

JOURNAL

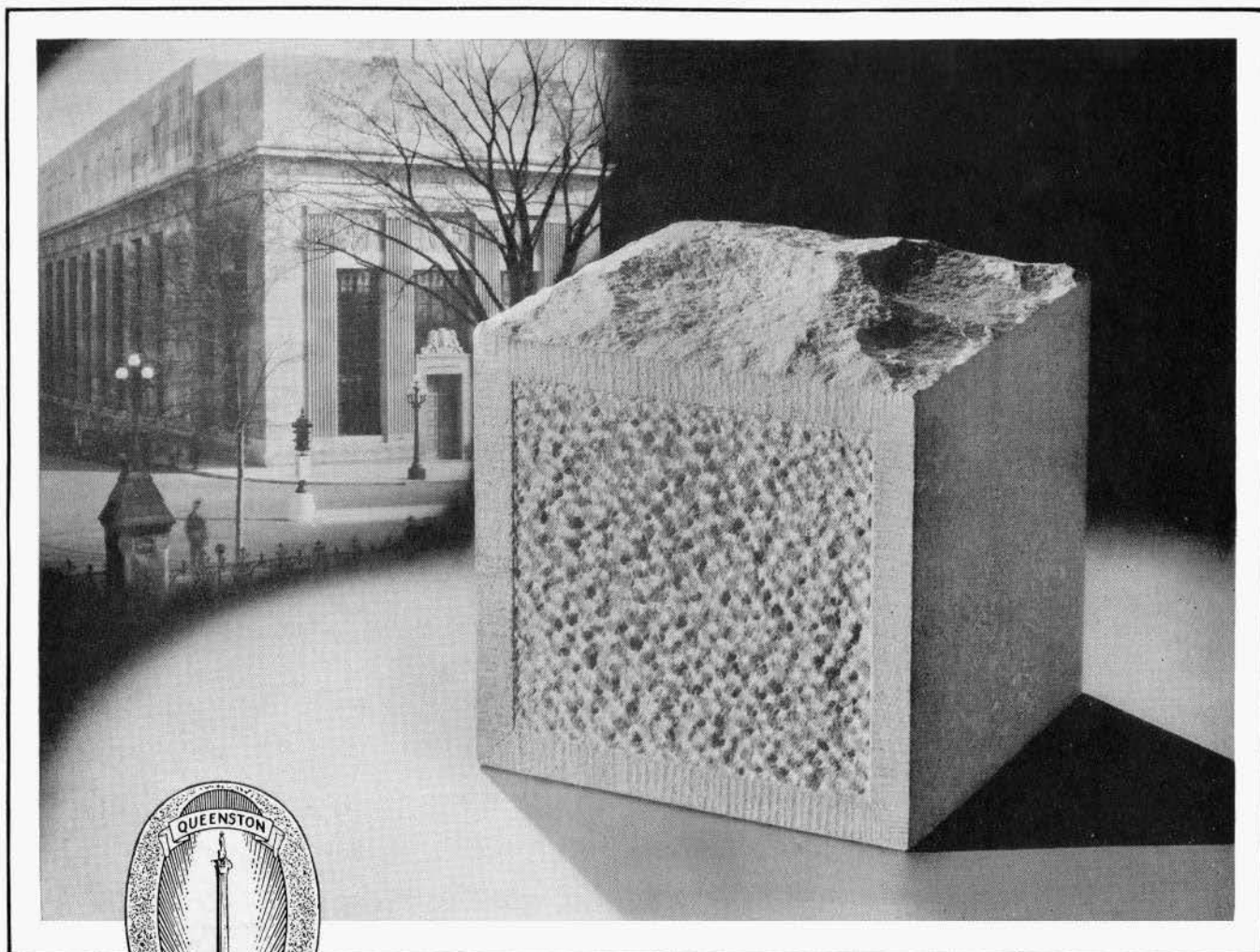
ROYAL ARCHITECTURAL
INSTITUTE OF CANADA



VOL. 15

JUNE, 1938

NO. 6



High Merit... *High Reward*

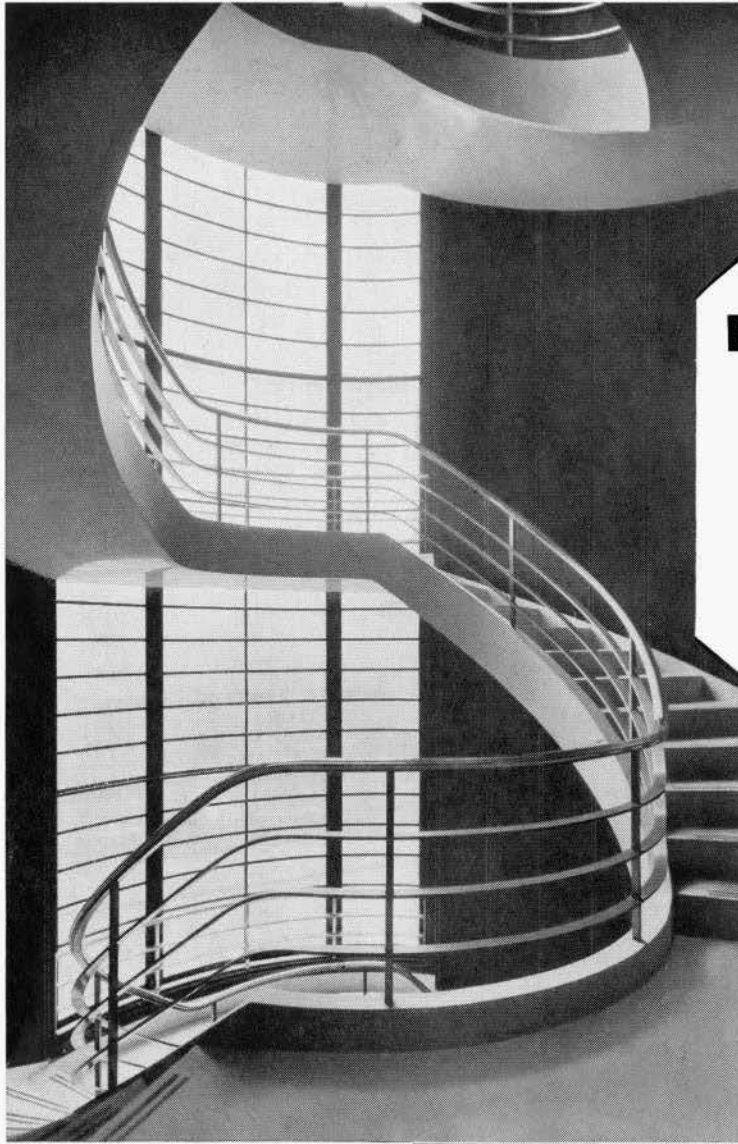
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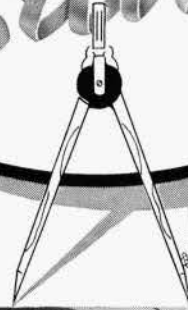
