

JOURNAL

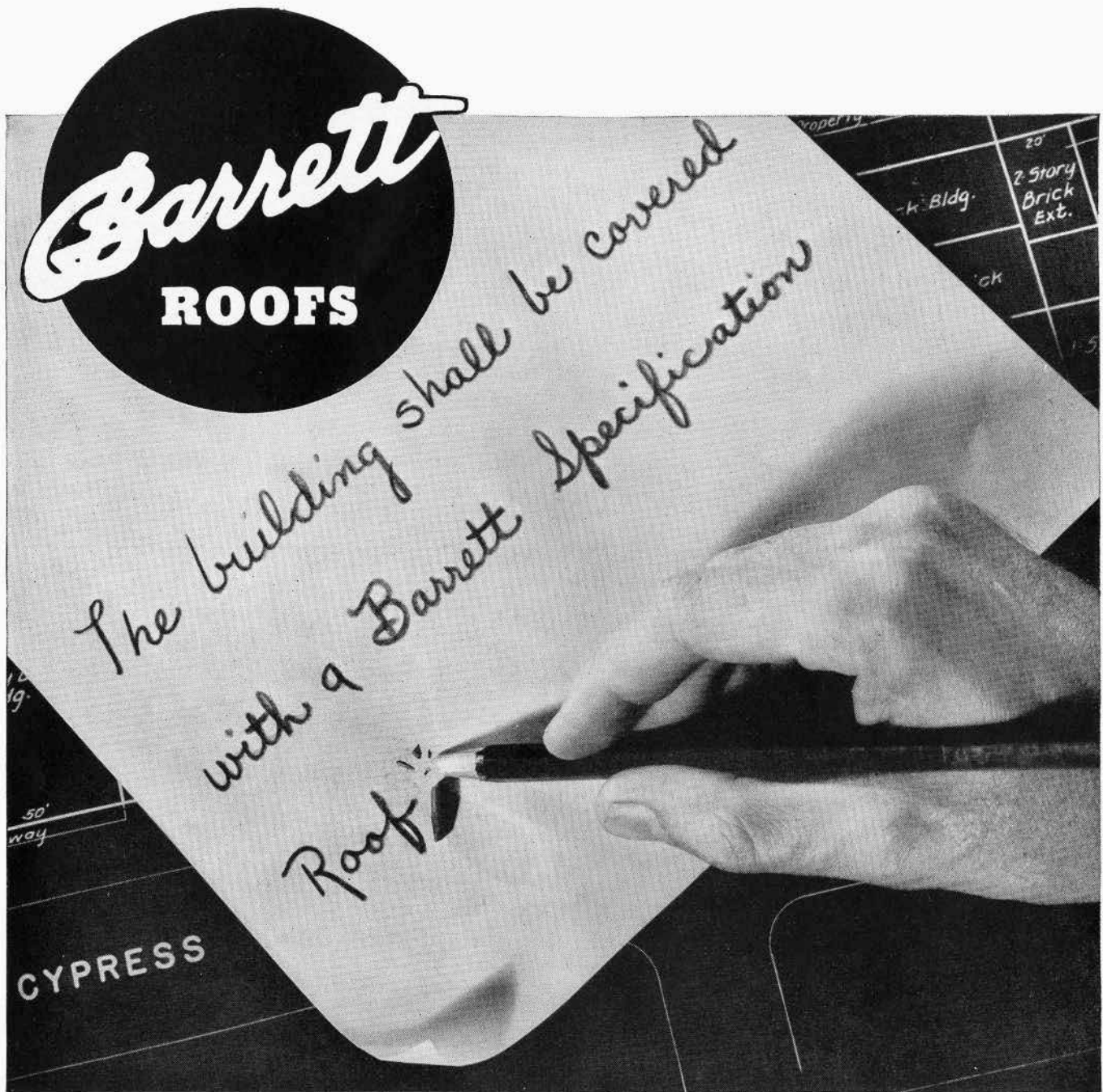
ROYAL ARCHITECTURAL
INSTITUTE OF CANADA



VOL. 15

FEBRUARY, 1938

NO. 2



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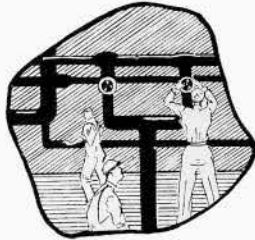
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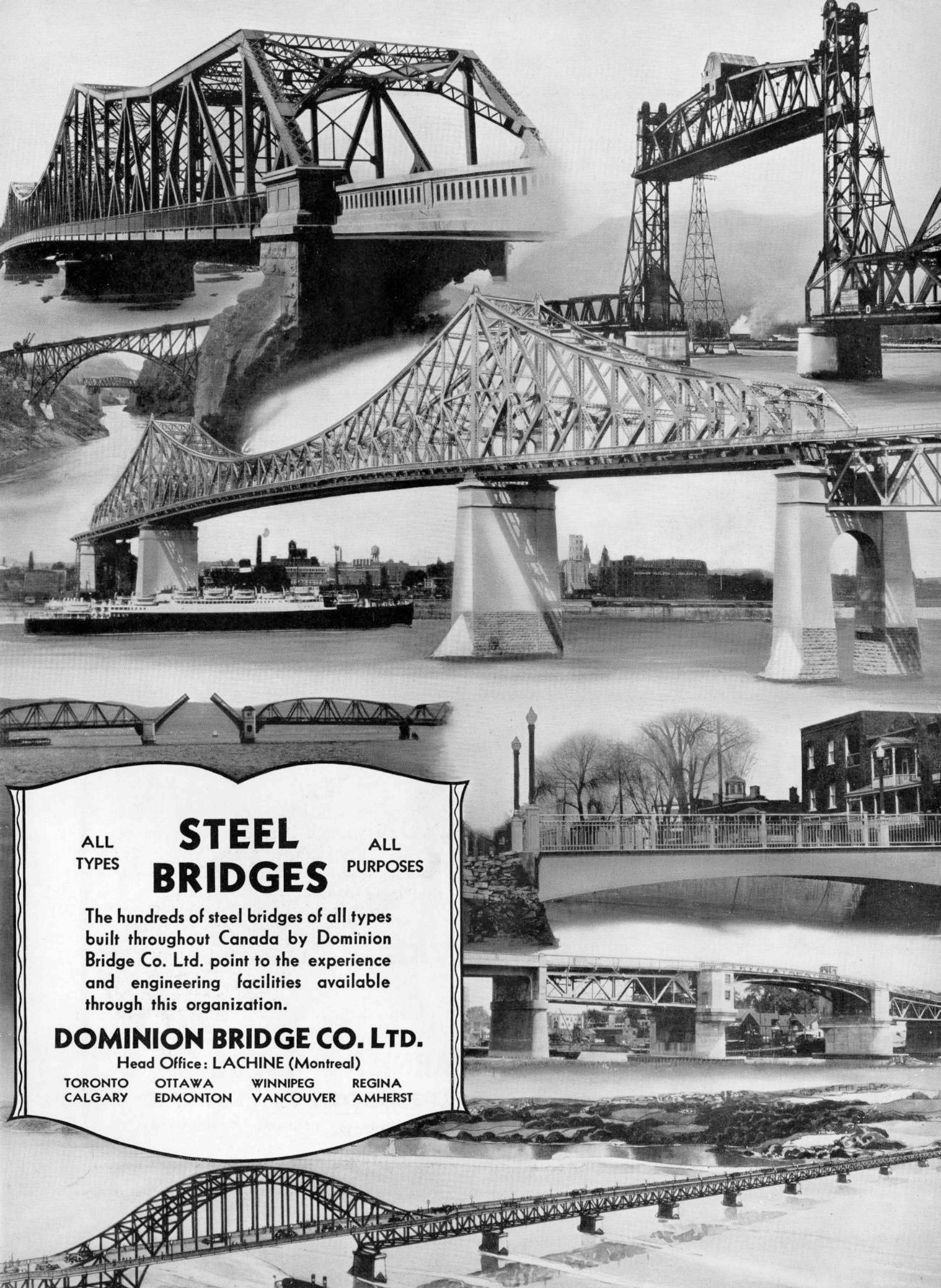


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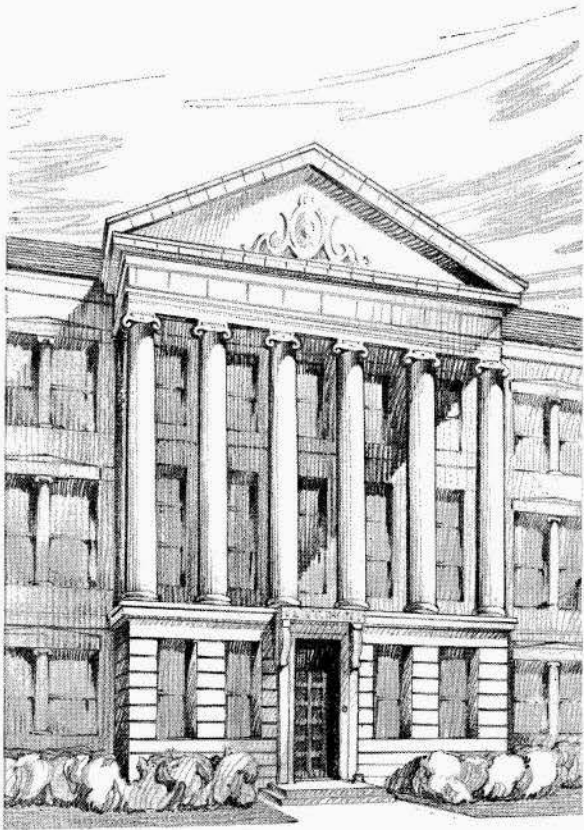
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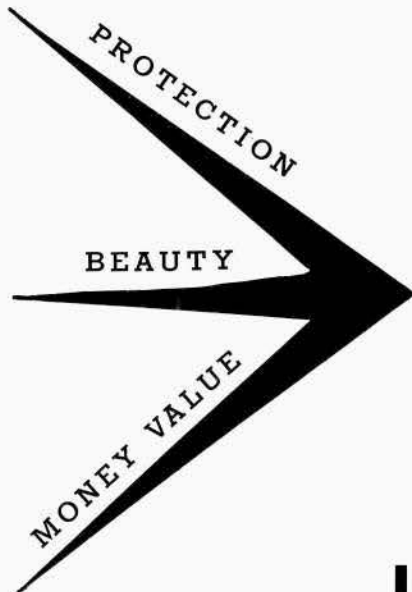
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	1937	1938	
Pipe	\$18.61	\$14.43	\$16.60
Fittings	21.19	18.85	10.30
Total	\$39.80	\$33.28	\$26.90

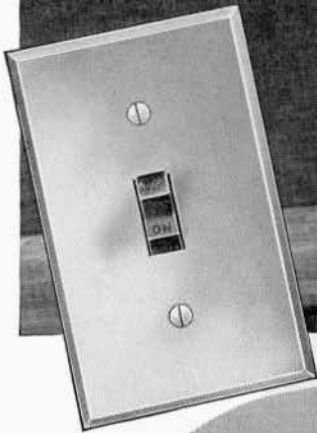
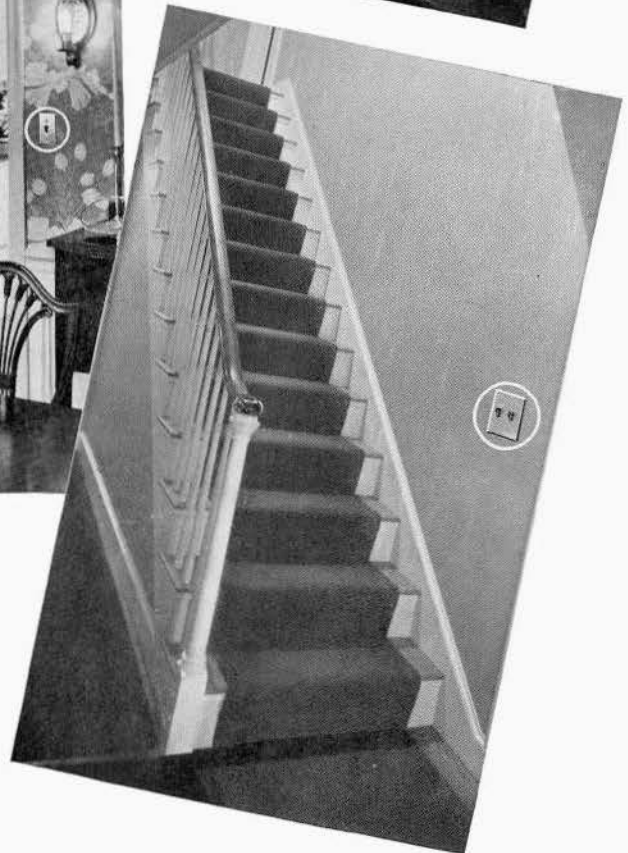
tion are so very close to those of rustable materials, that Streamline may be specified at practically no extra expense. For a long-lasting, satisfactory Streamline installation, the extra cost is only one-tenth of one per cent. of the value of the home—we suggest that, in specifying piping materials, you call for Streamline Solder Fittings and Copper Pipe.

