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ROYAL ARCHITECTURAL
INSTITUTE OF CANADA



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JULY, 1933

TORONTO

RECENT ARCHITECTURAL BOOKS

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By Charles G. Ramsey and Harold R. Sleeper \$6.50

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The book is indexed so that all information can be found easily, and it is sure to find almost daily use in every architect's office. It contains 233 pages, and is 9 $\frac{1}{4}$ " x 11 $\frac{3}{4}$ " in size.

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(Published in England)

By Arnold Inman, O.B.E.,
and Lawrence Mead, Barrister-at-Law \$16.50

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By Harry Batsford, Hon. A.R.I.B.A., and Charles Fry \$3.50

This book contains 72 pages of text, and 175 photographic illustrations of 135 fine old country houses and their gardens, of the Mediaeval, Tudor, Stuart, and Georgian periods, with a few Victorian examples. With a frontispiece in colour, map, and numerous line cuts in the text. The book is 6 $\frac{1}{4}$ " x 9 $\frac{1}{2}$ " in size.

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By Gerald K. Geerlings \$7.50

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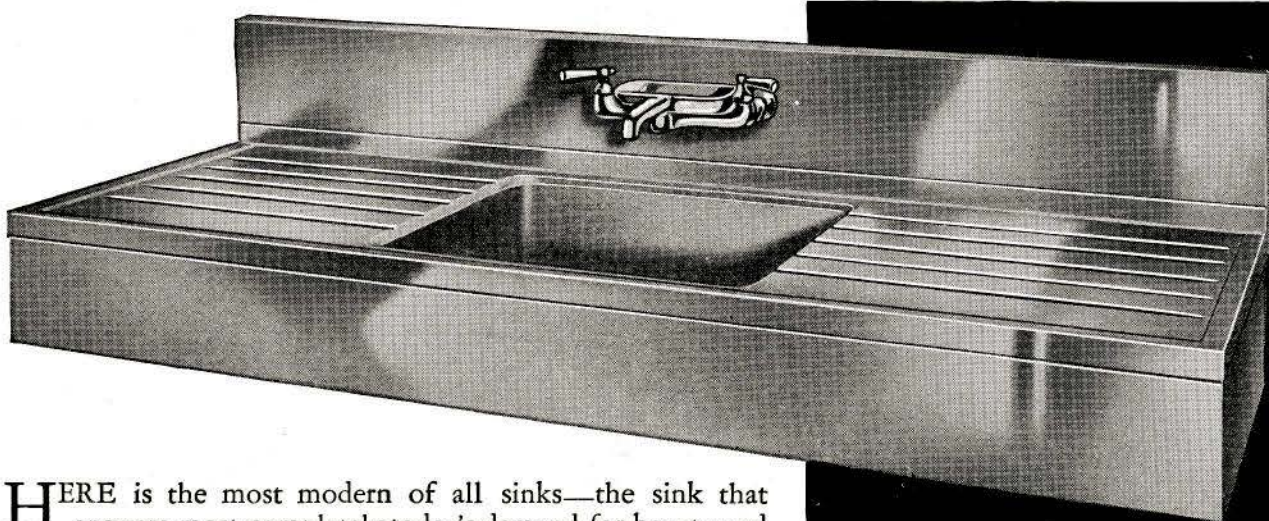
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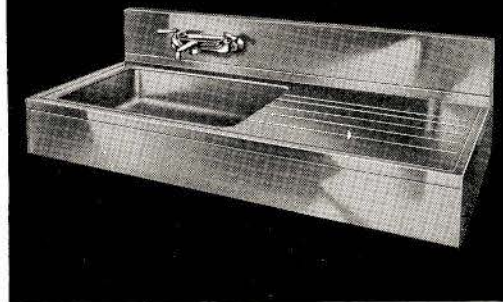
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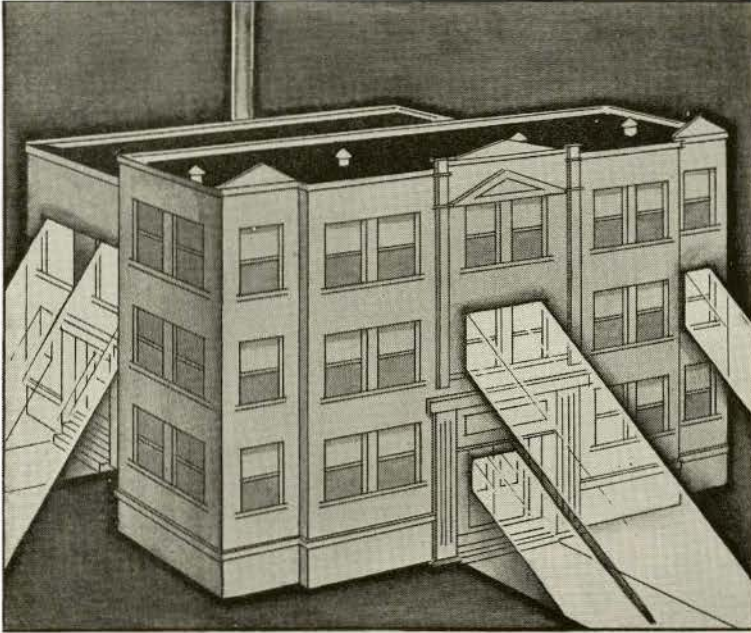
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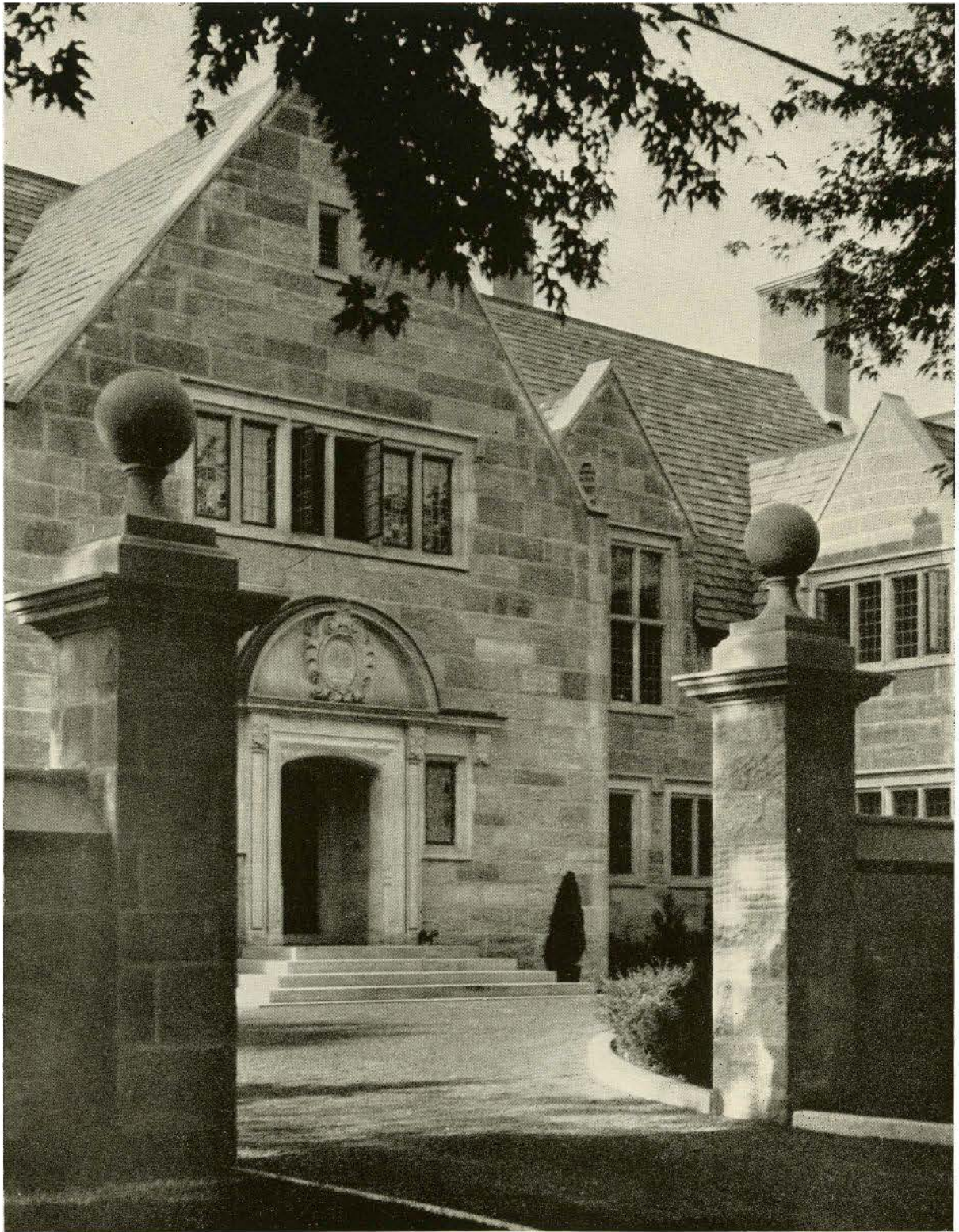
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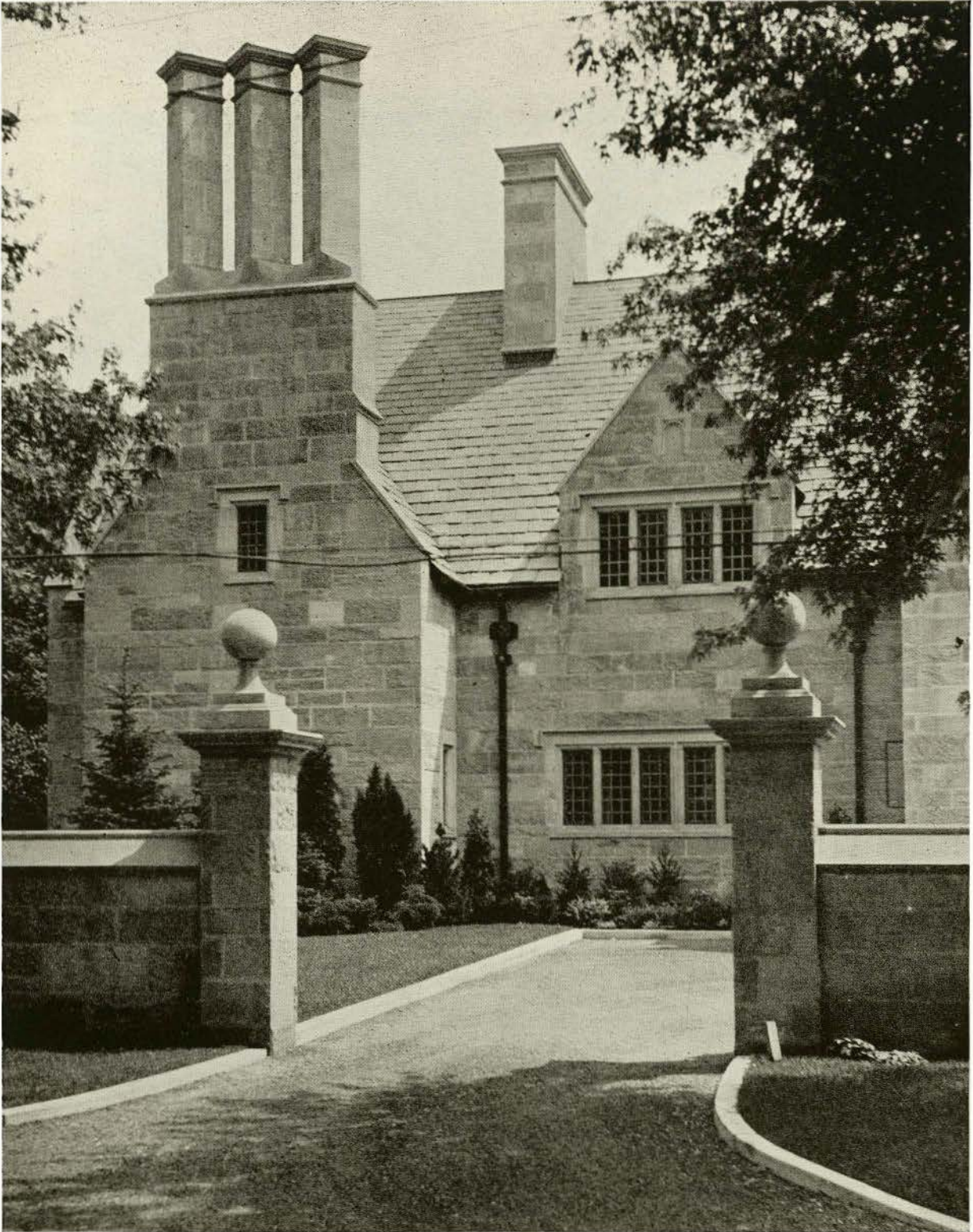
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THE ENTRANCE DOORWAY
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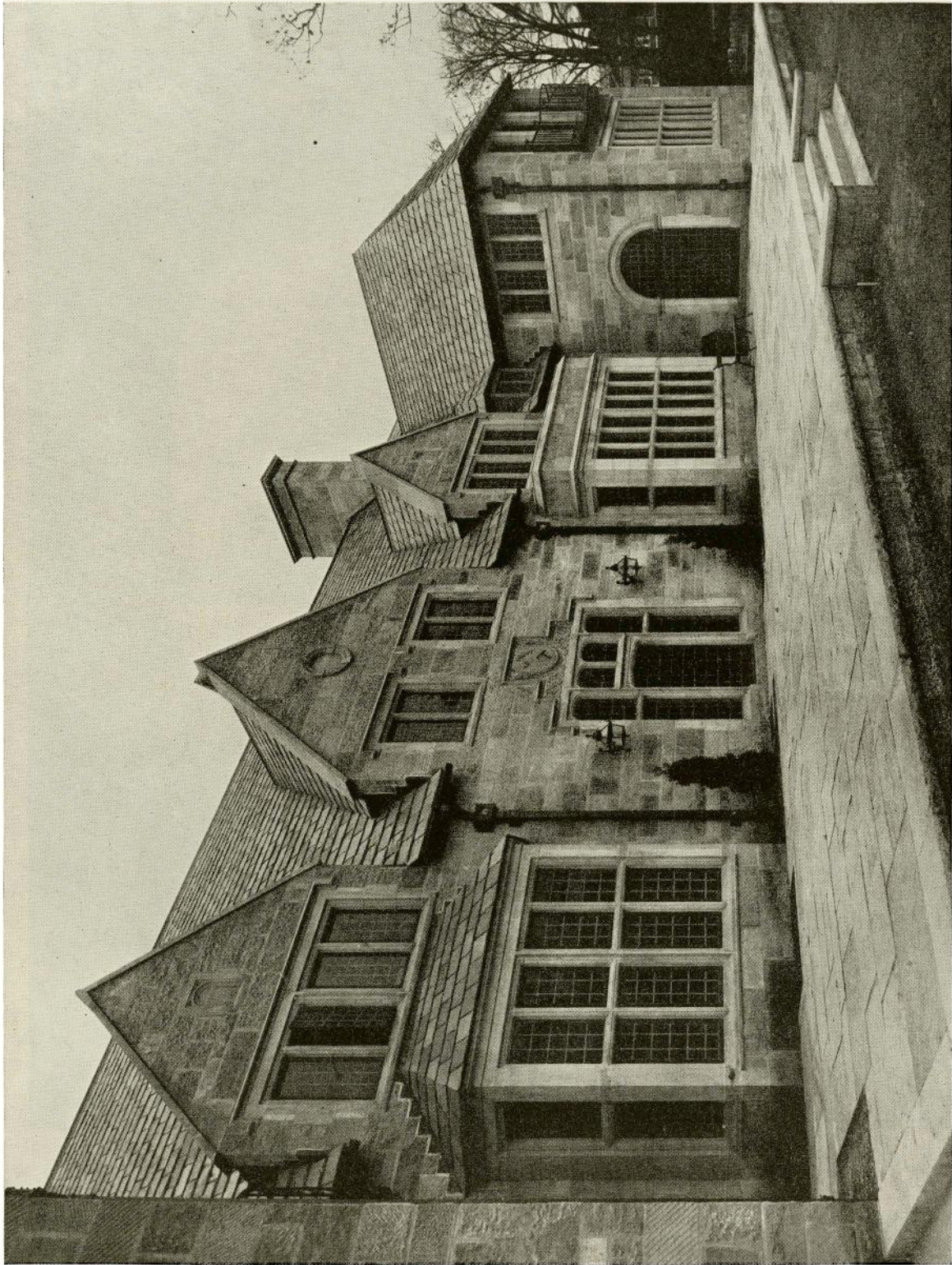
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ENTRANCE FRONT—RESIDENCE OF THOS. H. WOOD, ESQ., TORONTO

