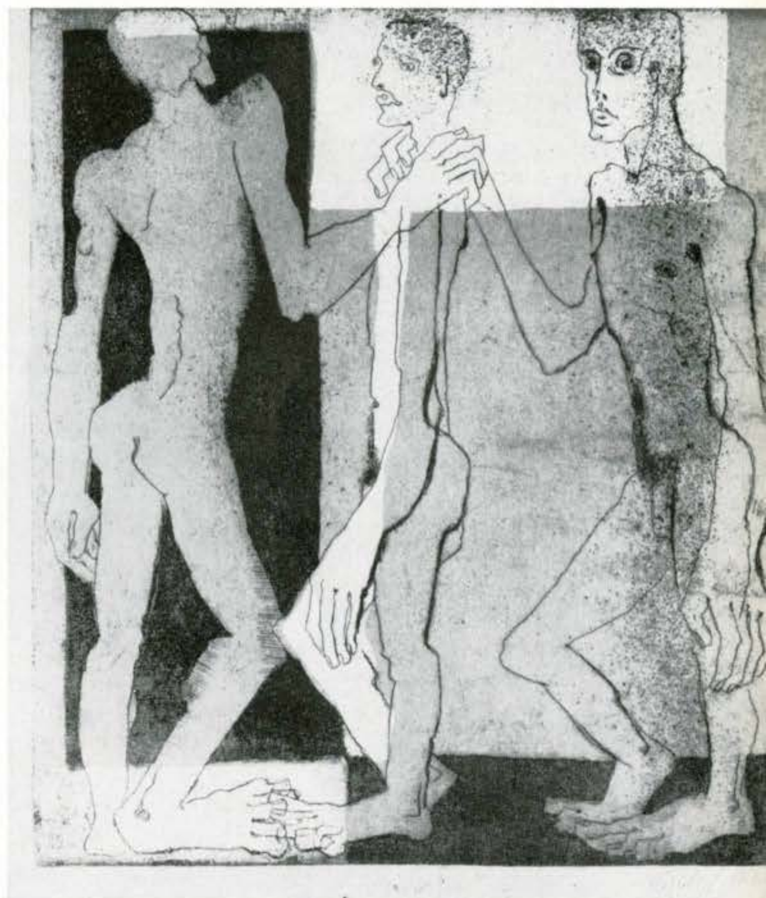
MONUMENT
Linoleum Block
Peter Sager

chromo of an old master which seems so artistically secure simply because it is old? When this new, more adventurous attitude is brought about, many artists will benefit in a double sense: the financial advantage will enable them to concentrate their energies in this one field, and to make it even more vigorous.

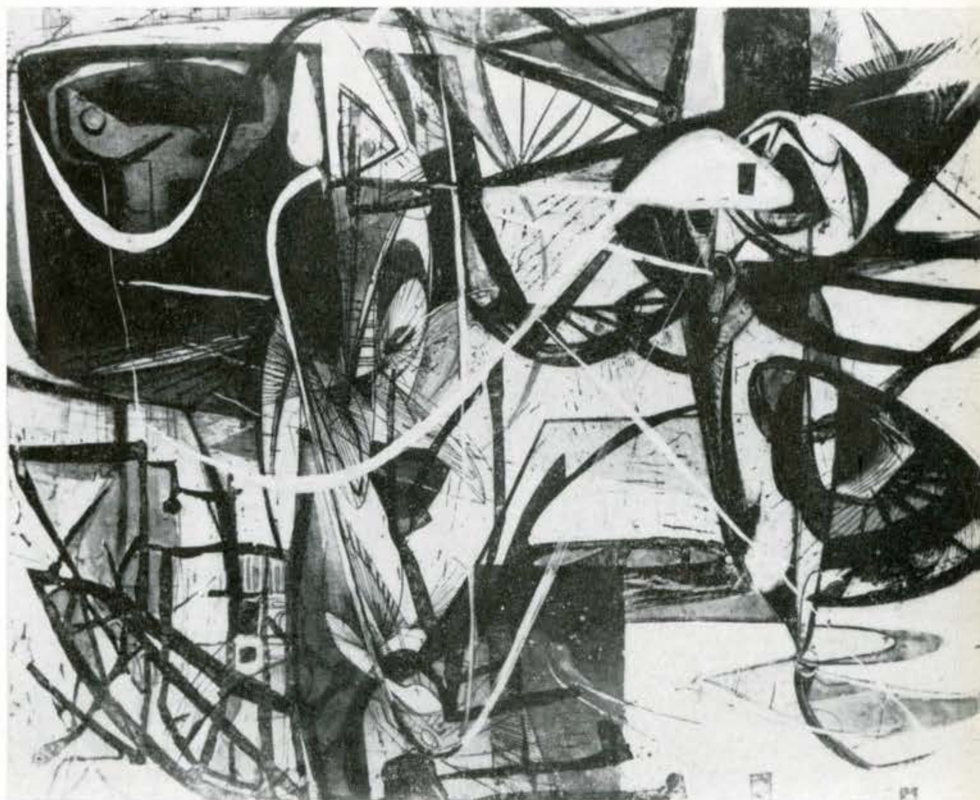
. . .