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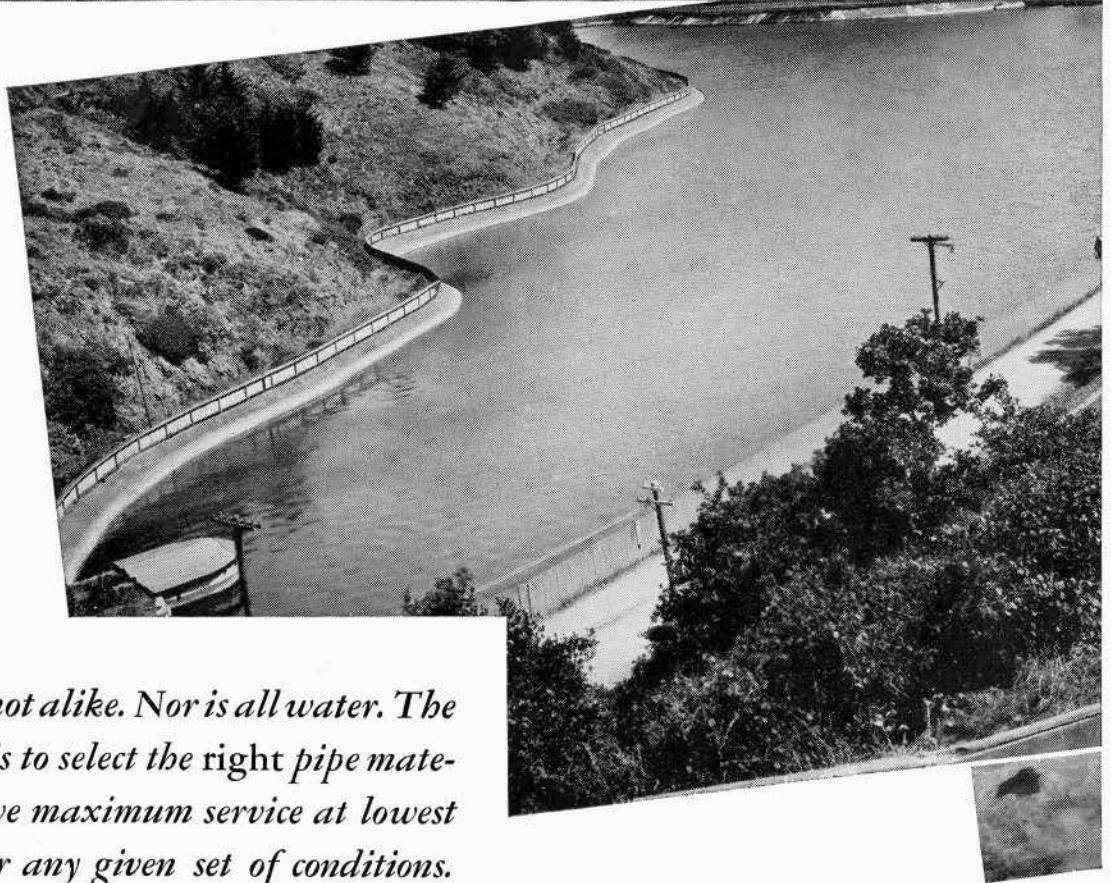
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is not intended to infer that pipe less durable than copper or brass is not satisfactory for use under favorable conditions.

However, water from reservoirs only twenty-five miles apart often varies greatly in corrosiveness. As increasing demands of population and industry causes cities to go farther afield for their water, the possibility of drastically increased corrosiveness in future supplies is ever present.

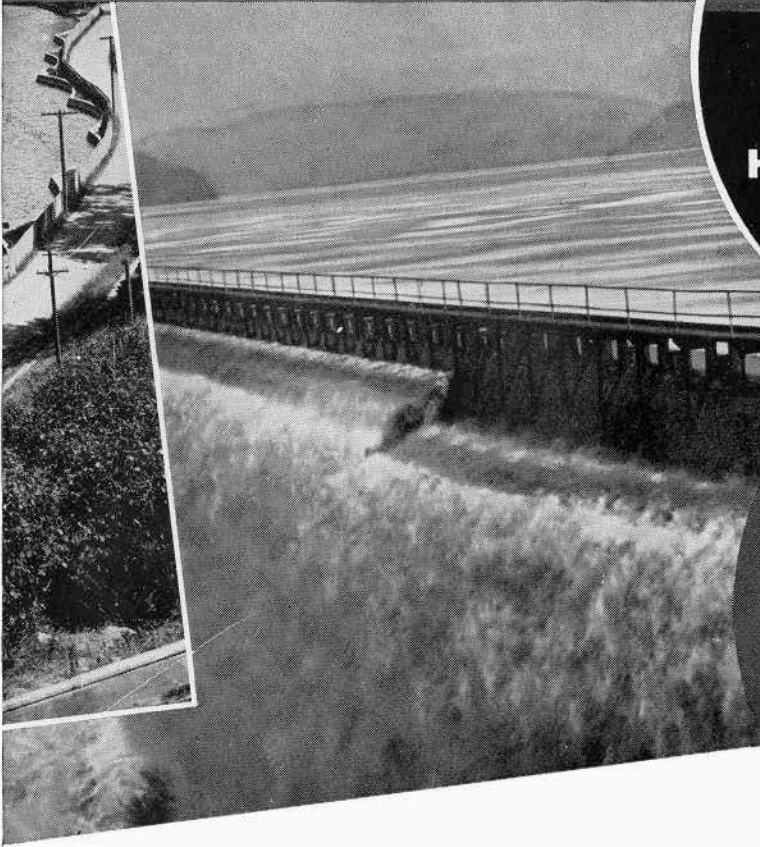
And Times Have Changed

Twenty . . . even fifteen years ago . . . much residential piping was exposed — making it relatively easy and inexpensive to repair or replace. Today, piping is hidden in walls and floors — a potential



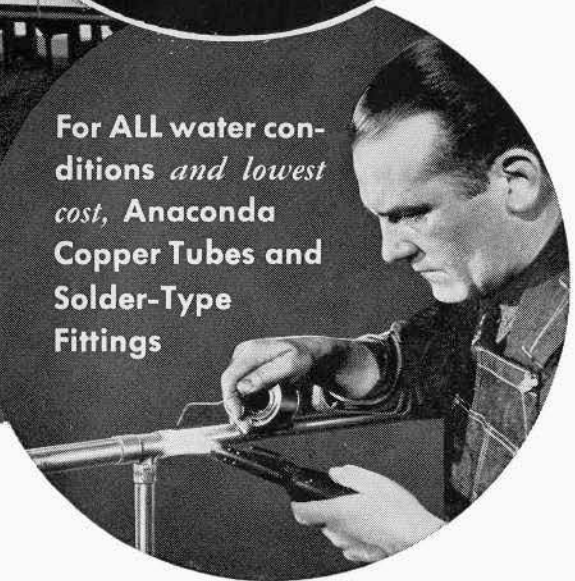
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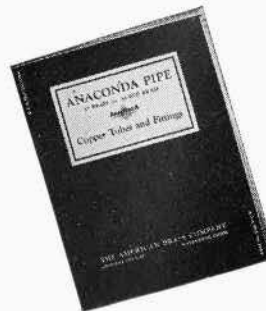
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source of damage and expense when rustable material is used.

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by La Compagnie Santerre Limitée, Rimouski, it was designed by G. Fernand Caron, Architect, 88 Côte de la Montagne, Québec. The decorator was Robt. Blatter of the same address. Seating capacity of the Cartier Theatre is 600.

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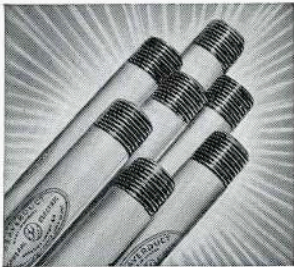
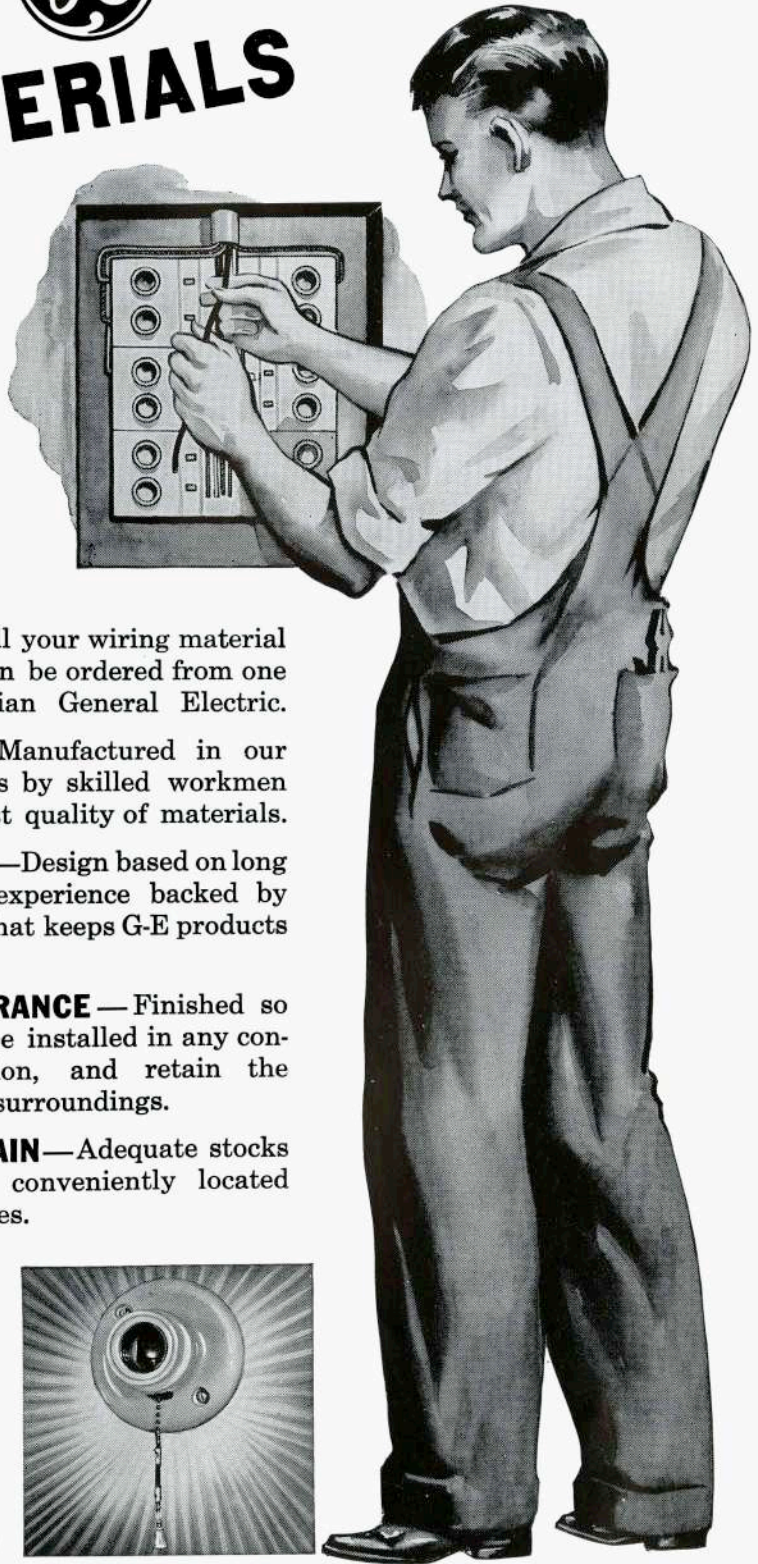
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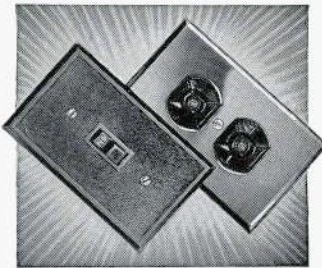
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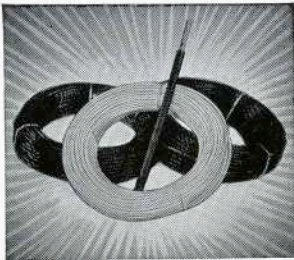
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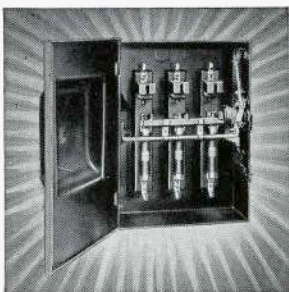


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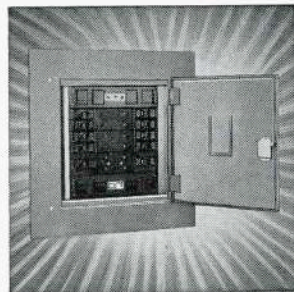


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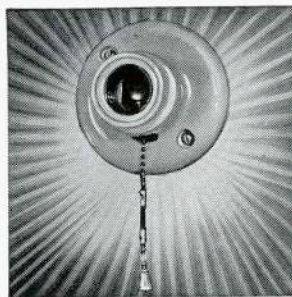
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JOURNAL

ROYAL ARCHITECTURAL
INSTITUTE OF CANADA

Serial No. 150

TORONTO, FEBRUARY, 1938

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THERE are two architects whose literary efforts have given us much pleasure, Mr. C. H. B. Quennell and Mr. Percy Nobbs. Mr. Quennell's and his wife's "Everyday Things in England," Greece and elsewhere must be in many thousands of homes where there are children; and Mr. Nobbs' delightful book on fly fishing was the cause of our turning our back on the disgusting worm forever. We have a friend who made a metal frame which he attached to his chest, so that Mr. Nobbs' book could lie open on it while he waded the stream in accordance with the instructions of the Canadian Compleat Angler.

We have also enjoyed Mr. Clough Williams-Ellis, whose popular essays on architecture are well known. This Christmas, however, he came out with a book by his whole family, "In and Out of Doors" by Clough, Amabel, Susan, Charlotte, and Christopher Williams-Ellis. We bought it blind for our son from a brief review, but it has been in constant use since Christmas and has been twice out of the house on loan. Two girls and a boy—all three still in their teens—are chiefly responsible for the book and the authors "thank cousins, grandmothers and many other friends who have helped them either by making suggestions, liking the pictures or by laughing in the right places." The book deals with boats and sailing, plants and animals, cooking, games, things to read, photography, acting and dressing up, oddments and oddities, but that gives a very incomplete picture of a fascinating book.

In things to read, the Ballads and Poetry are particularly well selected and range from 1350 B.C. (Egyptian) to the Great War. It is probable that Mr. Williams-Ellis, rather than his children, liked Pope's famous lines on Blenheim Palace—

"Thanks, Sir," cried I, "'tis very fine!
But where d'ye sleep, or where d'ye dine?
I find, by all you have been telling!
That 'tis a house, but not a dwelling."