Mathers & Haldenby, Architects

*The walling and trim are of Indiana Limestone and the roof of variegated slate.
The windows are steel casements with $\frac{3}{4}$ " lead glazing cages.*



SOUTH FRONT—OVERLOOKING A WOODED RAVINE
RESIDENCE OF THOS. H. WOOD, ESQ., TORONTO
Mather & Haldenby, Architects



SECOND FLOOR STAIR LANDING—RESIDENCE OF THOS. H. WOOD, ESQ., TORONTO

Mathers & Haldenby, Architects

Panelling and woodwork in natural oak

TOWN HOUSE FOR THOS. H. WOOD, ESQ. TORONTO

MATHERS & HALDENBY, ARCHITECTS

THE town house of Mr. Thos. H. Wood, Toronto, is built on the south side of Binscarth Road overlooking the deep ravine on the south. Its architectural style is that of the west of England village manor house such as have been built in the streets of Broadway, Stanton, Oundle and a score of other rural towns, in unbroken continuity from the 16th Century to the present day. This rambling style seemed to follow naturally from the plan which was controlled by the necessity of including a panelled billiard room which was removed bodily with its stone chimney piece from the owner's former house. The neighbouring houses may be roughly classified as Tudor in style, all being informal in character with casement windows. These factors determined the manner of the design and a serious attempt was made to bring the building into harmony with its surroundings.

The site was an obstacle at the start, it being in the form of a deep gully running into the main valley. Over a period of about twenty years it had been filled with ashes, earth and other miscellaneous debris, an entirely unsatisfactory base on which to erect a building. The difficulty was overcome by carrying down to the original ground level, thirty-seven reinforced concrete piers to support the walls, which are of concrete, and reinforced from the basement window sill level to the basement

floor level forming a series of deep beams distributing the wall loads to the piers. Owing to the steep inclination of the original grade, the house was kept as close to the street line as possible. In spite of this, some of the supporting piers on the south side are carried down over fifty feet below the basement floor level.

The superstructure is practically fireproof, the floors being of steel joist construction with a concrete slab floor. The exterior walls are of stone backed with brick. The exterior facing and trimmings are of Indiana Old Gothic limestone, the colouring varying from warm dark grey and rusty buff to light buff, the fossil formation being quite noticeable. The field is a combination of rough and shot sawn, scabbled, pluck planer and split face finishes. All the cut trim is pluck planer finish with a small amount of coarse hand cross tooling to secure a soft and non-mechanical appearance.

The roof is covered with varied green, light brown and buff slates graduated in size and weathering from the eaves to the ridge. All the sheet metal work is copper, the conductor heads being decorated with characteristic lead ornaments.

The interior is finished in the same character as the exterior, the principal rooms on the ground floor being panelled in natural oak with a transparent lacquer finish.

A.S.M.

PUBLIC WORKS CONSTRUCTION PROGRAMME NEEDED TO OVERCOME THE DEPRESSION

Nothing but an inspired attack on all fronts on a large scale public works construction programme, allocated with regard to the major unemployment centres, will touch the core of the nation's troubles and break the depression, Robert D. Kohn, of New York, chairman of the Construction League of the United States and of the National Committee for Trade Recovery, declared in a statement following his presentation of the League's national construction programme at the recent labour conference held at Washington.

"As in war-time we stir up our people to back up an attack on the enemy," Mr. Kohn said, "so must we now make an attack on unemployment, in which every state and community is called upon to do its share by starting those needed local improvements best able to furnish the maximum employment to the workers. It must be an inspired move,

led by the President, and where the locality cannot borrow the money necessary to pay the workers the Federal Government must lend on local securities, at two per cent, or no interest at all, so long as the work is of the right kind and is done promptly."

Mr. Kohn presented to the conference a detailed list, prepared by the National Committee for Trade Recovery, of more than two and one-half billion dollars worth of planned public improvements which have been delayed or abandoned because of the depression, and which he claims constitute only a small part of the deferred public works throughout the country. The list comprises more than 2,700 projects of water works, low cost housing and sum clearance, roads, bridges, sanitation, grade crossing separations, schools and hospitals, which the Trade Recovery Committee believes should go forward immediately.

CONSTRUCTION RESPONSIBLE FOR ONE-TENTH OF ALL EMPLOYMENT

AS A RESULT of an exhaustive survey made by the Construction League of the United States, Mr. Robert D. Kohn, general chairman, informed a meeting of the league recently held in Chicago that every tenth person gainfully employed in the United States in 1929 depended for his livelihood on construction and that of the total of \$11,000,000,000 of construction in that year, the greater part went eventually to wages. Further, just as much employment was furnished indirectly in dependent industries as was created by actual construction.