All the samples selected to illustrate this article are from New York Galleries. Since the work chosen is very recent, many of the names may appear unfamiliar. My intention is not to be representative, but to point out dominant if diverse present directions.

The social surrealism of Zolotow's *The Harvest* is shown by his symbol of tortured humans bound into bloody sheaves of wheat. Frank Litto expresses his world in terms of romantic realism in his lithograph *Game With Masks*. Only one aspect of Picasso's continuing versatility is shown in his 1945 lithograph *Head of a Boy* from his recent print show at the Buchholz Gallery. Pure abstraction is represented by the Canadian artist Peter Sager in his linoleum cut *Monument*. Lasansky's cosmic expression *Time In Space* is an example of his most abstract mood. A more representative portrait of his won an important prize at the American Society of Engravers show in New York this Fall. Expressionism, reflecting personal symbolism in primitive terms is shown in the etching *Jungle River Voyage* by a brilliant young New York artist Edward John Stevens.



A TIME TO MOURN
Ecclesiastes, Chapter III.
Combined etching, lithograph, engraving, aquatint, dry point
W. Roloff Beny



TIME IN SPACE
Combined engraving, etching. aquatint, colour block
Mauricio Lasansky

OBSERVATIONS ON A DECADE . . 1938-48
TEN YEARS OF CANADIAN SCULPTURE

(Continued from page 19)

children and animals. Her patrons look for fine, simplified form and let the materials be cheap if they must. They accept her, even in plaster. But she also works in ceramics, making decorative compositions of fish and angels, peasants, monkeys and hawks.

Some sculptors have a more frankly socialistic turn of mind and work chiefly for mass reproduction. Among these are: Pauline Redsell, who has sold nearly twenty thousand replicas of her work in two years; Zavi, who makes small ceramic animals; and Erica Deichman, whose fantastic sculptures have made her studio in New Brunswick a mecca for tourists from the United States. Fewer Canadians travel her road.

The newest, and perhaps the happiest, demand is for the "limited edition" from those persons who want the best but cannot afford to be commissioners of the unique. Some first-rate artists have made their work available in limited editions. Florence Wyle's pink biscuit *Torso*, several of her reliefs of animals, birds and children, and Emanuel Hahn's *Eskimo Child* have been issued in this way.

Despite the Government's high luxury tax on medals and trophies, which has handicapped both the craft and those wanting to encourage Canadian achievement in many fields, some notable sculptured awards have been produced in recent years. Emanuel Hahn is almost alone in this field. His new trophy, made for the Soaring Association of Canada, is an abstraction whose lines and volume are related to the soaring lines of flight. Its influence is already being felt and marks the turn toward more aesthetic trophies. Among his recent medals are several for universities and the Leacock Memorial Medal for humour in literature.

What of the younger sculptors? Each year sees the introduction of new sculptors. In the past most of these fell by the wayside—perhaps because they could not cope with the stern discipline of the profession, perhaps because there were too few opportunities for them in Canada. Today the schools are teaching the techniques of sculpture to many more thousands of art students and, by the same token, graduating fewer with intensive training. With increasing opportunities opening today it may well be that more will develop into practising sculptors than was the case in the past. But at this moment those who are masters of all the sciences of the art are still those who were most noted ten years ago.