In oddities there are several epitaphs of which we have hitherto heard only garbled versions. Among the best are the following three—

On H.R.H. Frederick, Prince of Wales, 1751.

Here lies Fred
Who was alive, and is dead,
Had it been his father
I had much rather;
Had it been his mother,
Still better than the other;
Had it been his sister,
No one would have missed her;
Had it been the entire generation,
So much the better for the nation;
But since 'tis only poor Fred,
Who was alive and is dead,
There's nothing to be said.

Here lies Jane Smith,
Wife of Thomas Smith, Marble Cutter.
This monument was erected by her
Husband as a tribute to her memory,
And a specimen of his work.
(Monuments of this same style are
Two hundred and fifty dollars.)

Here lies Martin Elmerod,
Have Mercy on his Soul, good God,
As he would do were he Lord God,
And you were Martin Elmerod.

We are very grateful to Clough, Amabel, Susan, Charlotte and Christopher for a most amusing and delightful book.

—EDITOR.

TOWARDS A HEALTHY SOCIAL LIFE

A discussion on Town and Country planning

THE GARDEN CITY IDEAL

By Sir Raymond Unwin

THE purpose of town and country planning is to make sure that the places where people live and work and play are arranged in the most efficient way. Arranged, I mean, so that the most can be made of the land on which we build and the land which we cultivate or leave in a more or less natural state. So what the land planner aims to do is to increase our human sum of good by the appropriateness and efficiency of his schemes.

You can take the family as a typical unit, social and economic, a group of people bound together by kinship. Cities are larger units, rather of the same kind, though the people who live in them are bound together by different ties. There is the industrial tie between employer and employed, the commercial tie between shopkeeper and customer, and so on. The result of all this is a kind of coherent pattern of social life, and it makes all the difference between a community and a mere crowd. This pattern is taken into account by the sensible town planner.

Now, of course, there is, so to speak, a negative side of town planning, which consists of trying to undo the tangles due to bad planning in the past, or to no planning at all. But there is another kind, where the stress is laid on what can and ought to be done in the future, without too much deference to possible obstacles. Garden City planning belongs to the second type. Its first great exponent was Sir Ebenezer Howard. It tries to facilitate the natural growth of healthy social life, and the method is to keep towns down to a convenient size; because if towns get inflated beyond a certain point, the pattern is lost, and you get congestion and all its disagreeable consequences. Howard pointed out that it was no good going on making additions round the outer margin of a huge, overgrown town. Therefore, when the limit had been passed, new development must take the form of completely new units, each fully equipped. These new towns would stand in the relation of satellites to the parent city, and their inhabitants would by no means be cut off from enjoying the advantages and amenities of the parent city. This is the first principle of Garden City planning as applied to a growing town. The City Corporation of Manchester are developing Wythenshawe on these lines.

The second principle is, that you must have ample space for all the characteristic needs of a town community. All forms of crowding are thoroughly bad. They are unnecessary and expensive, and bad for health as well as for the general efficiency of life. Let us look at the figures provided by researches made at

Letchworth during a period of over thirty years, and at Welwyn and elsewhere for not quite so long a time. According to some figures which have lately been published, based on a five years' average, it appears that the general death rate of the country is 50 per cent. higher than that of Letchworth. The infantile death rate is 84 per cent. higher, and the tubercular death rate 100 per cent. higher. Rather startling figures. Believe me, the contrast will be still greater if you compare Letchworth with other industrial towns.

As regards space, I think most people have an exaggerated idea of the amount of space needed for towns. The whole population of the world, if you housed them in cottages at ten families to the acre, could be got into this small island. Look at it on the map. Space is not really a problem at all. The problem is planning.

To come back to Letchworth. Letchworth has given us the standards of space that we need for generous urban planning. From the areas occupied for different purposes by the fifteen thousand inhabitants of Letchworth, we can easily calculate what the difference would be if we altered the density of dwellings in any other town. Take Birmingham, a city with a million inhabitants. If you allowed seven acres per thousand of the population for open spaces, there would be very little difference in the size of the town whether you housed all the people in flats at forty to the acre or in cottages at twelve to the acre. In fact, the difference measured from the centre to the circumference would only be decimal seven of a mile. Even in the extreme case of the ten million of Greater London, the difference in size between the two methods of housing would be less than two miles.

KEEPING TOWN AND COUNTRY SEPARATE

By Thomas Sharp

Well-known Authority on Town Planning and Rural Preservation

Of course I accept Sir Raymond's definition of the aims of town and country planning. I would also strongly support the idea of building new satellite towns instead of allowing our overgrown cities to sprawl about as they do now. But I don't at all agree that these new towns, or the extensions of our present smaller towns, should be built of detached and semi-detached cottages, like the Garden Cities and all their thousands of imitators in municipal housing estates and builders' estates.

What I dislike about the Garden City is its romantic, cottagey, arty-and-crafty playing-at-being-a-village instead of being a town. I think this romanticism silly and false. Like the falseness of "Ye olde flickering

logge fires". Yes: just like that. They both spring, as a matter of fact, from the same source. People like William Morris, with the best intentions in the world, advocated a return to mediæval craftsmanship instead of improving the vile products of the machine. And our housing reformers, working on the same lines, advocated an adaptation of the mediæval village, instead of trying to improve our dreadful machine-made towns. And both ideas got shockingly debased in practice. Of course it's all very easily understandable, and one can have a good deal of sympathy with the people who adopted that attitude forty or fifty years ago. We who dislike it now would probably have done the same. It's the persistence of the attitude today, when we should have grown out of it, that makes it so deplorable. If someone gave me the job of building a really urban town today I probably wouldn't be allowed to do it. The town as a huge cottagery hamlet has become the law of the land.

The Garden City has ended up as a kind of suburbia, enforced on everyone whether they like it or not. Moreover, it has created the attitude of mind that regards the countryside as a mere appendage to the town, mere waste land. The Garden City idea, in its misused form, is a good deal responsible for the destruction of the countryside. It has destroyed the idea of the real town, too. It has made people ashamed and afraid of genuine towns. It has made them think that no really urban town can be decent, or civilized, or fit to live in; but just a place to do business or amuse oneself in, and then to escape from as quickly as possible. There is no conception of the urban town today: there is just the idea of this romantic Garden City suburbia. The key word to it all is *escape*. But isn't it absurd that we should be trying to escape from urban life at this time of day? Why do we try to deceive ourselves that we are a nation of countrymen, or a nation of part-time peasants, to whom towns are really rather unimportant? We are the most urban people in the world. Over eighty per cent. of us are bound to live in or on the

edge of towns. Our civilization is based on mass industrial production. That demands our living in mass association, in co-operative communities, in urban conditions. It is stupid to try to ignore it, to be ashamed of it, to run away from it into imitation villages. Why, instead of trying to escape from the town into suburbia, don't we try to build really splendid towns? Surely that would be the more sensible thing to do: to make our towns places that we could be proud to live in.

That is the sort of town I want to see us building in England, instead of our half-baked suburbs that sprawl about endlessly, trying to deceive themselves that they are country villages. Towns that are urban and proud of it, and that are compact, so that you can quickly get out of them into an unblemished countryside. Towns with a beginning, a middle and an end, entirely urban. I want to emphasize that—streets, clean honest formal unashamed urban streets; houses, not curly strings of semi-detached cottages towering under trees. And blocks of flats. I don't see how we can avoid building flats when we rebuild the slum areas of our existing cities. But there's a place for flats even in our new towns; towers of flats fifteen storeys high, for those who want them. But chiefly we should return to streets in genuine urban formation, of large-scale architectural composition. The idea of a street as something beautiful has disappeared, but I know of no other means of getting beauty in a town. And let there be trees, plenty of trees, but trees subordinated to the town, not trees that dominate it.

That's the kind of town we should build. And I'm sure we would not only get far more beauty there than in any suburban-looking Garden City—neither town nor country. And we have quite as high a standard of health, and a far higher sense of citizenship than we can get in our huge imitation villages. And by having these towns made compact, we would be able to keep the country beautiful, too. For I'm sure that it is the Garden City idea that's at the root of the ruin of the countryside, as well as of the decay of the garden.

Courtesy of The Listener, November.

Messrs. Batsford have produced an excellent little book, "The English Garden", similar in size and arrangement to their "Homes and Gardens of England", which we constantly use as a reference book. We have also recommended the latter to friends going to England. It gives a great deal of useful information on larger and smaller historic houses. You know in the appendix whether the house can be seen and on what days; where the nearest station is and the nearest town or highway. We could have added a great deal ourselves, such as "Owner delightful if you get past the butler who has terrified a generation of architectural

students". But we are reviewing the wrong book. Both have a coloured frontispiece, the earlier one a drawing of Hadden Hall by Sidney R. Jones, which is delightful, and the later a rather sentimental sketch which does not seem to add much to the glory of the English garden. However, that is our only criticism of the book in which much is crowded into a very small space. The text is well written by Mr. Ralph Dutton and his choice of illustrations both from drawing and photograph could not be improved upon.

"*The English Garden*" by Ralph Dutton, published by B. T. Batsford Limited, London, England. Price, \$1.87.

DESIGNING THE CANADIAN MOVING PICTURE THEATRE

By ERIC W. HOUNSOM

ALL architects are familiar with the ancient legend of the king who called upon his historians to write the history of mankind, and of how that busy monarch kept them condensing their record until upon his deathbed he was given the final condensation of the history of man which contained these eight words: "He was born, he suffered and he died."

To the architect with a moving picture theatre commission, the condensation of all information about moving picture theatres might be expressed in these words: build for obsolescence.

Mr. S. Charles Lee, prominent theatre architect of Los Angeles, says: "Theatre buildings do not depreciate—they become obsolete. . . . If I can devise a theatre with exterior and interior treatments that can be buttoned on and unbuttoned off like a shirt, I will become the Rockefeller of architecture."

We cannot too emphatically agree with these statements of Mr. Lee, and the architect should consider this factor of obsolescence the most important factor influencing his approach to his problem.

Whether or not the architect is modern, traditional or romantic in his outlook, he should think carefully before he spends thousands of dollars creating a plaster palace in this or that style which may be ripped off the walls because it is not suitable for grandeur, or third dimension pictures, or something or anything which may cause changes in the projection of pictures.

Your client will have no choice, in the future, in accepting changes brought about by improvements at the source. Improvements will be accepted no matter what the cost. We accepted talking pictures even though such acceptance often entailed costly alterations.

It is not our intention to advocate any style, as such, but if this stressing of the factor of obsolescence is warranted, then the modern or international style for theatres will appear logical without any suggestion from us. The modern style for moving picture theatres is most economical in first cost and most easily modified to suit changes.

Much has been said about modernism in architecture, which we say is based upon a scientific evaluation of materials, yet there are few buildings today whose functional requirements are new. Our churches have scarcely changed their requirements in centuries. We still live as family units in houses.

Because our aim in writing this article is to be practical, rather than academic, we shall deal only with the design of small theatres. Anticipating possible objection to this choice, we would like to remind the reader that most theatres are of small seating capacity.

Seven-eighths of all theatres in the United States seat less than one thousand people. Theatres having a capacity of between two hundred and three hundred far exceed in number those of any other size. We have no doubt these figures are applicable to Canada.

The Canadian architect who may profit in some practical way from this article will be designing a small theatre. If he already has a reputation as a theatre designer, he is capable of carrying out commissions for large theatres without any suggestions from us. We also believe that plans for large European houses, interesting as they are, have little value for the small theatre designer.

The architect may sometimes envy the bridge engineer because his work is devoid of any suggestion of sentiment. His problem is clear and his calculations are based upon exact knowledge. The hospital architect has also been able to discard sentiment in his approach to his problem. Such buildings as factories, hospitals, firehalls and office buildings present intricate problems of their own, but as they are based upon exact knowledge and understood requirements, their solutions are more simple than that of the cinema.

In our approach to the moving picture theatre, all we can do with certainty is to divorce it from the sentiment surrounding the legitimate stage. This detachment from the glamour and precedent investing buildings devoted to the productions of the "theatre" is our first step. The realization that the moving picture theatre is a distinct type and not a smaller and less important theatre, is a progression from the older idea, which produced auditoriums as dead as those of legitimate houses but with only a flat screen to compensate for the lost life and colour upon the stage.

The next step is complicated by the uncertainty of the architect's aim. His building is to show films and under the best possible conditions of vision, comfort and acoustics, of course—but what of the factor of audience reaction and all the factors that may be included under the general heading of entertainment? Entertainment has no known recipe which may be stated in terms of fact.

Even the slope of the floor influences the entertainment factor, and about this there are many opinions but no facts. Our own floor fall is merely our opinion of what constitutes a good floor fall. Vision and economy are not the only factors governing the design of floor falls. The architect must decide for himself if it is better for the patron to feel isolated (normal floor) or to feel submerged in a crowd as in some of the newer types of floor falls.

It is obvious that an office building is not well designed if it cannot be operated at a profit. If the upper floors cannot be rented because of inadequate elevator service, we blame the architect for poor judgment. We feel that if the theatre does not offer the maximum of entertainment, it is also poorly designed even though it is operated at a profit. The office building sells space and service. The moving picture theatre sells entertainment. If the architect feels that the responsibility of entertaining is purely Hollywood's, we would like to present the opinion of that master showman and architect's advisor, the late S. L. (Roxy) Rothafel.

"What makes a theatre pay? I am inclined to reply, good entertainment, and offer no further qualification. Such an answer would be misleading, however, because I mean by good entertainment much more than would be included in the usual understanding of the term. I prefer to use the word entertainment in the same sense that it is used in the relation between host and guest. Theatre entertainment, by my definition, takes place, not only on the stage, but at the box office, in the lobby, the foyer, the rest rooms, and the auditorium itself. Once within the doors of the theatre, the purchaser of a ticket becomes a guest of the management, and the management's simple duty is to entertain him until he leaves." He also says that, "the exterior is, in a sense, a show window. . . . The lobby should be exciting and stimulating to the passer-by, colourful, but not ornate. . . . *The patron should feel the spell of the theatre before he reaches his seat.*" The italics are ours.