"That the railroads, mines, and other contributing industries lean heavily on construction is clear from the facts that one out of every five carloads of freight moved in 1929 carried construction materials in raw or finished form," Mr. Kohn said. "Five per cent. of all coal mined was burned to make these materials, and eight per cent. of the wholesalers of the country were busy with their distribution. This multiple division of the construction dollar proves it to be a tremendous factor in the complicated economic life of today.

"The fact that the jobs of a tenth of America's workers depend on construction brings home the importance of the public works program under the National Recovery Act. Construction paid \$7,000,000,000 to 4,500,000 persons in 1929 out of the total of 48,800,000 gainfully employed.

"It would be an immense step forward if we could muster a major part of this great force during the recovery period and apply it intelligently to useful and far-sighted public projects, not for selfish and gainful purposes, but rather directed to the common good and for the better-

ment of America's living conditions."

In 1929 the raw materials production for construction engaged over 60,000 persons, mostly in the mines and quarries. The value of their products was a half-billion dollars. These unfinished stone, ore and mineral products went to the manufacturing industries, which converted them, together with forest products, to finished materials, valued at three and three-quarters billions of dollars. In this manufacturing process 1,100,000 people were engaged, or one out of every ten occupied in all manufacturing industries.

As a complement to the manufacturing division of the survey, a study of coal consumption by the materials producing industries was made, revealing that 5% of all coal mined in 1929 was used for these materials and that 25,000 people were employed in its production.

Transportation of construction materials is the next logical step in the construction process, and employed 180,000 men on the railroads, moving 6,800,000 carloads of raw and finished construction freight. This transportation was responsible for 14% of all freight revenue.

Engaged in wholesale distribution of the construction materials were 125,000 persons, reporting net sales to the Census Bureau of \$3,129,000,000, part of which was redistributed by 310,000 workers in retail establishments. This distribution group furnishes 10% of all construction employment and is one of the most widely dispersed divisions. The design of buildings, structures and projects of all kinds occupied 145,000 architects, draftsmen, engineers, and designers in 1929, representing 3% of the construction employees.

INQUIRY INTO THE COLLAPSE OF THE REDMOND BUILDING, HALIFAX, N. S.

Following the recent collapse of the G. A. Redmond Building in Halifax, N.S., where four men lost their lives, an inquiry was held by Magistrate J. L. Barnhill, which concluded on May 22nd.

The magistrate recommended that legislation be sought compelling the city to have regular inspection of buildings. He gave as his decision that there was no criminal culpable negligence attached to any of the interested parties, but would not make a ruling that might jeopardize either side in a civil action in the matter.

The Crown Attorney held, that in his opinion, the cause of its collapse was a combination of a number of things, including the defect in the building, and the superimposition of extra weight.

"This collapse has been undoubtedly the means of saving other such buildings from collapsing," stated the Crown Attorney, "in that they have been inspected thoroughly since the tragedy."

In an editorial which appeared in the May 24th issue of the Halifax Herald, headed "An Urgent Need," it was stated that "Compulsory periodic inspection of buildings by an independent public official was a public service that should be established and maintained in a high state of efficiency. With the safety of human lives and valuable property involved, the inspection of buildings could not be made too rigid, and the wishes of the public would be met if such an inspection is provided for without any further delay."



15TH CENTURY FRESCO PAINTING IN THE RICCARDI PALACE, FLORENCE

By Benozzo Gozzoli

MURAL PAINTING

ARTHUR LISMER, A.R.C.A.

THE decoration of wall surfaces has recently achieved a new impetus in the world of art and also, it may be claimed, in the public eye. It is a curious fact that architecture as a distinguished art can rise above public criticism and be comparatively free from prejudicial antagonism. Painting, on the other hand, becomes the mark at which is aimed all the accusations of insincerity and so-called modernism. There is no doubt that this is due to a large extent to the fact that in painting the subject matter is usually some phase of contemporary life. Presented boldly and in highly concentrated form the foursquare of the canvas contains a challenge to the spectator who can see with little trouble the intention of the artist. He has no need to consider anything but the immediate spectacle before him.

Architecture, on the other hand, can quietly and slowly build its structures from new materials and create newer and more powerful forms founded on great traditions and adapted to modern needs. Consequently as development comes it can be achieved without the distressing association of antagonistic criticism so beloved of the critic and the partly informed.

"The mother of all the arts," architecture, to which painters, sculptors and craftsmen have given devoted allegiance, is also the designer and the builder of surfaces, shapes and walls and the real progenitor of mural painting.

Painters used to be architects and craftsmen—architects used to understand something about painting. When they were allied in a common task, a Gothic cathedral or a Byzantine dome, they had

both a common patron and a single purpose: to make their edifice, whether temple or palace, a unity expressing within and without its walls the power and the majesty of whatever hierarchy it served. But, in the last 100 years, the architect and the painter have lost touch with each other, and both with the fundamental logic of architectural character needed to give powerful expression to contemporary decoration.

The painter, diverted by spectacle (the world we live in and all its pictorial possibilities and humanistic inspiration to interpret in a traditional or modern manner) has been let down by the architect who would not consider that he had an existence, individual and unique, apart from architecture. He should serve and not innovate.

The architect is a slower moving individual. He is compelled to be by the very nature of his art which depends upon social and political movements outside his control. He, therefore, has lost contact with several very important things. He thinks of the artist as a decorator of *his* shapes, of which he is the originator and the designer and therefore in complete control.

The painter and the sculptor resent the idea of being "an also ran" contributor, a kind of afterthought who will be employed only if there is enough money left over to give him a show. He is usually left until the last, having no say in the ordering of spaces, lighting, surfaces and so forth. He is supposed to hang his masterpieces on the wall after the people have moved in. This is only one of the reasons why the children have left the maternal lap.

Nowadays even the parents are not blameless, and if modern architecture goes on frequent jaunts and returns looking battered and unrecognizable, incapable of being a shining light to the children—well, one cannot blame them for going off the deep end occasionally themselves.

It is in this very subject of mural decoration that they *must* meet and work together. Each of the arts—sister arts—of architecture, sculpture and painting, are compelled to recognize the essential "fundamental brainwork" of mutual origin in any scheme of interior or exterior decoration.

There are signs that our democracy, which is still adolescent, is slowly achieving a new renaissance through more co-ordinated activity in the designing of structure and its decoration.

Recent happenings in New York when the police were called out to keep an agitated crowd moving and to protect the promoters of the Rockefeller Centre, who had called Diego Rivera off his job of "decorating" huge wall surfaces in the Radio City building, revived the days of the Renaissance when the decoration of public buildings was a public question. Huge headlines in the public press have made of Rivera a world renowned figure, and the

accusations of communistic intentions and of disrupting the social fabric of the nation and a whole lot of other irrelevant matter that had nothing to do with the achievements of a great artist were bandied about in typical "journalese."

When art becomes exciting to the multitude there are signs of hopefulness that mural decoration may become the force it has been in the past for expressing the symbolism of church, state, and people. It repeats the day when Cimabue's altarpiece was carried in procession through the streets of Florence and again when the famous Van Eycks' altarpiece of Ghent, through the Treaty of Versailles, after three hundred years, was finally restored, complete, to the Church of St. Bavon and all the carillons pealed joyously and the people made holiday.

