

THE  
JOURNAL  
ROYAL ARCHITECTURAL  
INSTITUTE OF CANADA



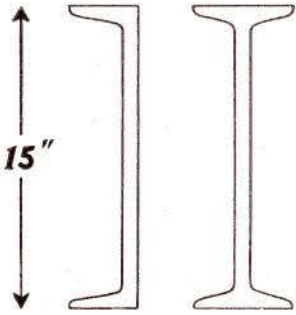
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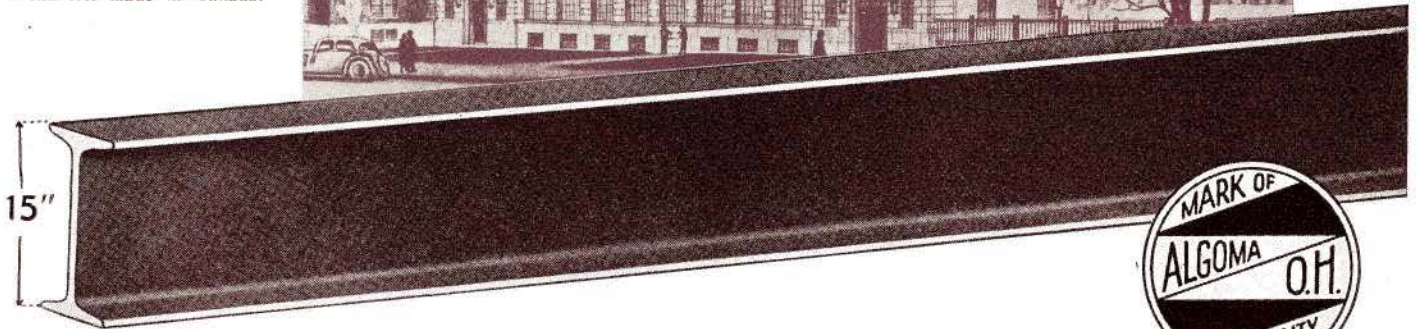
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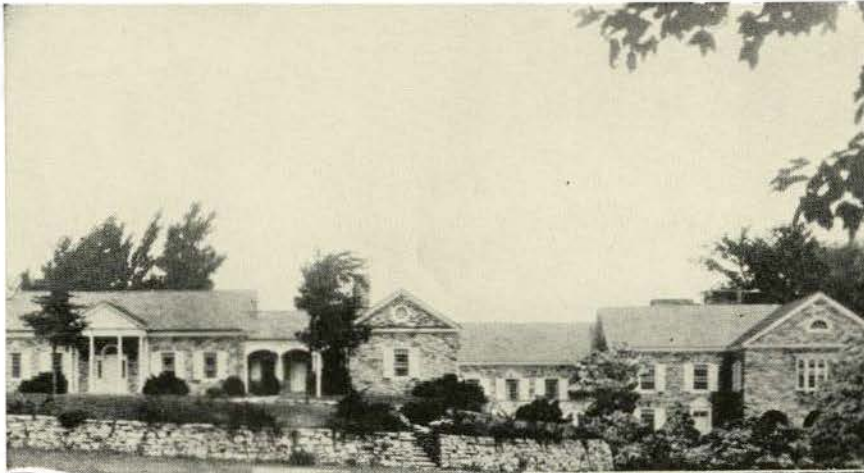
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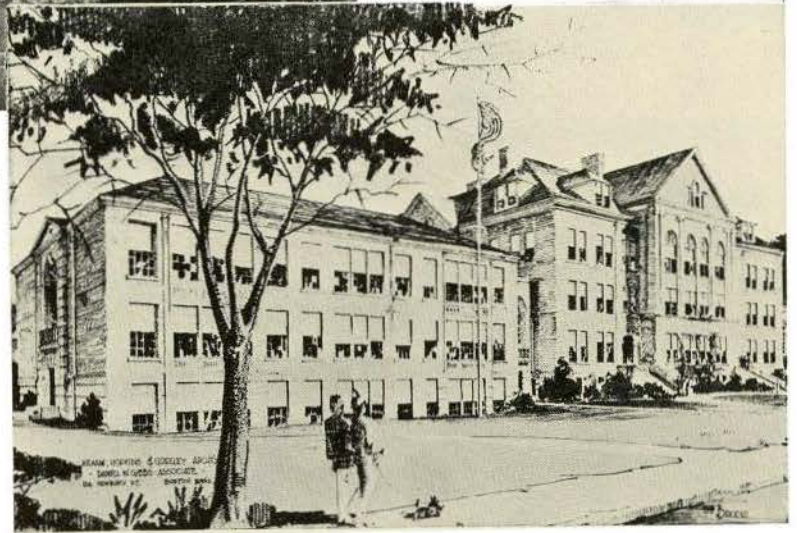
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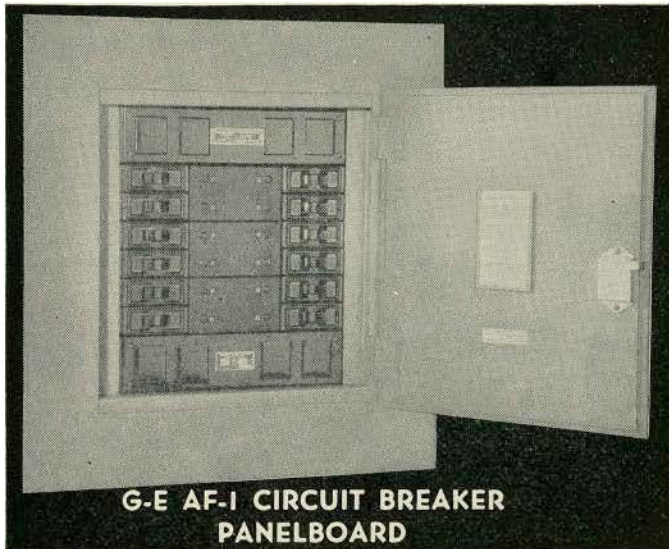
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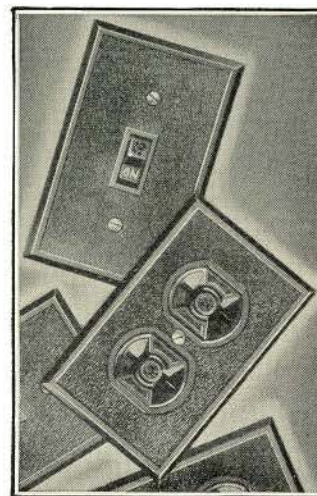
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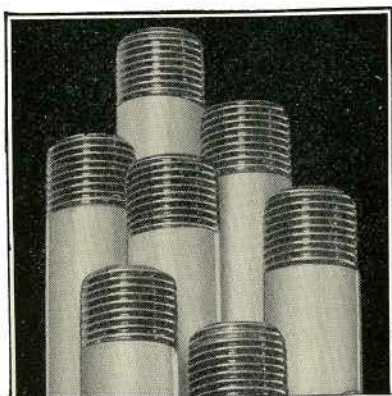


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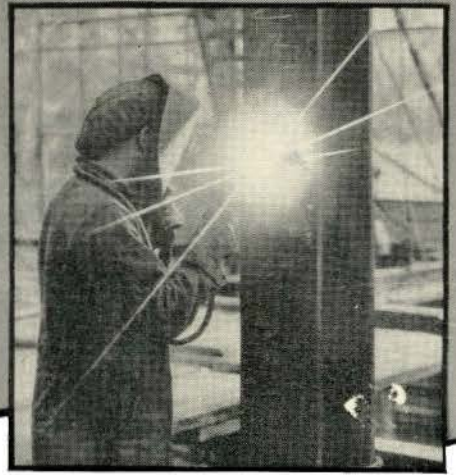
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# THE JOURNAL

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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### CONTENTS

MODERN CHURCH ARCHITECTURE IN ENGLAND, BY PHILIP J. TURNER, F.R.A.I.C., F.R.I.B.A.....	21
A STANDARD OF VALUES FOR ARCHITECTURE TO-DAY, BY FRANCIS LORNE, F.R.I.B.A.....	28
AD REM.....	30
ARCHITECTURE TO THE FORE.....	32
PUBLIC BUILDINGS SHOULD BE DESIGNED BY ARCHITECTS IN PRIVATE PRACTICE.....	34
CORRESPONDENCE.....	34
ACTIVITIES OF THE INSTITUTE.....	35
ACTIVITIES OF PROVINCIAL ASSOCIATIONS.....	36
NOTES.....	36
OBITUARY.....	37
COMPETITION FOR SPECIAL STUDENT SCHOLARSHIPS.....	37

### PLATE ILLUSTRATIONS

CHURCH OF ST. THOMAS THE APOSTLE, HANWELL, ENGLAND.....	FRONTISPIECE
INTERIOR—CHURCH OF ST. THOMAS THE APOSTLE, HANWELL, ENGLAND.....	23
ST. SAVIOUR'S CHURCH, ELTHAM, ENGLAND.....	24
INTERIOR—ST. SAVIOUR'S CHURCH, ELTHAM, ENGLAND.....	25
ST. COLUMBA'S CHURCH, ANFIELD, LIVERPOOL—PINEHURST ROAD ELEVATION.....	26
PERSPECTIVE SKETCH OF THE DOMINION PUBLIC BUILDING, LONDON, ONT.....	31