We offer no defence for decoration in bad taste. We do think, however, that the dignity and restraint of a London club, or of a concert hall should not be the goal of the theatre designer. If he feels he must prostitute his art or act contrary to his best judgment by designing a theatre that is colourful and stimulating, he has, in our opinion, overlooked the true function of the moving picture theatre to entertain.

The restraint and dignity of the legitimate theatre was quite logical for there was life and colour upon the stage. In recognition of this difference, the modern tendency in decoration is an attempt to bring life and colour into the auditorium, the public rooms and out into the street. The architect holding this view will welcome the opportunity to design the sign and marquee, and will not wash his hands of this important adjunct by leaving it to others.

At this stage we may attempt to establish the relative importance of the requirements. The picture itself and the projection equipment are obviously more important, but as they are the "exhibit", rather than the building, they do not enter this classification.

First comes sight. The patron must see the picture without straining. Sight includes floor fall and seating radius. He now can see the picture comfortably and even a deaf patron has something. He next must hear, and the sound, guided by the shape of the auditorium

and absorbed by the acoustical treatment, must be true and natural so that once his attention is gripped by the story, it is not relaxed by his annoyed contemplation of a mechanical device. Next comes his comfort, and air-conditioning and seating here run a close race. Next comes lighting, which may be an integral part of the decoration. Last of all comes decoration as such. The embellishment, or decoration, should be the *result* of satisfying all these requirements and cannot be divorced from lighting.

Whereas the stage is the primary consideration in the design of legitimate theatres, the screen is the consideration in the design of moving picture theatres. This does not mean the platform under the screen, but the screen itself. It is important, then, for the architect to find the size or approximate size of the screen which his client may use. Failing this, he should seek the advice of the manufacturers of projection equipment. The size of the screen assumes some importance in the design of a theatre with a balcony.

Although the real estate angle is well understood by the competent executives in most of the theatre chains, let us assume that the architect has a client with no building experience and who looks to him for guidance from the beginning. The architect should know enough about this phase to advise his client with confidence. If the enterprise fails because of wrong location, some reflection is bound to be cast upon the architect.

Location:

Chain stores, restaurants and all businesses that cater to small purchase customers, are situated where there are many customers (or where many customers are expected in the immediate future) even if this means locating adjacent to other chain stores, restaurants, etc. The moving picture theatre is similar to the chain store in that its customers are many and they are making a small purchase. A block away from the traffic artery, where the shoppers are, may be as good as miles away. It has been well proven that customers give preference in their small standard purchases to stores that are adjacent, are attractive and are cooled in summer. This also applies to moving picture theatres.

The next type of location is more of a gamble, but it may bring more returns because the initial cost is less: that is, location in a new neighbourhood. This location must also be on a traffic artery (or on one that is laid out as such), but may be in a new neighbourhood. A change in city planning, or a bridge, may turn this potential traffic artery into a second rate street. The building of a theatre in such a location, however, may actually stimulate building in a district where growth has been sluggish, because confidence begets confidence.

Building off a traffic artery is sometimes a tempting snare. The suggestion may be advanced that residents of a well-to-do suburban area would patronize a well-appointed theatre in their small shopping district. Yes,

they would; but not in sufficient numbers to make it pay. Your client's theatre is open six evenings a week and so must draw on a large area.

We have in mind such a location where a highly-restricted residential street became a shopping centre for a few blocks, to become a residential street again. This high-class shopping centre catered to the residents of a highly-restricted area. It was *their* shopping centre. The standard, highly-efficient, but blatant, marquee and sign were not permitted. It was too inaccessible, and many people in other parts of the city had only a vague idea where it was. This beautiful little moving picture theatre has, to date, not been as successful as its beauty and appointments deserve.

Parking:

It is advisable to mention parking to your client. He may not have considered it. In smaller theatres, it is not so important, but in houses seating one thousand or more, your client will be forced to think about it sooner or later. In business sections not entirely built up there are often parking lots on vacant land. Some arrangement is made whereby the parking fee is refunded if a theatre ticket is purchased. Sometimes the patron parks his car with a tacit understanding that he will attend the theatre. In this case the theatre owner is paying parking rental for some car owners who do not attend. Such parking arrangements can never be permanent, as the more congested the district becomes (and the more need for parking), the more chance there is that such parking lots will be built upon.

A parking lot beside your theatre on your client's own land is the ideal condition, but has one drawback. It creates a dead area beside your theatre. Unless skillfully treated by the architect, it is inevitable that unsightly billboards will eventually be erected. Fences or billboards are not as desirable as shops or restaurants beside your theatre. If such a lot is purchased, the architect should include some kind of continuous billboard or screen wall with car entrance in the centre. It should be surfaced with concrete, if possible, near the entrance, so that cinders will not be spread over the public sidewalk.

We believe that the ideal condition would be to purchase the property immediately behind the lot, fronting on the next street. A five-foot passage at the side of the building would have to be provided to give patrons access to the street on which the theatre fronts. Rear entrances are not practical for small theatres.

Now that the architect has decided upon a location and has been forewarned about parking we will list the various types of buildings for the presentation of moving pictures:

Downtown First-Run Houses:

These are usually old houses built for the presentation of vaudeville and moving pictures. They are large at present, but we believe new downtown houses will

be smaller in the future. They, of course, have entrances on important traffic arteries, and for the sake of economy are built back from the street. It is safe to assume that future downtown houses for moving pictures will be virtually the same as neighbourhood houses but slightly larger. They will not be built back from the street, for the entertainment possibilities of the facade, as well as the advertising value, will be considered of paramount importance. With future changes in our building codes they may be housed in buildings devoted to other purposes.

Up to 2,000 seats.

Neighbourhood or Community Houses:

This is the type the great majority of people patronize because they are around the corner. They are usually open in the evenings with one matinee a week. The architect must use his own judgment what accommodation and appointments are suitable for the neighbourhood. Ample lavatory accommodation, however, is essential. With two or three theatres within a few blocks, what is known as a deluxe house might be very successful if the pictures shown are comparatively new. Usually the client wants to build his theatre with the least possible expenditure, but it can have "big theatre beauty" by a judicious expenditure of his money. They should be built on traffic arteries.

Up to 1,500 seats.

Art Cinemas:

In every large city there is room for a small house catering to the taste for the unusual in pictures, such as foreign language and "dubbed" films, educational films and old films with a special or topical appeal.

This type is the least democratic of all moving picture theatres and appeals to the most cultured class of movie patrons. If this class is not catered to in the design and appointments, it can easily become a second rate house shortly after opening. If the people who enjoy such films do not feel at ease in such a theatre, they will not patronize it, and there is nothing left to do but show older standard films with a lower admission price.

A wise plan is to introduce the atmosphere of the picture gallery and theatre green room. The decorations may be rich but very restrained. The seating should be generous and the lounge space ample. The exterior should be plain and slightly aloof. While all moving picture theatres should be on traffic arteries, patrons will seek out this type more than any other.

300 to 500 seats.

News Reel Theatres:

Theatres of this type are located in downtown areas adjacent to other theatres, stores, railroads and bus stations; or anywhere where there is a larger number of transients or shoppers who have time to kill. They have been built *in* railroad stations.

Such a plethora of news reels appeal to only a small percentage of evening customers out for entertainment. Operating costs are reduced with the ticket vendor operating a turnstile, thereby dispensing with a doorman.

100 to 400 seats.

Drive-in Theatres:

Several have recently been opened in the United States, but it is too soon to say whether or not they are successful. This type should be located on a very busy highway on the edge of a city. As the lot has to be very large, the location must be the right combination of heavy traffic and cheap land. It could be built in combination with a large service station and restaurant. One such theatre, recently built, occupies a lot 500 feet square with seating in cars for approximately 1,600 persons. The patrons sit in their own cars parked on slight ramps with a view of the screen over the tops of the cars ahead. The screen, 30 feet by 40 feet, is mounted in a housing very much like a theatre stage without the auditorium. Headlights are extinguished upon entering, as the field is floodlighted. Sound is from amplifiers behind the screen, but experiments are being tried with earphones in the cars. Seems too ambitious, at present, for Canada.

Most of the various types of theatres for the showing of moving pictures have now been covered. The architect may now be asked his advice regarding size. Having due regard for the factor of obsolescence, the architect may well ask, "What is the future maximum?"

Size:

In our large Canadian cities the largest theatres showing moving pictures were originally built for vaudeville or vaudeville and moving pictures. Some of these houses have a seating capacity of over three thousand.

Their size was dictated by the cost of the entertainment provided. Travelling companies of thirty or more included highly-paid stars. A large number of stage hands were required to put the show on and the house provided an orchestra and organist. To yield a profit, the admission price had to be fifty cents or more.

The number of vaudeville patrons decreased, so that to keep houses full, the owners of vaudeville circuits were forced to give up this type of entertainment in a large number of their theatres. The amazing growth of radio and screen brought about a reversal of the star policy. Headliners became those known to the public through screen and radio and they demanded even greater salaries than former vaudeville headliners.

Due to the efforts of Equity and the pressing demand in Hollywood for experienced actors (due to talking pictures) the salaries of all actors rose.

At the same time the stage hands unions became more powerful and inopportunately demanded greater tribute to further embarrass the purveyors of vaudeville entertainment. Vaudeville gradually left the large moving picture houses, then disappeared from the vaudeville houses. At the time of writing there is no vaudeville in Toronto, a city of eight hundred thousand population.

Since the opening of these large houses, a levelling process has been going on. The neighbourhood houses now have "big theatre beauty" and appointments—and often better seating and air-conditioning. These large theatres built for vaudeville and moving pictures, but now showing only pictures, seem like giant ghosts of the past. There is no organ (though the organ may come back), no orchestra, no life and colour on the stage.

They can still be operated because of our very human desire to see pictures when they are new—before others have seen them. It is doubtful if such large theatres will ever be built again. We believe the future maximum for downtown houses will be 2,000 seats.

When these obsolete houses are altered there will be an attempt to compensate for the absent life and colour upon the stage with a dramatic use of light in the auditorium, which has already been suggested.

Another reason for smaller houses is that there are more pictures, more theatres and more patrons than formerly. Vaudeville entertainment entails a large production expense which may be expanded for a larger theatre but cannot be contracted to suit a small house. The vaudeville theatre must be large to pay expenses and larger still to show a profit.

No such condition governs the seating capacity of moving picture theatres. The film rental and projection is the only major operating expense, and while there is no definite relationship, the film rental varies with the age of the film *and the capacity of the house.*

Because people go to the movies oftener (more patrons) there are more pictures they have seen. There are also more *types* of pictures so that patrons are more discriminating. Two theatres in one block are better than one excessively large one. Finally, as theatres are often units in chains, one of two theatres may be closed during periods of dull business.

Mr. Hounsom is with the firm of Kaplan & Sprachman. A second article by him will appear next month.