OBSERVATIONS ON A DECADE . . 1938-48
CANADIAN PRINT MAKING

(Continued from page 25)

In the last two years, other interesting work has also been done. Frederick Taylor's *Welder* carried out entirely in sand grained aquatint is one example. It is strong in design and he has chosen a medium well suited to his subject, handled it with skill and created a very dramatic effect. Leonard Brooks' silk screen print *Winter Farm*, hung in the Canadian Society of Graphic Art exhibition, shows a subtle use of this controversial printing process, worthy of any print society. Much more work has been done in another of the doubtful printing processes; that in monotype. Closely allied to printing and allowing greater freedom of expression this medium has great appeal to several of our printers who handle it with gay abandon and great success. Henri Masson, Jack Humphrey, and Donald Stewart are among its most competent exponents.

Finally in the experimental field we come to the work of Wilfred Roloff Beny. This young artist has been experimenting with intaglio and lithographic techniques, and has produced several abstract compositions in which the interplay of the different qualities of line, tone and texture characteristic of each process are carefully considered and used with great effect. Etching, engraving and drypoint are his chief medium for line, lithography and aquatint for tone, and the former frequently for colour.

It is obvious that we now have a group of printmakers, who are small in number but who by their fresh vigorous aproach to the printing processes are contributing much towards the progress of printmaking in Canada. Given encouragement and opportunity to apply their media to a useful purpose, Canadian prints could go far. This should not be difficult. More Canadian books are being published now than ever before. They should and could be illustrated by Canadian artists. But the artists must realize that book illustration in Canada is almost entirely limited to black and white. Most printmakers naturally think in these terms, so it should be comparatively easy for them to conquer this field.

Fortunately the days are gone when pictures covered every square inch of wall space, but now we are at the other extreme,—one picture per room. With few pictures on the walls, the bulk of a collection may only be seen at intervals or in the hand. The sooner more people realize that to enjoy prints for their own sake they are better in the hand than on the wall, particularly fine wood engravings and intaglio prints, the sooner we shall have print collecting on a more popular basis.

CONTRIBUTORS TO THIS ISSUE

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James W. G. Macdonald, A.R.C.A. Mr. Macdonald was recently appointed to the staff of the Ontario College of Art where he is in the Department of Painting. For a number of years he was Director of the Department of Design at the Vancouver School of Art and more recently held a similar position at the Provincial Institute of Technology and Art at Calgary, Alberta. Mr. Macdonald has been an important contributor to exhibitions of Canadian Painting since he came to Canada in 1926. Born in Thurso, Scotland, he is the son of an architect and commenced his professional career in an architect's office in Edinburgh.

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ACKNOWLEDGMENTS

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Page 5 — Old Mill near Kingston, Courtesy of the Artist, Photo., The Fine Art Galleries, Eaton's College Street, Toronto.

Page 5 — Young Negress, Courtesy of the Artist.

Page 6 — Star of Three Ring Circus, Courtesy of the Artist.

Page 6 — Ships, Courtesy of the Artist.

Page 7 — Head of a Woman, 1940, Courtesy of the Artist.

Page 8 — The Age of Anxiety, Courtesy of the Artist.

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Page 10 — Series One — Number 3, Courtesy of the Artist, Photo., The Fine Art Galleries, Eaton's College Street, Toronto.

Page 11 — Catastrophe Humaine, Courtesy of the Artist.

Page 11 — Figures in Space, Collection, Mrs. Edgar Burton, Toronto.

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Page 17 — Lion, Photo., Jean Gainfort Merrill of Herbert Nott Associates.

Page 18 — Saskatchewan, Photo., Gilbert A. Milne.

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Page 29 — A Time to Mourn, Courtesy, Weyhe Gallery, New York.

Page 29 — Time in Space, Courtesy of the Artist.

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NEWS FROM THE INSTITUTE

An old year has gone by, and a new one is starting. Two stages in the march of time and, linking one with the other, the relay of holidays traditionally devoted to greetings, compliments and wishes, and to reviewing outstanding events of the past stage and scanning future events because they make up the web of our lives.