It was somewhat in the same spirit that Tintoretto, the eager artist of Venice of the sixteenth century, forced his design upon the brethren of the Scuola San Roque, having leaped ahead of other artists who were diligently preparing designs for submission to the committee. Tintoretto had completed the huge panel and had already fixed it in place before his fellow artists had even completed their sketch designs.

Michelangelo, who declared that "the times were not ripe for art" and that "painting is my shame," bothered by popes and officials, prostrate upon his high scaffolding for four years in the painting of the ceiling of the Sistine Chapel, yet achieved a monumental work of art, the pride and glory of the late Renaissance. These are epic and we breathe the air of romance in every vivid line.

Nowadays every little café and cabaret, every hotel and window display can have its mural. Where, then, is the bigness and nobility of idea, power of execution and architectural quality that are the true classical principles of great art if it is not in the painting of such masters as Brangwyn, Rivera, Sert, Benton and Spencer of our own day. Each of these has had to go through the storm of criticism and abuse whenever they have departed from the conventional routine of the merely decorative and attempted to achieve an individual expression. Yet each of these artists understands perfectly the architectural and stylistic requirements of his commission.

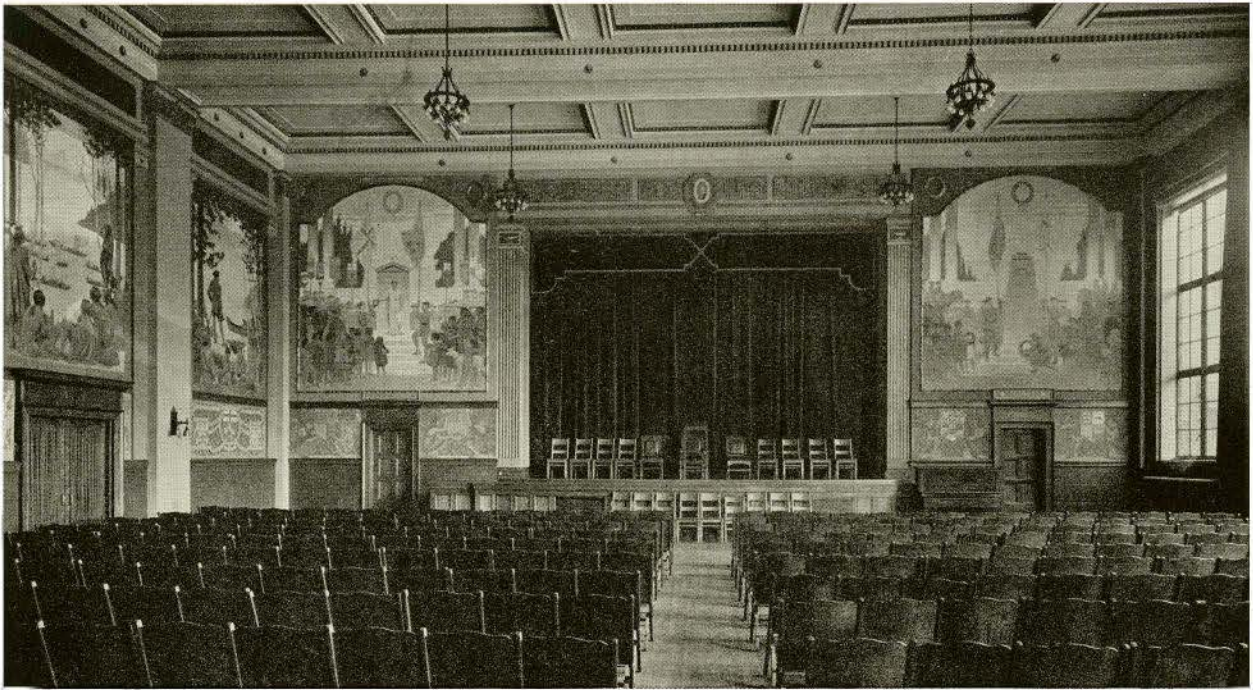
Brangwyn in England, after spending a long period on a series of distinguished panels (full of the richness and romance of his idea and method) for the House of Lords, has been turned down by a committee because they did not conform to tradition and requirement. Another case of afterthought on the part of the client!

What are the main characteristics and requirements of good wall decorations? It is not hard to give them. In the first place there is the client, whether he is the owner of a dwelling requiring a



THREE PANELS OF A MURAL DECORATION IN AUDITORIUM—HUMBERSIDE COLLEGIATE, TORONTO

By Arthur Lismer, A.R.C.A.



MURAL DECORATION IN AUDITORIUM, JARVIS COLLEGIATE INSTITUTE, TORONTO

By G. A. Reid, R.C.A.



ONE OF A SERIES OF FOUR PANELS IN THE CHATEAU LAURIER, OTTAWA

By Charles W. Jefferys, R.C.A.

pleasing decoration for a ceiling or panel or the promoter for a scheme for the decoration of a court house or a bank. He is important, and especially when, as occasionally happens, he wants a thing badly enough to permit the intrusion of bigger ideas than he himself possesses.

But how often does one hear from the architects that architecture "would be a pleasure as well as a

or promoter, then, must be a participant and not a dictator. Harmony comes from a willingness to share this experience, not in dictating it.

The artist. Here we are on more delicate ground because most artists regard the decorator of wall surfaces as rather an inferior member of the craft of painting, a sort of workman who wields brushes and paint, certainly, but who also erects scaffolds



FIRST PRIZE DESIGN, R.C.A. MURAL PAINTINGS COMPETITION (1925)

Submitted by the late J. E. H. MacDonald, R.C.A.

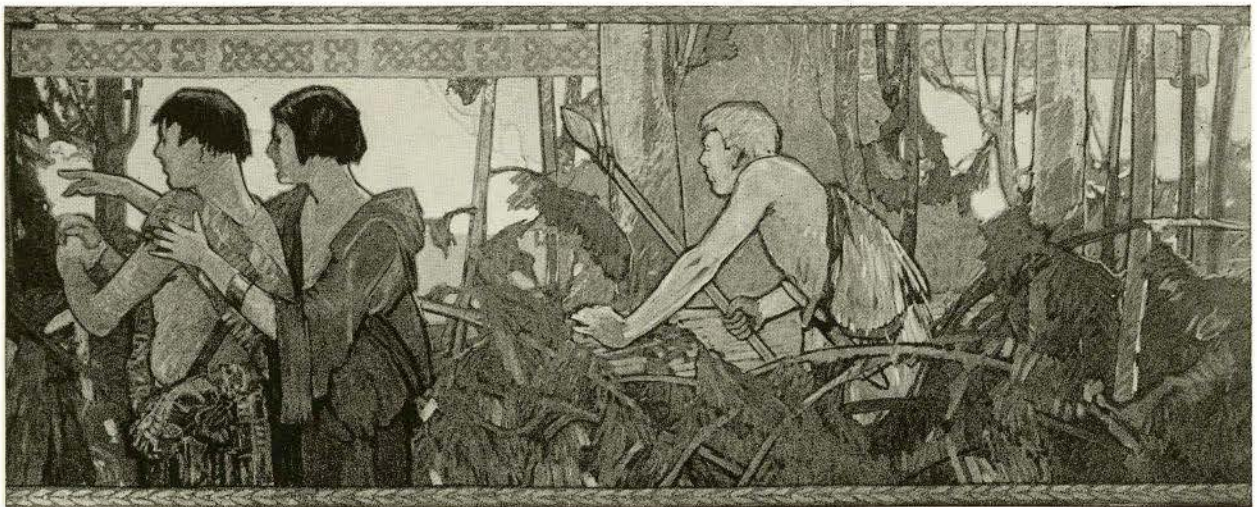
profession if it were not for the clients?" Very often true! But a patient would not think of dictating to his medical man, or to an orchestra leader as to how he should interpret a theme. Yet when it comes to painting the idea is taken too literally that art is a universal language and the client assumes an equal knowledge of symbolism, idea and execution with the decorator. The client

and has to know about surfaces, areas, mediums scales and so forth. The artist as mural painter must possess a different mental and spiritual equipment, a sense of orchestration and a powerful and fanciful imagination and, to be a great decorator, a nature that can rise above the objective and the literal and the ability to conceive imaginative ideas and to sacrifice mere personal caprice



MURAL PAINTING IN PUBLIC OFFICE—NORTH AMERICAN
LIFE BUILDING, TORONTO

By Charles F. Comfort, O.S.A.