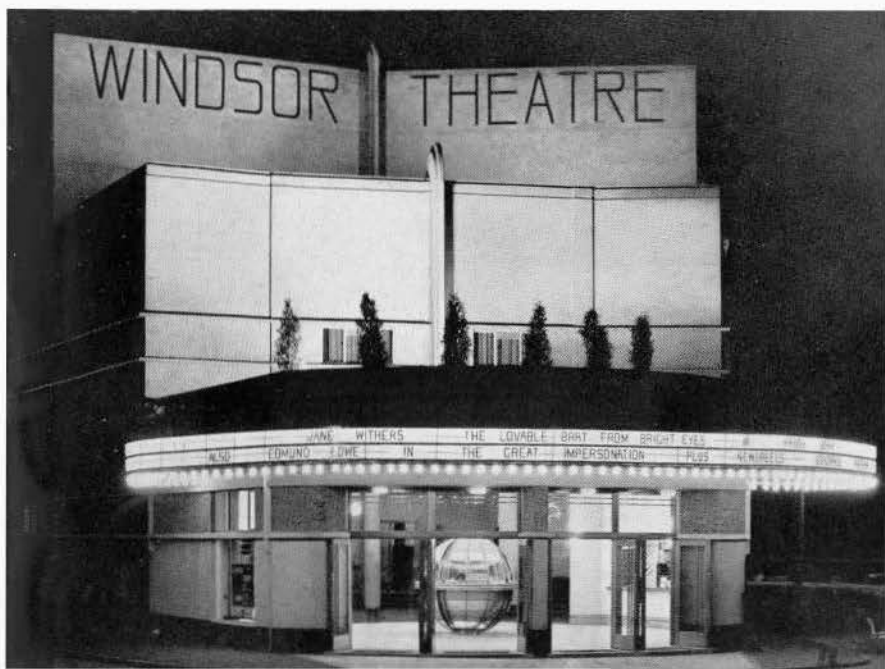


ODEON THEATRE, HARROGATE, ENGLAND
HARRY W. WEEDON, ARCHITECT



TAYLOR, SOILLEUX AND OVEREND, ARCHITECTS
WINDSOR THEATRE, MELBOURNE, AUSTRALIA

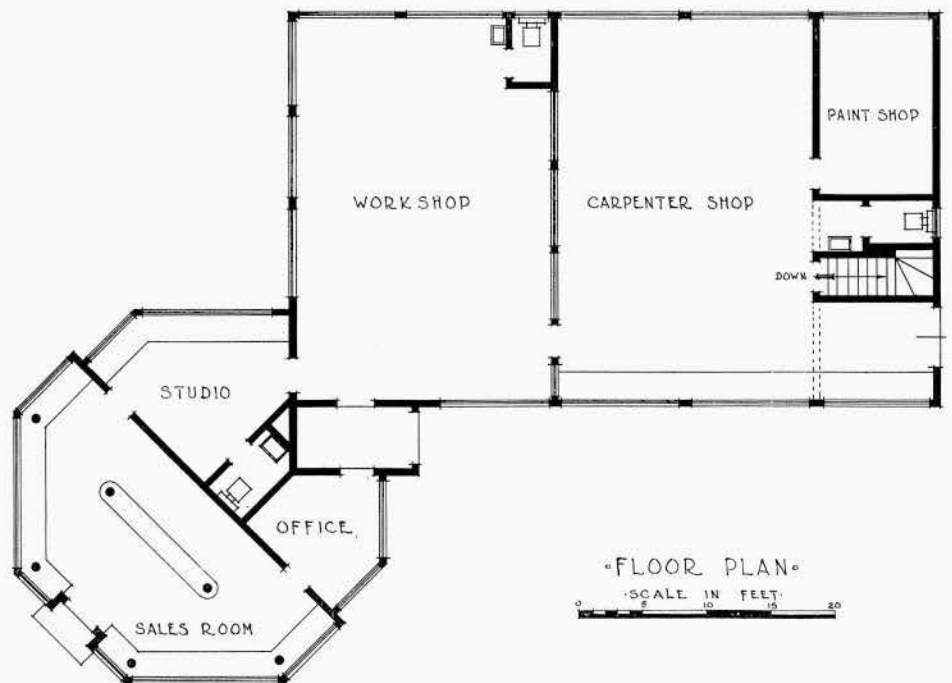
EGLINTON THEATRE, TORONTO
KAPLAN AND SPRACHMAN,
ARCHITECTS

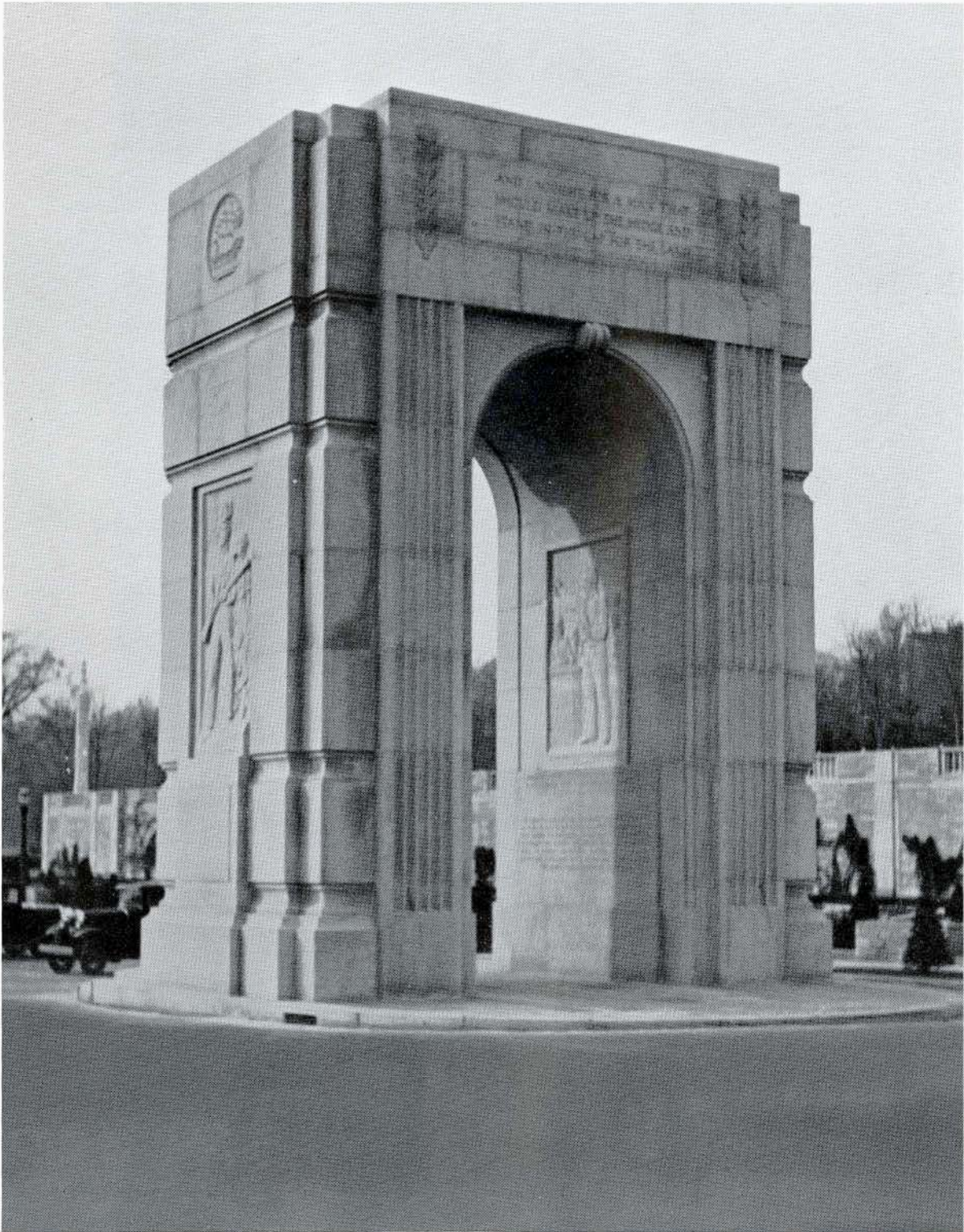




VANCOUVER OCCUPATIONAL INDUSTRIES, VANCOUVER

C. B. K. VAN NORMAN, ARCHITECT





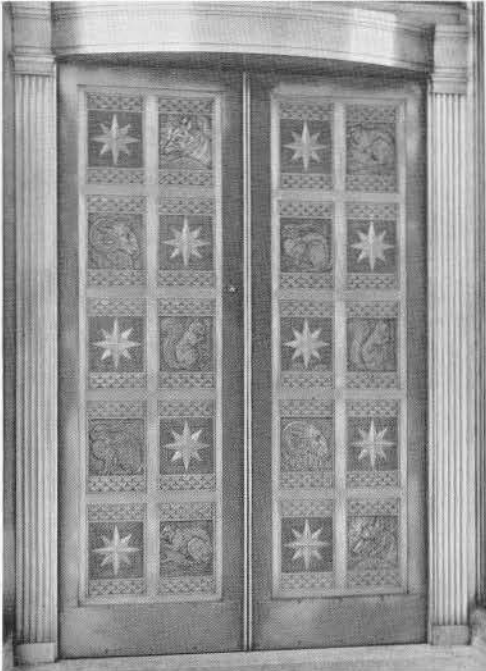
CLIFTON GATE
MEMORIAL ARCH TO PIONEERS OF NIAGARA DISTRICT
ERECTED BY NIAGARA PARKS COMMISSION
W. L. SOMERVILLE, ARCHITECT

QUEBEC



HOLT, RENFREW & CO., LIMITED, MONTREAL

ROSS AND MACDONALD, ARCHITECTS



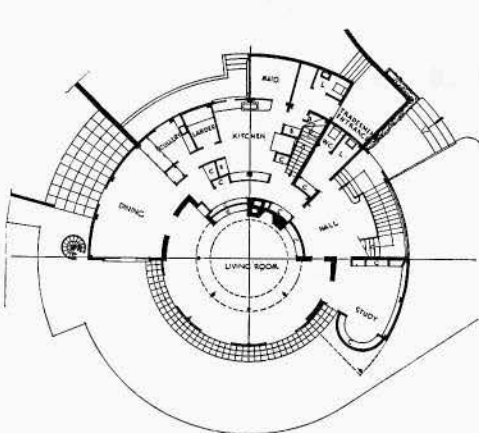


INTERIOR VIEWS OF STORE

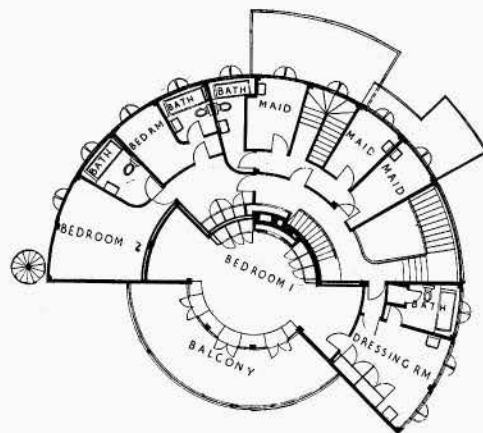




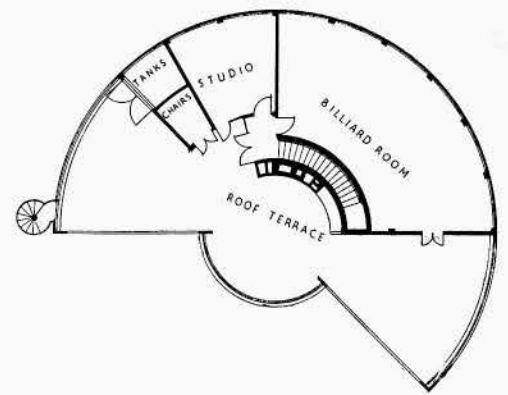
HOUSE IN SURREY
RAYMOND McGRATH, ARCHITECT