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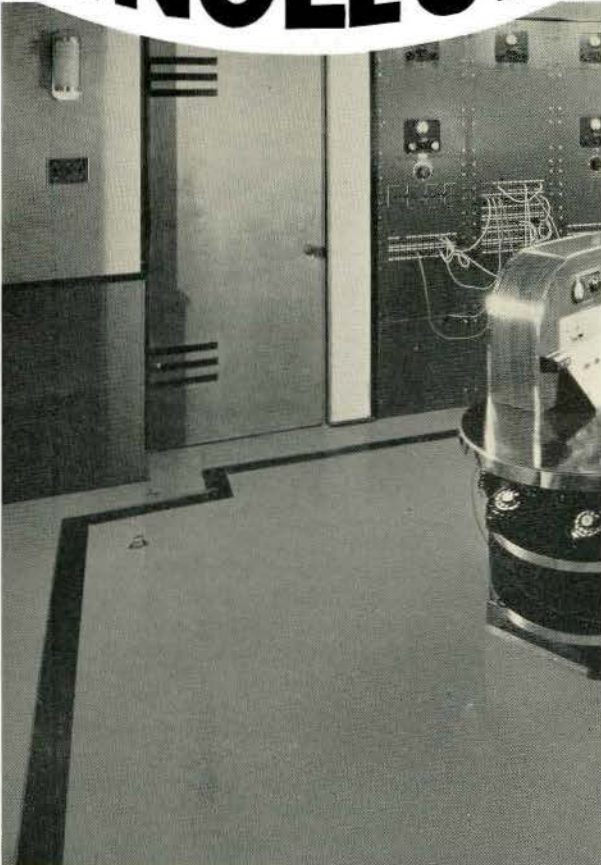
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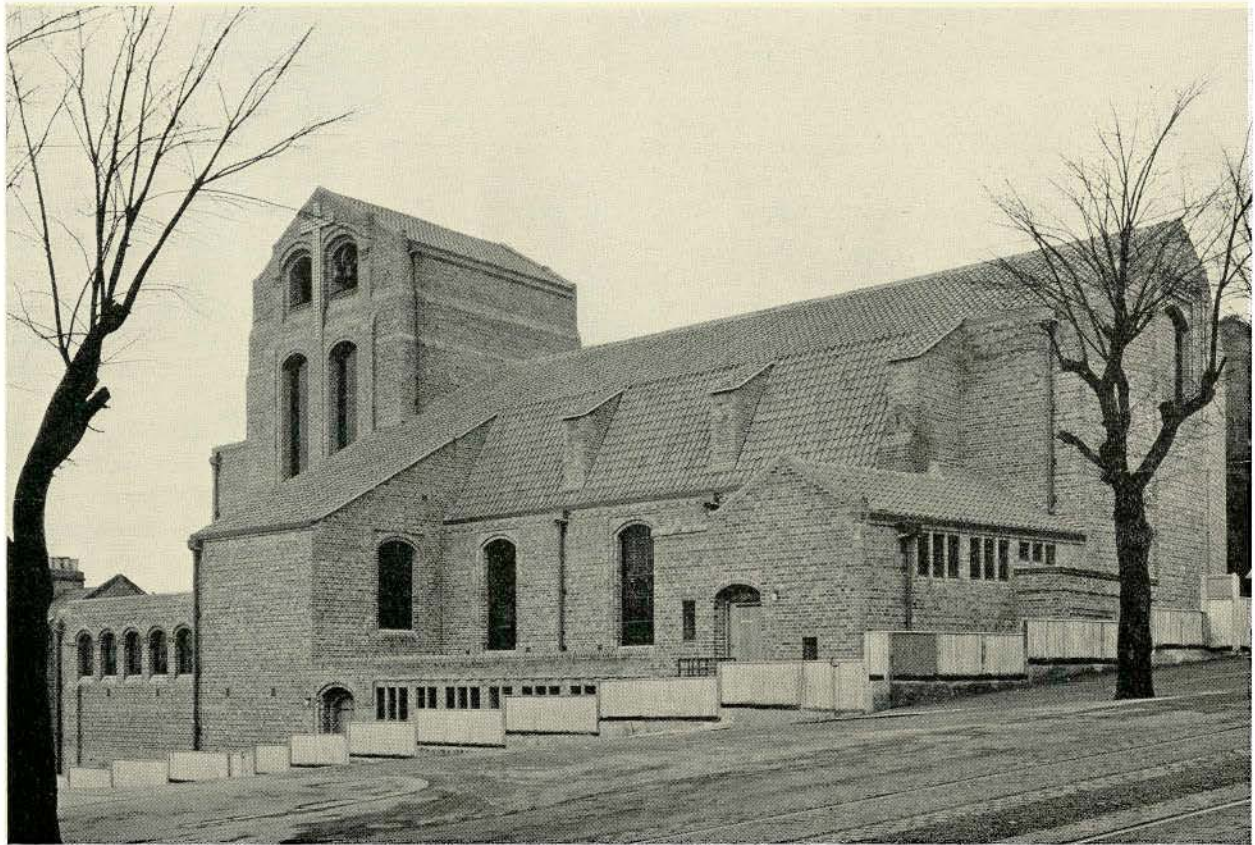




CHURCH OF ST. THOMAS THE APOSTLE, HANWELL, ENGLAND

*Edward Maufe, F.R.I.B.A., Architect*

*Grey Brickwork with lighter grey courses in diminishing spacing, Weldon Stone. Copper roof. Crucifixion in Weldon Stone by Eric Gill.*



ST. WILFRID'S CHURCH, BRIGHTON, ENGLAND

*H. S. Goodhart-Rendel, F.R.I.B.A., Architect*

## MODERN CHURCH ARCHITECTURE IN ENGLAND

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

**I**N creating a place of worship an attempt should first of all be made to give it a definite spiritual and inspiring significance. As in any other building a church has to combine unity of plan, elevation, section and purpose, and as such it must be the outcome of a clear mental effort. To plan the usual requirements of a church is not difficult or elaborate, but to be able to express in the whole composition that religious "atmosphere" that acts as an aid to worship, this is a gift that few designers possess.

The failure of the so-called Gothic revival and the ecclesiastical work of the last century was not so much due to the decay of craftsmanship as to the lack of harmony and purpose in the religious mind of that day. The main object of the designers of that period was apparently to make their churches architecturally a collection of beautiful designs and carvings for the glory of the church, rather than to consider them first and foremost as suitable places wherein to worship.

In the average modern church of to-day—whether it follows traditional lines, or not—there exists in the mind of the designer a well considered

and thought-out setting for the ceremonial and teaching which such a building should enshrine. Emphasis is being placed on the fact that, after all, the focal point of a church has always been the altar, and the sacred rites and ceremonials that take place there. In consequence everything about the building should centre round it.

The altar table can be accentuated in one of two ways: (1) by making it the most resplendent and highly decorated object amongst simple, plain and quiet surroundings; or (2) conversely making it dramatically simple in a gorgeous and elaborate setting. The first method is that which finds most favour to-day for the reason that the church itself is taking on much more simple lines and forms than in the past. This emphasis upon the altar is frequently effected by the use of rich materials and colour.

It is to be noted that in many of the more representative examples of modern church architecture, the large east window of the medieval church has disappeared. This feature never was satisfactory, for as the lightest point, it attracted the eye to itself to the exclusion of the proper focal

point of the church, and at the same time often left the altar dark. Light, whether natural or artificial, should always be thrown on the altar and not behind it.

Several of the modern churches rely almost wholly for effect on their simplicity. The Church of St. Faith, Lee-on-Solent, is very simple with a beautiful interior all in concrete. The parabolic form is that adopted in its section, and it is a fine example of quiet dignity of design, relying entirely on structural soundness, beauty of line and proportion, without any help from tradition. One practical disadvantage of such a church—which is so complete in its simplicity—is that it leaves no opening for the pious donor of the future to elaborate it, for it would be spoilt if any attempt was made to enrich it.

The well-known St. Saviour's Church at Eltham by Messrs. Welch, Cachemaille-Day and Lander is an outstanding modern church, full of clever things, and was awarded the R.I.B.A. medal. It has, however, aroused a good deal of criticism in England, and while many like it, others refuse to go near it! St. Saviour's in its design suffers generally from a little over-forced severity, and is perhaps too consciously clever and untraditional. By simplicity and novelty, however, the church reflects much of the actual life and thought of the present day. The east window is kept subservient, and the long horizontal line of the altar is accentuated by the vertical lines of the reredos and windows above. The lighting of the building is arranged in a very ingenious manner.

The exterior of this church is interesting and sound though it does give one the impression of being rather fortress-like. There is a great merit in looking at things in a new way, but there is great danger in trying to be original—an aim which frequently, though not in this instance, leads to loss of scale and crudity.

St. Nicholas Church at Burnage, Manchester, by the same architects, is externally a happier brick composition, and is a strong forceful design as well as being an admirable example of pure brickwork. It has an apsidal east end, and a semi-circular lady-chapel which is raised up above some vestries, and behind a grille immediately over the main altar, which detracts rather seriously from the latter.

Just as there are to be found "Traditionalists" and "Modernists" in the church itself, so in church architecture there are those that cling very closely to the traditional type of church, and those who favour and encourage architects in their efforts to relate their buildings to modern materials and methods of construction.

It is rather remarkable to find that while the architects of St. Saviour's, Eltham, were designing this modern church, they were at the same time

at work on St. Albans at Southampton which decidedly belongs to the "traditional" school and represents an able exercise in historical knowledge.

Sir Giles Gilbert Scott's work as illustrated in the many churches he has carried out is always vital. His buildings, though Gothic in spirit, are the very opposite of being imitative or traditional Gothic. Sir Giles probably possesses in a greater degree, than any one else of the present day, that rare faculty or talent of being able to give a religious atmosphere to the buildings that he designs, whether it be a cathedral like Liverpool or the smallest chapel.

The magnificent tower at Northfleet, though not great in size, is one of the best towers that has ever been built. At his church at Ramsay, there is an example of some interesting fenestration. Instead of a window in each of the five bays, a large window is placed in alternate ones, and an unusually effective contrast is obtained both in the interior and exterior.

Two of Sir Giles Scott's churches, St. Francis Terriers, and St. Andrew's Luton, are interesting as showing how the problem of natural lighting has been solved in exactly opposite ways. In St. Francis the lighting of the nave is entirely from the aisles, while at St. Andrew's Luton the whole of the daylight is obtained from the clerestory. In both cases the effects have proved eminently satisfactory.

St. Thomas the Apostle, Hanwell, by Edward Maufe, faces a very busy and noisy road, on which are street cars. This explains its fenestration in large part. The grey brickwork is well thought out and executed with lighter grey courses in diminishing spacing. The Crucifixion on the east end exterior is by Eric Gill. In considering an interior, it is desirable to visualize what a church will look like with the clergy actually present and a service in progress, (see p. 23), for such buildings are both the shells for human emotions and human occupation.

Mr. Edward Maufe, the architect for the church at Hanwell, has also designed the new cathedral which is to be built at Guildford.

Professor H. S. Goodhart-Rendel, newly appointed director of the Architectural Association, has been very successful with his church, St. Wilfrid's, at Brighton. This is simply treated in brick with the heads of the buttresses breaking through the pantile roof surface. The general treatment of the whole mass is clever. The illustration does not do justice to the building which is built on a steep slope, with the tower exactly where it should be on the low-side of the site.

