

# RAIC JOURNAL

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## EDITORIAL

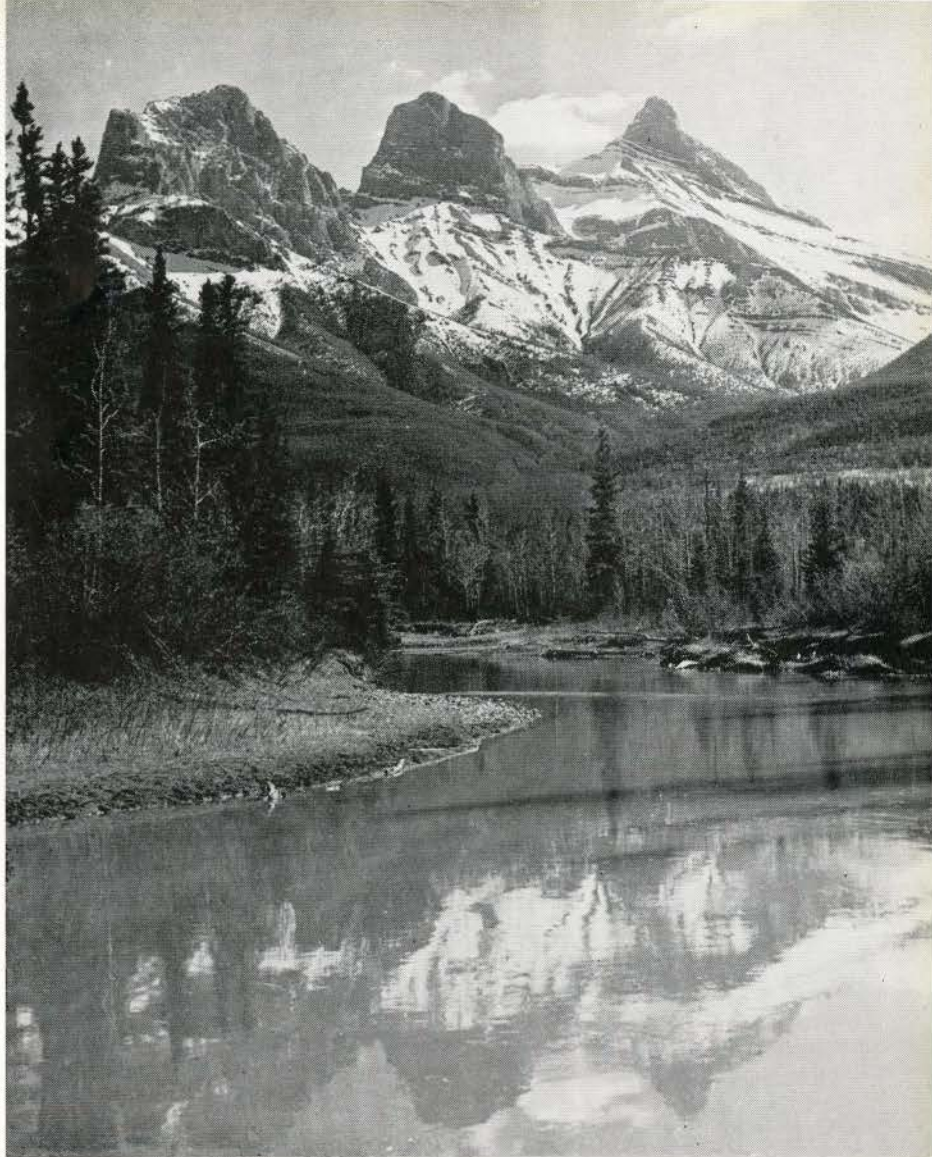
THIS ISSUE of the *Journal* is a first considerable attempt of a young and aspiring province to express itself in print in the sphere of architecture. It is hoped that it will be received with the condescension that is given to a youngster's first tottering attempts at the upright mode of progression. There may be much in it that appears raw and foolish. Consider, however, that just the same applies to the whole of current architecture and that one cannot divide the grain from the chaff or even the wheat from the tares whilst the crop is still young in the field. The opinions and experiments of youth are the seeds, with the husks upon them, from which in due course must come a future crop the form and value of which we cannot foresee or appraise.

In this Alberta of ours, we have the same general problems that vex the rest of the world — the choice of the ways that we should follow. We have to meet these problems in a social atmosphere that increases the difficulties. Architecture was born of the desire to bring some sense of permanence into this life of man which passes so swiftly leaving so little visible trace. Here and today, even our works of architecture tend to be built only to be demolished a few years later. In few places do the scenes change more swiftly than in this province. The desire for permanence or even for any continuity of man's efforts fades from our lives. Each scene as it passes, each building as it is erected, — to stay a little while, — is gazed at for a moment as a thing unrelated to past or future and as being sufficient satisfaction for the present. Life thus becomes filled with petty performances and cheap shows.

Let us not hesitate, however, to enjoy these. Only let us try to get from them and perhaps even to develop from them something of permanent worth. This can be done only by instilling into them the quality of beauty remembering that a lily of a day may be more beautiful than Solomon or his temple. Beauty in fact is always showing herself in unexpected places and ways. For beauty has a free pass everywhere and is the willing good genius of all those who know the magic charm which summons her forth. What is this charm? There is no definition or prescription to which she will respond. Inspiration is the only "open Sesame." We should not timidly start away from this word, inspiration, as if it were something strange and rare or some awful mystery granted only to a superior few. It is as common as the air we breathe or the bread we eat. In fact we cannot live a moment without it. It is not taught in any school, nor can we capture it by any intellectual effort. We have only to lay open our spirit to take it in as we take in our bodily breath. In the intellectual sphere there is a parallel mode of inspiration. No man teaches another anything. He simply exhibits intellectual truth. The other takes it or leaves it according as he lays his mind open to it, that is to say, allows himself to be inspired with it.

In Alberta, we have our share of the striving after the new, the fashionable, the clever, the highly mechanized and all the other characteristic ambitions of our day and all these we practise with a fair measure of success. We have also, here and there, those who lay themselves open to the inspiration of beauty. We want more of these for it is the supreme function of all art to evoke new revelations of beauty.

CECIL S. BURGESS



Alberta is young and vigorous and receptive to new ideas provided they are progressive and wholesome. This province has demonstrated to the rest of Canada and to the world that her people are not afraid of experiment, adopting whatever is beneficial but not hesitating to abandon or to reject the obviously profitless.

This characteristic is derived from the pioneers of whom some still survive among us, for few Alberta families are more than a third generation.

Another surviving characteristic of the Alberta pioneer is the will — born of stern necessity — to live together, to get along together and to pull together. This above all things is the secret of Alberta's proud place among the Canadian provinces.

At the present time petroleum is such a sensational factor in Alberta's economy that we are apt to overlook the fact that our prosperity is rooted in the farms, whose products yielded \$760 millions' worth to the public income last year, while all the mineral resources combined contributed a relatively modest \$175 millions.

Of the latter sum, petroleum accounted for some \$122 millions at wellhead prices and the outlook is that the 1952 output of crude oil will be in excess of 50 million barrels — more than ninety percent of the whole Canadian oil production with a value between \$130 millions and \$160 millions.

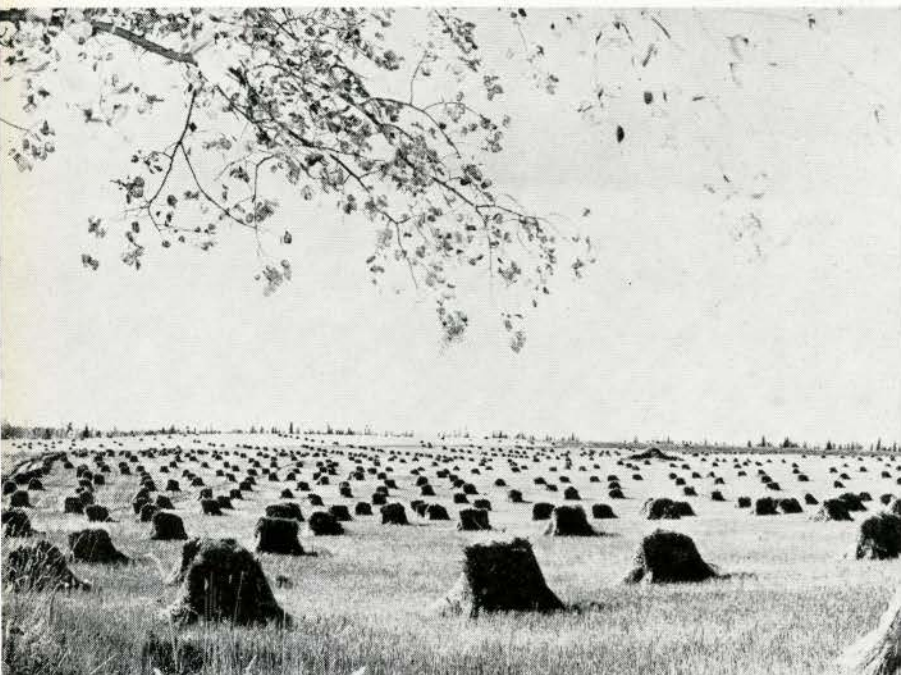
In eight months of 1952 the value of manufacturing was in excess of \$180 millions, and of this nearly sixty per cent was from the processing of farm products.

Alberta enjoys a pleasant climate and wholesome mountain air and thanks to natural gas fuel, is unpolluted by smoke or grime. The province enjoys also an amazing assortment of topography and scenery — ranging from the imposing majesty of the prairie tableland to the magnificence of the Rocky Mountains.

*The Honourable Ernest C. Manning  
Premier of Alberta*

## Alberta's resources and developments

*The Honourable Alfred J. Hooke*  
*Minister of Economic Affairs*  
*Minister of Public Works*



*Wheat is the main crop in the Peace River area of northern Alberta. The harvest from this field north of Grimshaw, goes to Grimshaw for shipping. In 1951, Grimshaw handled 1,650,000 bushels of grain, the largest amount of grain handled by any town in Alberta.*

ALBERTA, with her twin sister-province, Saskatchewan, was carved out of the Northwest Territories in 1905. Ranging in altitude from 2,170 feet at Medicine Hat to 4,534 feet at Banff, it is the highlands of the Great Central Plain, though at Lake Athabasca in the northeast the altitude falls to 690 feet. It has the 60th parallel as the northernmost limit and the International Boundary (49th parallel) as its southernmost. The 110th meridian is its easterly border abutting on Saskatchewan and to the west is the 120th meridian with the eastern slope of the Rockies.

It has 248,000 square miles of land surface and 6,485 of water, roughly comprising the third steppe of the great Plain. Its three main divisions are southern, central and northern which includes the Peace River country. Extending for more than 200 miles from the International Boundary, the southern division is rolling prairie. The central consists of ridges and valleys interspersed with lakes and streams and wooded with belts of timber.

The country "down north" — downstream, that is to say — is the region of greater waterways, lakes and forests broken by broad tracts of open country. It is drained by the Athabasca, the Peace and the Hay Rivers. The Athabasca and Peace systems drain into the basin of Lake Athabasca which is emptied in turn by the Slave River into Great Slave Lake, source of the Mackenzie, longest (2,635 miles) and mightiest of Canadian streams. Within this area is a remarkably varied topography. Standing, for

instance, at the 4,000 ft. outskirts of Calgary one looks east to a seemingly endless vista of level, treeless tableland. But turning to face west one finds the great undulations of the foothills reaching up toward the eternally snow-capped peaks and ranges of the Rockies. In the Red Deer Valley, with Drumheller at its core, we have the badlands, gigantic pieces of architecture carved by nature out of the heavy brown clay. Here, aeons ago, roamed prehistoric beasts whose monstrous remains lie bleaching in the bright Alberta sun.

Farther north is bush country and farther still vast forests of spruce, jack pine, fir and tamarack, mighty rivers and such inland seas as Lakes Athabasca, Clair and the Lesser Slave — younger brother of Great Slave Lake on whose northern shore is Yellowknife, market place of the Northwest Territories gold mining country.

The northwestern border, abutting British Columbia, is typical foothills country, but farther south are the mountains which with their lakes and rivers form refreshing sanctuaries for man and beast and one of the world's famous playgrounds for devotees of winter sport. Numerous waterways find their way through the north into various basins and all ultimately into the Arctic Ocean. The Mackenzie has an average fall of six inches per mile and an approximate discharge at a medium stage of 500,000 cubic feet per second. Most of the water supplies flow straight out of the mountains and are of excellent quality

and relatively low in hardness and solids.