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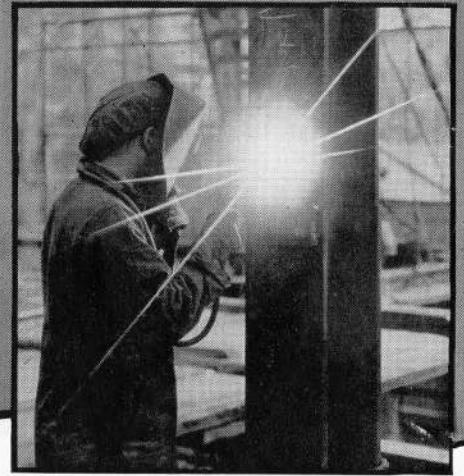
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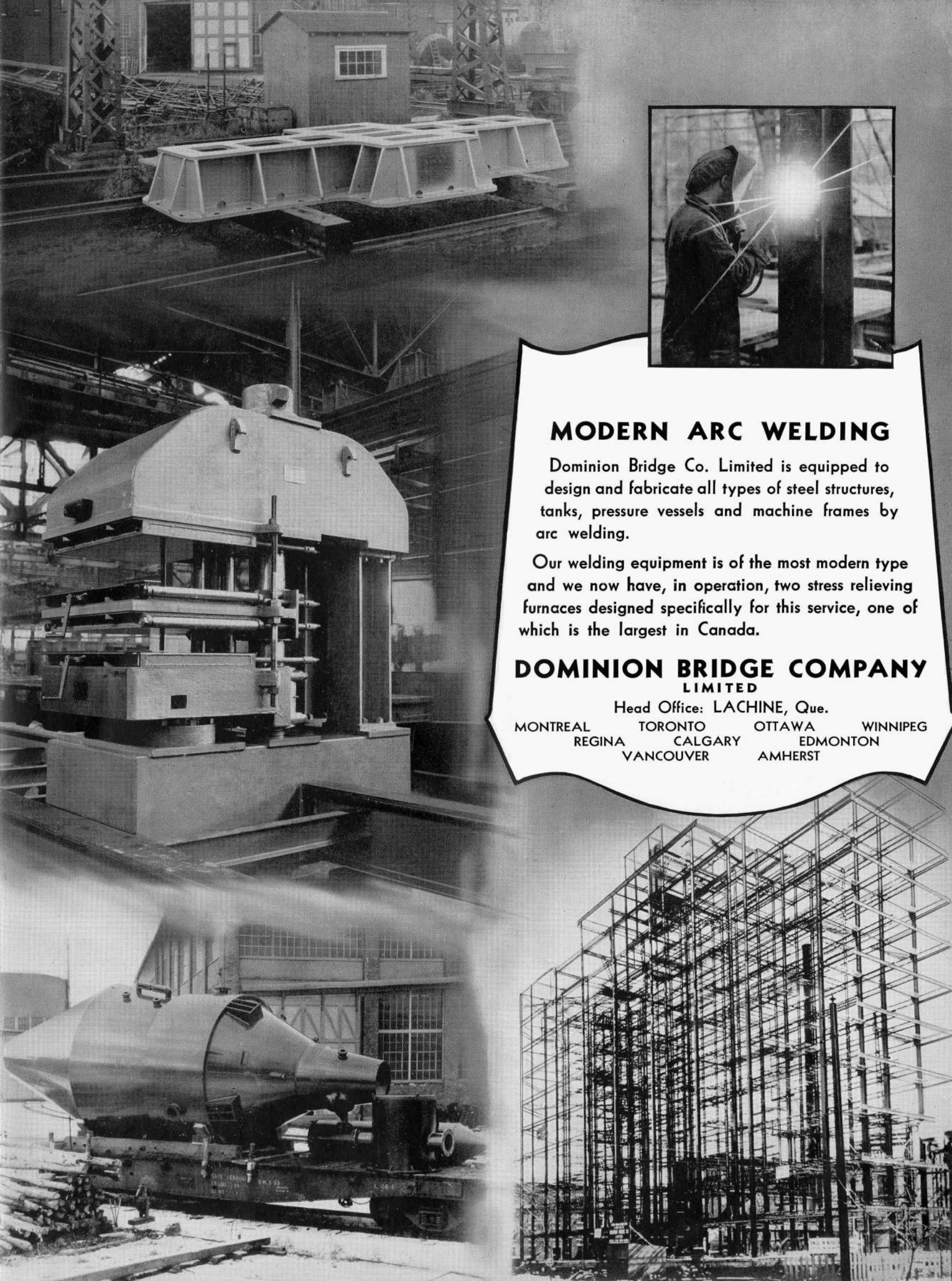