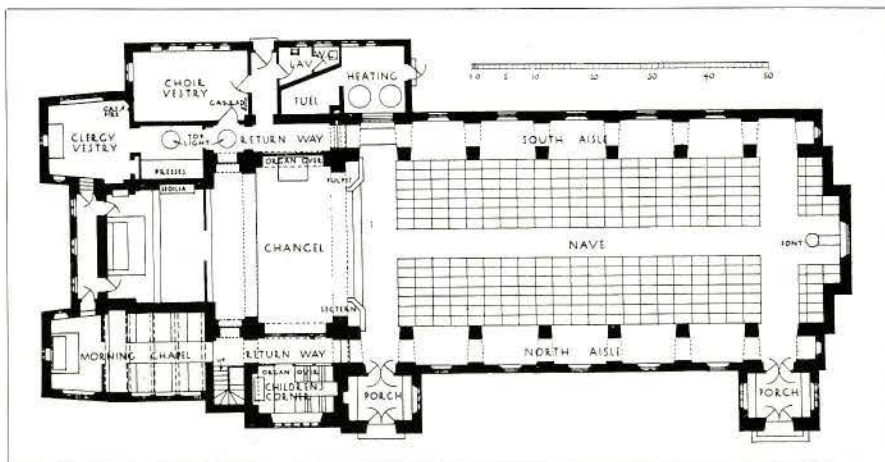
Some good modern church work is being done by former students of the Liverpool School, a notable example of which is St. Columba's, Liverpool. It is a small and inexpensive church in silver grey



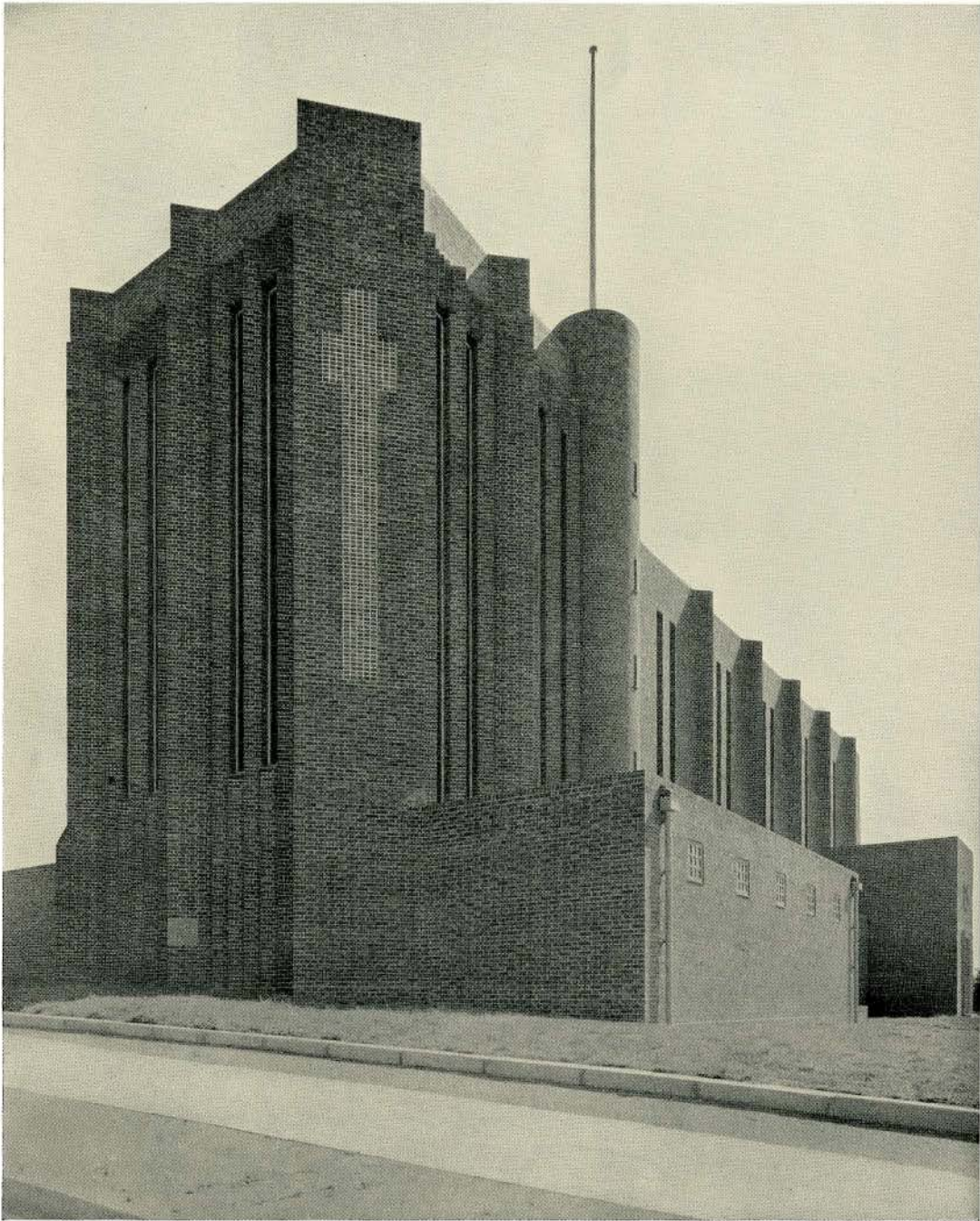
CHURCH OF ST. THOMAS THE APOSTLE, HANWELL, ENGLAND

*Edward Maufe, F.R.I.B.A., Architect*

*Grey Brickwork with lighter grey courses in diminishing spacing, Weldon Stone. Vaulting in reinforced concrete sprayed with acoustic plaster. Hard plaster over organ recess. Travertine floor to Chancel. Rubber floor to nave.*



*The plan is particularly straightforward and direct. The central vista leads direct to the High Altar, the north aisle vista direct to the Morning Chapel Altar, and the south aisle direct to the Sacristy. The children's corner is in the base of the tower; above this is the organ with its large opening into the church; above the organ is the ringing chamber, and above again the bells.*



ST. SAVIOUR'S CHURCH, ELTHAM, ENGLAND

*Welch, Cachemaille-Day and Lander, Architects*

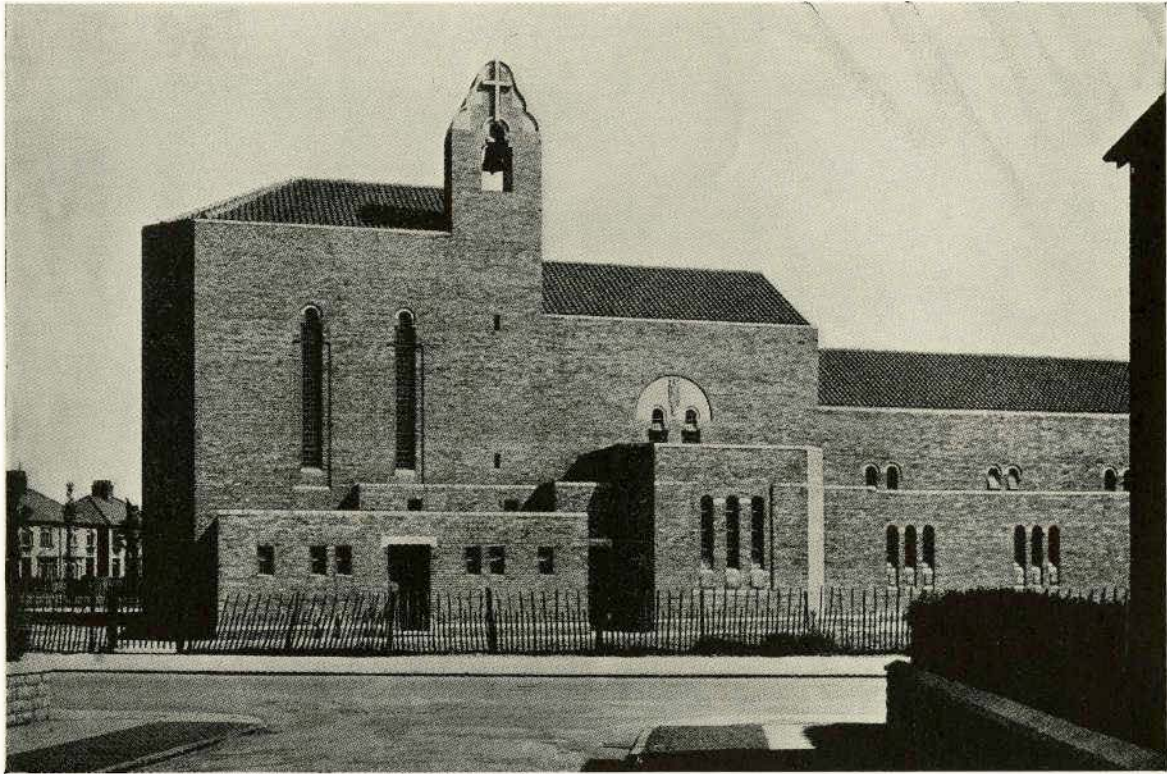
*A 'modernist' design ennobled by romantic feeling. This magnificent structure erected on a new housing estate in a London suburb, has a very strong silhouette. It was in 1955 awarded the R.I.B.A. gold medal for the building of exceptional merit.*