The climate is subject to variations not only between north and south but between comparatively nearby places. In the south and northwest, weeks of low temperatures are frequently interrupted by the Chinook, a warm westerly wind originating in the Japanese current of the Pacific. Over a period of 55 years at Calgary and Edmonton, and 31 years at Beaver Lodge in the Peace River Country, annual mean temperatures have been 38.4, 36.8 and 35.3 respectively and the annual precipitation 50 inches at the first two and 70.1 at the last named.

The rich soil of Alberta puts the province in a foremost place among the world's grain growing areas, and in spite of the inroads of mining, petroleum and manufacturing industries the products of the farm in 1951 were valued at \$760 millions as compared with \$175 millions for all mineral resources combined.

One of the most remarkable developments in Canadian history is the irrigation of the dry southern plains surrounding Lethbridge. For many years "the Palliser triangle", a northerly extension of the Great American Plain, was regarded as unfertile wasteland. Today 13 irrigation projects and some 600 to 700 private projects render over 800,000 acres of fine farmland independent of rainfall. Three major projects, the St Mary's-Milk River, the Bow River and the Red Deer diversion, are calculated to bring 11,000 potential farms into irrigated areas. The St Mary's-Milk River scheme will irrigate 519,000 acres at a total cost of \$30 millions. Of this area, 135,000 acres are already under irrigation and the project is to be completed by 1955. Of the 240,000 acres included in the Bow River project, 60,000 acres are already irrigated. The completed project will place 510,000 acres under irrigation across the entire width of South Alberta.

Not only has irrigation breathed life into farming in this part of Alberta, but it has brought secondary industries in its train; the great sugar factories at Raymond, Taber and Picture Butte with a combined capacity of 150 million tons of sugar annually and the by-products of molasses, pulp and betalasses which feed the fine livestock of the southern ranges; the canning factories at Lethbridge, Taber and Magrath where corn, peas, beans, carrots, table beets and pumpkins are processed. How the desert has been made to blossom as the rose is shown most strikingly by two statistical facts. The first is that the irrigated areas which comprise only a third of Alberta's total area, account for ten percent of the provincial crop. The second is that the heart of Alberta's irrigation belt pays the highest average income tax in Canada — \$433 against Toronto's \$268.

Although oil was found in the foothills even before the turn of the century, it was not until 1947, with discovery of the Leduc field, that the Province became a producer in a big way. Since 1946, production has grown to an estimated 150,000 barrels a year — almost a 700 percent increase. The number of operating wells is now more than 3,000 and new ones are being brought into production at rates ranging from two to as many as five a day. Exploration and development continue all over the Province from the International border to the fringe of the Northwest Territories and from the Saskatchewan boundary into the foothills.

Although petroleum reserves are estimated at 1,356 million barrels, this figure takes no account of the immense potential in the Athabasca river's beds of oil-soaked sand, variously estimated at from 100,000 million to 200,000 million barrels — by far the world's largest reserves. A recent survey showed that the development of these deposits on a commercial basis is feasible on terms competitive with the product of other Alberta oil sources. With such reserves it cannot be surprising that the province is phenomenally rich also in oil's natural companion, gas of which the reserves have been officially estimated at 6.8 trillion cubic feet. Of this cheapest and cleanest of fuels, which has attracted industry since the turn of the century, 85.4 billion cubic feet were produced in 1951 — 13 percent over the previous year's production.

Besides its uses in industry, gas is used extensively — almost universally in centres of even moderate population — for heating, whether of the downtown skyscraper or the three-roomed suburban cottage. But not all the advantages of natural gas fuel are to be measured in dollars and cents. In practically all the manufacturing countries of the world ever since the industrial revolution science has grappled with the smoke nuisance. In Alberta that nuisance is not present.

Also, Alberta is Canada's largest coal producing province, having won that position from Nova Scotia in 1943. Deposits are officially estimated at 47½ billion tons, though here the problem, as in all Canadian coal mining provinces, is one of marketing. The Alberta mines themselves, though Alberta consumers are their best customers, have to contend with the competition of natural gas and Ontario and Quebec consumers find it more economical to import coal from Pennsylvania. However, experiments are being carried on by the Alberta Research Council in the field of coal's by-products. But the market for coal continues to decline. Thus, although 1951 sales were some three percent higher than in 1950, nine months' production in 1952 (about five million tons) represented approximately a five percent decrease.

Availability of a virtually unlimited source of natural gas was the inducement which brought the first manufacturing industries at the turn of the century. The scene of that early activity was in and around Medicine Hat where gas was first discovered in 1883 by CPR construction crews drilling for water. It was not until eight years later that anyone seriously sought gas for its own sake; even then the product had a high moisture content and it was still another 14 years before development was undertaken.

To that early discovery Medicine Hat owes its reputation as one of the busiest of Canadian manufacturing cities in proportion to its population (17,000) with an industrial production of some \$30 millions annually. The industries at Medicine Hat and the neighboring town of Redcliff include brick and tile, pottery, flour milling, glassware, linseed oil and its by-products and vast acres of hot houses where everything from roses to such sub-tropical fruits as canteloupe can be brought to perfection. Medicine Hat still boasts the title, "the gas city", though natural gas is now found practically all over the province. The discovery of natural gas is ahead of the immediate use, and there are whole fields of gas wells capped down until a market for

the product appears. Edmonton, Calgary, Lethbridge, Red Deer and other centres owe no less to natural gas than Medicine Hat did in its pioneer days.

In the train of oil and gas have followed the chemical industries. Canadian Industries Ltd. has set up a plant ten miles southwest of Calgary at a cost of \$8 millions for the manufacture of dynamite, gelatins and semi-gelatins. The same company plans to build an Edmonton plant for the manufacture of cellulose, acetate flake, insecticides, solvents, plastics, explosives and other chemical products. Canadian Industries' Edmonton plant has been under construction since April and will be the first in Canada to manufacture polythene. At Lethbridge the Independent Oxygen Co. is putting up a \$200,000 plant for the production of compressed gases and Major Aluminum Products Ltd. has completed a \$30,000 aluminum foundry.

In seven months of last year manufactured goods were valued at some \$167 millions — an increase of 44 percent over the corresponding period of last year. Among the leaders in this group were packing plants \$46 millions; petroleum products, \$55 millions — a 25 percent increase; flour and dairy factories some \$18 millions each. Included among the remainder are woollen goods, concentrated milk, salt, propane and butane, clay and cement products.

Since the war millions of dollars of capital have poured into Alberta. In the present year alone millions have been spent in the establishment of new industries. Scheduled for commencement in 1953 are two large absorption plants for the extraction of natural gasoline at Edmonton (\$10 millions) and Leduc (\$3 millions) respectively; a \$3 million cement plant at Red Deer and a \$40,000 plywood factory for Northern Plywoods Limited at Grande Prairie in the Peace River country, on which work was started last September.

With pulpwood resources estimated at 7,724 million cubic feet, Alberta has come in for attention at the hands of that industry. The North Western Pulp and Power Ltd. plans a \$5,000,000 pulp mill at Yates, 129 miles west of Edmonton and International Resources Limited a \$15,000,000 pulp mill at either Red Deer, Rocky Mountain House or Whitecourt.

At the present time hydro-electric power for Alberta's needs is developed at power sites in and around the valley of the Bow between Calgary and Banff. This does not imply there are no potential power sites elsewhere but

only that until recently these were found ample. But in 1952, a reorganized power commission was appointed whose functions will include a comprehensive survey of the power situation. Electric power is also generated from the Edmonton city steam power plant. A diesel-fuel driven plant serves Drumheller and Vegreville and another of the same type serves the Grande Prairie district.

Under the auspices of three private corporations which are the chief sources of power, electrical power has been brought to the farm to an extent probably not equalled in any other province — 30,000 rural connections have been made in seven years. Facilities for power production and generating capacity have practically doubled since the late days of the war. A report tabled at the last session of the legislature showed the generating capacity in 1951 to be 304,764 kw as compared with 165,250 kw in 1944 and production in 1951 as 1,030,190,463 kwh compared with 555,034,000 kwh.

The Petroleum and Natural Gas Conservation Board has estimated that 20 billion cubic feet of natural gas will be required annually until 1960 for the sole purpose of generating power.

Such widespread expansion could not fail to have a salutary effect on the labor situation. There is no unemployment problem in Alberta. While, as a matter of policy, companies entering the province employ local help, it is obvious that industries which have never before operated in the province will be compelled to bring in specialized workers.

The result has been a rapid growth of population — nearly 20 percent in five years — pretty evenly divided between urban and rural. In 1946, town and city population represented 41.68 percent of the whole, the rural 55.91 percent. In 1951 the urban population accounted for 47.86 percent and the rural 52.14.

Another result is seen in the building statistics. These in the first seven months of the present year showed an increase of almost 500 percent over the whole of the first of the post-war years. In eight months of last year, in four principal cities, permits valued at \$53.6 millions represented a nine percent increase over the corresponding period of 1951 and contracts awarded (\$176.3 millions) an increase of 22.4 percent. The figures include domestic as well as industrial and office buildings.

## **Town and rural planning**

*Brahm Wiesman*

SOME OF THE MOST concentrated town and rural planning activity in Canada has been undertaken in Alberta during the last four years. Town and rural planning is now considered as an essential function of both provincial and local government administration. The approach which has been adopted combines a study of and a solution to the pressing everyday problems created by the tremendous expansion of the physical resources of the province, together with the preparation of long term plans to guide the physical development of urban and rural areas.

The importance attached to town and rural planning, at the present time, is evident by the fact that although the total population of the Province is still less than one million, in 1953, almost one-quarter of a million dollars of public funds will be expended in the operation of the various agencies directly concerned with the physical planning in the Province. The total full-time staff of these agencies will be fifty-seven employees, sixteen of whom are professionally qualified in their field. The diversification of the professional skills which are being employed indicates the breadth of the approach to town and rural planning. As an example, the directors of the three planning agencies centered at Edmonton, namely the Provincial Town and Rural Planning Branch, The Edmonton District Planning Commission and the City of Edmonton Town Planning Department, were originally trained respectively as a geographer, as an economist and as an architect, before finally qualifying as physical planners.

To fully appreciate the present surge of planning activity it should be viewed in relation to the story of the settlement of the province. Historically, it is a short story as can be seen from the fact that seventy years ago the total population of what is now Alberta was less than 20,000 people. On the other hand, it is also the story of some violent changes such as have occurred for example in the City of Edmonton, whose population today approaches 200,000 while in 1941 it was only 93,000.

The settlement of the prairies proceeded under the sponsorship of Dominion Government policy from 1870 to 1930, at which later date the natural resources still in federal ownership were transferred to the provinces. The land policy of the Dominion Government has, therefore, had a determining effect on the pattern of settlement.

In 1870, Ruperts Land, which included all of Alberta, was transferred from the Hudson's Bay Company to the newly formed Dominion of Canada. In compensation, the Company received £300,000, one-twentieth of the fertile

land on the prairies, and special reserves in the vicinity of their trading posts. In the preceding 200 years, during which the Hudson's Bay Company was the government of Western Canada, there was virtually no settlement on the prairies with the exception of the primitive plains Indians, who suffered greatly with the coming of the white men and who were starved into accepting an existence on the Indian Reservations. There were many reasons for the transfer of Ruperts Land to the Dominion. Basically, however, it was because the agricultural possibilities of the northern portion of the Central Plain of North America were too great for this vast territory to be permanently reserved for the use of the fur traders.

Settlement actually took place when it did for a variety of reasons which need not be described here. They include such diverse considerations as the invention of roller milling, the Oliver chilled steel plow, improved marine engines, and ocean-going steel hulled ships, the growing world market for wheat, the desire of the eastern Canadian industrialists to expand the home consumption of their products, and the fear of United States territorial expansion. It is sufficient to state that at the end of the nineteenth century a rapid settlement of the prairies was technologically possible, economically profitable, and politically desirable. The one important ingredient missing, without which widespread settlement would have been impossible, was a means of transporting the settler and his goods to the West, and the products of his land to the ocean-shipping terminals of the East. To this end (in spite of the financial and political crises that it incurred) the trans-continental line of the Canadian Pacific Railway was constructed in the period from 1880 to 1885. Since that time, 6,000 miles of railroads have been constructed in Alberta so that, at the present time, the major portion of the occupied area of the Province is less than ten miles from a railroad line.

Soon after 1870 the prairies were subdivided by a uniform grid system. The land was surveyed into townships six miles square. Each township was divided into 36 square sections of 640 acres, which were in turn divided into four quarter sections of 160 acres. At present forty million acres of land are occupied in Alberta. This represents approximately one-quarter of the total area of the province. The land was made available to the settlers through three main agencies, thirteen million acres through the railroad companies, two and a half million acres through the Hudson's Bay Company and the remainder through the Dominion

Government up to 1930, and the Provincial Government after that date.