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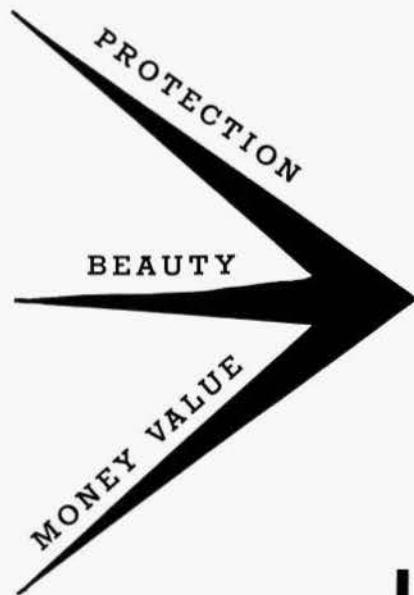
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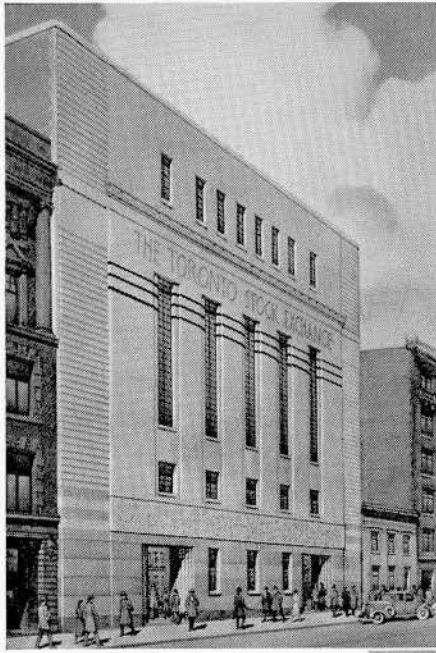
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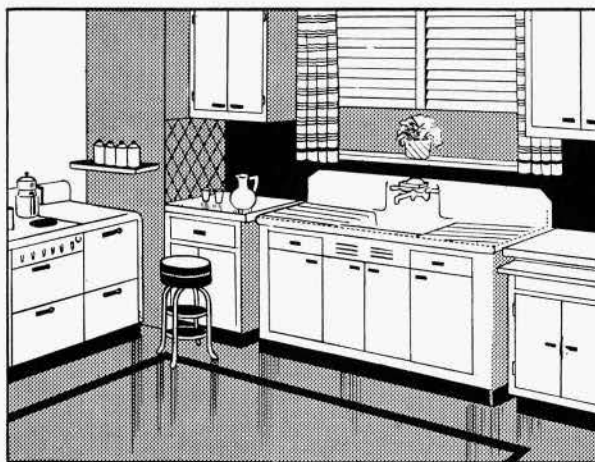