INTERIOR—ST. SAVIOUR'S CHURCH, ELTHAM, ENGLAND

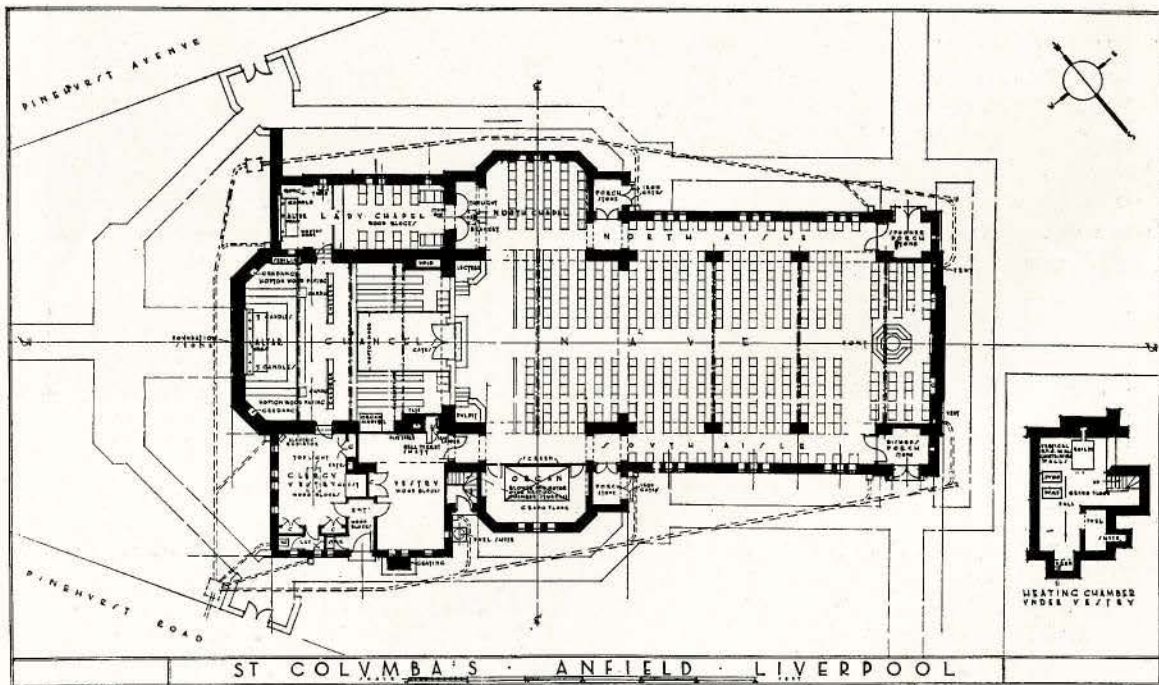
*Welch, Cachemaille-Day and Lander Architects*

*The brickwork is purple-grey in colour, intervening spaces being plastered. The panels of the reinforced concrete roof are faced with broken bottle aggregate, and the beams with crushed granite. Artificial illumination is by floodlighting from the west end. Consisting of strong and simple lines, this church gives one the definite feeling that it has a 'spine' and at the same time that desirable quality of an atmosphere conducive to worship.*



ST. COLUMBA'S CHURCH, ANFIELD, LIVERPOOL—PINEHURST ROAD ELEVATION  
*B. A. Miller, F.R.I.B.A., Architect*

*The walls are built with 12" golden grey hand-made bricks, the floor being covered with apple green glazed pantiles. The metal window frames are painted turquoise. On the exterior face of the pseudo-east end wall is set a long slender stone cross, with the foundation stone for its base.*



brickwork, with window frames of turquoise and apple green tiles on the roof. The regular progression in height from nave to the transept space, and the lofty chancel makes the interior extraordinarily dramatic and interesting. The general effect of this interior, though it is something new and happy, and as far removed as possible from the memory of gloomy Victorian Sabbaths, is nevertheless of a holy dedicated building, making immediately a deep appeal to the imagination. The altar frontal is of a soft green silk, the hanging rood is of wood and gilded, and the ceiling is of boards painted blue grey and dark blue.

St. Gabriel's, Blackburn, is by another old student of the Liverpool School—F. X. Velarde—and shows several uses for new materials, including stainless steel even on the altar.

From what is being done by present day architects in England, one cannot but come to the conclusion that they are at any rate travelling on the right lines, and that there is every hope for church architecture of the future, whether it follows the path of tradition quietly adapting tradition to modern requirements, or whether it definitely casts off the old and endeavours to look at the old problems from an entirely fresh angle. The design must not be stifled by the trappings of tradition; but before either applying or disregarding a tradition, the architect must enquire into its origin and reasonableness. On the other hand, he must not be tempted to dramatic effect for effect's sake, nor must he become eccentric or untraditional merely for the sake of being modern.

It is well to recall that the church builders of the Middle Ages were the modernists of their day; they never attempted to copy the past. Their urge to good work was a very human one—a spirit of devotion to the church, and a desire to make their own particular church just as beautiful as they could. New methods of construction and liberation given to design to-day by new materials is obviously dangerous if not used wisely. We must not build merely in revolt from the immediate past, as buildings erected from this sort of motive obviously will not live. Both new materials and new building methods readily solve some of the longstanding difficulties of church building, particularly with regard to large spans and fire-resisting construction.

As Mr. Edward Maufe said in his recent address before the R.I.B.A. on Modern Church Architecture:

“Architecture in the past has always been a reflection of its age, and since there has never

been such a rapid increase of knowledge as in our age, it is only natural that the change in our church buildings should also be rapid—though perhaps it is a little too rapid for some of us. The great danger to modern design evolving in a sound and sane manner is not from copies of the past but from ignorant exaggerations and travesties of the best of the modern spirit.

“The reason that the proportion of fine churches over poor churches is so small, is that the proportion of people who want fine churches is so small. In the main, architects give, and must give, what is demanded of them. If the Church does not want fine churches, the architects of fine churches are not employed twice. They either cease to exist as architects, or are forced to build churches at such-and-such-cost-per-sitting, or whatever it is the Church does demand.”

How important, therefore, and essential it is that the congregation of our churches should be encouraged to take an interest in the appreciation of, and the profit that is to be derived from, good art.

The best work of the past has always been produced when the interest of the general public has been at its height in that art at the moment, for as Mr. J. O. Cheadle says in a recent issue of “The New Green Quarterly”:

“The public interest to-day is mainly concentrated on engineering and invention of means for ameliorating the hardships of life. Consequently engineering and the arts which serve towards the making of life easy are probably the most beautiful and distinctive features of our age. But the world of mind and spirit has begun once more to attract the thoughts of the man in the street. This is a development of which the Church should make the fullest opportunity, for presently it will give that impetus to artists which alone can encourage and compel them to produce their best by the stimulus of fair criticism and interest in churchbuilding. Churches will become then artistically finer and better, just as liners, aeroplanes and motor-cars have improved in this more materialistic age.”

The renaissance has begun and everything should be done to urge the public to notice, study, encourage and thereby improve the architecture and the beauty of our churches. If the purpose of the church is always kept to the forefront, and fine and unselfish thought is allied with sound construction, the result will retain its appeal throughout the ages as the great works in all art have done in the past.



# A STANDARD OF VALUES FOR ARCHITECTURE TO-DAY\*

BY FRANCIS LORNE, F.R.I.B.A.

OF THE FIRM OF SIR JOHN BURNET, TAIT & LORNE, ARCHITECTS, LONDON

**E**VERY once in a while as the years go by it becomes necessary to reshuffle our standard of values. Conditions of living are always changing, so that the important thing of yesterday cuts no ice to-day, and that which was non-existent the other day is now the latest thing. Our life is in a continual state of flux, and therefore in continual need of restatement. We are interested primarily, of course, as architects in the restatement of things architectural, but, as architecture is so closely related to living, a statement of architecture is practically a statement of our country, and as foreign relationships extend and we become more international in our way of living, it becomes, with the exception perhaps only of climate, a statement of human-kind. The best standard of values or the best code of manners of any time become the best manner of expressing the method, way, style and habit of the age. We need, and have needed for some time, something of a standard of essential values to strike at, a goal, as it were, for our time, but the general public must have it before we shall get it for architecture. We can only advance in architecture as far as we can persuade the public to advance with us. It remains with us, therefore, to habituate them to looking through new eyes. I shall tell you what I think will be a good standard of values, after which we can discuss it and between us probably arrive somewhere in our thinking that will lead us to better mannered action for our time. I should say the essential things consist of—

1. Being ourselves, and therefore being original.
2. Being simple, and therefore poised and quiet.
3. Being chic, and therefore distinguished.
4. Being co-operative, and therefore serviceable.

It is not very difficult for us to realize that to be ourselves is to be original. No human being is the same as another, nor any animal, flower, tree or piece of natural scenery. All of these preserve their individuality and original qualities save man, who is prone to the fatal diseases of snobbery and plagiarism, and nearly all of us suffer from these maladies in a greater or lesser degree. We see some individual or race of individuals gain ascendancy through original behaviour and our snobbish instincts lead us to copy. We sink thereby as human beings into the morass of mediocrity. Just think of the snobbery and plagiarism of clothes, buildings and furniture. Watch women devour the fashion magazines for the latest thing from Paris,

\*Excerpt from a paper read by Mr. Lorne before the Northern Architectural Association.

the dark, the fair, the fat, the thin, the tall and the short, all aping the one thing which really fits only one, with the result that most of them are makeshifts, unnaturally trying to be someone else and becoming mediocre thereby. Watch a man increase his wealth and surround himself with the essentials and trappings of the man-about-town or the country squire, pathetically pretending that he has enjoyed them all his life. He becomes a bulwark of old traditions, old houses, and old furniture. Watch the architect with his adaptations of Classic, Gothic, Elizabethan and Georgian, copying the planning, treatment and detail of another age and manner of living, pathetically trying to live in two ages at the one time.

Look at our designs which one sees in the magazines. The Renaissance plan, the Renaissance form of windows, doors and fenestration, but instead of Renaissance detail there is a triangulated form of detail which is called modern. They are not in any sense really modern buildings, they are only Renaissance buildings with modern dressings; grandmothers in modern gowns. Architecture has degenerated into the habit of applying ornament to things. It is not any more, unless in very isolated cases, the art and science of building. If you doubt this, let us for a moment invade an architect's office and overhear a conversation on any job, something like this:—

“What about getting out a really attractive composition this time; here's a chance, an island site. What d'you think, shall we have a symmetrical composition or an asymmetrical one? Anyhow, let's build up an interesting mass which has a good sculpturesque quality about it. I think it would help to lengthen these wings a bit. Suppose we raise the height of that storey, it seems too low. D'you think we should have a vertical treatment or a horizontal one? Or why not combine them—happy thought, horizontal there and just a little vertical here? What about style? Shall we make it just faintly Georgian or shall we go all out for modern? What about roofs? Oh, you can't put sloping roofs on a modern design. Well then, let's compromise, what about a flat in the centre and butt the sloping roofs of the wings against the central mass. Don't you think this central mass is much too plain? Let's put in some breaks and change the colour and the texture a bit. Let's put in a good strong set-back here. It will mean that we will have to put in some extra steel to carry it, but what's steel for, anyway. What

about putting in a couple of balconies, one here and one there?—break it up, give it interest. What about this big room in here? We've got to get around it on this side, you know. We forgot all about that. Oh well, never mind for the moment, the boys will work it out on the plan somehow, and we'll get the builder to do one of his stunts and carry it."