To achieve the policy of the Federal Government to settle the West it was necessary to subsidize the construction of the railways in cash and by extensive land grants. For this latter purpose all the odd numbered sections on the prairies were reserved, up to 1908, for "indemnity selection" by the railroad companies at which time the last claims were liquidated. It is a clear cut fact that heavy settlement proceeded only in reasonable proximity to the railroads. In disposing of their lands, the railroad companies were moved as much by the desire to settle the land quickly so that their lines would be put on a paying basis as they were by the desire to receive a revenue from the sale of their land. This is evidenced by the fact that the average price per acre paid for Hudson's Bay Company land from 1893 to 1930 was \$12.10 per acre, while the average price paid for Canadian Pacific Railway land in the same period, excluding irrigated land, was \$7.63 per acre. This difference is further accentuated by the fact that the Hudson's Bay Company was allocated land in a fixed position in each township throughout the prairies, while the railroad company could select the best land from amongst the odd numbered sections.

The Dominion Government disposed of the remainder of its land as follows: Two sections or one-eighteenth of the land in a fixed position in each township was reserved for a school endowment trust fund and was administered for revenue purposes. These lands were sold at public auction sales which were held whenever conditions were considered favorable for obtaining a good price. In Alberta, this price averaged \$14.10 an acre which is considerably more than was received by either the Hudson's Bay Company or the Railway. The remainder of the Dominion land was disposed of in quarter sections to "homesteaders", who obtained title without charge after three years on fulfilment of certain residence and cultivation requirements. The free homestead overcame the initial inertia towards settlement, it created the earliest traffic for the railways, and enhanced the value of the adjacent railroad land which was often purchased by the homesteader who found that 160 acres was, in itself, an uneconomic farm unit.

By 1930 the Dominion Land Policy had achieved its purposes. Canada consolidated its position as a nation, the readily available land on the prairies had been settled, the railroads had been built with the aid of land grants, and the Hudson's Bay Company had been paid in full for Ruperts Land. Admirable as these achievements were it did not, however, follow that the land on the prairies had been settled according to its best use. At the height of the land boom no more elaborate technique for settling the land was necessary than "dumping" the immigrant at the railway station, directing him to the queues besieging the local land office and leaving the rest to providence. The homesteader who received the land for nothing had only himself to blame if he hazarded three years of his life to prove that the land was worth little more than he gave for it. On the other hand, the Dominion Government, who gave the land for nothing, appeared to accept no responsibility for the consequences. In total, forty percent of the

homestead entries were cancelled. Even more serious than this, however, was the continuous rise in the number of established farms which were being abandoned. By 1926 as many as fifty percent of the farms in certain census divisions in south-east Alberta were abandoned. The combination of drifting soil, drought and depression in the 1930's created conditions of national urgency.

To a large extent the settlement of the prairies ignored the varying potential of the land and took place more or less uniformly by quarter or half sections. There are, however, four distinct soil zones on the prairies and a distinct pattern of precipitation, which had been described in an elementary way as early as 1860 by Captain John Palliser on exploration for the British Colonial Office. The rapid, almost primitive settlement could not be expected to produce a well adjusted pattern of land use. Unfortunately, however, the errors were considerably magnified because the settlement took place during a protracted period of excessive precipitation, which brought marginal and sub-marginal land into cultivation under poor farming practices.

The crisis conditions of the thirties created the realization of the need for a basic readjustment of the agricultural population to the land. Rural land use planning was initiated through the agencies created under authority of the Prairie Farm Rehabilitation Act, passed by the Dominion Parliament in 1935, by the Special Areas Act passed by the Provincial Legislature in 1938, and by the Agricultural Service Board Act passed by the Provincial Legislature in 1945. Some of the most notable achievements in land use planning in Canada can be credited to these agencies. The main achievements of the Prairie Farm Rehabilitation Act have been: (1) The control of soil drifting by the introduction of strip farming, the ploughless fallow, trash cover, cover crops and other emergency measures. (2) The reclamation of severely drifted land. (3) The restoration of grass cover to land which is unsuitable for growing crops and the establishment of community pastures thereon. (4) The planting of trees in shelter belts. (5) A Farm Home Improvement program. (6) The development of numerous projects for the conservation of water. (7) The resettlement of farmers on irrigated land.

The purpose of the Special Areas Act was to place the most stricken areas of the Province under direct Provincial administration, for the purpose of administering a land use policy which would provide a reasonable standard of living for the settlers in the area.

The Agricultural Service Board Act provides for the establishment of Service Boards by resolution of Rural Municipal Councils. It is the duty of the Service Board to advise the Council with respect to weed control, soil and water conservation, methods of proper land utilization for individual farms, and, in general, to promote agricultural policies to meet the needs of the district. Where the Board finds a farm in an unproductive condition through weed infestation, wind or water erosion, or for other reasons, the Board works out the practices which will restore the productivity of the land. If the farmer does not make satisfactory progress or refuses to follow the plan of the Board, the latter can take over the operation of the farm and restore its productivity, after which time the farm is turned back



to its owner and the net deficit, if any, resulting from the operation, is collectable by way of Municipal taxes.

These principles have been extended by the Provincial Government to the administration of Crown lands. Between 1939 and 1945, over five thousand homestead leases were granted covering an area of more than one million acres. In disposing of these homesteads the Government has ascertained beforehand that the land can be farmed economically and that social services such as schools, hospitals, roads, etc., can reasonably be provided. Land which is not suitable for agricultural purposes has been made available under long term grazing leases. Land which is especially suited for growing merchantable timber, or for the protection of water sheds, has been reserved for these purposes and is not made available for settlement.

It can be concluded from the foregoing that the Government of Alberta recognizes the need for a policy which will in some measure ensure a rational plan of land utilization and will rehabilitate and conserve the land throughout the Province. As described in the foregoing, there already have been a number of notable achievements to this end. The recent surge of town planning activity referred to at the beginning of this article indicates that this policy is being extended to include a consideration of the urban areas of the Province, as well as the relation of the urban and rural land utilization within district or regional boundaries. The urgent need for town planning activity has, in part, made itself felt because of the recent tremendous expansion of the two largest urban centers, namely Calgary and Edmonton, but this planning activity has also extended to the smaller cities and towns in the province.

In general, the cities and towns have been the product of the Dominion land policy which has already been described. As settlement proceeded, following the line of the railways, the railway companies established stations and yards for the transfer and receipt of goods and agricultural products. At more or less regular intervals town sites were established, some of which flourished as trading and service centers for the surrounding agricultural district.

The townsite plans have a typical form which is now visible throughout the Province. In some cases townsite plans were filed without being surveyed, or without the location even being visited on the ground, with the result that some towns were located partially on sloughs or overhanging the brink of a ravine. The essential quality of the town was its relation to the railroad. Only recently has highway traffic begun to influence the pattern of the town to any great extent. The railway seldom followed the section lines. The townsite subdivisions, however, were always laid out in a grid parallel to the railway and filling in a portion of the quarter section. The grid was usually laid out on an axis with the railroad station, a wide street leading away from the station. Regardless of the long direction of the blocks, the lots were arranged so that they faced directly opposite the railway as well as on the main street leading away from the railway. The main commercial activity in the towns is centered along these two streets.

The urban population of Alberta is concentrated in Calgary, whose population exceeds 140,000, and in

Edmonton, whose population exceeds 180,000. There are two cities, Lethbridge and Medicine Hat, whose population exceeds 15,000 and three others which have a population of two to four thousand. In addition, there are fifty-four towns and one hundred and thirty-four villages in the Province.

Judging by the disregard for rational land planning in the original pattern of agricultural settlement of the province it could readily be assumed that there was no town planning, and up to relatively recent times this assumption would be substantially correct. In spite of this, however, the first Town Planning Act was passed in 1913. This Act authorized municipalities to prepare, finance and undertake planning schemes and to hire planning consultants. In the period from 1929 to 1933 the Province undertook a brief but active interest in planning. A new planning Act was drafted and passed in 1930, and a separate planning branch was established in the Department of Municipal Affairs. During this period most of the planning took the form of zoning by-laws. Calgary and Edmonton and about 25 other smaller municipalities passed such by-laws. In addition, one of the most lasting accomplishments of this period was the banishment of billboards from Alberta highways, which made this Province one of the few places on the continent where the highways are free of unsightly and distracting advertising. After its brief appearance the town planning branch disappeared in the face of drastically curtailed provincial revenues. The administration of the Act was transferred, in 1933, to the Department of Public Works. It is significant that in the following fifteen years only one-half as many zoning and building by-laws were passed as in the preceding three years of planning activity.

Interest in planning revived in 1947, partly as a result of the increasing economic activity and the discovery of oil, but also because of the efforts of a far-sighted civil servant, J. H. Holloway, who was charged with the administration of the Act together with many other arduous duties. Up to this time, where planning was undertaken, it was thought of mainly as a matter of zoning of rudimentary subdivision control and as schemes for beautification rather than the efficient operation of urban areas. Urban planning was mainly a matter of chance left in the hands of unpaid private citizens with neither money, time, or competent professional advice to aid in the solution of the physical problems of urban development.

The break came in 1949 and 1950. Following on a report of town planning consultants from McGill University, the City of Edmonton embarked on a comprehensive program of town planning. The Town Planning Act was amended in accordance with suggestions made by the consultants to help make planning more effective, and so that it could be undertaken as a permanent and continuous function of municipal management. As part of the revived interest in planning a separate provincial town planning branch was re-established and placed within the Department of Municipal Affairs. There are now town planning departments as part of the civic administration in Calgary and in Edmonton. The Calgary District Planning Commission which includes an area of 2,300 square miles, and the Edmonton District Planning Commission which includes an area of 4,000 square miles, are the planning agencies for



*Granum, Alberta — Showing typical form of subdivision as well as the type of building in a small Alberta prairie town.*

the urban and rural areas within their boundaries. In addition, the Provincial Planning Branch has made planning surveys and recommendations to eleven cities and towns and has more requests for such surveys and planning recommendations than can be complied with for many years to come.

What are the principles that guide town and rural planning in Alberta today?

The first principle is that adequate funds must be made available. The total appropriation for all planning agencies jumped from \$23,000 in 1949 to an estimated quarter of a million dollars in 1953. The Provincial Government is committed to a policy of paying 50% of the budget of any district planning commission, to provide free planning services to municipalities under 5,000 population that are not members of a district planning commission, and to pay for 50% of the cost of the expensive but necessary planning tools such as aerial photographs and base maps.

The second principle is that effective planning cannot be accomplished without competent professional advice. To this end the planning agencies in the Province have a total full-time staff of 57 employees. The largest single group is in the City of Edmonton Town Planning Department which has a staff of 20 employees. As a corollary to this, the Provincial Government will not approve of any local plans unless it is satisfied that competent professional advice has been used in their preparation. This principle has been written into the Town and Rural Planning Act, by placing the responsibility for the preparation of plans on the technical boards composed of the technical officers within the particular civic administration. This is in distinction to the earlier days when citizens planning commissions studied as best they could the complexities of planning schemes and zoning by-laws, and attempted often in vain to make some headway. At present, citizens' participation in planning is restricted to advising municipal councils through planning advisory commissions which are given statutory sanction in the Town and Rural Planning Act, but their duties specifically exclude the task of preparing plans, schemes or zoning by-laws.

The third principle is that planning must become an integral part of municipal Government. In this respect plan-

ning is more than a series of problems in civic design or a single restrictive instrument such as a zoning by-law. It is in fact a way of doing things whereby the efforts of all branches of the local government administration are directed at achieving common goals for the physical development of the city. This principle is being implemented in Calgary and Edmonton where technical planning boards have been established with the responsibility for the preparation of plans, and the co-ordination of all civic efforts effecting the physical development of their urban areas. In the smaller towns this is achieved by the Provincial Government insisting as a condition of their continued assistance, that the plans which are prepared do not collect dust but are continually used as a guide in the development of their areas.

The fourth principle is that planning must be a continuous process. Planning is not the creation of a final and rigid plan of development, but the formulation of guiding principles which can form the basis of intelligent day to day decisions regarding future development. An example of the implementation of this principle from Provincial experience is the fact that, although a plan for the Town of Ponoka was prepared by the Provincial Town Planning Branch over a year ago, there has been a representative of the Provincial office at almost every monthly meeting of their Planning Advisory Commission since that time.