PORTION OF MURAL DECORATION IN THE ART GALLERY OF MONTREAL

By C. W. Simpson, R.C.A.

to the service of a bigger thing than himself.

The ability to think: to visualize noble proportions, to project onto the surface of the wall a nobler, grander pattern of life than the fussy realism of the average subject picture is a prime essential of the art. The painter must organize into coherent and logical pattern an idealistic scheme or romantic vision of charm and grace or

in more ways than one. It demands sacrifice of non-essentials and obedience to profound aesthetic and fundamental laws. It is design and not incident or graphic realism. It must conform to the architectural style or, as one modern writer says, it is "a healthy child of a living architectural style."

The subject matter of mural decoration is important, of course, but should not dominate the



TWO OF A SERIES OF MURAL DECORATIONS IN THE CANADIAN BANK OF COMMERCE BUILDING. TORONTO

By Arthur Crisp

the powerful strength of dynamisms of energy and action of our present day. To understand the requirements of scale, area and proportion, in short to possess intellectual faculties, originality and inventiveness and the courage, skill and sustaining power to project these onto the surface of the wall requires something more from the mural painter than the average artist who paints a portrait or a landscape usually possesses.

The mural painting is a challenge to the artist

idea, the artistic essentials of which go deeper than mere news and documentary evidence. Historical accuracy, dramatic effect, visible representation of things are not vital to the success of great mural art.

Mural decoration has a history and a tradition—a matter that is too extensive to discuss in a short article. It is undoubtedly the most important form of artistic expression and of great social significance. From the evidence of the achievements of the great masters of the past we gather the idea that the

mural painting expresses the changing ideals of humanity more than it does the actual existence.

Whatever the age, whether pre-historic cave drawings or the glowing mosaics inside a Byzantine dome, in them man expresses the sense of worship. Even in the modern skyscraper—expressive of our modern age—the artist has adapted his ideas and progressiveness of spirit to enliven the interior with pictorial symbols of the power, speed and life of to-day.

In mural painting there is really no such thing as modern or academic. There is only idea and fitness to purpose. Lest this appear too sweeping one has only to consider what a curious and uncomfortable effect a wall painting by Gozzoli would have if placed in a modern building, or a seventeenth century Italian ceiling in a present day apartment house.

Modern architecture demands new ideas of decoration. There seems to be no justifiable reason why the architect of to-day should not consider the modern artist who is a far more architecturally inclined individual than his brothers of a generation ago. There is no reason why we should repeat the architectural banalities that disfigure state capitals, court houses and hotels on this continent and which painfully recall all the sentimental and illustrative realism of subject matter and treatment of ceilings and walls of the late Italian palaces and churches, and Victorian historical, civic and official buildings.

Mural painting should be the extension of the functions of a building. The fact that it has a moral or historical "story" is secondary to its purpose. The architectural quality of modern art and modern mural decoration goes beyond the limits of easel painting. The murals of the nineteenth century in England and America depended upon the representation of nature and the story telling propensities of the painter. The new architecture in all countries demands not a painter of pictures but a newer type of designer to decorate wall surfaces.

In Canada we have fortunately passed through the hotel lobby period where murals serve as a historical background—a sort of costume review of personages in the national parade of explorers and soldiers. This has been well done when a good painter has been commissioned to carry out the work—Canadian painters of the quality of Jefferys and Challener.

But in the hands of lesser men such attempts are anything but bright pages in the story of art or history. The Province of Manitoba introduced Brangwyn of England and Vincent Tack of the United States into the provincial Parliament Buildings, possibly at the suggestion of the architect. The Canadian Bank of Commerce at Toronto and the Press Room in the Parliament Buildings at Ottawa find wall space for Arthur Crisp, once a

Canadian. Frederick Challener has a large mural in the Loblaw offices in Toronto¹ and has executed many fine murals in other cities. The Ontario Government Building at the Canadian National Exhibition has a series of very big and very bad murals. Scott Carter, R.C.A.,—a distinguished designer—has a very beautiful panel at the University Club of Montreal² and recently has completed two decorative ceilings in the home of J. P. Bickell, Port Credit.

J. E. H. MacDonald, R.C.A., designed a ceiling for the Claridge apartment house on Avenue Road, Toronto.³ The hall and ceiling, a mosaic exterior lunette over the entrance and other decorative features of the Concourse Building on Richmond Street, Toronto, were also designed by MacDonald.

George Reid, R.C.A., has recently made decorations for the auditorium of Jarvis Collegiate, Toronto, and his familiar panels in the City Hall at Toronto are in the way of being pioneering efforts in wall decoration in Ontario.

Edwin Holgate has accomplished an interesting decoration with a British Columbia motive as a theme in the tea room at the Chateau Laurier. Chas. W. Jefferys has recently completed four large panels for the Chateau Laurier, Ottawa, and is now engaged on decoration for the Royal Ontario Museum, Toronto. Charles Simpson and Sheriff Scott of Montreal have produced examples of fine decoration. Charles Comfort has completed a large panel for the North American Life Insurance Company in their new building in Toronto. Mention must also be made of the distinguished work for window decoration by René Cera whose creations, in painted surfaces of original and striking design, are notable examples of architectural decoration.

But the list is not an extensive one. The Royal Canadian Academy has endeavoured to promote the art of mural painting by offering encouragement by means of competitions among artists for actual and projected work on a fair scale. This was an excellent move in the right direction, unfortunately arrested through lack of funds.

It is probable that in Canada we have not yet caught up with the essential feeling of pride and the desire to assert the expression of it by means of idealistic symbols. It needs something of the showman in the national spirit to project pictorial devices interpretive of achievement. It needs optimism and courage, and faith in our own artists. After all, these things are our totems, expressive of the people we are. Other nations are not afraid of expressing such things. If commercialism can pre-empt our outside spaces with fearful billboards advertising things we already know there should be

¹ Illustrated in the JOURNAL, R.A.I.C.—Page 2, January 1929 issue.

² Illustrated in the JOURNAL, R.A.I.C.—Page 15, January 1928 issue.

³ Illustrated in the JOURNAL, R.A.I.C.—Page 341, September 1931 issue.

some centres where the things we *feel* about life, mankind, and destiny can find a public showing.