How typical. Applied ornament, sculpturesque grouping—the most sinister influence and major curse of architecture to-day, and 99 per cent. of the buildings in this country are designed this way. Perhaps it is just as well the man who pays doesn't know it. This is not architecture. It is not building. It is just playing with toy bricks. It is just being little boys again. Meanwhile, what becomes of the planning? What becomes of the reasons for the building existing at all, namely, the client's requirements and its usability as a building for him and his purposes? What about its economic being, that it should be financially worth while to build it, its being itself as a building, its being original? Suppose instead of all this we tried for once to make a school look like a school instead of a study in composition of a Georgian country house or a T.B. Hospital in Switzerland. Suppose we make a multiple block of flats look like what it is, rather than a Florentine palace or a hotel in the South of France; a library that looks like a library rather than the Pantheon at Rome. Let us create a design out of its fundamental requirements. We have had enough of first thinking, of sculpturesque composition, applied detail and copying foreign designs, and second of torturing the conditions and requirements of the client into what's left.

The first consideration of a building is the use to which it is to be put; second, the form, the rooms, their size and the combination of them will demand; third, the best and most usable materials with which to build it; fourth, the most efficient building process for putting it together; fifth, whether in this form it is economic and worth while to build it at all; and sixth, its design, and by its design I mean treating this set of conditions in such a way that they will be true to themselves and have a distinction and personality of their own. Naturally, it depends on the mental grasp of the man or men who do it how good the result will be. It depends what the gods have given them in capacity to create, but only in this way will a building be itself, only this way will it be original, and only this way a modern work of art.

Let us consider also our furniture. We take a Queen Anne chair, an Adams table, a Chippendale desk, an Empire wardrobe, and apply modern ornament to them and call them designs in modern furniture. The applied ornament craze again. It hasn't occurred to the designers of buildings that for to-day, if we are to be true to ourselves, we

must design for use in modern living. A Queen Anne chair was all right in Queen Anne's day, but our age is not one when people sit bolt upright in a chair. This is an age when one lounges in a chair. Try, if you can, to beat the modern motor-car seat for modern sitting. Watch the antics of the average person in an old straight chair. See how he twists and turns. Why? He is just trying to find a comfortable position in a chair which for to-day provides no comfortable position. Look at our so-called modern writing-desks—pigeon-holes, small doors, little compartments, flaps which fall down for writing and which overbalance the whole fitting when you lean on them, or wobble as badly as a train when you write on them; no space for card indexes or filing systems, not even enough space for one's knees and, worst of all, not enough space on which to write.

I don't know whether you suffer as much as I do when dining at friends' tables when I cannot cross my legs or when I get them jammed or drive a sharp corner of the under-carriage into my knee, or when I sit or lay my hands on some cold unsympathetic material that makes me gulp hot soup to keep from freezing. Yet all these are dressed up in modern ornament and called modern design. Observe the vast number of wardrobes one sees in walnut with vertical grain, horizontal grain, or combinations of both, bands of stainless steel and triangulated ornament, everything, in fact, except sufficient and efficient space in which to put one's clothes. Art for art's sake, but certainly not art for storing clothes' sake. In any event anyone worthy of the name of a modern wouldn't use them; he would have wardrobes with a properly designed space for everything built into the walls of his house. If you want to see the most amazing collection of grandmotherly fittings parading around in modern garb, visit the Royal Academy Exhibition of British Art in Industry. You will see a lot of modern ornament plastered on industry, but the art and the industry have not fused in design any more than before, they are still separate, they are neither in tune with themselves nor with life. We have for too long been pseudo Greeks, Romans, Goths, Elizabethans, Jacobean, Tudors, Georgians and more lately modern Dutch, Swedes and Germans. What a slough of snobbery and plagiarism we live in. You would not walk down the street except to a fancy-dress ball in an Elizabethan gown, and yet you will live in an adaptation of an Elizabethan house with reproductions of Queen Anne or Empire furniture. Why? Try and find a reason which you can really look at down a logical nose. You may say that the old stuff is good, as so many do, and that there is nothing new under the sun. I don't like to disappoint you. The Greeks did not run around in motor-cars; the Romans did not call their friends to cocktail parties over the

telephone or the Elizabethans fly to Australia in a week-end, and you must be very out of touch with modern living if you do not realize that there are many ways in our modern life quite as original as these.

You may say also that I am indicating what is bad and indicating very little what to do to make it better. Perhaps, but only your thoughts and your ways finding expressions in things can be really *you*, and if I can change your thinking you will do the rest. You see what the motor-car manufacturer is doing with his cars in modern design. You see what the aeroplane designer is doing; you see what the streamline train designer is doing; what the Swedes are doing in glass, what the Paris coutouriers are doing for women and London tailors for men; what a few architects are doing to

work out buildings for modern living as the others are doing for transportation and clothes. You see also that these men are building their furniture into the structure as an integral part of it, and not just buying it from an antique store. You see that they are solving the demands of a new generation entirely on its own merits, that they are making things over from their very foundations for a new way of living, not simply resurfacing the old; they are, in other words, being themselves, and therefore being original. They are being twentieth-century human beings wherever they are. They are trying to root plagiarism out of their lives so what I say is: go and do likewise—and don't forget in going that anybody can copy the other fellow, but it takes years to be yourself.

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## AD REM

Of all forms of professional service rendered in a modern community, that of the architect differs from all others in one important respect. It is the only one where the client is in more or less complete ignorance of the amount or quality of the service for which he is paying. He is not interested in *pretty drawings but in the completed building* for which he is paying not the architect but the builder. He naturally expects that the architect will perform his duties fully, completely, and that the technical information provided by the architect for the purposes of the contract will also be accurate, sound in principle and complete.

But of the amount of such information provided, and the details of it he does not pretend to know. He treats his architect in the same way as he treats other expert advisors. The trust imposed in the architect is very real, and responsibility assumed by him is very great indeed. The various provincial associations of architects in their official capacity have considered that this trust and responsibility is of pertinent concern to the profession as a whole and by establishing the minimum fee to be charged by individual architects for various types of work have imposed upon the individual the obligation to do a certain minimum of work for that fee.

As the architectural profession is assumed to be composed of persons whose business ethics are of the highest and who are assumed to be competent to assume the obligations and responsibilities imposed upon them by their clients, their corporate

organizations have not made any elaborate definition of what constitutes architectural service. The assumption is that all architects are fully cognizant of what constitutes proper service. The schedules of charges have been drawn so that the individual architect shall receive sufficient remuneration to enable him to provide those proper and complete services.

When an architect offers to act for less than the minimum fee established he is either ignorant of the amount of work he is contracting to do, or he is incompetent to do it, or he is preparing to definitely evade his obligations.

Whether through ignorance, incompetence or downright knavery he does not or cannot provide the service expected by the client, he is guilty of a grave breach of ethics and the organized profession should not hesitate to take the necessary action to revoke his license to practice.

There is too much at stake both from the point of view of the client, and also from the aspect of the profession as a whole, for laxity on the part of our constituted authorities. As long as this sort of person is allowed to masquerade as an architect, just so long will the profession of architecture as a whole be held in low esteem by the public.

Without any attitude of carping criticism of the existing schedules of fees, it does seem that they pay too much attention to what the architect is to receive, without at the same time being a great deal more definite as to what the client is to get for his money.



*J. Patterson, Del.*

PERSPECTIVE SKETCH OF THE DOMINION PUBLIC BUILDING, LONDON, ONT.

*Watt and Blackwell, M.M.R.A.I.C. and O. Roy Moore, M.R.A.I.C.—Associate Architects*

*(One of the buildings being erected under the Public Works Construction Act.)*

# ARCHITECTURE TO THE FORE

BY B. EVAN PARRY, F.R.A.I.C.

*Director of Publicity for the Ontario Association of Architects*

## SYNOPSIS OF RADIO BROADCASTS

*Given weekly under the auspices of the Ontario Association of Architects*

### AIR CONDITIONING

BY A. S. MATHERS, M.R.A.I.C.

There is an old saying that while "everyone talks about the weather, no one ever does anything about it." We can, after all, seek shelter from the more unpleasant kinds of weather, such as rain and snow and wind and cold, but for centuries no more than this was attempted, until recently. To be able to have any kind of weather that one desires within his house, irrespective of what the state of affairs is without, is one of the striking features of the most modern buildings. It was not until people became conscious of the fact that the method used in heating buildings in winter had the result of actually changing the quality of the air within, that the problem of restoring to that air its original virtues was presented.

The conditioning of air as it is now understood consists simply in controlling its temperature, its moisture content or humidity, its relative cleanliness and its movement throughout the building, to such an extent that it became a pleasant and healthy atmosphere for occupants. Of these processes, the control of movement and cleanliness are not new, at least in large buildings where electric fans and various types of filters and washers accomplish these results. The control of the humidity in any way has not been before attempted and the control of temperature has consisted entirely in raising the temperature, higher than its natural level. The new processes now in use, consist then, in cooling the air when desired and of either increasing or decreasing its natural content of moisture. Everyone is familiar with the excessive humidity which accompanies the so-called heat waves in summer. "It is not the heat but the humidity" is the universal comment about the weather in those days. That this sultry air can be transformed in a few minutes to the kind of air that one associates with spring weather, is one of the things that the modern air conditioning plant has accomplished.

Various instruments whose description is too technical for this short talk, are used to automatically control the air conditioning apparatus. They react instantly to changes in the temperature and relative humidity in the air and through various ingenious arrangements cause different parts of the apparatus to function, as required. In both summer and winter, operation of such a system is entirely dependent upon strict control of the amount of air to be treated and its isolation from the air outside of the house. Walls and roofs must be insulated, of



A. S. MATHERS M.R.A.I.C.

course. Windows during very hot weather should be kept closed to insure satisfactory operation of the cooling apparatus. In winter the relatively moist air indoors will condense and freeze on the window glass on cold days unless double glazing or storm windows are used.

Air conditioning is now fast replacing former systems of heating and is to my mind the greatest factor contributing to human comfort, in the realm of modern building.