GROUND FLOOR PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN



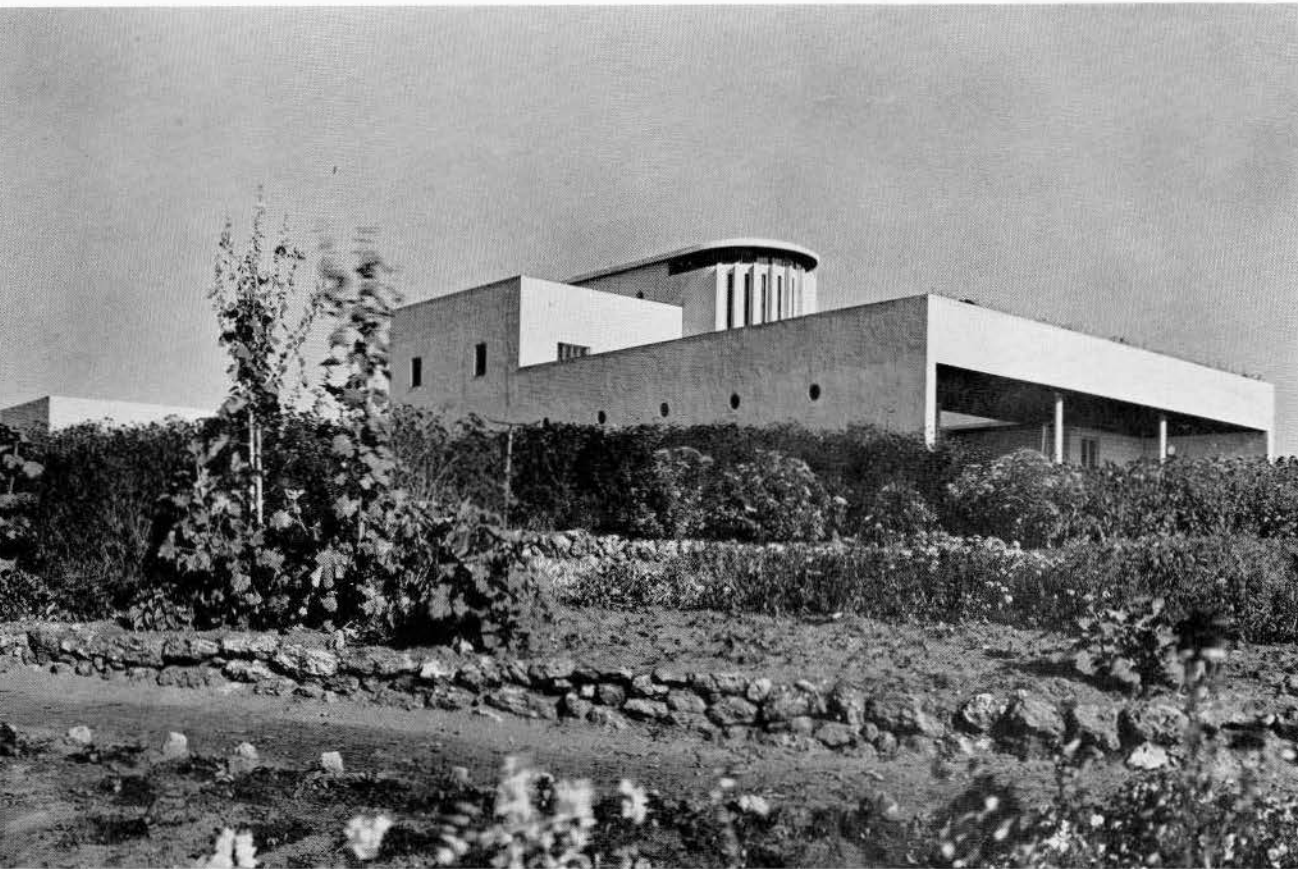
MAIN ENTRANCE HALL

Y. K. YAN II

LIVING-ROOM TERRACE

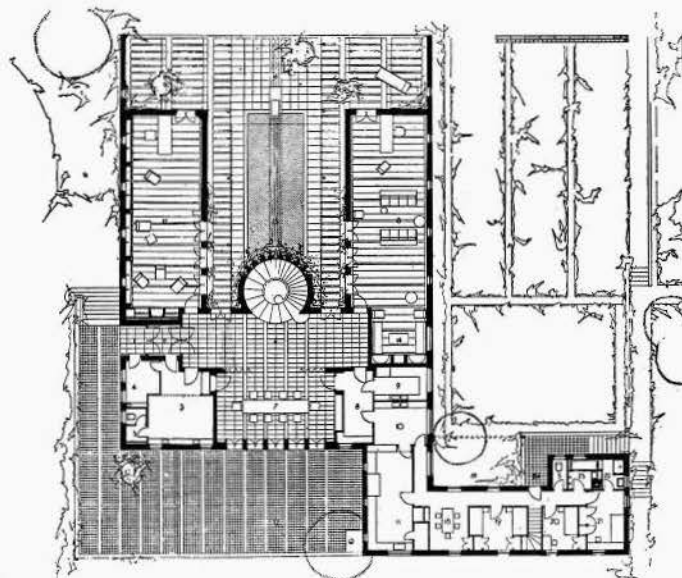


PALESTINE

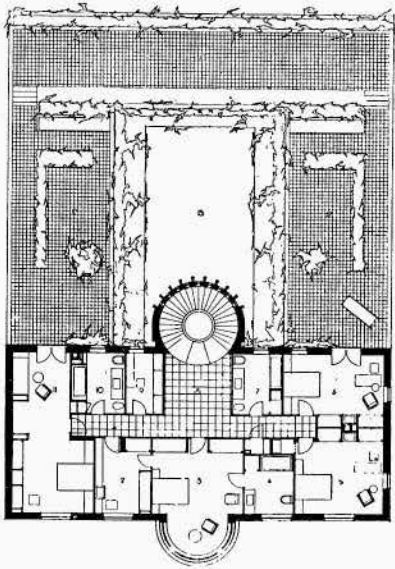


HOUSE AT REHOBOTH, PALESTINE

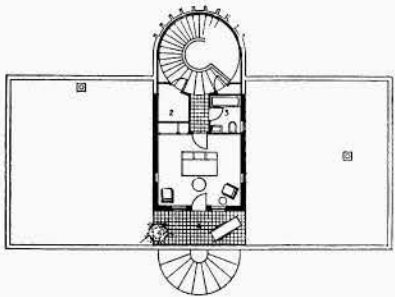
ERICH MENDELSON
ARCHITECT



GROUND FLOOR PLAN



FIRST FLOOR PLAN



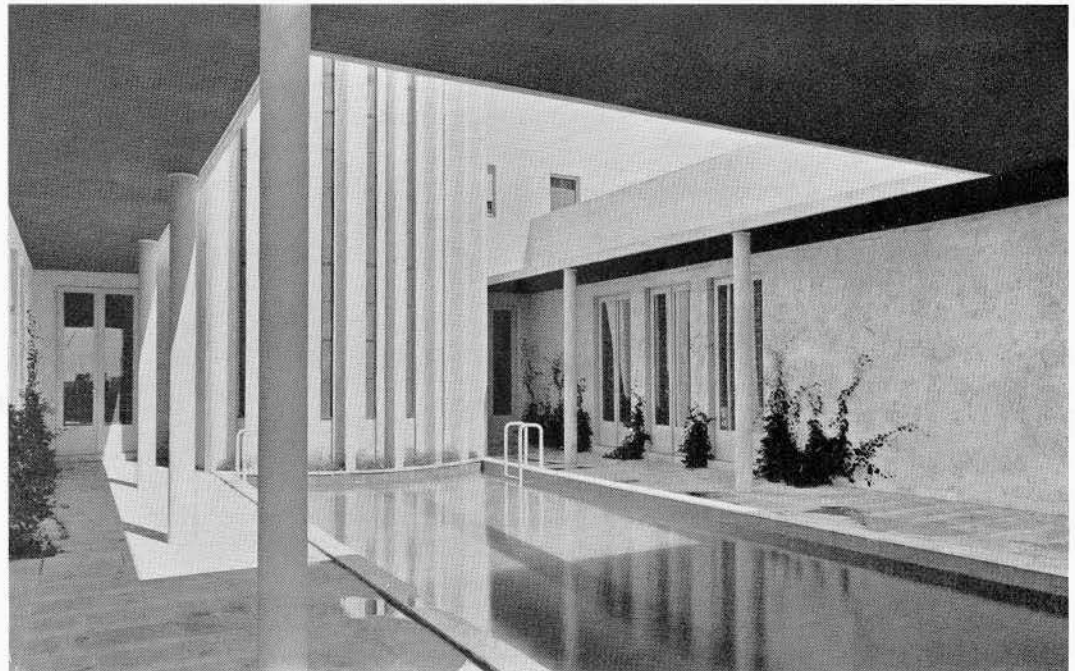
SECOND FLOOR PLAN

1. West front with view of circular staircase at the end of the patio.

2. The patio with the swimming pool. Undersides of terraces and canopies are painted indian red. Pavement and staircase projections are of stone in the same colour, mixed with polished cream terrazzo slabs. The pool is lined with tiles in mauve and indian red.



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2

THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA

THIRTY-FIRST ANNUAL MEETING

AT THE

R. A. I. C. HEADQUARTERS

(P. Q. A. A. ROOMS)

627 Dorchester Street West, Montreal, Quebec

ON FRIDAY AND SATURDAY, THE 18TH AND 19TH FEBRUARY, 1938

Programme

FRIDAY, THE 18TH FEBRUARY, 1938

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| 9.30-11.00 A.M.—Registration of Members and Delegates. P.Q.A.A. Rooms, 627 Dorchester Street West. | 2.30 P.M.—Visits to old and new buildings in Montreal, cars leaving from 627 Dorchester Street West. |
| 9.30 A.M.—Meeting of the retiring Executive Committee of the Council. P.Q.A.A. Rooms. | 4.30 P.M.—Opening of Provincial Exhibition and R.A.I.C. Exhibition, Art Gallery, 1379 Sherbrooke Street West. |
| 11.00 A.M.—Meeting of the retiring (1937) Council. P.Q.A.A. Rooms. | 5.30 P.M.—Meeting of Fellows, P.Q.A.A. Council Room, 627 Dorchester Street West. |
| 12.00 Noon—General get together, in P.Q.A.A. Assembly Room. | 7.00 P.M.—Dinner, The Arts Club, 2027 Victoria Street. (Informal.) A Programme of entertainment will follow the dinner. |
| 1.00 P.M.—Luncheon. | |

SATURDAY, THE 19TH FEBRUARY, 1938

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| 10.00 A.M.—Inaugural session of the Thirty-first Annual Meeting of the Royal Architectural Institute of Canada, Council Chamber, P.Q.A.A. | (f) National Construction Council of Canada, Gordon M. West (F), President. |
| (a) Reading of the Minutes of the Thirtieth Annual Meeting held at Toronto, Friday and Saturday, the 19th and 20th February, 1937. | (g) Report of the Honorary Treasurer, including the Auditor's Report. H. L. Fetherstonhaugh, Honorary Treasurer. |
| (b) Report of the Council. | (h) Report of the Election of the Delegates from the Component Societies to the 1938 Council of the Royal Architectural Institute of Canada. Mr. Alcide Chausse (F), Honorary Secretary. |
| (c) Discussion of the report of the Council. | 1.00 P.M.—Buffet Luncheon—P.Q.A.A. Rooms, tendered by the members of the P.Q.A.A. to the R.A.I.C. |
| (d) Reports of Standing Committees: | 2.00 Business Sessions. |
| (1) Architectural Training, Mackenzie Waters, Chairman; | (i) Unfinished Business from previous session. |
| (2) Scholarships, H. L. Fetherstonhaugh, Chairman; | (j) New Business. |
| (3) Art, Science and Research, Prof. M. S. Osborne, Chairman; | 4.00 P.M.—Meeting of the (1938) Council. |
| (4) Professional Usages, W. L. Somerville (F), Chairman; | (1) Election of Officers. |
| (5) Public Relations, Eric W. Haldenby, Chairman; | (2) Appointment of the Executive Committee. |
| (6) Editorial Board, "The Journal—R.A.I.C.", Burwell Coon, Chairman; | (3) Budget for 1938. |
| (7) Joint Committee of R.A.I.C. and C.C.A., A. J. Hazelgrove, Chairman; | (4) Appointment of an Auditor. |
| (8) Exhibitions and Awards, E. I. Barott, Chairman; | (5) Appointment of Standing Committees. |
| (e) Reports of Special Committees: | (6) Delegation of powers of the Executive Committee of the Council. |
| (1) Housing, A. J. Hazelgrove, Chairman; | (7) Authorization for the Honorary Treasurer to pay certain expenses. |
| (2) Duty on Plans, Alcide Chausse, Chairman; | (8) Place of next Annual Meeting. |
| (3) Standardization of Structural Timber, Herbert E. Moore, Chairman; | (9) Other Business. |

The drawings submitted in connexion with the R.A.I.C. Student Competition, will be exhibited in the P.Q.A.A. Council Room, Saturday February 19th.

COMMITTEE OF ARRANGEMENTS

Messrs. H. L. Fetherstonhaugh, Chairman; Charles David, W. S. Maxwell, Phillip J. Turner, Ludger Venne, Henri S. Labelle, H. R. Little, Alcide Chausse, E. I. Barott, Lucien Parent, A. C. Paine, Louis Amos, R. E. Bostrom, Henry Burden.

This Programme may be subject to changes which will be announced at the Business Sessions.

A group photograph of the members will be taken immediately following the luncheon on Saturday, February the 19th.

W. L. SOMERVILLE, President.

ALCIDE CHAUSSE, Honorary Secretary.

FROM "OUR FOREIGN CORRESPONDENT", BALI

IN one of the Christmas letters forwarded on to us we were accused of being profitless in the subject matter of our dispatches to the *Journal* of a Royal Society. We bridle under the rebuke because there is nothing very profitable that we can tell you about, say, architectural philosophy, if we all know so little about it. Also any remarks that we may make upon local architecture in foreign parts is by circumstance superficial and impressionist. If you want to know for sure whether they flashed with lacquered coconut matting at Angkor Vat you can go to a Public Library, We can't. If you don't care what they flash with outside of North America, don't glare, it is not our fault.

So, reprovingly may we give as the title of our remarks this month: "Profitable lessons to be learnt from Balinese architectural practice and current sculptural form".

To begin with, we wish to make it quite clear that we did not come to Bali for the single reason, or rather the double reasons, that bring most tourists here. We came because, tired of travel, we thought there might be an opening for an architect in this island paradise, and we need one as our partner tells us that our Canadian practice has all gone to pieces. We have come to no decision as yet, but in a spirit of camaraderie we will let you in on some aspects of the professional scene.

At the present time there are no straight architects in Bali at all. In fact, in the Balinese language there are no words for either architecture or art. Those who build and design do so usually on the side from sculpting, flute playing or dancing. The sculptor has the highest social rating in the professions, ranking below the priests, the nobility, and the blacksmiths only when the latter are carrying their tools. Only the painters who take to building go to the trouble of making working drawings or even free sketches.

Unlike Canada, canon law is projected even into the most technical of minor building by-laws, some of the most important of which should be noted as their quaint complexity is almost equal to that of the English. No private house may be built with foundations higher than those of the local parish temple. The first sod may not be turned, the roof begun or occupation taken of even the smallest building except on auspicious days which vary according to district, orientation and the digestion of the local Brahmana, or priest. If a bamboo tree starts to grow up through the floor there is nothing much to be done about it, it is a sacred tree and cannot be lightly dug up and thrown away. If mild discouragement and lack of care do not prevent it from growing through the roof it will have to be regarded as a column. If the wife of the owner of a house should have a girl and boy twins at home, they must move

them and themselves, or an attendant, to a temporary shelter at the crossroads for 42 days, after which the house is wrecked and redesigned in a different location. Something like this was done in Northern Ontario, but the provocation there was greater.

Besides the Law there is the Lore of Bali to contend with. Sometimes it helps, sometimes it hinders. Take for instance, the problem of fire resistance in buildings; the Balinese have carried the science of homeopathy from the organic to the inorganic, and innoculate buildings against fire by a frieze of hot pornographic sculpture. Posts, studs and vertical boarding in Bali must run the way the wood did in the tree. If the end towards the roots is upwards, the goodness runs away into the earth. Should the owners of a house be bothered by insomnia, and it can't be cured by medicine, it is probable that the "aling-aling" wall at the entrance is unsatisfactory and it should be taken down and rebuilt, as it is most likely an insufficient block to wandering spirits at night. The "meten" or master bedroom is the only room that normally requires a wooden door; if newlyweds, or girls so beautiful that it is a danger to them, come to stay, the "meten" can be vacated during their visit.

In all our travels we have never met a country whose architects ignored its sculptors so greatly as in Canada. In the cute little bronzes in Scandinavian cities, in the megalomania apparent in the monuments of the Mediterranean countries, and in the lush profusion of the bas-reliefs of India and Indonesia, sculptors have a deciding sway in the appearance of civic architecture. Not so in Canada, and it is perhaps profitable to compare the vagaries of Canadian and Balinese sculpture. In Canada we have not yet got rid of that full-busted woman with one shoulder-strap off holding alternately a sheaf of wheat, a cog-wheel, palm leaves, or as in the recently publicized arms of Gravenhurst, Ontario, "seated on a sofa with arms outstretched" holding goblets; representing respectively Agriculture, Industry, Peace and Health. There is a quaint, and we believe accurate, story about the circular sculptured plaques on the recent North American Life Assurance Building in Toronto. The architects used the same lady, this time representing Assurance, extending a calm right arm over the American Hemisphere. She was to be balanced on the other side by a sister extending her left arm over the Americas. The Italian carvers who were entrusted with this job did the right-handed one satisfactorily, but in reversing the design for the right-handed lady, they reversed the geography too, putting Nova Scotia in the Pacific and mandating Hawaii to Eire. This plaque was not installed, but can be bought cheap.

There is at least one well-known architect who has revolted against sculptural tradition and is renowned for his decorative skunks and other items of Canadiana and totem poles. We remember one of his buildings that has quite a little zoo up by the cornice at which we have often gazed in a state of suspended animation while we waited for the red light. There is a quantity of furry animals and most extraordinary birds, but to this day we don't know what they are. No doubt the muskrat and the yellow-bellied sap-sucker are worthy Canadians, but we don't move in their set and they are more foreign to most of us around that red light than the Giant Panda.