The closer union of architect and designer of murals, the formation of small groups of artists working in the spirit of the ancient guilds would do much in the way of investigation and mutual contacts.

There is a fine spirit abroad among our younger painters, but it is untutored and somewhat irresponsible. It has been diverted towards display and advertising which has offered substantial reward for catchy ideas and skilful execution. Consequently our art schools and vocational institutions

are busy turning out lesser men to feed this phase of art, neglecting the essential instruction in sound academic principles of fine composition and colour, the thorough understanding of which might lead young artists towards the expression of nobler things in a greater field. The architect of Canada expects to be commissioned for the designing and construction of buildings in Canada. The artist expects that he will encourage his client, where possible, to include mural decorations. Is it too much to hope that the Canadian architect will think of the Canadian painter on these occasions?

ERNEST I. BAROTT HONOURED BY UNIVERSITY OF SYRACUSE



ERNEST I. BAROTT, D.F.A., F.R.A.I.C., F.R.I.B.A., A.R.C.A.

The Honorary Degree of Doctor of Fine Arts was conferred on Mr. Ernest I. Barott, F.R.A.I.C., F.R.I.B.A., A.R.C.A., by the University of Syracuse at the recent annual commencement exercises.

Ernest I. Barott was born in Canastota, N.Y. in 1884 and was educated at Canastota and the University of Syracuse. After study and travel in England, France and Italy, he entered the office of McKim, Mead & White, New York. He came to Canada in 1911 and formed the firm of Barott & Blackader, Montreal. Mr. Barott was honoured with Fellowship in the Royal Institute of British Architects in 1932; was elected an Associate of the Royal Canadian Academy of Arts in 1931, and was elected a Fellow of the Royal Architectural Institute of Canada in 1930. Mr. Barott was President of the Province of Quebec Association of Architects in the year 1931.

NATIONAL CONSTRUCTION COUNCIL MAKES SURVEY OF NEEDED CONSTRUCTION

At a meeting of the Survey Committee of the National Construction Council held in Hamilton on July 4th, it was reported that of the questionnaires sent to fifty-four of the larger municipalities in Canada, twenty-six had been returned, indicating that the value of the possible construction projects which are reasonably available to be undertaken in the twenty-six centres reporting amounted to \$160,000,000.00. It is

expected that when the remaining twenty-eight cities have reported, the final figure for engineering and building projects will reach \$350,000,000.00 to \$400,000,000.00.

Twelve local committees are to be appointed at strategic points in Canada, to be formed along similar lines to the National Construction Council, in order to carry out survey and research work in the various provinces for the national body.

ACTIVITIES OF PROVINCIAL ASSOCIATIONS

ONTARIO ASSOCIATION OF ARCHITECTS

At a meeting of the council of the Ontario Association of Architects held on Wednesday, June 7th, consideration was given to a complaint submitted to the council regarding the furnishing of free sketches by certain members of a chapter. It was decided to ask each chapter to form a professional practice committee to work in conjunction with the professional practice committee of the council.

Acting on a communication from the Toronto chapter, the following resolution was adopted:

"That the Toronto chapter's suggestion to have some preparation made for exhibiting photographs at the Canadian National Exhibition be sent on to the Royal Architectural Institute of Canada."

Before the close of the meeting, presentations to winners of the O.A.A. scholarship and of Toronto Architectural Guild prize medals were made as follows:—silver medal to H. H. Roberts by Brig. Gen. Mitchell, dean of the Faculty of Engineering, University of Toronto; bronze medal to R. M. Wilkinson, by the first vice-president, Mr. W. B. Riddell; certificate of O.A.A. scholarship to R. J. K. Barker by the second vice-president, Mr. Murray Brown; and certificate of O.A.A. scholarship to R. A. D. Berwick by the hon. treasurer, Mr. A. S. Mathers.

PROVINCE OF QUEBEC ASSOCIATION OF ARCHITECTS

In November, 1930, when the association moved into their present quarters at 627 Dorchester Street West, a fund amounting to over \$2,000.00 was subscribed by the members

for the decoration and furnishing of the rooms. This money is now being spent on a very attractive scheme prepared by Mr. W. S. Maxwell which, when completed, will give the association rooms that they may well be proud of. The main hall, 48 feet by 28 feet, formerly used as a Masonic Temple, had a vaulted ceiling and is now being fitted up for exhibition purposes.

Two past presidents of the association have recently been conspicuously honoured. Mr. Ernest I. Barott was the recipient of the degree of Doctor of Fine Arts from the University of Syracuse, and Mr. Irene Vautrin was elected a Fellow of the Royal Institute of British Architects in recognition of his good services to the profession. An early opportunity will be taken by the R.I.B.A. members of the Association and members of the council that served under Mr. Vautrin's presidency, to celebrate the occasion in some suitable way.

The third number of the "Quarterly Bulletin" has just been published and it makes a valuable record of the activities of the association. Future numbers, it is hoped, will bear a special design as the awards in the competition for a new cover were made last month.

The design for the new seal to be used on the official publications and documents of the association is now being studied and Mr. A. Scott Carter of Toronto has been retained to make the finished drawing.

The new by-laws have been adopted, and committees are now at work on the revised documents dealing with "Ethics" and "Advice to Candidates."

The publicity committee is working on an ambitious programme including three radio talks in the Fall.

NOTES

Gordon M. West, F.R.A.I.C., president of the Royal Architectural Institute of Canada, and Irene Vautrin, M.R.A.I.C., past president of the Province of Quebec Association of Architects, were recently honoured with fellowship in the Royal Institute of British Architects.

* * * *

Mr. George J. Stephenson, M.R.A.I.C., who has occupied the position of Dominion Government Architect for the past fourteen years at Regina, has been transferred to Halifax, N.S.

* * * *

Mr. Charles Grenier, of Montreal, was elected a member of the Province of Quebec Association of Architects at a meeting of the council of that body held recently.

* * * *

Mr. Gordon McL. Pitts, of the firm of Maxwell and Pitts, architects of Montreal, spoke on the subject of "Architecture and the Public" in a radio broadcast in connection with the Little Forum Programme on June 30th.

The following awards were recently made to students at the School of Architecture, University of Toronto, for the academic session, 1932-33:

Architectural Guild Silver Medal in Architectural Design:

H. H. Roberts (Fifth Year).

Architectural Guild Bronze Medal in Architectural Design:

R. M. Wilkinson (Fifth Year).

Darling and Pearson Prize:

H. H. Roberts (Fifth Year).

Toronto Brick Company Prizes:

First—J. B. Langley (Fourth Year).

Second—G. H. Piersol (Fourth Year).

Ontario Association of Architect's Scholarship:

R. J. K. Barker and R. A. D. Berwick (Second Year) equal.

Mathers and Haldenby Prize for Measured Drawings:

J. A. Layng (Third Year).

OBITUARY

G. HORNE RUSSELL, R.C.A.

George Horne Russell, R.C.A., of Montreal, died on June 25th in the Chipman Memorial Hospital at St. Stephen, N.B. Mr. Russell was born at Banff, Scotland, and studied at the Aberdeen Art School and at the South Kensington Art School, London. This was followed by courses under Andrew Burnett, Professor Alphonse Legros, the talented painter-etcher, and Sir George Reid, the eminent Scottish artist. Mr. Russell came to Canada in 1890 and settled in Montreal where he opened a studio and identified himself with the artistic life of the city.