The fifth principle which follows from the above is that plans which are prepared must be realistic. There is no point in the planners isolating themselves for five years in preparing detailed plans which, in the end, may or may not be accepted by the local authority, while at the same time all of the mistakes of the past continue to be repeated. Realistic planning certainly involves an all-embracing study and survey of the area to be planned, but, at the same time, there is no reason why the development of the city should not be guided from the commencement of the planning process, in accordance with the principles and details of the evolving plan as they are agreed upon. This principle is a fundamental departure from previous planning practices in Canada. To make its achievement possible the Town and Rural Planning Act was amended so that the Provincial Government may confer special powers on a municipality to control development within its boundaries during the period of preparation of its plan which is known as the Interim Development period. In Edmonton, for example, before a building permit is obtained it is necessary to obtain "planning permission" for any proposed development. The results of this approach to planning can readily be seen in that city. In just more than three years considerable progress has been made in the surveys and groundwork leading to the final formulation of a general plan, at the same time the transition to comprehensive planning has been eased by introducing the principles of planning gradually. This has been done not only by the regulation of development, but by planning all of the new areas of the city on the basis of the best technological principles, so that the city can actually boast of more than one neighborhood unit, industrial estate, urban super highway or planned shopping centre already built on the ground.

The sixth principle which has been adopted is that planning should be locally assisted and administered. The Provincial Government would rather spend many dollars as a grant to a district planning commission which is locally supported, than spend a few dollars in expanding its central departments. In addition to this, planners have for a long time been conscious of the fact that effective planning areas do not necessarily coincide with political boundaries, and that an urban area can be planned effectively only in relation to the surrounding rural area and vice versa. The combination of these political and technical considerations has already led to the establishment of three district planning commissions centered respectively at Edmonton, Calgary and Red Deer.

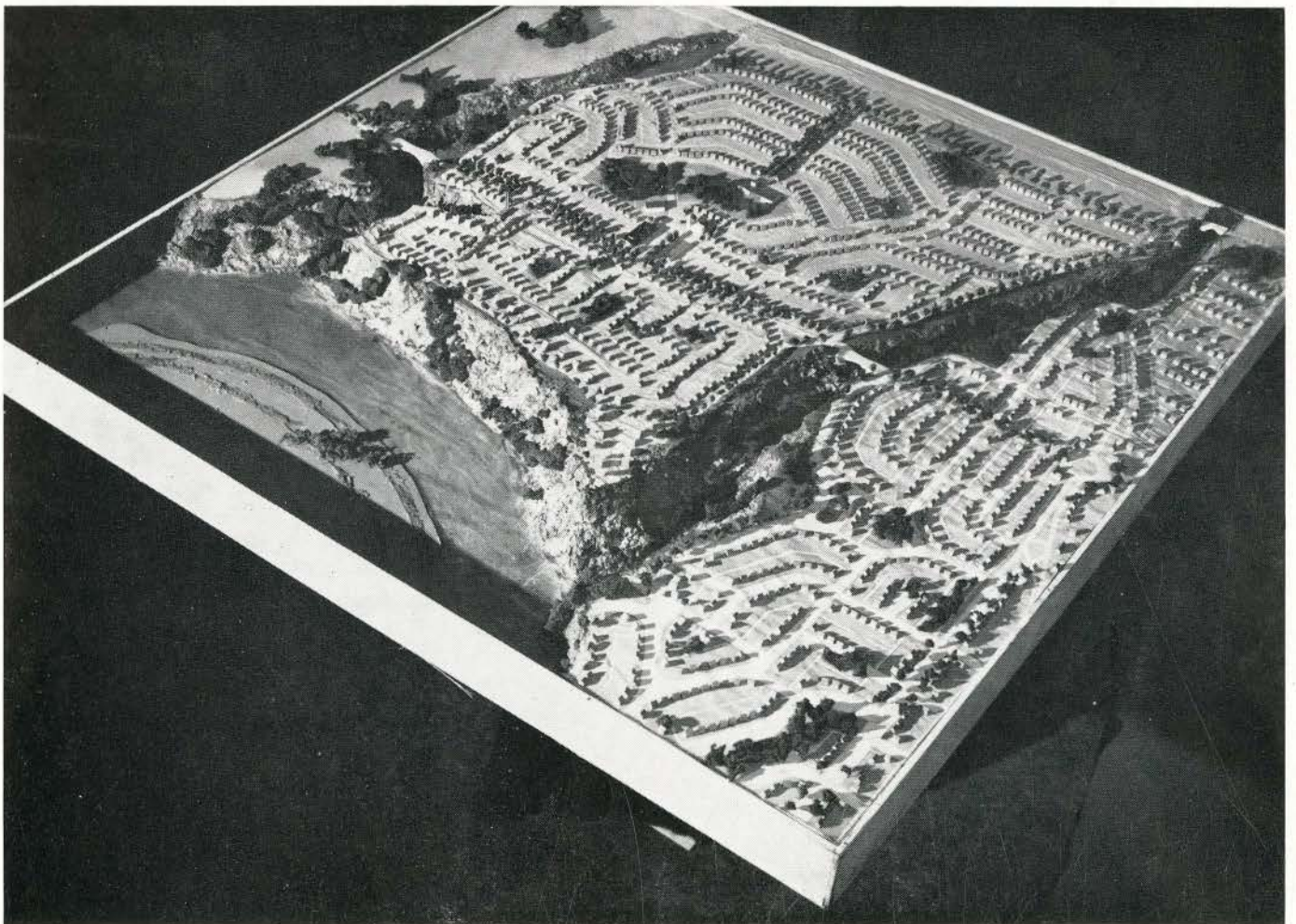
There can be little question of the validity of these principles. They have actually been tested in recent experience. The results which have been achieved in so short a period of time as three years are truly remarkable. In many respects they are unequalled in the whole of the Dominion. The establishment of the Provincial Town Planning Branch, of permanent planning departments as part of

the municipal administration in the two largest cities in the Province, Calgary and Edmonton, the creation of a more advanced and technically more perfect planning area on a district basis, the completion of surveys and general plans for eleven smaller cities and towns, the actual planning achievements on the ground, most notably in Edmonton, all this is an impressive record in the furtherance of a rational plan of land use and of administration of municipal affairs in the interests of conserving and utilizing the resources of the Province for the maximum welfare, convenience and economy of the citizens of Alberta.

This author would like to suggest that it is not accidental that these achievements in physical planning should take place in the same Province which was forced to apply broad measures of rural land use planning, in the face of the near catastrophe conditions in the 1930's which was caused by the rapid and careless settlement of the prairies which, in turn, is traceable to Dominion land policies which were also created by the economic and political conditions of national urgency seventy years ago.

*Crestwood Neighborhood Unit, Edmonton, Alberta — Designed by the Town Planning Department and is being built at present.*

*The general layout is based on the principles of neighborhood unit design, but the exact form of the Subdivision has to some extent been determined by the existing pattern of subdivision and land ownership, by a certain amount of sporadic existing building in the area, and by a utility system which was originally designed to be extended on the grid pattern.*



Alberta is a province of rich endowment. The current development of her resources is succeeding in curing Albertans of that interprovincial attitude of phlegmatism which has hitherto typified Canadians. Albertans are no longer covetous of the status quo in this era of nervously changing appetites and technologies. Nor do they shy from exhibition and innovation; almost abandoned are their inheritances of thrift and caution. And the architect shares in this changing scene. He is directly responsible for many of the backdrops. What has he done with his opportunities?

The Albertan architect who has accumulated sufficient prestige and experience to beguile committees into commissioning buildings of importance (which could, by their quality, stimulate a feeling of the relatedness of architecture to man) has not yet detached his sentimentality from a reliance on historical support. If we were to examine a few of his buildings we would discover, in some cases, that he has rendered three of the lesser elevations in a modern idiom. But having tread uncertainly he has returned to his prejudicial norm for, behold, the major façade has had to be fortified with a slug of Renaissance ornament! One cannot wander through downtown Edmonton or Calgary and be unaffected by the newly constructed masses whose hybrid details betray eclectic hands and stagnant minds. Here and there are signs of a genuine creative intelligence at work but the impulse seems to have petered out in the renewed scrutiny of a second glance.

Even so, he has not blighted a metropolitan vista for the average Albertan, for the average Albertan is a man without perception, who has dispassionately accepted every architectural perpetration foisted about him. The average Albertan is uneducated in the sense that his architects have failed to interest him in, or lead him into an appreciation of, just what constitutes sound building, comfortable and functional planning, or imaginative and sensitive design.

Albertan architects cannot be accused of being slow to adapt the advanced building methods and materials offered by technological research and development, but very few of them possess the ability to produce planning so organic that efficient circulatory elements, volume assignment, textural and color treatment — all parts of an unpremeditated form — integrate harmoniously to give shadow and substance to a pleasing, visual-spatial whole. Too few of the institutional buildings built in Alberta today have freed themselves of the physiological and psychological flaws explicit in the maze-like plans of their predecessors of two decades ago. An understanding of more than just techniques of construction will be necessary before Alberta can boast hospitals, asylums, or administration buildings with a healing, helpful, or animating architectural atmosphere. Louis Sullivan said: "If we call a building a form, then there should be a function, a purpose, a reason for each building, a definite explainable relation between the form, the development of each building, and the causes that bring it into that particular shape; and that building, to be good architecture, must, first of all, clearly correspond with its function, must be its image."

There is little to choose between public buildings produced by a public office and public buildings produced by a private architect. In the first case, final decisions have not been made by a competent coordinator but by architecturally unqualified bureaucrats, and in the second case, the architect has either been obstructed by official

countermands or else he has failed to consummate his commission with the prophetic imagination a public building deserves.

If Albertan architects were more severely disciplined by their consciences their refurbished sensitivities would feel the impress of pain whenever they beheld the unaccomplished detail of ponderous entrances and cluttered fenestration, the tawdry choice of materials, and the poorly scaled, pretentious masses which deform the majority of schools, churches, stores and offices, houses and hotels erected throughout Alberta in the last few years.

The city architect administers unto the rural areas and in the boom of the last few years he has reaped a respectable profit from his rural constituents. But too many times his hand has been on the cash register rather than the plow. Quick preliminaries, stereotyped details, and the minimum of supervision — rapid production — have enabled him to garner a bumper crop. Because the Peace River district or the Jasper area is so remote and the architect is a busy man, decisions on the job will have to be made by a local carpenter-foreman who has difficulty interpreting the drawings, or finds it impossible to locate the materials specified. The resultant work patently exposes a bastardized translation of the architect's intent.

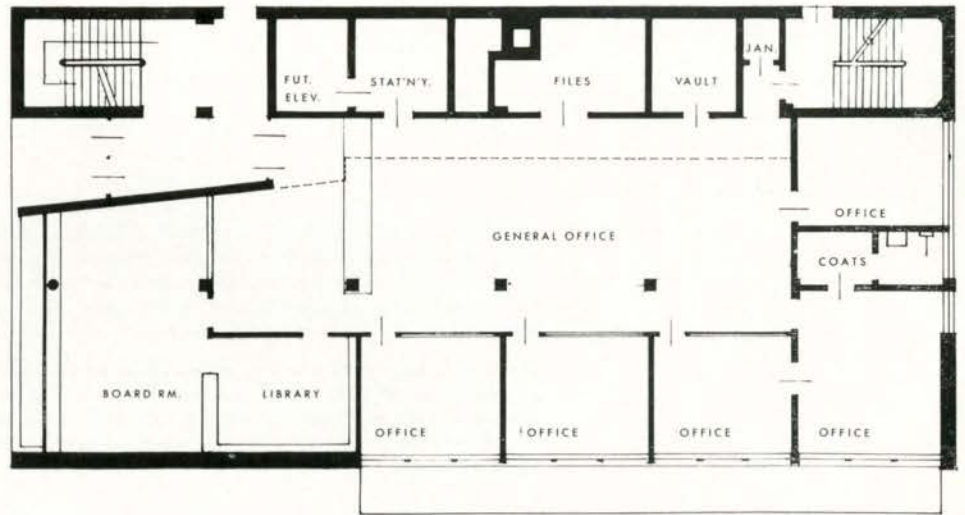
"A truly human building can grow only from a truly human being. Imprisoned by old ways of thinking and lacking the perspective of a healthy contemporary vision, we cannot hope to make steps forward." This observation of artist Gyorgy Kepes certainly applies to the condition of architecture in Alberta, and we might do well to heed his advice: "The task, therefore, is to dig deep into ourselves and to brave a re-evaluation of our present mental equipment."