Respectful of tradition, in my capacity of President, I take great pleasure in expressing my deepest regards to Members of the Royal Architectural Institute of Canada and in extending to them, in the accepted and traditional way, my best wishes for the New Year. In the light of a quite recent past, what does the New Year hold for the members of our profession? According to a time-tested dictum, activity in the building trade is a sign of prosperity. Well, building is now active, very much so, and quite a bit more than could be expected under the circumstances. Business, industry, trade and institutions wish to expand and enlarge their buildings, which is only natural after those years of restrictions. Housing, under its various forms, has become inadequate. Materials, however, are expensive and scarce. The high cost of materials is substantially reduced by the abundant supply of money; as for the scarcity of materials the problem unfortunately cannot be solved in the same way. Production of building materials is definitely unadequate. It is a problem to which the economists, the real ones, those who face the facts, should hasten to find a solution. Building is as active as it can be with the means now available to the industry. With greater means at its disposal, the building industry would be much more active, and, of course, for the greatest benefit of the community. There is another problem in connection with building to which such economists should pay attention: the very recent increase in taxation. The abundance of required and essential materials as well as a reduction of taxation would certainly insure not only the maintenance but also the progress of the building activity. But once more, the matter is dependent upon factors which do not fall within the proper field of architecture and architects. Industrial production economists and taxation economists are the ones who must step forward.

Next February, our Institute will hold its Annual Assembly in Ottawa, the capital of Canada. Your Executive Committee, in addition to submitting several reports, will endeavour to implement the resolutions passed at former meetings. It will even suggest innovations which, I believe, will be in the general interest such as, for instance, a programme of conference on various subjects likely to interest the architectural world. Papers to be prepared and read by experts will be followed by open discussions where questions may be asked by members of the audience. Last year, on a similar occasion, I expressed the hope that permanent exhibitions of Building Materials and Supplies be set up in the chief centres of the country; such exhibits to be organized and maintained in the interest of both the public and the profession. While the implementation of such a programme is necessarily slow, part of it could be undertaken at once. For the first time, this year, in connection with the annual meeting, a small exhibition will be held. Exhibits will be fairly numerous thanks to the goodwill and the generosity of most of those who benefit from the publicity offered by the Institute's *Journal*.

At the annual meeting of 1946, it had been resolved that the R.A.I.C. establish a permanent Secretariat in the city of Ottawa, and the Council had been instructed to implement that resolution. After a thorough study of the proposal, the Executive Committee recognized the necessity of a permanent Secretariat, but feels that it can be established and maintained only if certain conditions are met. Unanimous approval is required on the part of the various component societies of the Institute, which must also agree to an additional and voluntary contribution. The need of a permanent secretariat has long been recognized, but it would be futile to set one up unless provision is made for its maintenance.

May I mention, in closing, the excellent work accomplished during the past year by the editors of the Institute's *Journal*. This publication, which was given impetus by previous administrations, continued its progress. I am pleased to pay tribute to the Editorial Board and to the Chief Editor for the remarkable manner in which they have accomplished their task and to express our thanks to them.

Chas. David, President

R.A.I.C. ANNUAL ASSEMBLY, 1948

Manufacturers' Exhibition – Arrangements have now been completed for an exhibition of building materials and methods to be held in conjunction with the 41st Annual Assembly of the Institute, as an additional item of interest for all members planning to attend the meeting. Two large convention rooms directly off the Main Lobby of the Chateau Laurier have been reserved for this purpose, and twenty-six manufacturers are preparing displays for inclusion in the exhibition. Booths

will be set up on the morning of Monday, February 23rd, 1948, and the show will continue during the entire course of the Assembly. It is hoped that every member will take advantage of this opportunity to view the building materials displayed.

Reservations – Again we would remind members that there is a block of rooms reserved at the Chateau Laurier for those attending the Assembly. Anyone wishing to reserve one of these rooms must make his reservations through the Institute Office, prior to February 9th, 1948. ALL MEMBERS ARE URGED TO ARRIVE IN OTTAWA NOT LATER THAN THE MORNING OF FEBRUARY 23RD, 1948, IN ORDER TO BE SURE OF RECEIVING THEIR ACCOMMODATION.