### HOW TO APPRECIATE ARCHITECTURE

BY PROFESSOR ERIC R. ARTHUR, M.R.A.I.C.

We must all take some pride in Toronto in the interest taken in painting, archaeology and in music. The stranger, particularly, is struck by the crowds which constantly throng the Art Gallery and the Museum. The Londoner may see at any time a great variety of art exhibitions, but the Museum and the National Gallery are places to which he goes as a child as he does to the Zoo and the Tower of London, and never again visits unless his country cousins arrive in town. One would like to see the local press in giving notices of exhibitions take a little more interest in the pictures than the persons present and what they were wearing, but, as a result of it all, there are very few people who would associate Picasso with a sauce or Botticelli with a cheese. The number of citizens who can claim even so slight an acquaintance with architecture is very small and names respected by architects such as Dudok, Mendelsohn, Le Corbusier and Frank Lloyd Wright mean nothing to the man in the street. It was an interest in names and dates during the last 150 years that reduced architecture, which should be a living art, to archaeology which is "a study of antiquities". There are so many people who, without any critical appreciation whatever, can show you on a new or an ancient building what parts are Norman, what perpendicular and what something else. Such knowledge may serve admirably for the guide to Westminster Abbey who gets his tips by such evidences of study. If he pointed out the parts of the Abbey that were fine and those that were not so fine; the sculpture that was good and the sculpture that was a disgrace to British art he would offend those tourists in whose minds loyalty, history, architecture and sentimentality are hopelessly mixed. And he would probably lose his job. And yet that is how we architects would like to see buildings judged.

We live in a machine age and are only now beginning to see that modern materials and construction have an



ERIC R. ARTHUR, M.R.A.I.C.

intrinsic beauty that needs no embellishment. Architecture embraces not only the exterior and the interior of a building but almost everything that goes into it.

The new architecture is being developed today by young men who see behind them a depression in taste of 100 years in which archaeological research went hand in hand with slavish imitation. The movement toward a Renaissance of great architecture can be given a tremendous impetus by public interest and intelligent criticism. It can be killed by public indifference.

## CANADIAN STONE

By A. J. HAZELGROVE, M.R.A.I.C.

The story of stone is a romantic story to those who care to read it, and it is a story reaching back to the very beginning of things. When old Mother Earth was in her travail she wrote with no uncertain hand an autobiography in stone. When primitive man felt the urge to give permanent expression to his beliefs and his aspirations, he did it in stone. And so through the ages the triumphs and weaknesses of successive civilizations have left their record in stone; an immortal record, "of the glory that was Greece," the majesty that was Rome; the amazing spiritual conceptions of the middle ages "lifting," as one writer has put it, "the souls of their creators to the unfathomable mysteries of the skies."

Long before the glacial period, nature was busy providing for future generations for more tractable building material than boulders and field stones. If we must be severely practical, let us not forget that within the confines of this Dominion, and even within the borders of this Province of Ontario, there is contained a vast store house of stone of every kind, colour and texture. Limestones, sandstones, granites and marbles, present a bewildering choice of materials of Canadian origin.

It may be asked why Canadian stone has been used so little in comparison with an imported product. Well, we have often been told that Canadian stone is harder to work, but the fact is, that it requires a technique of design and cutting which is not to be achieved by the application of methods used with imported and dis-similar material.

As to design, Canadian stone has been handicapped in the past because designers have failed to adhere to a fundamental principle in the use of stone, and that is, that the design must be suitable to the peculiarities of the particular kind of stone which is to be used. In other words, design should not be

translated into a language which is foreign to the material.

We have too many actual and horrible examples to labour the point.

It may be accepted as an axiom that the building stone which will blend most happily with the material features of the district, is the stone which will be found in that district.

A well designed building of stone seems to have roots tying it down to the inner recesses of the earth from which it came. Stone rightly



A. J. HAZELGROVE, M.R.A.I.C.

used grows more beautiful with age. It has that indefinable spiritual quality which differentiates material fashioned by the Creator from that resulting from the efforts of man, even of man at his best.

## CANADIAN WOODS

By WALTER N. MOORHOUSE, M.R.A.I.C.

If the average man were asked to name the varieties of commercially used Canadian woods, he would probably mention at most six softwoods and a dozen hardwoods. In reality there are approximately 100 tree species found in Canada, of which 49 are of commercial importance, 29 of these being broad-leaved species, and 20 conifers.

The terms "softwoods" and "hardwoods" are not accurately descriptive, since some softwoods are in fact harder than some of the hardwoods.

We think of Canada as a timber producing country, but when fine woods for interior finish are mentioned, we do not picture in our minds our own Canadian woods. We think of mahogany, gumwood and other foreign woods, or walnut and oak which we should produce, but in reality import from our neighbours. We have been dominated by large production and advertising, and it is high time for us to examine and develop our own resources.

Canada has some of the finest structural timber in the world and its finishing woods, within their range, have unexcelled qualities.

It is impossible in this short period to describe accurately the qualities of all our Canadian woods, and a few examples only must suffice.

Canadian White Pine is used successfully for all purposes for which wood is applicable, from structural timbers to intricate pattern making and elaborate carving.

Douglas Fir grows under many diverse climatic conditions. Rapid and medium growth logs supply some of our finest dimension lumber, and slow growth logs produce a durable, non-warping material suitable for finishing work and capable of interesting and beautiful grain effects.

Western Red Cedar is being used more and more for interior finish. Like all cedars it is to a large degree moisture resistant.

Western Spruce is worthy of wider application. The fact that it is the standard material for aeroplanes and musical instruments bespeaks its qualities of lightness, strength, resiliency and freedom from distortion.

Birch has so long been the vehicle of imitations that we

have forgotten its beautiful natural colour and grain. When we learn to accept woods at their own face value, birch as an interior finish will come into its own.

No matter what the quality of a material, we must have the mind and eye of the artist to design and the craftsman's hand to fashion. We should encourage training in architecture, carving, cabinet-making and the highest class of joinery if we are to manifest the qualities of colour, grain and texture of our Canadian woods.



W. N. MOORHOUSE, M.R.A.I.C.

## PUBLIC BUILDINGS SHOULD BE DESIGNED BY ARCHITECTS IN PRIVATE PRACTICE

*Editor's Note: As of interest to our readers we publish the following letter sent by the President of the Institute to the Prime Minister of Canada, urging the employment of private architects on public buildings.*

The Rt. Hon. W. L. Mackenzie King,  
Prime Minister of Canada,

Dear Sir:

The Royal Architectural Institute of Canada, as the representative body of the profession of which every registered Canadian architect is a member, sends you its greetings and every good wish for the success of your administration in solving the many problems that confront our country in the abnormal times prevailing.

Our Institute placed on record with your predecessor in office, the attitude of our profession in relation to the design and execution of buildings for Government occupation.

We acknowledge the necessity for and the usefulness of a government architects' office functioning under the minister of public works. We believe that the function of such an office should primarily be devoted to the upkeep of government buildings, alterations and additions which are not of a major kind, and certain administration duties.

We claim that as taxpayers and citizens, we should be entitled to the same consideration as is given to other professions and industries. For example: The Government does not build buildings, it employs builders and contractors for that purpose.

It does not grow farm produce for sale to the general public, it maintains a department of agriculture, has experimental farms and places the valuable data gained therefrom at the disposal of its citizens.

It does not manufacture goods for sale, it maintains research departments devoted to testing materials, etc., and places the results at the disposal of manufacturers, engineers and others for their benefit.

In legal matters the Government places important cases in the hands of lawyers in private practice.

This list could be amplified and is given to support our claim that government departments should not encroach on the prerogatives of private industry and professional practice.

The government architect is in the favourable position of being able to collate all facts and supply necessary data and direction to our profession in relation to any building operation the Government proposes to undertake, but his activities should not be an invasion of what we consider to be the rights of architects in private practice.

Our Institute recognizes and appreciates the usefulness, integrity and ability of the Government's architectural office. Its operation along the lines outlined would keep it fully occupied with much responsible and necessary work.

The stringent regulations governing our profession, the nature of the examinations architects have to pass and the practical experience required of them before they are licensed and permitted to practise, has resulted in great strides having been made in Canadian architecture. The policy of entrusting the design of public buildings to architects in private practice, now being followed in the province of Quebec and by the United States Government, has been demonstrated to be highly successful both in principle and practice. Our Institute is convinced that the principles of efficiency, justice and intelligent economy to which you and your Government are devoted will be furthered by the adoption of the ideas we have the honour of placing before you for your consideration.

(Signed) *W. S. Maxwell, President*

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## CORRESPONDENCE

*Editor's Note: Mr. Somerville's reply to Mr. Fellowes' letter published in the January issue of THE JOURNAL should prove of interest to our readers.*

Dear Mr. Fellowes:

As chairman of the Jury of Award, I have been asked to reply to your letter addressed to the secretary.

I am very glad of the opportunity it affords of congratulating you on your valiant effort in the modern treatment of a small house. The photographs were excellent and the hanging committee used good judgment in placing them in a prominent position. It all helps in guiding public opinion.

Regarding the report of the jury, in which you were apparently disappointed, I quite agree with you that a comprehensive report, possibly including comments on the trend of architecture today would have been extremely interesting. You are incorrect, however, in coming to the conclusion that such a report had not received consideration, or was written without much thought or study.

In our opinion, right or wrong, there were several reasons for not publishing a detailed report.

Firstly—We did not consider the exhibition to be representative of the work of Canadian architects. This was not the fault of those exhibiting, but of those who did not. As mentioned in the report, there were only one or two buildings in the majority of classifications. To make any comments on the trend of architecture in Canada on such scanty evidence would be obviously unsound.

Secondly—To publish a detailed report on the awards without also publishing illustrations of the work on which

it was based would be futile. One is, of course, interested in criticism of one's own work, but to the other 999 readers of THE JOURNAL it would be meaningless, with the possible exception of those in Montreal and therefore able to visit the exhibition. The number of illustrations in each issue of THE JOURNAL is necessarily limited by cost of publication.

You refer to the practice of the R.I.B.A. in publishing a detailed report of the jury. Until the profession in Canada reaches a stage where its members can accept gratefully adverse as well as laudatory criticism, I am afraid we will have to forego such frank criticism. To only make favourable comment is rather "low". Further, one must always remember that the purpose of an exhibition is to show our work to the public, and not for the purpose of accumulating awards. After all, these mean very little. The awards only represent the opinion of one small group. If a different group had been appointed, the awards might be quite different. In both cases there would probably be just as many disappointed exhibitors.