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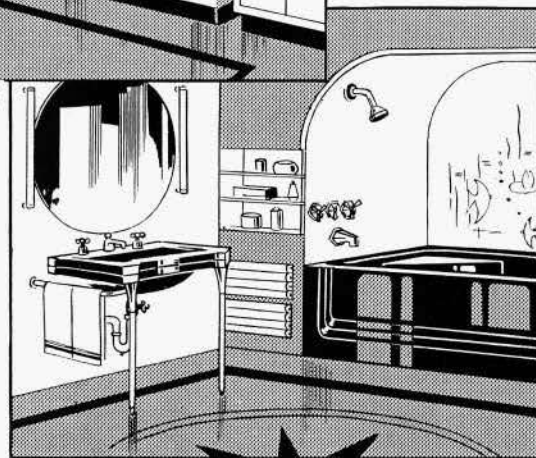
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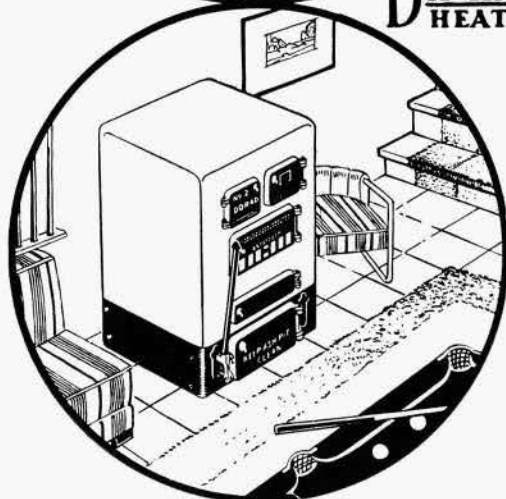
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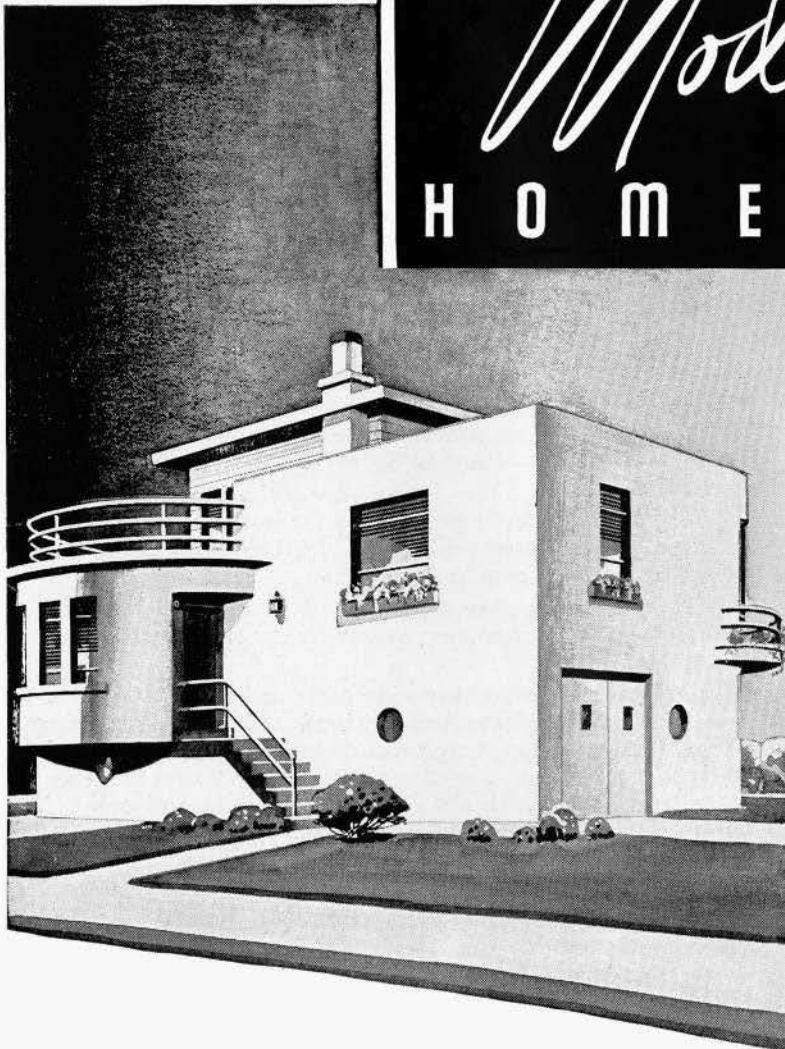