Andrew Cobb Dinner – The Ottawa Chapter, acting as hosts for the Ontario Association of Architects on Tuesday, February 24th, 1948, will present a Musical Calamity entitled "General Conditions".

ALBERTA

Provincial and civic organization for town planning has now been in operation in Alberta for 18 years with some degree of success, but in several directions it has met with difficulties some of which have not been successfully overcome.

In some respects the cities of the prairie provinces have advantages to show over those of the older provinces. Mr. A. J. C. Paine in his letter regarding the small house program of the Central Mortgage and Housing Corporation noted that the ordinary frame houses in some of our western cities were on the whole more satisfactory than those in the older cities in the east. Miss Tyrrwhit of London on her visit to Edmonton very definitely expressed the same view. Without these supporters I should have hesitated to make that claim although I have long had the same impression. It also appears to me that our residential districts are more consistently laid out as boulevards with trees on a grass strip on each side of the central roadway. This of itself, in spite of the too general grid-iron type of lay-out of these districts, gives to large areas of our cities a very pleasant general appearance. When hedges or other fencings are omitted, as they frequently are, there is a wholesome spaciousness of effect due to the house fronts being over a hundred feet apart. Trees and bushes in front yards do much to palliate the otherwise inharmonious types of the houses themselves. The general adoption of rear lanes removes poles and overhead wires from the streets and since the garages are also in the lanes the sidewalks are continuous and not interrupted by sloping runways for motor cars. Naturally the pedestrian does not have the objectionable experience of being held up from time to time to allow a car to back out across the sidewalk, each wondering who has the first move.

These pleasant conditions still leave much to be desired. The grid-iron pattern makes all the avenues and all the streets equally general thoroughfares for driving, to the destruction of privacy and quiet. This combined with the circumstance that playgrounds for small children are either wanting or too distant for ordinary use makes driving too perilous. Children are liable to be playing in and across any street or avenue. Driving along a street where the shorter ends of the blocks are towards the road one must go at a very slow pace keeping an anxious look-out at all corners for cars and for children. Schools too, occurring in a grid-iron lay-out, cannot be successfully placed for safety. Credit must be given to our children and probably also to our teachers that the rules for safety are observed so well that few accidents occur near the schools.

The simplest device for avoiding these troubles is the making of residential streets in loops, or, alternatively in blind streets, so that no residences face upon thoroughfares. This simple and valuable improvement is difficult to make even in undeveloped areas because many lots laid out on the existing grid-iron plan are usually already in private ownership even if unbuilt upon.

Perhaps the greatest bugbear in civic improvement is the constantly recurring request for permission to open stores in the midst of residential areas. Neighbouring property owners are frequently willing to sign petitions in favour of this in spite of the fact that in a few years it will prejudice the value of their own property. They know and are sympathetic with the applicant and are pleased with the idea of being within a few steps of a provision store. But there immediately follow further requests for meat stores, drug stores, cafeterias, beauty parlours etc. on sites scattered all over the district. Here, again, the allocation of a concentrated local business centre is found difficult on account of existing private ownerships at the points most suitable for such centres. It may be that such local business centres have actually been set aside by the city in a well distributed manner. But during the time of expansion of the residential district these centres tend to be located on the outside of the developing district with access not yet paved and therefore not yet suited to attract customers who naturally prefer to go towards the city not away from it for their shopping.

These and other such incidental troubles indicate the desirability of the laying out of districts far ahead of time with all the social requirements provided for and no privately owned lots to stand in the way. In that case the question may still arise whether the district will prove as popular as the planners may have had good reason to hope.

Cecil S. Burgess

MANITOBA

There is one subject which came up this year, which has had consideration from our Association, and which is of general interest to the other Provincial Associations and the R.A.I.C.:

The matter of the design of Small Houses by Architects for Central Mortgage and Housing Corporation.