His skill as a portrait painter soon won him recognition and very few of the annual exhibitions of the Royal Canadian Academy and the Art Association of Montreal did not contain one or more examples of his talent in this genre. It was the sea, however, that gripped him most strongly, and years of painting up and down the rocky coasts of New Brunswick and Maine brought him recognition as a leading exponent in this branch. For a number of years he spent the summer months at St. Andrews, N.B., and from his studio there haunted coastline and quiet sheltered harbour for subjects.

Mr. Russell's abilities were officially recognized in 1909 when he was elected an associate of the Royal Canadian Academy of Arts, ten years later becoming a full academician.

In 1922 he was elected president of the R.C.A., a post he held until 1926.

His works are held in many private and public collections. He is represented in the galleries of the Art Association of Montreal, and at the National Gallery of Art, at Ottawa.

FRANK WORTHINGTON SIMON, F.R.I.B.A.

The death of Frank W. Simon, architect of London, England, occurred at Mentone, France, on May 19th, 1933. He was well known to many Canadian architects, having designed the Parliament Buildings at Winnipeg where he resided during their erection.

Mr. Simon was born in 1863 and received his early training in Birmingham and later at the Ecole des Beaux Arts in Paris. He won the Tite Prize in 1887, and was elected to Fellowship of the R.I.B.A. in 1902. From the earlier nineties till about 1902 he practised in Edinburgh, having been latterly for some years in partnership with the late Sir Rowand Anderson (Anderson, Simon and Crawford). On the dissolution of this partnership he devoted himself principally to competitions, and was successful in winning the competition for the Liverpool Cotton Exchange in association with Mr. Matear of Liverpool; also the competition for the new Manitoba Legislative Buildings at Winnipeg in 1912.

BOOKS REVIEWED

THE PUBLICATIONS OF THE PRESIDENT'S CONFERENCE ON HOME BUILDING AND HOME OWNERSHIP. Edited by John M. Gries and James Ford. Eleven Volumes and General Index. Published by the Conference, 42 Broadway, New York City.

Price per Vol., \$1.25

Price for complete set, including General Index, \$12.00

These publications comprise a most comprehensive study on home building and home ownership, and are the result of a conference called by Mr. Herbert Hoover while President of the United States. Considerable research was carried out prior to the conference by a large number of committees which had been assigned the task of setting down in the form of reports the results of their experiences in dealing with almost every phase of our economic and social structure as it affects the living conditions of the people.

These reports were discussed and studied by the conference and now form the basis of the volumes published. In the summing up of the conclusions arrived at by the conference, Mr. Hoover makes the following statement:

"The next great lift in elevating the living conditions of the American family must come from a concerted and nationwide movement to provide new and better homes.

Financing the home owner is the most backward phase of the situation, and calls for new methods of extending credit on the part of banks and investment institutions operating in this field.

Space does not permit of our publishing an adequate review of each of the eleven volumes individually, but our readers can possibly gauge the value of the publications by the following brief summary of the contents of each volume:

VOLUME I—Planning for Residential Districts—248 Pages. City Planning and Zoning, Subdivision Layout, Utilities for Houses, The Relationship of Size of Lots to Cost of Utilities and Street Improvements in Low Priced Housing Developments, Landscape Planning and Planting.

VOLUME II—Home Finance and Taxation—292 Pages. Financing Home Ownership, Home Loan Discount Banks,

Taxation and Housing.

VOLUME III—Slums, Large-Scale Housing and Decentralization—264 Pages.

Blighted Areas and Slums, Large-Scale Operations, Business and Housing, Industrial Decentralization and Housing.

VOLUME IV—Home Ownership, Income and Types of Dwellings—248 Pages.

Home Ownership and Leasing, Relationship of Income and the Home, Types of Dwellings.

VOLUME V—House Design, Construction and Equipment—344 Pages.

Design of the Dwelling, Dwelling Construction, Fundamental Equipment.

VOLUME VI—Negro Housing—296 Pages.

VOLUME VII—Farm and Village Housing—312 Pages.

Farm and Village Housing Conditions, Design and Construction, Economic and Financial Aspects, Some Special Phases and Problems of Farm and Village Housing,

VOLUME VIII—Housing and the Community Home Repair and Remodeling—308 Pages.

Housing and the Community, Reconditioning, Remodeling and Modernizing.

VOLUME IX—Household Management and Kitchens—240 Pages.

Household Management, Kitchens and Work Centres.

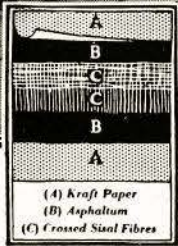
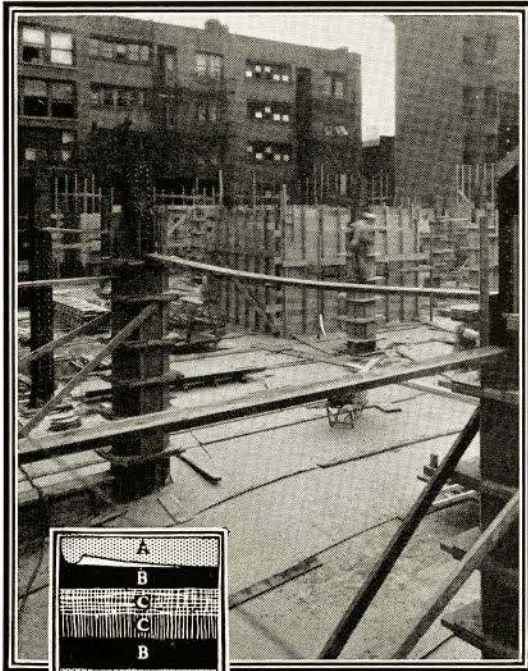
VOLUME X—Homemaking, Home Furnishing and Information Services—254 Pages.

Homemaking—Housing and Family Life, Home Furnishing and Decoration, Home Information Services and Centres.

VOLUME XI—Housing Objectives, Programmes—372 Pages. Technological Developments, Legislation and Administration, Standards and Objectives of Housing, Organization Programmes, Local and National, Housing Research.

It can be stated quite emphatically that the publication of these volumes will make generally available an extremely valuable and useful collection of information that will serve as a reference guide to everyone either directly or indirectly concerned with the housing problem.

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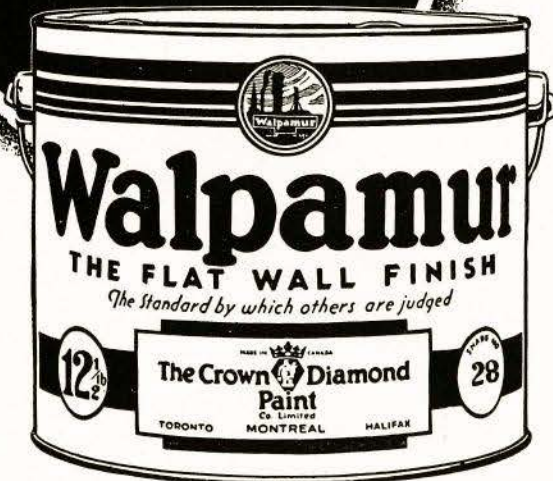
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