I sincerely trust that you are mistaken in thinking that the younger architects will be discouraged from exhibiting in the future. We all feel that way at times, but a buoyant spirit is essential in the practice of architecture; and for the advancement of our profession, faith in the sincerity of our fellow architects.

*W. L. Somerville, Chairman,  
JURY OF AWARD, R.A.I.C. Exhibition*

## ACTIVITIES OF THE INSTITUTE

A meeting of the executive committee of the council of the Royal Architectural Institute of Canada was held in the rooms of the Institute, 627 Dorchester Street West, Montreal, on Wednesday, January 15th, 1936, at 10.30 a.m.

*Present:* Messrs. W. S. Maxwell, president; W. L. Somerville, honorary treasurer; Ludger Venne; H. L. Fetherstonhaugh; Philip J. Turner; Henri S. Labelle; and I. Markus, secretary.

*R.A.I.C. Student Competitions:* The secretary reported that the programmes for the Class "A" and Class "B" R.A.I.C. Student Competitions had been prepared by W. S. Maxwell and Marcel Parizeau, respectively, and that copies of these programmes had been sent to the recognized schools of architecture on January 2nd, 1936. He further reported that all the architectural schools had agreed to participate in the R.A.I.C. Student Competitions with the exception of McGill University.

Mr. Maxwell advised the meeting that the personnel of the jury of award would be: A. H. Chapman, chairman, Wm. R. Souter, Murray Brown, R. Schofield Morris, and Charles David.

*R.A.I.C. Medal for Students of Marked Ability:* The secretary was instructed to write to each of the recognized schools of architecture advising them that the R.A.I.C. medal would again be available for award to one of their students this year under the same conditions as obtained last year.

*Professional Usages:* The secretary reported an action taken by the Ontario Association of Architects against a member who had refused to pay the second instalment of his 1935 fee on the ground that the annual meeting had instructed the council to, if possible, conduct the business of the Association without collecting the second instalment. The court had found in favour of the Ontario Association on the ground that the conducting of the affairs of the Association was vested in the council and not in the membership.

The meeting was informed of an action taken by the P.Q.A.A. against James Ruddick, an engineer of Montreal.

*Public Relations:* Mr. Turner reported that as suggested at the last meeting, a summary of the weekly broadcasts sponsored by the Ontario Association of Architects were being published in *THE JOURNAL*.

Mr. Turner further reported that he had been asked to speak on the subject of architecture at a number of the high schools in Montreal.

*R.A.I.C. Exhibition and Awards:* The secretary read the report of the jury of award appointed to judge the photographs of buildings submitted in the recent R.A.I.C. Exhibition which contained a list of awards made in the various classes. The report stated that after very careful consideration and with much concern, the jury had decided unanimously that it would not be consistent with the purpose for which the medal for a building of outstanding merit is offered, to make the award this year, and that this decision should not be considered as a reflection on those exhibiting, but that it was entirely due to lack of opportunity.

Mr. Labelle informed the meeting that one of the members of the committee on exhibitions and awards had resigned in protest of the medal not being awarded this year, although the conditions had called for the award to be made. After various opinions had been expressed, it was decided to bring the subject up for general discussion at the forthcoming annual meeting of the Institute.

A letter was read from Mr. Norton A. Fellowes of Montreal complaining that the report of the jury was inadequate inasmuch as it did not include a thorough and intelligent criticism of the work exhibited. Mr. Somerville, as chairman of the jury, was requested to reply to Mr. Fellowes and to have a copy of the letter published in *THE JOURNAL*.

*Fellowships:* Application for Fellowship in the Institute from four members were presented to the meeting, and after being carefully scrutinized by the executive committee and found satisfactory, the secretary was instructed to prepare and send the necessary ballots to the body of Fellows for election or rejection.

A letter was read from Mr. A. M. Calderon of Victoria, B.C., requesting that he be transferred to Retired Fellowship, as he had retired from practice. The request was granted.

*Reduction of Representation from Provincial Associations on the Council of the R.A.I.C.:* As all Provincial Associations had approved of the change in representation, it was decided to notify the component societies to this effect, and that the new basis of representation as proposed by the Ontario Association of Architects be adopted forthwith.

*Programme for Annual Meeting:* The secretary submitted a programme for the annual meeting prepared by the committee of arrangements. The programme was approved and the secretary was instructed to have it published in the January and February issues of *THE JOURNAL*.

*Inter-Provincial Relationships with Regard to Reciprocal Registration:* The meeting was informed that the analysis of the requirements for registration in the various provinces had now been approved by all the component societies, and the secretary was therefore instructed to have it published in a forthcoming issue of *THE JOURNAL*.

*Employment of Private Architects on Public Works:* The president reported that he had written to the Prime Minister, and the Minister of Public Works, with reference to the employment of private architects on public buildings. It was decided to publish a copy of the president's letter to the Prime Minister in a forthcoming issue of *THE JOURNAL*.

*Dominion Housing Act:* The president informed the meeting that the Deputy Minister of Finance had asked the Institute to appoint a representative to attend a conference in Ottawa on December 20th, for the purpose of setting up certain minimum standards of construction under the Dominion Housing Act, and that he had therefore appointed Mr. R. H. Macdonald. He further informed the meeting that Mr. Macdonald had attended the conference and that a draft specification and minimum standard requirements had been approved by the conference, copies of which would be available very soon.

A letter was read from the Ontario Association of Architects, requesting the Institute to urge upon the Dominion government that the present Housing Act be broadened in scope to include modernization and rehabilitation. The secretary informed the meeting that this matter was now receiving the consideration of the National Construction Council.

The president informed the meeting that he had been invited by the Hon. Charles Stewart to a luncheon at the Windsor Hotel, Montreal, on January 9th, where a paper had been read by a Mr. Mervyn Brown, setting forth the objects and tentative set-up of a Prosperity Housing Association. This association proposed to raise a fund of between \$500,000 and \$1,000,000, the main objects of which were by means of meetings, articles, radio broadcasts and other propaganda to inform Canadians of the Dominion Housing Act and to induce them to avail themselves of its provisions and by means of competent active organizations put forth every effort to induce the people to build houses.

*Miscellaneous:* The meeting was informed that a son of Sir Raymond Unwin had recently passed away. Mr. Turner was requested to send a letter of condolence to Sir Raymond Unwin in behalf of the Institute.

A letter was read from the Canadian Hospital Council enclosing a resolution which they had adopted at their



recent annual meeting with respect to the obsolete nature of building operations in many parts of Canada, and recommending that their incoming committee on construction and equipment go into this subject thoroughly and request the

co-operation of the Institute in an effort to evaluate the various building codes and regulations in operation throughout Canada.

*Adjournment:* The meeting adjourned at 5.30 p.m.

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## ACTIVITIES OF PROVINCIAL ASSOCIATIONS

### MANITOBA ASSOCIATION OF ARCHITECTS

The annual meeting of the Manitoba Association of Architects was held on January 26th, 1936. The president, Lawrence Green, occupied the chair and gave a report on the activities of the Association during the past year. Professor M. S. Osborne, of the Department of Architecture, University of Manitoba, gave his annual report on the work at the University and called attention to changes in the architectural curriculum. Certificates of membership in the Association, designed by students of the Department of Architecture were shown, and the first prize was awarded to Roy Sellors, fourth year student.

The new officers elected for the year are: President, Milton S. Osborne; vice-president, Wm. Fingland; secretary, E. Fitz Munn; councillors, Lawrence Green, Herbert Moody, J. H. G. Russell, and C. S. Bridgman; delegates to the council R.A.I.C., Milton S. Osborne, Lawrence Green, and Wm. Fingland.

At the dinner following the meeting, the honoured guests were Professor George Herriot, president of the Manitoba Association of Land Surveyors, Mr. George Cole, of the Professional Engineers of Manitoba, and Professor John A. Russell, of the Department of Architecture, University of Manitoba.

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### ARCHITECTS' ASSOCIATION OF NEW BRUNSWICK

The third annual meeting of the Architects' Association of New Brunswick was held on January 17th, 1936, at the office of the secretary, 13 Germain Street, Saint John, N.B., with G. W. Wilson, president, in the chair and a representative number of members present.

Reports submitted by the president and the secretary-treasurer showed the Association in excellent condition and carrying on a very desirable work, not only in the interests of the architectural profession, but also of the province.

Matters connected with proposed town planning regulations and other matters of general interest were considered.

The following officers were elected for the ensuing year: President, H. S. Brennan; vice-president, J. L. Heans; secretary-treasurer and registrar, H. C. Mott; auditor, J. K. Gillies;

councillors, G. W. Wilson and W. W. Alward; delegates to the council of the R.A.I.C., H. S. Brennan and H. C. Mott.

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### PROVINCE OF QUEBEC ASSOCIATION OF ARCHITECTS

The forty-fifth annual general meeting of the Province of Quebec Association of Architects was held in the rooms of the Association, Montreal, on Saturday, January 25th, 1936, with over fifty members present. In his opening address, Mr. Gordon McL. Pitts, the retiring president pointed out that the membership of the Association was now the largest in the history of the P.Q.A.A. He expressed the opinion that while this particular period in the economic cycle may have proved a very trying one to the members, the future held promise of more prosperous times.

The treasurer's report for 1935 showed the Association had maintained its strong financial position, although the expenditures for the year were slightly in excess of the income due to several extraordinary expenses.

The reports of standing committees were also presented which indicated a very active year. Twelve new members were registered during the year, the membership at December 31st, 1935, being 277, as compared with 263 in 1934.

Honorary membership was conferred on the Hon. Irene Vautrin, a past president of the Association, and Dr. John A. Pearson of Toronto.

The election of officers for the ensuing year resulted as follows: president, Ludger Venne; first vice-president, H. L. Fetherstonhaugh; second vice-president, J. Simeon Bergeron; honorary secretary, Maurice Payette; honorary treasurer, Robert H. Macdonald; councillors, Pierre C. Amos, Oscar Beaulé, Leopold Fontaine, Jean Julien Perrault, Henri S. Labelle, Lucien Lemieux, Charles David, P. Roy Wilson, A. J. C. Paine, and R. E. Bostrom; delegates to the council of the R.A.I.C., W. S. Maxwell, Philip J. Turner, H. L. Fetherstonhaugh, Alcide Chaussé, Ludger Venne and Gordon McL. Pitts.