The Balinese approach the problem of sculptural decoration with greater straightforwardness. They also have their reliefs of Industry, Plenty, Peace and Agriculture, but, instead of our décolleté lady, they have symbols half demoniacal and half floral. All such figures are logically not given lower jaws because, being symbolic and therefore divine, they don't eat. The stone they use is so soft it can be carved with a butter knife, so sculpture is profuse. It is also cheerful because, lacking agate vitrolite, they bring colour to their

buildings by painting the sculpture yellow and red; like the Shell Oil Company, who bring their colours as well as their gasoline from nearby Batavia to enliven Canadian streets. The Balinese have the same yearning, for Baliniana, but they carve such things as dogs with fleas, drunken Dutchmen, scenes from American gangster films, bicycling accidents, broken-down flivvers, people dancing the Garis; all scenes from a Balinese day. Some of the fireproof scenes are not actually daily occurrence, at least we have never seen them. To us a frieze of fur-hatted Canadian policemen trying to keep their ears warm would be more typical Canadian than a whole clutch of muskrats.

We would like to suggest to the Oshawa City Council, who have undoubtedly done their best to incorporate Oshawa life in the Oshawa coat of arms, that it may be time to design a third coat of arms, simpler and without angle irons, culverts and upright pianos: "On a bend, pourpure, a Prime Minister, rampant proper; in base, very sinister, Nebuly, three foreign agitators, all gules". They would do it in Bali and the P. M. might or might not have a lower jaw.

OBITUARY

On December 30th, 1937, there passed away at his home in Peterborough, after a short illness, William Blackwell, one of the oldest architects in the province, in his eighty-eighth year.

William Blackwell was born in Lakefield and received his early education in Peterborough. He studied architecture under the late Walter Strickland in Toronto, continuing his studies in New York, and practising for a short time in Winnipeg before coming back in 1884 to open an office in Peterborough. In 1886 he married Annie A. Hales, of Bassingbourne, Cambs., England.

Until his retirement from active work in 1926, he carried on a wide practice. His work included such buildings in Peterborough and the surrounding district as the Nicholls Hospital, the Isolation Hospital, the Y. M. C. A. and Y. W. C. A. buildings, the Public Library (in association with the late John E. Belcher, C.E.), the Fire Hall, various schools, churches, factory buildings and most of the larger residences. He was Resident Supervising Architect for the Dominion Armouries Building when it was erected in Peterborough, in 1907.

He was appointed to the first Council of the Ontario Association of Architects on July 22nd, 1890.

He is survived by his widow and two sons, R. H. H. Blackwell, B.A.Sc., Contracting Engineer, of Jacksonville, Florida, and W. R. L. Blackwell, M.R.A.I.C., who has been associated with him since 1919, and is carrying on the practice.

Department of the Provincial Secretary ONTARIO

If you reply,
please refer to No. 2974

Toronto, July 22nd, 1890.

Sir,

I am commanded by His Honour the Lieutenant-Governor-in-Council to inform you that pursuant to section 6 of Chapter 41, 53 Victoria, he has been pleased to appoint you to be a Member of the first Council of the Ontario Association of Architects for the term of one year.

His Honour the Administrator of the Government by Proclamation bearing date this day, has been pleased to name the 5th day of August now next, at the hour of ten of the clock in the forenoon, at the office of Messieurs Langley & Burke, Number 15 Toronto Street, in the City of Toronto, as the time and place where the Council shall meet for the purpose of organization. Please acknowledge the receipt of this letter.

I have the honour to be, Sir,

Your obedient servant,

G. E. LUMSDEN,
Assistant Secretary.

William Blackwell, Esq.,
Architect,
Peterborough, Ont.

The above is the late Mr. Blackwell's notice of appointment to the first Council of the O.A.A. and is of considerable historic interest.—*Editor.*

Journal, Royal Architectural Institute of Canada, February, 1938.

ACTIVITIES OF THE INSTITUTE

MEMBERS of the Institute are urged to attend the Thirty-first General Annual Meeting of the R.A.I.C. to be held in Montreal on February 18th and 19th, 1938. A very interesting programme has been arranged for this meeting, details of which will be found on page 42 of this issue.

His Honour, the Lieutenant-Governor of Quebec, has graciously accepted the invitation of the Institute to attend the Annual Dinner.

Owing to the fact that the notices and conditions governing the Annual Exhibition to be held at the Art Gallery in Montreal were unavoidably delayed, the president has advised the secretaries of distant provincial associations that preliminary photographs will not be necessary and that enlargements will be accepted. These are to be sent direct to the Honorary Secretary, 627 Dorchester Street West, Montreal. The Exhibition will be opened at the Art Gallery on Friday, February 18th, at 4.30 p.m.

The following were elected presidents of their respective associations at the annual general meetings held recently:

Wm. Fred'k. Gardiner, M.R.A.I.C., of Vancouver, President of the Architectural Institute of British Columbia.

S. P. Dumaresq, F.R.A.I.C., of Halifax, President of the Province of Nova Scotia Association of Architects.

J. Simeon Bergeron, M.R.A.I.C., Quebec City, President of the Province of Quebec Association of Architects.

The annual general meeting of the Ontario Association of Architects was held at Hart House, Toronto, on Saturday, January 29th, 1938. Following the business session, the annual dinner was held at the University Club. Mr. A. S. Mathers was re-elected president.

The executive of the Institute wishes to extend congratulations to Messrs. A. S. Mathers and E. I. Barott, who have been recently added to the list of Academicians of the R.C.A., and to Messrs. S. D. Ritchie and P. R. Wilson who have been made Associates of the Academy.

We have been advised by the railways that special rates will be given to parties of ten or more leaving Toronto for the convention. Members wishing to take advantage of this offer, please communicate with the secretary as soon as possible, so that reservations can be made both on the train and at the hotel.

Delegates attending from points other than Toronto please notify the Honorary Secretary, Mr. Alcide Chausse, 627 Dorchester Street West, Montreal.

Carroll Mitchell,

Secretary, R.A.I.C.

GLASS IN ARCHITECTURE AND DECORATION

By RAYMOND McGRATH and A. C. FROST.

Reviewed by H. H. MADILL.

GLASS in Architecture and Decoration" is a most impressive volume of over six hundred pages of almost foolscap size; but its dimensions are not out of proportion to the influence of glass on contemporary design or its importance as a building material. The exhaustive treatment of the subject makes this book an historical and scientific reference as well as an inspiration in the almost limitless purposes to which the material may be put.

The first section, "The Making of Glass", is a complete review of the history of the industry and the various methods of manufacture from its accidental discovery, and its development as a luxury, to its present important position as a necessity. At a time when one hears so much discussion on methods of taxation, it is interesting to read that in 1758 the price of a silvered plate 60 inches x 42 inches was £81/17/0 of which £37/10/0 was excise duty. If our governments learn of this rate of revenue and apply it to the quantities of glass that are used today, they will have no further worry about unemployment relief, but would be able to pay off the national debt as well.

To trace the history of glass, as is done in the section

on "Glass in Architecture", is to trace the history of architecture itself. We realize that the use of glass has had as much effect on modern design as had the introduction of the skeleton frame in steel or reinforced concrete. Even in the light of this modern work we marvel at the adventurous designs of the Crystal Palace, the Palm House, Kew Gardens and the Galleries des Machines of the nineteenth century. The illustrations of this section (and we would like to have seen even more included) inspire us with the possibilities that lay before the designer.

In the section "Glass in Decoration" the historical sequence is again followed. The illustrations show that the use of glass in this field has not developed to the same extent as it has as a building material. Up to the present, few architects have been interested in the possibilities in this phase.

The fourth section on "The Nature and Properties of Glass", treated with a scientific thoroughness, and the Appendix containing much useful practical information, complete a book which will be the envy of every other branch of industry.

Published by The Architectural Press, 9 Queen Anne's Gate, S.W.1, London, England. Price, \$15.78.

PROVINCIAL PAGE

A representative of the Editorial Board has been asked to write a letter each month to the Journal in order that members may know something of the activities of Provincial Organizations throughout the Dominion. The monthly letter may come from any member, but the representative of the Board is responsible. It is hoped that this page will become of increasing interest to members.

BRITISH COLUMBIA

This Chapter comprises the various members of the Institute in Victoria and vicinity, but other members in Comox, Duncan, Nanaimo, etc.

While meetings have not been held as regularly as might have been, it is the intention to foster them with a view of our material interest, encouragement of students, etc., and keep in touch with the various phases of the construction industry.

There is considerable activity in the building industry, particularly in the residential and apartment fields, and most of the architects have a considerable amount of work on hand.

The Dominion Bank are erecting a new bank in the City of Victoria and a considerable amount of work is being carried out by the National Defence in this district.

Our Chapter is today to have a meeting with the Plasterers' Association with a view to closer co-operation between our Institute and that body.

It is regretted that Mr. J. C. M. Keith, F.R.I.B.A., the architect for Christ Church Cathedral in this city, has been indisposed for some considerable time. Our Institute at its annual meeting honoured Mr. Keith with an Honorary Membership in the Institute, an honour well deserved by this highly-respected architect.

Having been now advised of the date for submission of these articles, it is hoped that subsequent articles will be more complete and submitted in adequate time for your Board.

Hy. Whittaker,
President, Victoria Chapter, A.I.B.C.

MANITOBA

The Thirty-third Annual Meeting of the Manitoba Association of Architects was held in the Winnipeg Winter Club on January 17th, 1938. During the business meeting, which preceded the Annual Dinner, the retiring president, H. H. G. Moody, outlined the activities of the Council for the past year. He spoke in detail of the endeavour to enlist the interest of the architects in the Small House Construction project which is being inaugurated by a local group. A report was made on the Interim Report of the Committee on Foundations and on the work of a small committee appointed to consider Town Planning needs in Winnipeg.

Professor M. S. Osborne presented the Twenty-fifth Annual Report of the Department of Architecture to the Secretary in which he outlined the department's work of art extension throughout the province through the medium of radio lectures, exhibitions and co-operation in the work being carried on by Miss Alice Johannsen.

Three new members were welcomed into the Association: Gordon Ritchie, Harry Barrett and R. P. Blakey.

The new members elected to the Council were E. Parkinson, Ralph Ham and G. L. Russell. At the close of the meeting the Council elected F. W. Watt, President for the coming year, and Edgar Prain, Vice-President.

Among the guests of honor at the Annual Dinner were His Worship, the Mayor of Winnipeg, John Queen, who spoke on his plans for the relief of the housing situation in the city, and Mr. R. McLaren, A.I.A. of Chicago, who outlined some of the difficulties which were facing the housing authorities in the United States. Other guests were Prof. John A. Russell, A.I.A., of the Department of Architecture of the University of Manitoba; Prof. G. H. Herriott, President of the Association of Manitoba Land Surveyors; Mr. V. Michie, President of the Association of Professional Engineers, and Mr. D. H. Hunter, Architect, of Ottawa, Acting Resident Architect of the Department of Public Works.

Following the dinner an illustrated talk on "Modern Architecture" was given by Prof. M. S. Osborne of the Department of Architecture of the University.

The Editor of the *Journal* is to be commended upon the excellent photographs which have been appearing each month. It seemed to me that those in the December issue were of especially high quality.

It is something of a satisfaction to those of us who attempt to find a few notes of interest to include in the "Provincial Page" to hear that they are actually being read. However, in the last issue, when I mentioned that the spelling of architectural students was not always of the best, one of my colleagues pointed out that one of my words was misspelled. While I insist that it was a typographical error, I do not claim to be above that sort of thing, and unfortunately I have no secretary to check me up.

From my last exam. papers: "The Egyptians protected their dead so that they might rise again on the day of recreation." "The stone above the tomb or esophagus of the Pharaoh was alternated in space and stone."

—Milton S. Osborne.

ONTARIO

Another of the monthly luncheon meetings, under the auspices of the Toronto Chapter, was held on the 12th of January at which there was a gratifying attendance. Mr. Eric Haldenby, who was in England for the Coronation, gave a most interesting and witty talk on "Coronation Decorations".

He was privileged to have a seat in Westminster Abbey as the representative of the R.A.I.C., and his description of the wonderful pageant of the crowning of Their Majesties was most vivid. He was impressed with the way in which the vast crowds were handled, particularly with regard to the expeditious manner of those set down at the various entrances of the Abbey.

At a recent meeting of the Hamilton Chapter, Professor Eric Arthur, Editor of the *Journal*, together with Mr. Mathers

and Mr. Coon, were guests of the Chapter and, after a well-attended dinner, were given the opportunity of explaining the new set-up of the *Journal*, about which there has been misunderstanding in many quarters. We believe their talk has clarified the situation in the minds of the Hamilton members. This is all to the good, for it is very essential that the *Journal* have the whole-hearted support of the profession.

Mr. Richard A. Fisher was invited recently by the Canadian Broadcasting Corporation to give a talk on the series, "A Critic Speaks". He outlined the distinction between good and bad architecture and his outspoken criticism was very apropos. We have often felt that just criticism of one another's work is of great advantage to architects.

At the next monthly luncheon of the Toronto Chapter on the 17th of February, Mr. Arthur L. Fleming, K.C., will give an address on "The Architect and the Law", which should prove instructive.

—Allan George.

QUEBEC

Preparations are well advanced for the Annual Meeting of the Royal Architectural Institute of Canada to be held in Montreal on February 18th and 19th.

The Exhibition of Current Canadian Architecture upon which the Institute's awards are to be made will be held in the Galleries of the Art Association. The drawings of the architectural schools will be hung at the headquarters of the P.Q.A.A. A feature of special interest, however, will be the exhibit of old French-Canadian Architecture that is to be held at the same time and place. This display is being sponsored by the Provincial Government, who have, in connexion with the Historic Monuments Commission, a unique collection of photographs of buildings in Quebec.