Alberta has two heritages in common with the Scandinavian countries, an abundant supply of timber and a handicraft tradition, but Alberta has not adjusted these two heritages to the machine-controlled production of architecture as successfully as have the Scandinavians. Bruce Hutchinson wrote in *The Unknown Country*: "Why even on our pacific Coast, where grows the finest building wood out of doors, we have never yet invented a form to capture and use it, a Canadian design natural to our Canadian materials, as the cuckoo houses are to Switzerland, the white colonial houses to New England; and though I could see along the Niagara road how much the modern architect has improved on the red-brick era, it is theft only, of British designs mostly, and occasionally out of American modernism."

Mr Hutchinson's denunciation of the Pacific Coast, has, however, been demonstrably refuted by the insurgent designers of British Columbia. Alberta is just emerging from her architectural adolescence and in time she too will lose her borrowed international mannerisms and develop a positive philosophy. Because this is a time of experiment and enterprise for Alberta, it is also a time of promise for a revitalized Alberta architecture. The ultimate expression of a distinctive Alberta architecture is not the development of a regional style, for that is a form of self-consciousness, but rather an establishment of architectural principles which will inform all work in this province with attributes of beauty, utility, and economic balance. Periodic introspection will eradicate parasitical tendencies, and, in their place, an imaginative art and a humanized functionalism in architecture will wed organically — the warp and woof of a new Alberta architecture, an honest architecture.

**Alberta Teachers' Association, Edmonton, Alberta**

*Stanley and Stanley, Architects*



*Ground floor plan*



## ***House of Mr. J. A. Russell, Edmonton, Alberta***

*Wallbridge & Imrie, Architects*

*This house of post and beam construction was designed on a 3'-6" module, which was found not only to fit the room sizes required but gave the house its maximum width on the lot. All the principal rooms face south with a view to the back of the lot and a private garden. The living room windows are protected from the south sun by a 4'-0" overhang of the beams with louvres between.*

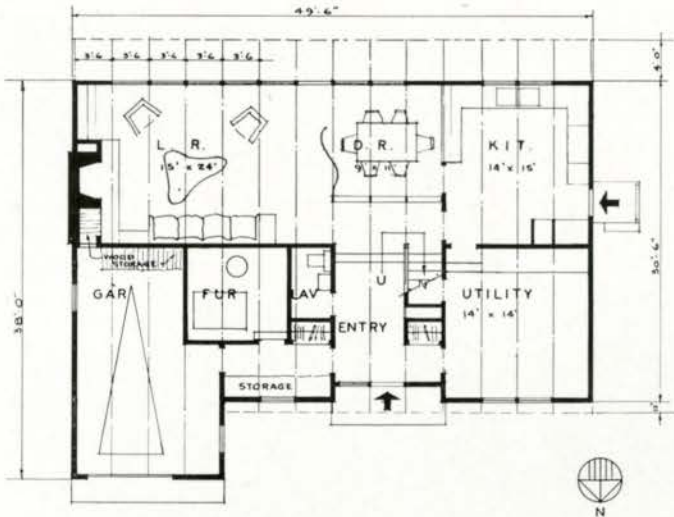
*Dry wall construction was used with plaster board with taped joints. The heating is a forced hot air system with the underfloor space of the living room and kitchen used as a plenum. Perimeter hot air ducts were installed in the slab on grade of the all-purpose room area. This slab was insulated at the edges by foam glass and fibre glass. The roof is insulated with one inch cork and one-half inch tentest.*



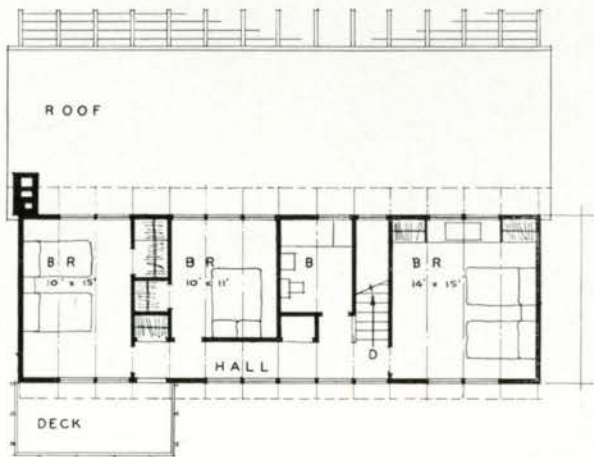
RANSON



*Interior of living room*



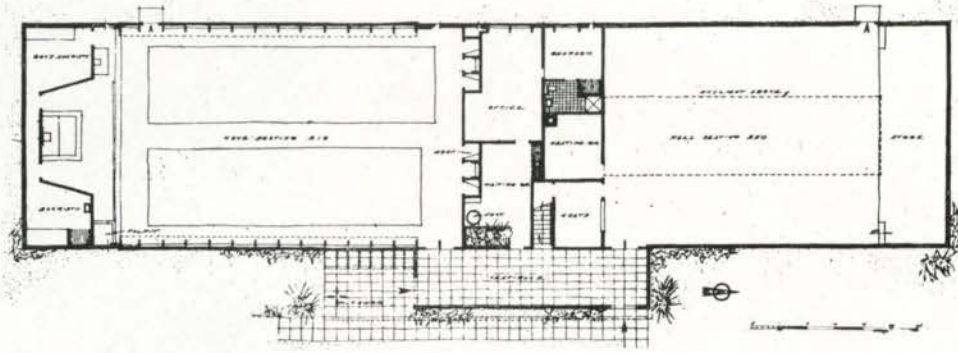
*Ground floor plan*



*Second floor plan*

***Ste. Anne Chapel, Jasper Place, Alberta***

*Diamond, Dupuis and Desautels, Architects*





***Provincial Tuberculosis  
Sanatorium,  
Edmonton, Alberta***

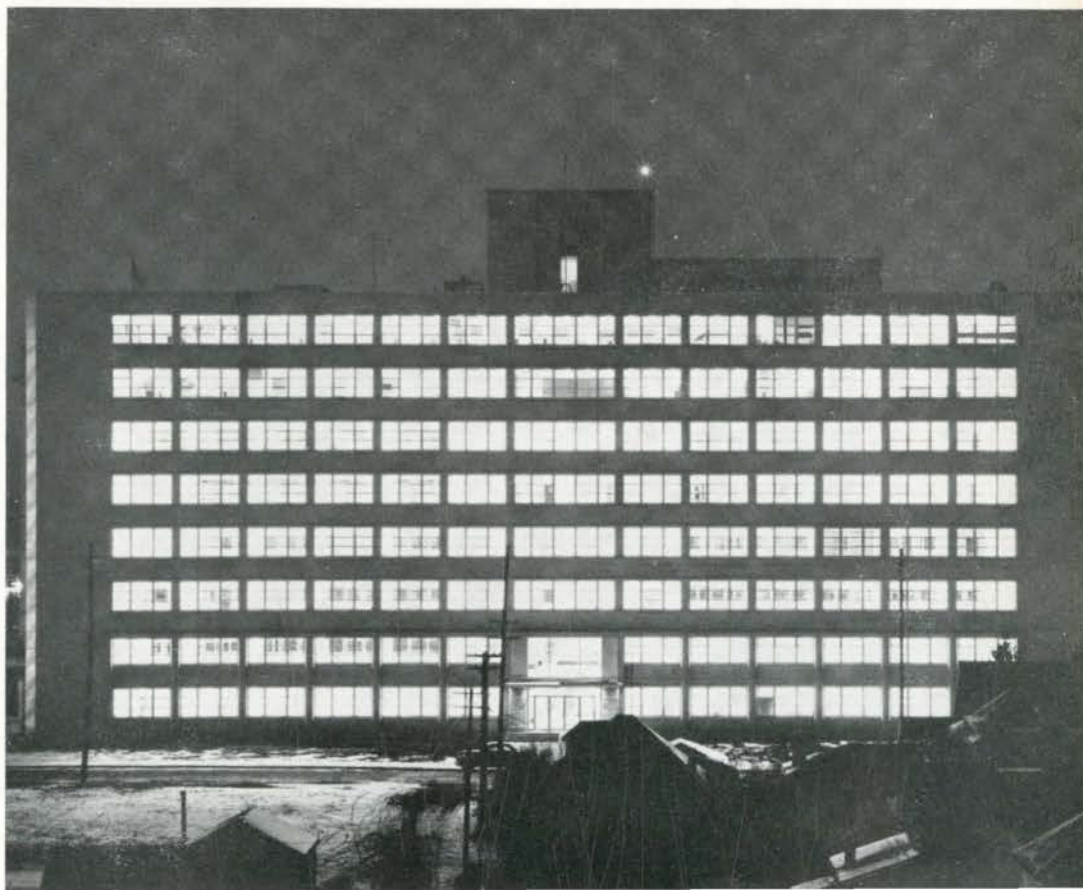
*Alberta Provincial Government Public Works Staff, Buildings Branch*

*W. L. Somerville,  
Associate Architect*



***Provincial  
Administration Building,  
Edmonton, Alberta***

*Alberta Provincial Government Public Works Staff, Buildings Branch*



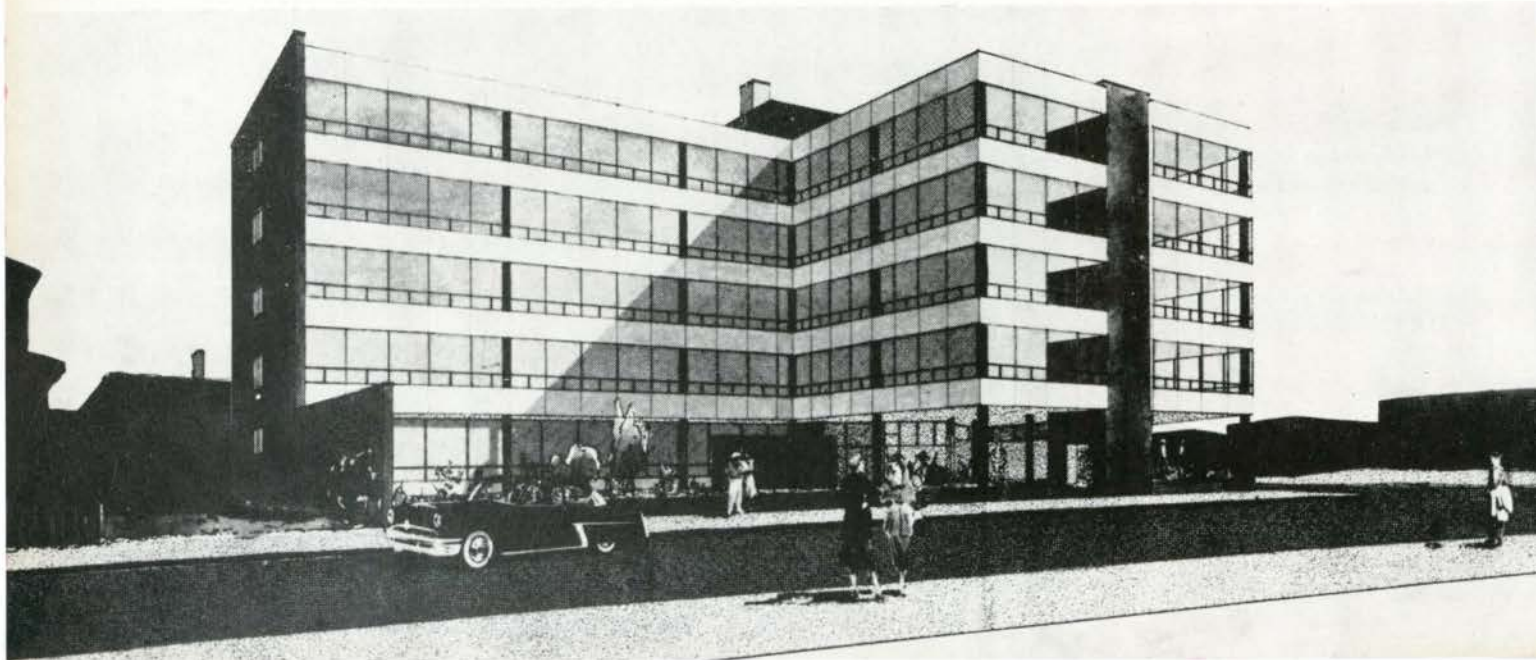
***Royal Trust Company,  
Edmonton, Alberta***

*Dezar, Stevenson and Stanley, Architects*



***Brown Building, Calgary, Alberta***

*J. A. Causton, Architect*



# The Calgary Allied Arts Council

Maxwell Bates

In September, 1946, the Calgary Civic Centre Committee leased the large residence popularly known as the Coste House (the name of its original owner) from the city and founded a very active art centre. In some ways a unique experiment in Canada, the Coste House has become known throughout the continent.