The annual luncheon was presided over by Ludger Venne, the newly elected president, at the conclusion of which several members, including Mr. W. S. Maxwell, president of the R.A.I.C., were called upon to address the meeting.

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## NOTES

Ludger Venne, M.R.A.I.C., of Montreal, was elected president of the Province of Quebec Association of Architects at the annual meeting of that body held in Montreal on January 25th, 1936.

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H. W. Davis, M.R.A.I.C., of Montreal, has left for a visit to England. Mr. Davis expects to return to Montreal about the middle of March.

\* \* \* \*

Prof. M. S. Osborne, F.R.A.I.C., head of the Department of Architecture, University of Manitoba, was elected president of the Manitoba Association of Architects at the annual meeting of that body held in Winnipeg on January 26th, 1936.

Dr. John A. Pearson, F.R.A.I.C., of Toronto, and the Hon. Irene Vautrin, M.R.A.I.C., of Montreal, were recently elected to honorary membership in the Province of Quebec Association of Architects.

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At the annual meeting of the Architects' Association of New Brunswick, held in Saint John, N.B., on January 17th, 1936, H. S. Brennan, M.R.A.I.C., of Saint John, was elected president for 1936.

\* \* \* \*

B. Evan Parry, F.R.I.A.C., of Toronto, addressed a meeting of the Canadian Youth Council in Toronto on February 5th on the subject of "Re-housing the Slum Dweller."

John Y. McCarter, M.R.A.I.C., of Vancouver, was elected a vice president of the Canadian Chamber of Commerce at the recent annual meeting of that body held in Montreal.

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The sixty-eighth convention of the American Institute of Architects will be held on May 5th, 6th, 7th and 8th, 1936, at Old Point Comfort, and Williamsburg, Virginia.

\* \* \* \*

The Department of Finance at Ottawa has recently issued, in connection with the operation of the Dominion Housing Act, two pamphlets containing Minimum Standards of Construction and Memorandum Specifications. Copies of these pamphlets may be obtained from the Department by members of the R.A.I.C. upon request.

\* \* \* \*

A deputation from the National Construction Council of Canada consisting of Messrs. Gordon M. West, president; L. L. Anthes, first vice-president; I. Markus, general secretary; J. A. Bradley, J. F. Keen and Cecil H. Gunn, held a conference with the Ministers of Labour, Finance and Public Works at Ottawa, on Saturday, January 25th, 1936. Matters pertaining to the public works programme and the Dominion Housing Act were discussed at some length with the Ministers.

### OBITUARY

W. P. AQUIN, M.R.A.I.C.

William Pierre Aquin, architect of Montreal, died very suddenly on Saturday, January 25th, 1936, in his 46th year.

Mr. Aquin was born in Montreal and graduated in architecture from the University of Montreal. For a number of years he served on the architectural staffs of the Canadian Pacific Railway Company and Canadian Vickers Limited, later taking up his studies in New York with the firm of McKim, Mead and White. Mr. Aquin returned to Montreal some years ago and for the past three years was associated in practice with Maxwell M. Kalman.

### COMPETITION FOR SPECIAL STUDENT SCHOLARSHIPS

Three special student scholarships, each with an income equal to the tuition fee are being offered by the School of Architecture, Harvard University, for the academic year 1936-1937. Candidates must have had a high school education, must have reached the age of twenty-one years before the academic year, and must have had at least three years of preparation consisting either of office experience with an architectural firm or of satisfactory work in a college or scientific school of standing.

The scholarships will be awarded to those candidates who, having fulfilled all other conditions, stand highest in a competition in architectural design conducted by the university. Candidates desiring to enter the competition should make application to Dean Joseph Hudnut, Harvard University, Cambridge, Mass., not later than March 9th, 1936.

*Members of the Institute are urged to attend the Twenty-Ninth General Annual Meeting of the R.A.I.C. to be held in Toronto on February 21st and 22nd, 1936. A very interesting programme has been arranged, details of which will be found on the back cover of this issue.*

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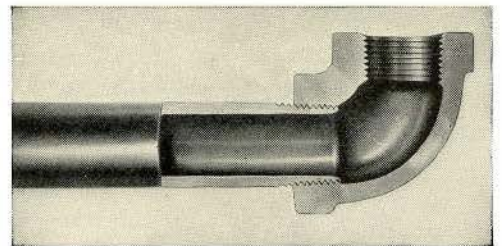
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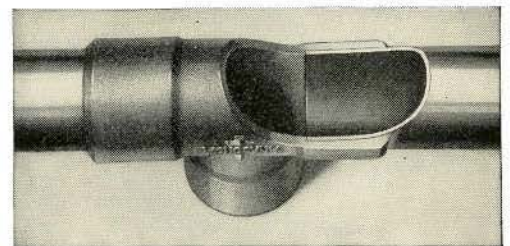
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THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA

TWENTY-NINTH GENERAL ANNUAL MEETING

AT THE

ROYAL YORK HOTEL, TORONTO, ONTARIO

ON FRIDAY AND SATURDAY, THE 21ST AND 22ND FEBRUARY, 1936

Programme

FRIDAY, THE 21ST FEBRUARY, 1936

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| <p>9.30-11.00 A.M.—Registration of Members and Delegates. Tudor Room, Mezzanine Floor, Royal York Hotel.</p> <p>9.30 A.M.—Meeting of the retiring Executive Committee of the Council. Tudor Room, Royal York Hotel.</p> <p>11.00 A.M.—Meeting of the retiring (1935) Council. Tudor Room, Royal York Hotel.</p> <p>11.00 A.M.—Cars will leave East door of Royal York Hotel for a visit to the Fort York Armoury, Fleet Street, Toronto.</p> | <p>1.00 P.M.—Luncheon—Royal York Hotel.</p> <p>2.15 P.M.—Cars will leave East door of Royal York Hotel for a visit to the Distillery of W. &amp; A. Gilbey, Limited, New Toronto.</p> <p>3.45 P.M.—Cars will leave Gilbey's Distillery for a visit to the David Dunlap Observatory, Richmond Hill, Ont.</p> <p>7.00 P.M.—Dinner at the Arts and Letters Club, Elm Street, Toronto. (Informal). A Programme of entertainment will follow the dinner.</p> <p>9.30 P.M.—Meeting of the Fellows, Arts and Letters Club.</p> |
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SATURDAY, THE 22ND FEBRUARY, 1936

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| <p>10.00 A.M.—Inaugural session of the Twenty-Ninth General Meeting of the Royal Architectural Institute of Canada. Tudor Room, Royal York Hotel.</p> <p>(a) Reading of the Minutes of the Twenty-Eighth General Annual Meeting held at Montreal on Friday and Saturday, February 22nd and 23rd, 1935.</p> <p>(b) Report of the Council.</p> <p>(c) Discussion on the report of the Council.</p> <p>(d) Reports of Standing Committees:</p> <ul style="list-style-type: none"><li>(1) Architectural Training, Mr. Ernest Cormier (F), Chairman;</li><li>(2) Scholarships, Mr. H. L. Fetherstonhaugh, Chairman;</li><li>(3) Art, Science and Research, Mr. B. Evan Parry (F), Chairman;</li><li>(4) Professional Usages, Mr. W. S. Maxwell (F), Chairman;</li><li>(5) Public Relations, Mr. Philip J. Turner (F), Chairman;</li><li>(6) Editorial Board, "The Journal—R.A.I.C.," Mr. W. L. Somerville (F), Chairman;</li><li>(7) Joint Committee of R.A.I.C. and C.C.A., Mr. Ludger Venne, Chairman;</li><li>(8) Exhibitions and Awards, Mr. Henri S. Labelle, Chairman.</li></ul> <p>(e) Reports of Special Committees.</p> <p>(f) National Construction Council of Canada, Mr. Gordon M. West (F)</p> <p>(g) Report of the Honorary Treasurer, including the Auditor's Report. Mr. W. L. Somerville (F), Honorary Treasurer.</p> | <p>(h) Report of the Election of the Delegates from the Component Societies to the 1936 Council of the Royal Architectural Institute of Canada. Mr. Alcide Chausse (F), Honorary Secretary.</p> <p>1.00 P.M.—Luncheon—Royal York Hotel, tendered by the Ontario Association of Architects and the Toronto Chapter, O.A.A.</p> <p>2.00 P.M.—Business Sessions.</p> <ul style="list-style-type: none"><li>(i) Unfinished Business from previous session.</li><li>(j) New Business.</li></ul> <p>4.00 P.M.—Meeting of the (1936) Council.</p> <ul style="list-style-type: none"><li>(1) Election of Officers.</li><li>(2) Appointment of the Executive Committee.</li><li>(3) Budget for 1936.</li><li>(4) Appointment of an Auditor.</li><li>(5) Appointment of the Standing Committees.</li><li>(6) Delegation of powers to the Executive Committee of the Council.</li><li>(7) Authorization for the Honorary Treasurer to pay certain expenses.</li><li>(8) Place of the next Annual Meeting.</li><li>(9) Other Business.</li></ul> <p>5.00 P.M.—Meeting of the (1936) Executive Committee of the Council.</p> <p>7.30 P.M.—Annual Dinner at the University Club, University Avenue, (Evening Dress). Presentation of Diplomas to newly elected Fellows. Announcement of Awards in R.A.I.C. Student Competitions.</p> |
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The drawings submitted in connection with the R.A.I.C. Student Competitions will be exhibited in the Tudor Room, Royal York Hotel, on Saturday, February 22nd.

COMMITTEE OF ARRANGEMENTS

Messrs. E. W. Haldenby, Chairman; Murray Brown, Prof. E. R. Arthur, B. Evan Parry, W. L. Somerville, Mackenzie Waters, F. Hilton Wilkes, Dyce Saunders, Alcide Chausse, H. L. Fetherstonhaugh, and Henri S. Labelle.

This Programme is subject to change. Announcement of changes will be made at the business sessions.

A group photograph of the members will be taken immediately following the Luncheon on Saturday, February 22nd.

627 Dorchester Street West,  
Montreal, January 15th, 1936.

W. S. MAXWELL, President.  
ALCIDE CHAUSSE, Honorary Secretary.