All those who were present at the last dinner of the R.A.I.C. convention last year will remember the rather strong appeal that General Hugh Young made to the members of our profession to support C.M.H.C. by designing small houses for them in their efforts to meet the housing shortage. In fact, he implied that it was a public duty for our profession to do so and that we had badly fallen down in this duty. Many of us will agree that these remarks were justified. Our Association has been working on a project of this kind for the last year and coincidently we had started just before General Young made this speech. In the year's experience there are some points of a critical nature I would now like to bring to the attention of other Provincial Associations. The organization we set up and the steps leading up to it are briefly these:

Our Council appointed a committee to look into the matter and to report back with a workable scheme which would best fulfill the functions which General Young had advocated.

The Committee did a very thorough job ond brought in a full report which concluded with the following recommendations:

1. That the M.A.A. sponsor a small house planning group.
2. That the name shall be: "Homes by Architects" approved by the Manitoba Association of Architects.
3. That the organization shall be separate from the M.A.A. but control of it shall be maintained by restricting the participating membership to:
   (a) Registered Architects of the M.A.A.
   (b) Associated Members of the M.A.A.
4. That the governing body shall be a board of seven directors elected by the membership, one of the members of the board of directors to be the President of the M.A.A. (whether he happens to be a participating member or not).
5. Qualification for members in good standing shall be:
   (a) An initial fee of $25.00.
   (b) Members will produce designs and plans when and as directed by the governing body.
6. That the matter of advertising, disseminating and remuneration be handled by the Central Mortgage and Housing Corporation, subject to a satisfactory negotiation by this group and C.M.H.C., and subject to a proviso that the identity of the group is maintained on all titles of design of books and working drawings.
7. That this general meeting instruct the council to immediately call a meeting of all interested members for the purpose of organization.

This report and recommendations were accepted by the Council who immediately called a general meeting of the Association. The report and recommendations were accepted by the Association and another meeting of interested members was called for the purpose of organizing the group. At this meeting there was a good attendance and the organization was launched under the elected directorate.

The group now functioned as a separate organization but under the control of the M.A.A. The important body within the group was the "Committee on design" which was the screening committee for all designs sent in. They had absolute powers of rejecting, accepting, or suggesting alterations before finished designs were sent in to C.M.H.C. Negotiations were continued between C.M.H.C. and the group and a tentative arrangement was made whereby C.M.H.C. paid a lump sum of $150.00 for each set of working drawings plus a $5.00 royalty for every house built from a design. This remuneration was less than that recommended by the R.A.I.C. and less than a later arrangement made with other Provinces—but was accepted by our group as fair in consideration that we felt we would be partially contributing to a public cause.

On this basis the members of the group submitted their sketch designs, first in esquisse form, to the screening committee, who reviewed them, altered them and in some cases rejected them. They were then returned and re-submitted in finished sketch form, with a uniform set up of plans and perspective, on uniform size sheets, ready for reproduction. These finished sketch designs were sent in to C.M.H.C.

Our results were that out of approximately 10 designs sent down (as a trial batch—with more to follow) two of them were accepted as being suitable. The letter received from C.M.H.C. was signed by a Mr. Gitterman, Supervisor of the Architectural Department, and the reason given for the other designs being turned down was that "they already had designs whose general plan and arrangement were similar".

I cannot see how General Young or C.M.H.C. can expect Architects to co-operate with them if this is the final result. It seems that they have in their office—one or more people—Architects or otherwise—who hold themselves in the capacity of censors of design. It puts the whole thing on a competition basis with a prize of $150.00. A small house containing two bedrooms cannot be designed several hundred ways with each design being distinctive and different in all cases.

We consider that "the design committee" of our group, who carefully screened the designs before asking participants to re-submit in finished form, are competent judges of plan and design and they were most anxious to set a high standard. If now, we find, after going to all this trouble of organization and individual effort, that C.M.H.C. is not going to accept the designs submitted "because something similar has already been done" then I am afraid that our group cannot keep up their first enthusiasm.

I would suggest that either C.M.H.C. publish designs which have been submitted by a responsible group of

Architects and let the public be the judge of what they want or do not want, or else employ Architects in their own offices, under their own supervision, and do not appeal to the profession at large. They cannot have it both ways.