The cultural organizations in the city were asked to affiliate with representation on the Calgary Allied Arts Council. From the beginning A. F. Key has been director. He is aided by a board of management and several committees. In the last two years the various activities have so increased in number and scope that a curator and assistant have been engaged.

The aims of the Centre as conceived by the original committee (with the help of wise counsel from Lawren Harris who, in 1944, addressed a meeting in Calgary on civic centres which lead to the formation of the committee) were necessarily concerned with the community as a whole, as well as with the arts. To encourage a creative use of increased leisure on the part of the general public by adult participation, both as creative worker and audience, in the arts and crafts seemed important in this day and age. The constant dissemination at second hand of drama and music by radio, films and records of a high technical standard has discouraged ordinary men and women from any active role. They tend to become a passive audience. In the long run participation, even in the form of criticism and discrimination, becomes less and less until music is only half heard; pictures half seen. The Coste House tries to increase active participation in the arts and crafts. It seemed important, also, to interest young people in creative work in a time when juvenile delinquency is a serious problem. In the arts a major aim was to provide a meeting place where discussion, mutual help and encouragement would lead to progress in the development of new ideas.

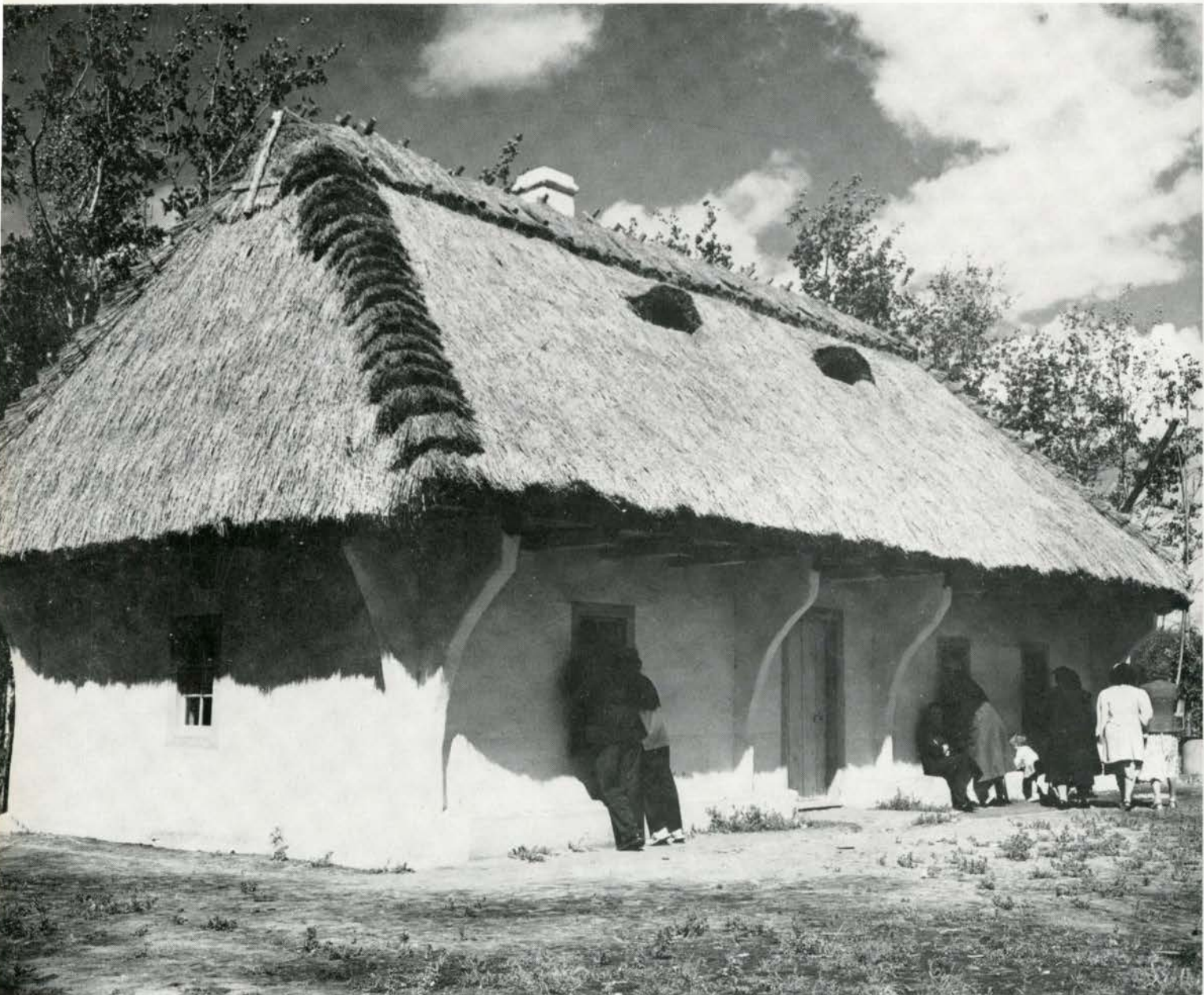
From the beginning it was recognized that the Coste House should encourage interrelation of the various arts and crafts in order to broaden the outlook of each and develop the many things they have in common. For instance, the theatre and ballet groups, both very active, should work closely with the painters, musicians and writers. A relationship and common understanding of this kind is what Henry Moore asked for in his statement at UNESCO's recent meeting in Venice. His concern was for collaboration of architects and town planners with sculptors and painters at the time a project is conceived, if sculptors and mural painters are involved. This was the kind of collaboration imagined at the inception of the Coste House. The various arts have become too specialized in outlook; architects, for example, have often lost touch with what is happening in the other arts. The universal adaptability of the architect, sculptor and painter of the Renaissance may no longer be practicable; but it should be commoner than it is for an artist to appreciate work done in the other arts. At the Coste House some progress has been made although not enough, perhaps, in six years. But the opportunity is there.

Adult workshop activities now include art appreciation, ceramics, writing, fencing, drama, etching and engraving (the Federation of Canadian Artists has furnished presses and materials), life drawing, and weaving. Classes under instructors take painting, writing and ballet. In addition, exhibitions of visual art from all parts of Canada and abroad are always on view. There are concerts and recitals. Many affiliated organizations hold their meetings at the Centre. On Saturday mornings art classes for children are featured. Anyone may, by working with one or several of the groups, gain a broadening and educative experience to alleviate and give more meaning to a civilization too material and concerned with technical development. Here is an opportunity to begin to repair what Lewis Mumford has called 'the dehumanization wrought by technics'.

The founders hoped that the groups at the Coste House would develop new art forms and techniques peculiar to Alberta or, at least, to Western Canada. Up to the present time, however, progress has been slow in this direction. Possibly the time has been too short. In any case the value of regionalism in the arts, as a conscious aim, is in doubt.

Recently the Calgary Chapter of the Alberta Association of Architects has become affiliated with the Centre. The Chapter can now meet there and the galleries are available for architectural exhibitions. It may be that a public (some 3,000 people use the Centre at present) exposed to visual art in all its forms will develop an appreciation of the work of the architect rarely found at the present time.

*The Ukrainian Home at Sandy Beach in Elk Island National Park is an exact replica of the homes built by early Ukrainian pioneers. The interior of the home is furnished with replicas and actual pieces of furniture brought by the pioneers from the Ukraine.*



The artistic achievements of a people reflect the life experiences of that people.

To criticize the life led by the people of the North American continent as being materialistic, is not to appreciate fully the artistic expression that the civilization of this continent has produced. In any society, the artist is the leader toward a fuller, richer life, whether that artist be a musician, a painter, an actor or a writer. When a society becomes sufficiently interested in its environment to question the values that find an artistic expression in that environment, then the artist is functioning as he must, and is, moreover, contributing to the material existence of the society.

It is worth noting that on this continent there has developed regional and local methods of artistic expression which are becoming internationally understood. The people of this continent are becoming aware of their culture, and vocal in expression — not completely as yet, it is true, but sufficiently to indicate more than a mere trend. A sharing of this continental attitude on the part of artists in Alberta indicates a cultural maturity that is becoming significant in Alberta life.

Since Alberta is less than fifty years old, it is understandable that a contribution to Alberta's cultural life must be made largely by those people who come to the province, rather than those who are native to it. Coming from other parts of the world, their journey is often direct; the result being that they bring no varied background. They are only conscious of a change.

Since it is true that many of the people who come to Alberta bring with them an appreciation of the arts which they knew at home, it is natural that the artists among them attempt to transplant the art that they practised at home to Alberta. Even so, such persons make a contribution to the cultural life of a new country that is quite beyond measurement. Even the rejection of a European artistic technique assists in the establishment of a regional taste, and the adoption of a "foreign" mode enriches and broadens the artistic horizon.

Often "New Canadian" artists and craftsmen, conscious of acceptance and success in their old homes, are bewildered and resentful in not being accepted in a new environment, particularly when that environment bears the marks of newness and rawness, and where the charge of cultural poverty can with justice be laid.

But is it significant that often the artist intuitively chooses not to transplant an art, but to translate it into the terms of the region. The artists themselves begin to interpret the new scene. Their pupils knowing no other, use old techniques in a new way to interpret the environment which they find about them.

By something more than the "melting pot" procedure, our new Canadians are becoming simply Albertans.

Under the guidance of the Cultural Activities Branch of the Department of Economic Affairs, this philosophy is being translated into a way of life. Advised by five boards — Music, Visual Arts, Drama, Library, and Physical Recreation, the Branch offers to any community in the province, the advice of experts in the various aspects of fine art. The touring of good pictures, the presentation of concerts and plays of high quality, the establishment of scholarship and bursaries, the development of good library services, and the practical advice that assists a community to develop the machinery to add "culture" to its community program, is already placing the emphasis on the intangible things that make a high material standard of living even higher.

Alberta realizes also that the talent of the artist must be supplemented by the skill of the craftsman.

Music, art, drama, literature, the dance, all depend upon the skill of the craftsman for the perfection of the artistry which comes in the practice of the art. The violinist, who relies on the skilled, sure hands of the instrument maker, the actor, who depends on the designer to give him a setting against which he may demonstrate his art, the sculptor, who adds his creative imagination to the skill of the stonecutter, are examples of the happy marriage of art and craft.

It is for this reason alone that Alberta's handicraft program must be closely associated with any program aimed towards perfection in the arts.

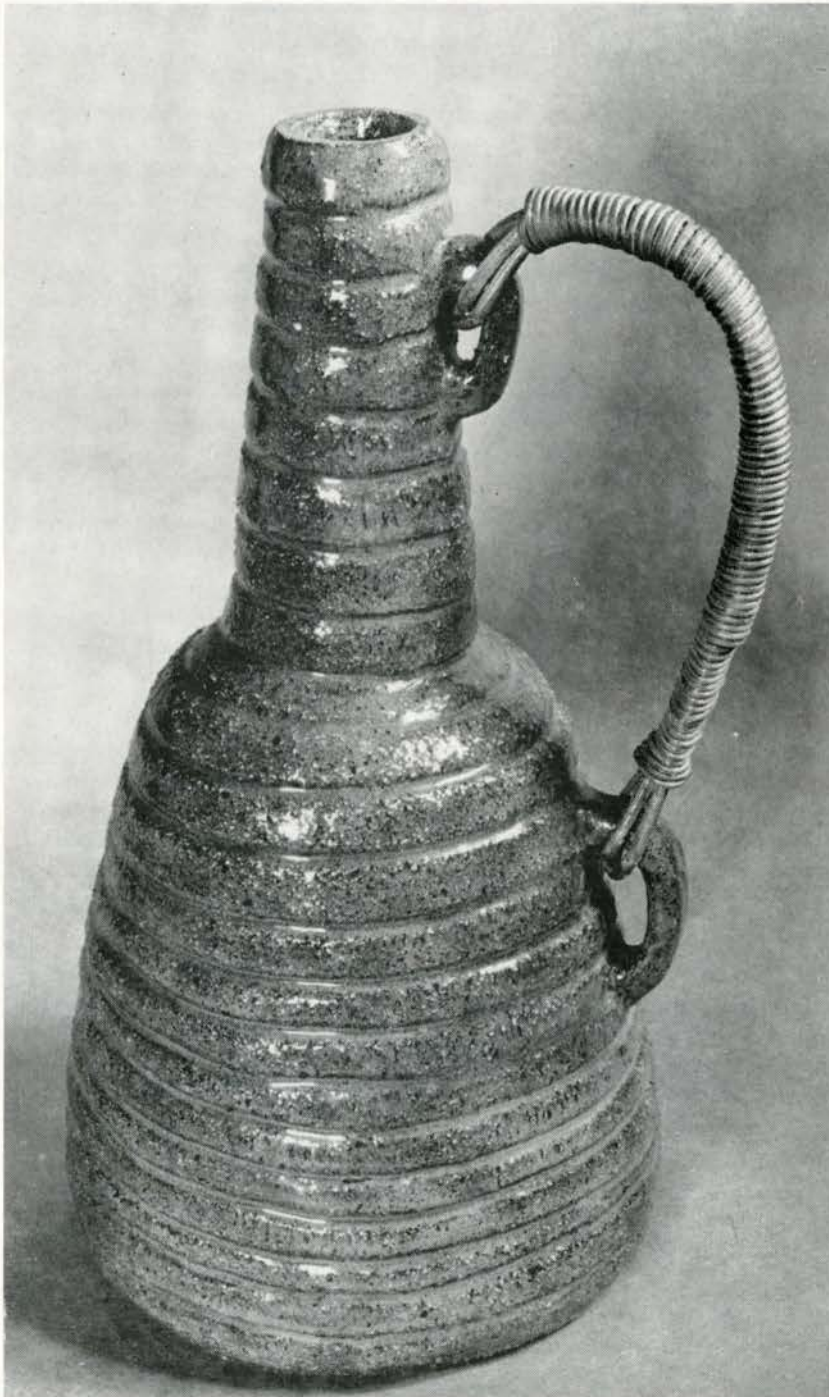
A new program in the province, thus far two experimental craft centres have been formed. One, at Beaverlodge, offers facilities in ceramics, leathercraft and woodwork. Instruction is supplied by teachers chosen by the Cultural Activities Branch — in this case a husband and wife team, Elaine and Martin Joyce, who spent six weeks in the community teaching and establishing the centre. The other centre, at Peace River, is offering facilities in weaving, textile printing and jewelry manufacture. Under the instruction of Mrs. E. Holt, a weaver, and Mrs. Margaret Tewnton, designer and

## Arts and Handicrafts

instructor in the other two crafts, the centre is ready to offer crafts rich in the tradition of the region to the rest of the world.