To those not already familiar with the excellent work done by the Historic Monuments Commission of the province in recording what may be called a distinctly national architecture, attention is drawn to the fact that during the last fifteen years three valuable books have been published entitled "The Manor Houses of Quebec", "The Old Churches of Quebec" and "The Isle of Orleans". The architectural profession is certainly indebted to the Quebec Government for their attempts to preserve a record of these buildings of the 17th, 18th and early 19th centuries, and for their further interest in arranging an exhibit for the R.A.I.C. Annual Convention.

The preparation of an additional and valuable memoir of all the important French-Canadian churches and religious buildings in the province has been for the last fifteen years the work of Professor Ramsay Traquair. It is hoped, as a result of his exhaustive studies, that a book on the subject—of a similar character to that published by Professor G. E. Pearse, of Johannesburg, on the Dutch Colonial architecture of South Africa—will before long be in the printers' hands.

Congratulations are due this month to John Bland, B.Arch. (McGill), A.R.I.B.A., who heads the list of those successful candidates in the examination for the diploma of the Architectural Association's School of Planning and Research for National Development.

A real loss to the younger generation is felt in the death of Arthur Prideaux, A.R.I.B.A., on December 23rd. Mr. Prideaux was educated in Edinburgh, and ever since 1913 has been associated with Messrs. Nobbs and Hyde's office. In recent years he acted also as demonstrator in the School of Architecture, McGill University, where he was most popular with the students. He had a distinguished military career in the Great War with the University Company, P.P.C.L.I. Entering as a private, he was decorated for bravery, and subsequently obtained a commission in his regiment.

—Philip J. Turner.

"O, CANADA"



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CANADA FIRST

"The false notion which had induced some Canadian institutions to engage the services of foreign in preference to Canadian architects, seems in turn to be displayed by some Canadian architects in the purchase of materials for their buildings. Some of the most important buildings recently erected in Canada are literally full of American materials, counterparts of which we believe might have been purchased from Canadian manufacturers without disadvantage as regards quality or price. We do not advocate the purchase of Canadian materials simply because they are Canadian. On the contrary, where a distinct advantage in quality or price lies with the foreign material, it is perfectly justifiable for the architect to purchase abroad. Where the quality and price are about equal, preference should be given to native materials. By giving Canadian materials first consideration Canadian architects can substantially aid the development and prosperity of many important industries engaged in the production of articles used in building construction. If, on the other hand, they show preference for foreign materials, our manufacturers will be deprived of much trade to which they are entitled and of the incentive to achieve the highest degree of perfection of which their art is capable. Not only so, but our artizans will be deprived of employment. 'Canada First' is a motto which should obtain in business as well as in politics."

THE CANADIAN ARCHITECT AND BUILDER—MAY, 1898.



KLONDIKE ARCHITECTURE,
LONDON, ONTARIO

THE passing of the second reading of the Architects' Registration Bill in the British House of Commons by a vote of 225 to 50, on Friday, December 17th, has created a deal of satisfaction amongst the members of the profession in Great Britain.

From all accounts it would appear that Mr. A. Beverly Baxter, M.P. for Wood Green, Middlesex, and writer of the popular "London Letter" in *Maclean's Magazine*, proved quite the champion for the architects on this occasion. His speech, which brought a five hours somewhat dull debate to a close, is well worth reading. Mr. Baxter distinguished himself with bringing both humour and conviction into his argument. His reference, quoted below, to the character of Mr. Pecksniff in "Martin Chuzzlewit", evidently did much to prove that the unregistered architect was not an individual to be encouraged. "When Charles Dickens planned his book 'Martin Chuzzlewit' he wanted to expose the greed, rapacity and fraud of mankind, and in looking about for his character he did not take the crooked solicitor, the sharepusher, the company director, or the journalist. He asked himself: 'What type of

man is the most dangerous to the community?' and he chose an unregistered architect."

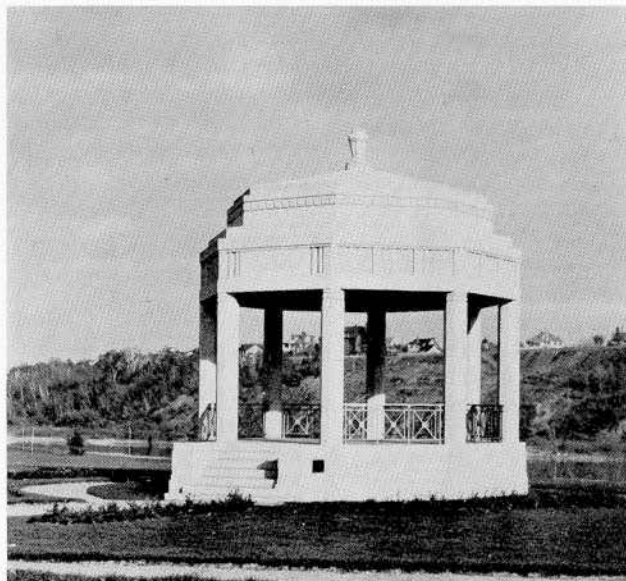
Following on with the incident of "Martin Chuzzlewit" at the laying of the corner-stone of the new grammar school, he finished his speech with saying:

"If for nothing else than to protect the members of this House from having to lay the corner-stones of buildings designed and fabricated by men unworthy of the title of architect, I ask the House to give the Bill a second reading."

"Astragal," in the *Architects' Journal*, in commenting on Mr. Baxter's speech, says: "Mr. Beverley Baxter finished the matter. Looking rather like Mr. Pickwick himself, Mr. Baxter dealt with Mr. Pecksniff's qualities at length and left the House no option but to pass the Bill or create Pecksniffs. The House decided to act on the warning."

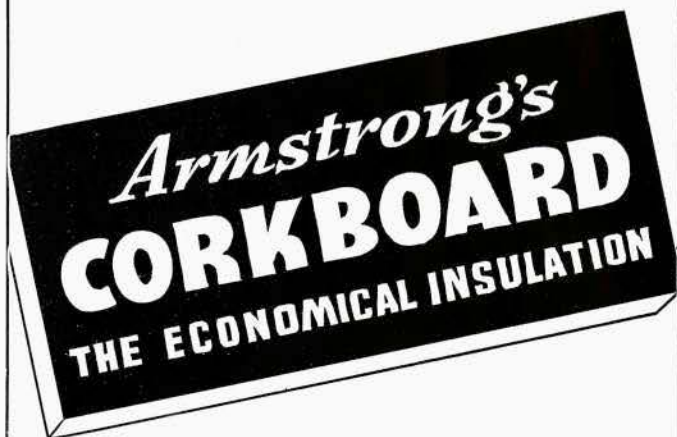
The profession in Great Britain have, through the debate in question, been given a lot of useful publicity as to the importance of employing properly-qualified architects.

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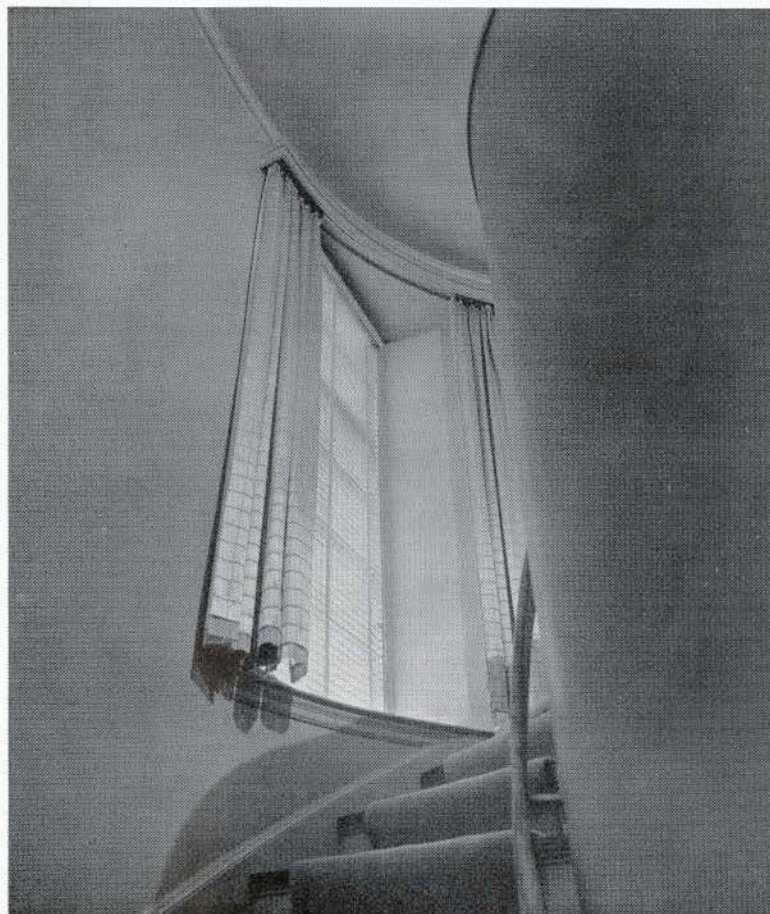
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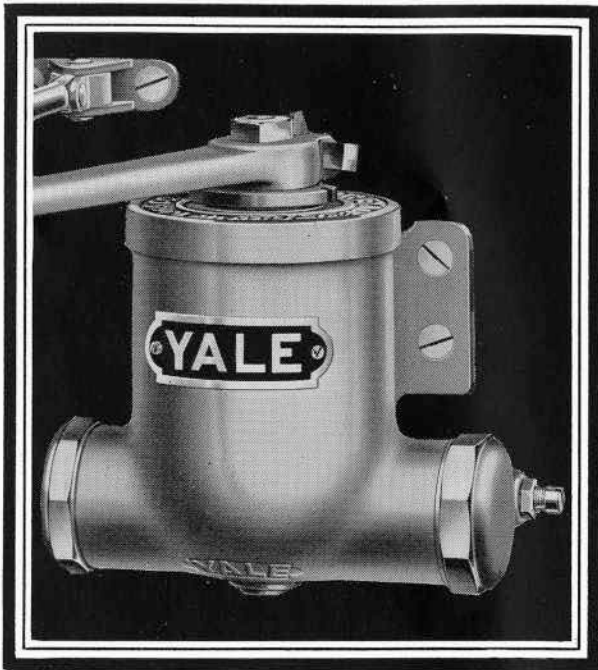
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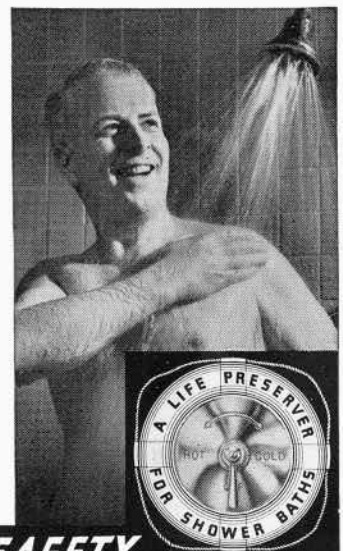


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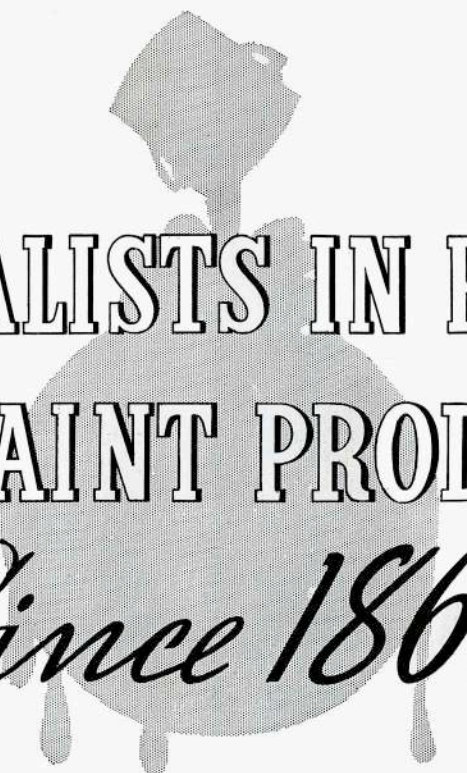
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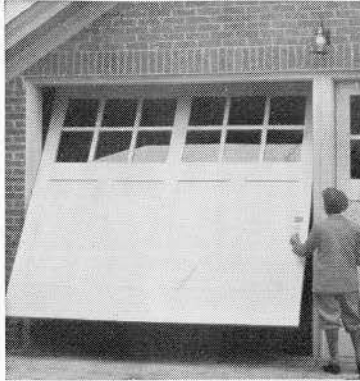
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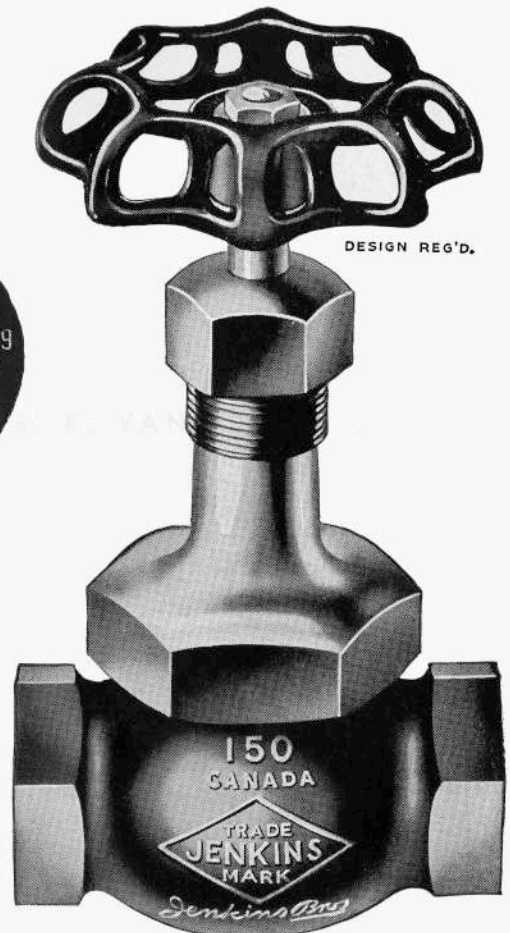
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