H. H. G. Moody

ONTARIO

In an issue devoted to Canadian Art, it seems appropriate to draw attention to the great strides that have been made since the war in the provision of facilities for training Canadian designers.

If our manufacturers are to compete in foreign markets, and build up foreign trade, it is necessary that they have well designed products to sell. Just as the research scientist or research engineer has been accepted as a necessary integral part of the industrial picture, so eventually, the trained designer must be accepted, if industrial products are to be improved. This has been amply proven in the automotive and many other industries.

Recognizing the need for the special training of men, who will eventually take their place in industry as designers, the School of Architecture at the University of Toronto, includes consideration of industrial design problems in their curriculum, and the Ontario College of Art, has instituted special courses in design. These are the only two such courses that I know of in Ontario, although other institutions may be working along similar lines.

Instruction in industrial design is now in its second year at the School of Architecture, and much significant work has been done, not only in analysis of specific design problems, but in the basic elements of design. Colour, pattern, and design in three dimensional forms are stressed. Some of this work will be included in the School of Architecture's exhibition, in the new draughting room behind Convocation Hall, in January. Members attending the coming convention and annual meeting should not miss the opportunity of seeing the exhibition.

Instruction in the Design School at the Ontario College of Art, is also in its second year. This school also is under very capable direction, and in many ways the courses are parallel. The aim is to give a thorough grounding in basic design principles, through a series of studies of abstract design, and in the actual analysis and solution of design problems. Good craftsmanship in the carrying out of projects is stressed.

Much credit must be given to the staffs of both schools for their pioneering work. Some of the students will, no doubt, become outstanding creative designers. Others may be absorbed into the more routine work of design offices and industries. I hope all will make their contribution to better living in this country. It is to be hoped that this work will be carried on and expanded. More especially, it is to be hoped that manufacturers will see the value of these men, and absorb them into our industry, and not allow them to be drawn off to other countries. We need them here. *C. H. Brooks*

THE NEW COVER

In this issue, the *Journal* gives up its archaic Ionic column, and presents a new cover to its readers. The new cover has been designed by Mr. Clair Stewart, the Art Director of Rolph-Clark-Stone Limited. Mr. Stewart is known to members of the Institute for his article in the Industrial Design issue of July, 1947.

BOOK REVIEW

THE CHANCEL (BEFORE AND AFTER)
By W. M. Birks, C.B.E., L.L.D. (McGill)

Published by the United Church Publishing House, Toronto. 58 pages, illustrated. Price $2.00.

The object of this book is to draw attention to the opportunities for worthy architecture and decoration in the design of chancels. The case is put forward by a layman who has a love and knowledge of fine churches and who dislikes the clumsy, tasteless churches with which all are familiar.

Mr. Birks' criticism is direct and constructive and his text is well supported by good photographs. Most of the illustrations depict alterations and are "before and after views". Such photographs are always interesting as they clearly reveal trends in outlook. Many which occur in this book are astonishing as the changes are so great.

Among Protestant churches in this country, in England, and in the United States, there is a trend away from the Concert Hall plan focused on a central organ and grandstand choir, to the deep chancel with prominent communion table, divided choir and less imposing organ.

In the text there is an account of this trend toward the traditional form. References are made to statements of important churchmen indicating that the change is not a fleeting fashion but the result of dissatisfaction with the common arrangement and a desire for more religious feeling in church building. Mr. Birks does not make any plea for a particular architectural style. Many of the illustrations show mediaeval-like interiors but some are Georgian and one, a little log church, is frankly modern. The significance of this book lies in the statement that, in Protestant churches, the communion table is fundamental and should be in an elevated central position a little withdrawn from the main body of the church. The choir and organ, however important, have the function of supporting the services and should not dominate the communion table. The pulpit should be to one side as it is not the centre of worship.

There are short chapters dealing with the communion table and its adornments, the pulpit and symbols.

Mr. W. Harold Young, the Chairman of the Committee on Church Worship and Architecture, The United Church of Canada, has written a foreword in which he commends this book to all concerned with building or altering a church in city or countryside. Architects will find the book informing and helpful.

John Bland