A marketing organization is the next step, and when fine artists are produced there will be a channel through which the craftsman can reach a buyer, set up through the facilities of the Cultural Activities Branch.

But there is another and more practical reason for the combination of art and craft. It is the increase in appreciation, taste and understanding of fine things that comes only to those who develop a skill in their manufacture. The weaver who produces a fine piece of cloth, is doing essentially the same thing as the artist in all who conceives and executes a fine picture, and the weaver in her occupation is increasing her own understanding of the communication that can be made between the painter and herself. So, in all manifestations of the cultural life of a people, is the appreciation of art intensified and completely understood when a great many people have developed a skill akin to talent.



*The Reeve Scholarship was awarded to Mr. Phillip Switzer of Calgary in the spring competition sponsored by the Cultural Activities Branch of the Department of Economic Affairs. Mr. Switzer's entry was a coil bottle.*

PRIOR TO 1940, A. C. Leighton, an accomplished English landscape painter, dominated art education in Alberta by virtue of both instruction and example. Although his oils can too easily be described in terms of the formal milieu of British academic painting, it may more aptly be designated as the first, perhaps the only example of successful representation of the scale and majesty of the Rockies in academic terms. As a result of this understanding regard for the mountains, he became one of the few painters in Alberta to achieve reasonably wide representation in Canadian collections.

Another Englishman resident in Calgary, W. J. Phillips, is undoubtedly Canada's premier wood-block painter. Master of the clean wash, and evidently impressed by Oriental methods of painting and particularly block-making, his work has an astringent clean precision. Despite the gentil determined refinement of his watercolors and prints, or perhaps because of it, Phillips has been able to give his pupils an invaluable background in the formal discipline of design construction and watercolor techniques.

Since 1940, there have been continuous though barely perceptible changes in the atmosphere of art circles in the province. In the final analysis these changes must be attributed to cosmopolitan European influences, though never directly. For many years Western painters accomplished little more than the imitation of or elaboration upon themes by the Group of Seven. A. Y. Jackson undoubtedly exerted the most influence on Albertans, his particular mannerisms being employed by a host of amateurs painting apostrophic fence-posts and formalized grain elevators with monotonous and unfeeling regularity. They are exceeded in numbers only by the dilettante ladies who determinedly paint bowls of peonies in as realistic a manner as their talents permit. This plethora of mediocrity is admittedly deplorable. The causal factors for such a problem are now being recognized and, within the limits of available facilities, are being attacked.

The chief problem has been the lack of proper facilities for art education. This is a social problem. Until just recently training on more than a fundamental level was virtually unavailable except in Calgary and Edmonton. The University of Alberta must be credited with sincere efforts in the direction of attempting to service the smaller communities of Alberta. Its Department of Extension has established art classes in numerous towns with instructors visiting each class periodically, one flying as far north as Dawson Creek. The University has also established on a permanent basis the Banff School of Fine Arts, and each summer invites a painter of stature to aid its regular staff headed by H. G. Glyde. In past years Edward Dawden, William Townsend, Jan Zac, and Frederic Taubes have been visiting lecturers.

The University itself, together with the Provincial Institute of Technology in Calgary, have been for too long the only institutions manned to provide any sort of training in the graphic arts. The methods used in the secondary schools until perhaps 1950 were those used decades ago. Teachers with neither training

nor understanding attempted to impart rules and techniques to youngsters who were understandably unresponsive. When privileged with a travelling exhibition or a visit to the Edmonton Museum or the Coste House in Calgary, the teacher would be obliged to deliver a lecture on the fundamentals of aesthetics. Compounding the individual's haplessness was the fact that the pictures displayed in Alberta exhibits were invariably inferior. The galleries feel obliged to hang unworthy paintings in order to give encouragement to local artists. Travelling exhibits from Eastern Canada are only occasional. The high cost of transporting paintings from New York seems to preclude the possibility of Albertans ever seeing a first-rate show of contemporary European work. A vicious circle is thereby perpetuated. So seldom do Albertans view the calibre of painting that is stimulating their contemporaries in Montreal, New York or Paris, it is small wonder that Alberta can claim no more than a dozen talents with any measure of competence. Autostimulation cannot result in artistic vitality.

It is understandable then to find that only rarely can the artist pursue his career in Alberta, this despite the fact that he can often become successful elsewhere. Amongst those who have quit Alberta are Roloff Beny, Petley Jones, Evan Greene, David Anderson, Dorothy Willis, Eric Friefeld and Ted Faiers. It appears unlikely that any of these will return. It is an unhappy realization for an Albertan. Nevertheless, one is compelled to sympathize with their judgment for they are all serious, intelligent and determined people. They could not possibly conduct professional careers at home without making sacrifices in the direction of either commercialism, teaching, or other employment.

In Edmonton H. G. Glyde, Jack Taylor, Elva Frederking, and Lee Yuen are each developing their personal statements, seemingly with disparate origins and little influence on each other.

Professor Glyde, teacher of art history and painting techniques, is the most versatile of Alberta's painters. His understanding of mediaeval forms and methods is reflected in his religious panels executed in mixed technique on gesso. His composition, draughtsmanship, and every attitude bespeak a *quattrocento* feeling. Recent ventures into semi-abstractness are less successful than his more illustrative work, lacking their warmth. His acid palette also intensifies the chill of these patently competent compositions.

Jack Taylor has developed his watercolor style to a remarkable level of competence. Little concerned with experiment, he keeps refining his vision choosing, like Louis Muhlstock, to concern himself with the romantic aura about many commonplace things. His chief concern is with mood, and this he conveys in everything he paints from subtle landscape to academic portrait.

Elva Pearson Frederking has returned from San Francisco, where she practised commercial art, with a vigorous attitude toward new ideas. She is a gifted painter and a determined experimenter, reflecting as much as any Albertan the contempo-

rary spirit.

Lee K. Yuen is a notably uneven painter. A competent academic portraitist, his subject-matter ranges from the semi-abstract portrait illustrated to conventional mountain scenes. He is an adept designer, and is becoming increasingly interested in combining abstract elements with meticulously painted representational items.

In and around Calgary are the group comprised of Luke Lindoe, Marion Nicoll, Maxwell Bates, Illingsworth Kerr, Cliff Robinson, Frank Palmer and Jim Nicoll.

Formerly designer for the Medalta Potteries in Medicine Hat, Luke Lindoe is now teaching ceramic methods at the Calgary Institute of Technology. He and Marion Nicoll are perhaps the only Albertans investigating new forms in the plastic arts. In addition, Lindoe is a ranking Canadian watercolorist and has evolved a crisp decisive individual style. Unlike most painters in watercolor who rely upon the visual impact of accidents peculiar to the medium, he designs his sketches, selecting with assurance only the vital items of his vista. Marion Nicoll is a versatile designer and specialist in the crafts. Although primarily a watercolorist she has developed the batik medium beyond the level of any of her contemporaries in western Canada. Her designs are compact, yet spontaneous; her use of color is bold.

Of Maxwell Bates and Jim Nicoll, it can be said that despite the fact that both are trained designers, Bates practising architecture and Nicoll, engineering, we see a contrast of temperament reflected in their painting. Nicoll paints with the austere precision of observation and technique which might be expected of a man of his profession. Bates, on the other hand, appears to rebel against meticulousness imposed by his calling and cheerfully paints free-wheeling, colorful street scenes and

portraits.

Cliff Robinson is an individual who seems to invite controversy. Although now residing in Vancouver he is rightfully claimed as an Alberta painter, probably the most gifted craftsman this province has yet produced. He is to be admired both for his skill and for his determination to develop his talent at the expense of personal comfort. One of Canada's two or three competent stage designers, he was once offered the Yale University Fellowship in that field, a post which usually leads to either Broadway or Hollywood. He declined the award on the basis of its likely interference with his painting career. Having developed his skill as a draughtsman to an extraordinary level, he has since proceeded with the evolution of a personal statement which utilizes archaic symbolic forms.

Illingsworth Kerr and Frank Palmer both strive for a lyric method of depicting the western scene. Palmer is more of an experimenter, and takes delight in achieving well-ordered effects of mood, pattern and color. Kerr, on the other hand, paints more in the tradition of the Group of Seven. His Ontario College training is apparent, and though he has not been appreciably influenced by any one painter, there can be no doubt that he paints in the Canadian (sic) tradition.

There exists in Calgary and Edmonton a hard core of perhaps a dozen professional painters on whom rests responsibility for the immediate future of art in the province. There are no dynamic leaders of movements among them, but taken individually each has merit either as a teacher of techniques or as a virtuous craftsman.

It is sincerely hoped that with the growth of public interest sparked by the University, Coste House, and the Edmonton Museum groups, young painters will find adequate justification for returning to or remaining in Alberta.



*Street Scene*

*Maxwell Bates*





*Cliff Robinson*

*Drawing — ink and wash*

## NEWS FROM THE INSTITUTE

**1953 ANNUAL ASSEMBLY** — The 46th Annual Assembly of the RAIC is to be held at the Royal York Hotel in Toronto on Thursday, Friday and Saturday, April 23rd, 24th and 25th, with the pre-assembly meetings taking place on Wednesday and the general assembly convening on Thursday morning. Mr. L. E. Shore has been appointed Convention Committee Chairman, and plans are already underway for an interesting program.

### ALBERTA

At the meeting of the Editorial Board of the RAIC, during the annual meeting at Vancouver in 1952, an appeal was made for good written contributions to the *Journal*. It appeared from what was said that illustrations of work were not so hard to get as good textual matter. It is readily understandable that architects feel that drafting is a ready means of expressing their ideas and that photography is a most handy way of publicizing them. With the working out of his drawings thought is engendered appropriate to the particular occasion. This is true, but such thought is limited within definite bounds and the thoughts of architects require extension beyond such bounds. They are indeed extended when the architect sets himself to write his specifications and descriptions of work. In these writings he must express his intentions with completeness and with unmistakable clearness and exactness. There must be no room for misunderstanding. Any omission or ambiguity will lead to trouble. This is surely first rate training in the art of writing which many a professional scribe may envy. Is not a set of plans with the relative documents a model of the science and art of clear exposition? With this basic training an architect acquires one of the elementary qualifications for expressing thought in writing. To apply this qualification to the larger aspects of the art of architecture furnishes the architect with a means of clarifying and expanding his own thought in those wider aspects of his work, and surely the present time requires that architects should try to attain broad and true views on their art and profession. To attain a true view of a subject a most serviceable means is to put into writing the ideas that we have about it. It may result in taking some of the conceit out of us. But it will also give opportunity for that truth which may, we hope, be in us to obtain confirmation and strength. Writing tests the quality of our thoughts. We may thereby find that we have been harbouring some quite untenable notions but also that some lightly regarded ideas have been supplying us with our real inspiration.

But what is there to write about? The fact is that the world is so full of such a number of things that even in the little sphere of architecture there are rather too many than too few to choose from. I have often been surprised at the variety of subjects taken up by the English *Architectural Review*. Some of these, at first sight, seem trivial and "far from the sphere of our sorrow" and indeed little related to our ideas of our profession. Yet, on consideration, they

generally do shed illuminating side-lights on the whole subject. I am not by any means advocating that the *Journal* should take that Review as a model. We neither should nor can do so. We must look at things from the point of view in which we are placed and deal with the things which our own eyes see and which appeal to our own feelings. What I do suggest is that architects, from their own experience in writing, their own peculiar documents, are well equipped with one of the first requisites of good writing and that, basing themselves upon that they should enter the field of writing with some degree of confidence. The choices are abundant. The points of view are as many as there are men to express them and would make good reading matter for the *Journal*, adding materially to the advancement of our art.

Cecil S. Burgess

### BRITISH COLUMBIA

About two years ago a Vancouver columnist in a Victoria paper wrote the following:

"In the same paper that gave me the above-mentioned publicity about alcoholic driving, I saw a much smaller advertisement published by the architects of B.C. Only they called themselves Architects with a capital A, bless them. This little bit of comedy says: "The Architect has the gift of imagination as well as technical skill." I object, m'lord. This claim has not been proved. A few architects have some trifling symptoms of imagination, but the rest are merely copying them. And copying them in a fashion so thoroughly unimaginative, they don't even know what the whole dam thing's about. Do you ever stop to realize, dear reader, that one thousand years from now people would be roaring with laughter at your home if it were not for one thing? The one thing is that your home won't even last fifty years, let alone a thousand. Your home, in fact, is no good. It is an ugly and very shaky little structure, built at great expense for the wrong reasons. And the architect . . . beg his pardon, the Architect . . . had a great big hand in this disgusting affair.

"If the advertisement had been properly drawn up, it would have said 'Your architect is a complete nincompoop who is doing his best to turn this fair province into a little hell. By his efforts to be modern he is making himself very old-fashioned indeed. He adores gimcrackry of every sort, and he spends his time reading stupid magazines about other men's work. Half the time he talks and thinks about functionalism that doesn't function, and the rest of the time he goes in for ornamentation that is not ornamental. He also thinks of himself as a split personality, a cross between an artist and an engineer. Actually, he is neither.

"Few men apart from Leonardo can be both artists and engineers, but a B.C. architect can't even be one of these, let alone both. They are, in brief, a pack of bums. We might add, in closing, dear readers of this most artistic and functional prose, that according to British and Canadian law, it is impossible to libel a class, and therefore in

talking about Architects in this manner, we are doing no wrong. In fact, we are doing a lot of good. We are annoying the Architects. And that is what they need most. What this country needs is not a good five-cent cigar but a good Architect propelled by his own steam. And may the Lord send him soon, Amen.'"

The trouble with this article was that it could be supported to some extent. The writer says he produced it mainly as a taunt and a stimulant; who can say that he did not contribute towards our recent progress by so doing.

Vancouver has just enjoyed a most interesting "Architecture Week". Under the guidance of the Faculty of Architecture at the University of British Columbia, an exhibit was placed in the Vancouver Art Gallery featuring students' work and the Massey Medal photographs. To round out the picture, discussions and lectures were carried on every day. The guest speaker and lecturer was Richard Neutra who is held here in great esteem and even affection. There is little doubt that his personality has had some part in the recent cultural progress made by Vancouver.

*John Wade*

#### CONTRIBUTORS TO THIS ISSUE

**Maxwell Bates** was born in Calgary. Entered the office of W. S. Bates, ARIBA, in 1925. With J. H. Gibbons, FRIBA, in London, England, 1934-'39. Registered in England in 1942. Associated with A. W. Hodges, FRIBA in Calgary since 1951. Member of the Institute of Registered Architects (U.K.), the Canadian Society of Painters in Water Colour, the Canadian Society of Graphic Art, the Alberta Society of Artists.

**The Hon. Alfred John Hooke** was born in Whitecroft, Gloucestershire, England, 1905, the same year in which Alberta became a Province. At the age of eight, he came to Alberta and received his education at Stettler, Calgary Normal School and the University of Alberta.

He taught for nine years, the last five of which were spent as principal of the High School at Rocky Mountain House. In 1935 he left teaching to become the member for Rocky Mountain House of the world's first Social Credit Government, and he has been a member of the legislature continuously since that date, entering the Cabinet in 1943. He is presently Minister of Economic Affairs and Minister of Public Works.

**Blake MacKenzie** was educated in the Edmonton Public and High Schools, and the University of Alberta. Served with the Royal Canadian Air Force during the war. After discharge, worked variously in radio, theatrical promotion and concert management. At the present time, possesses the resounding title; Co-ordinator of Cultural Activities for the Province of Alberta.

**Malcolm Donald Macleod** graduated from the University of Manitoba. He has worked in the offices of Ross Wiggs, and Fetherstonehaugh, Durnford, Bolton, and Chadwick, in Montreal; Woodie Garber, Industrial Designer, in Cincinnati, Ohio; and the office of Dewar, Stevenson, and Stanley, in Edmonton. A member of the Alberta Associa-

tion of Architects, and the Ohio State Association of Architects and a partner in the firm of Berman and Macleod, in Edmonton.

**The Hon. Ernest Charles Manning** is Premier of Alberta, President of the Executive Council, Provincial Treasurer and Minister of Mines and Minerals.

Born in Carnduff, Saskatchewan, he became interested in his early 'teens in the Christian work and radio broadcasts of the late William Aberhart. When Mr Aberhart founded the Calgary Prophetic Bible Institute, Manning became its first student and later one of the Institute lecturers. When Mr Aberhart led the Social Credit party into power in Alberta in 1935, he brought with him Mr Manning and appointed him Provincial Secretary at the age of twenty-six. A short time later Mr Manning organized the Department of Trade and Industry. He succeeded Mr Aberhart as Premier on Mr Aberhart's death in May 1943. He has led the Social Credit party through the provincial elections of 1944, 1948 and 1952.

**Brahm Wiesman** was appointed to present position as Assistant Town Planner, City of Edmonton Town Planning Department in May, 1950. Born and educated in Montreal, Quebec. Graduate of McGill University School of Architecture, May, 1948. Awarded Fellowship in Housing and Community Planning, and received Master of Architecture degree in May, 1950.

**Ira Young** is an Edmonton Broker and Oil Company Executive. B.Sc. and M.A. University of Alberta, Instructor in Psychology at Hobart and William Smith Colleges, Geneva, New York. Director Edmonton Museum of Arts, amateur painter and designer. Student of aesthetics and art criticism.

#### CANADIAN GOVERNMENT OVERSEAS AWARDS

The Government of Canada will use part of the blocked balances standing to its credit in France and The Netherlands to provide fellowships and scholarships tenable in those countries in 1953-54.

The awards will be of two kinds:

*Fellowships* having a value of \$4,000 for one year, for advanced work and study in the arts, humanities, social sciences, sciences, and professions.

Candidates must be over 30 years of age, and must already have achieved distinction in their art or profession.

Persons receiving these awards will not be required to register for any formal or academic course of study, unless they wish to do so. The purpose of the fellowships is to give Canadian men and women of proven ability an opportunity to spend a year abroad and devote their time to whatever programme they feel will be of most benefit to them professionally. This programme must be approved initially by the Awards Committee.

*Scholarships* having a value of \$2,000 for one year for advanced students in the arts, humanities, social sciences, and sciences.

Candidates must normally have received an M.A. degree, or its equivalent from a university of recognized standing, and must have the prerequisites necessary for the

course of study they propose to pursue. The purpose of the scholarships is to enable them to continue their studies and work towards a higher degree. A limited number of awards may be made to students of the creative arts who are without these academic qualifications, but who wish to secure further training in their art.

The stipends will be adjusted in accordance with the cost of living in the country in which the award is held. Travel expenses will be provided to cover the cost of tourist ocean fare from the port of embarkation in North America and rail fare from the port of landing to the destination in Europe. Similar grants will be made for the return journey. No provision has been made to supply Canadian funds for travel in Canada or for other expenses.

The awards will be made on the recommendation of the Awards Committee of the Royal Society of Canada and administrative facilities will be provided by the Awards Office of the National Research Council.

*Applications:* Applications, made on the approved form obtainable from the Awards Committee of the Royal Society of Canada, must be received by the Committee not later than *April 1st, 1953*. Every effort will be made to announce the names of successful candidates early in May.

All inquiries, applications and correspondence should be addressed to:

Awards Committee, The Royal Society of Canada,  
National Research Building, Ottawa, Canada.

## ANNOUNCEMENT

The School of Architecture of McGill University, in cooperation with the Montreal Building Trades Apprenticeship Centre, will shortly conduct a training course for the purpose of evaluating and advancing the use of three-dimensional developmental technique believed of value in the integration of the construction industry.

This course will be immediately followed by an American Conference on this subject, March 11th and 12th, in Montreal.

McGill University will be assisted in this undertaking by Howard T. Fisher, who, on behalf of the United Nations, assisted in the first program of this nature last year at the Inter-American Housing Centre of the Pan-American Union in Bogota, Colombia.

JOHN BLAND, *Director*  
School of Architecture, McGill University

## BOOK REVIEW

CLASSICAL LANDSCAPE WITH FIGURES by Osbert Lancaster. Published by John Murray, London, England. Price \$3.50. Like most of Lancaster's work, this book is not concerned with any deep underlying causes. Rather it is a pleasant, critical excursion through present day Greece, well illustrated with the author's own conventional caricatures of the odd mixture of Greek architecture and the citizens of Greece who are an inseparable part of their landscape.

The ordinary distinction between past and present does not appear in Greece, and it has been the author's intention to emphasize the continuity which runs through Greek history from Pericles to Plastiras. It is not enough for Lancaster to pass the remains of a small temple, half-buried in the sand, and recall that it marks the spot where,

"Aphrodite passing overhead to one of her numerous accouchements, loosened and let fall her magic girdle, so revered by the ancients on account of its remarkable aphrodisiac qualities" — he continues, "the sight of this beach on any summer evening encourages the belief that some, at least, of the remarkable virtues of this relic were transplanted in perpetuity, to the ground on which it fell".

The architecture of Greece is as varied as are its people, and Lancaster is all eyes. It is typical of Lancaster that he pick out those peculiarities and absurdities, ordinarily passed over by those single minded tourists who, seemingly are equipped with "classical blinders". Who else but Osbert Lancaster could have discovered "Turkish Art Nouveau" or "that okapi among architectural modes.— Minoan Revival?"

He is, however, by no means insensitive to the more obvious things. Like many others, he is more attracted to the Byzantine than to the Hellenic past, but does not find it necessary to praise the former at the expense of more traditionally praised masterpieces of the latter. At the same time, while aware of the merits of the Parthenon and the Propylae, he finds it odd that the Greeks, with their clear logical outlook and their unmistakably humanistic standards of taste, could have tolerated, let alone, evolved the Caryatid.

Lancaster, in spite of his reputation as an architectural critic, is better, in this book, at least, at describing the people of Greece. For someone like him, with the cartoonist's eye for essential character, the Greeks must have seemed a ripe subject; so expressive, so individual and so entertaining in their appearance — and Lancaster finds that in Greece appearances are all-important.

Let it be understood though, there is no comic treatment of these people, rather the reader is left with the impression that the virtues of the Greeks have been too often overlooked by the foreigner. Intelligence and courtesy are two of these that the author is quick to recognize and recognition of virtue in "foreigners" by an Englishman, is praise indeed.

Ian James Rutherford

## ACKNOWLEDGMENT

The Editorial Board wishes to express its great appreciation of the willing services in the organization of this issue to **Mr Cecil S. Burgess** and to **Mr J. A. MacDonald**.

## ERRATUM

We sincerely regret that in the Massey Medals issue of the *Journal*, January, 1953, Mr Fred Lasserre's name as consultant was omitted in connexion with the War Memorial Gymnasium, the University of British Columbia. Messrs Sharp & Thompson, Berwick, Pratt included Mr Fred Lasserre in their letter of January 2nd, but, unfortunately, it was overlooked, and the *Journal* took its information for the entire issue from the Report of the Judges in which Mr Lasserre's name did not appear. The *Journal* trusts that this explanation is sufficient, and can take comfort only in the fact that it was felt that no more accurate document on architects and buildings could be found than the signed judgment of the Jury in Ottawa. The authors of the U.B.C. War Memorial Gymnasium are Messrs Sharp & Thompson, Berwick, Pratt, architects; Fred Lasserre, consultant.