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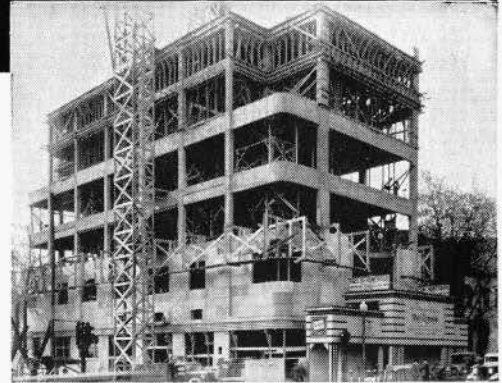
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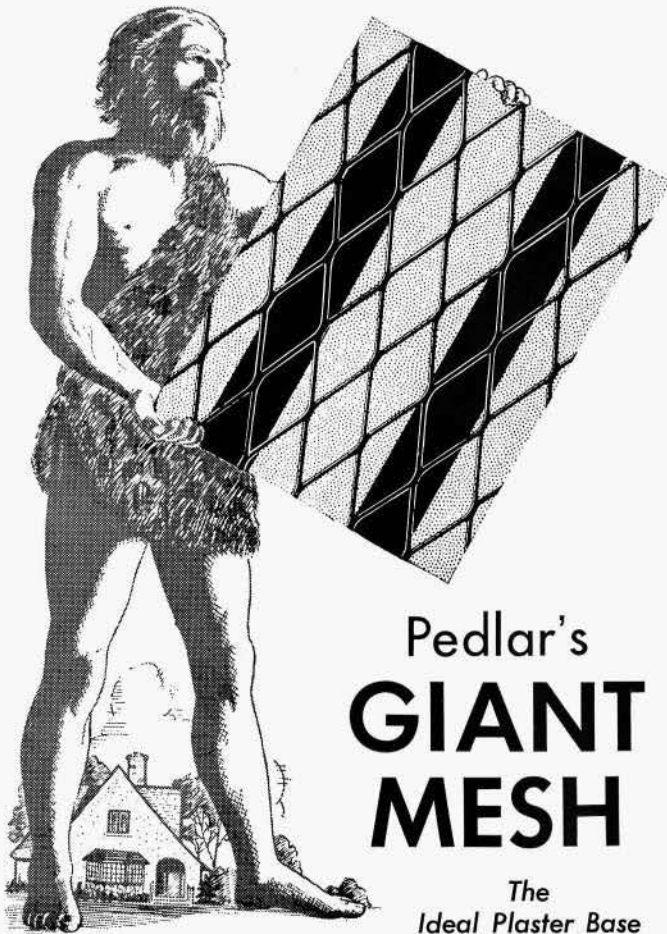
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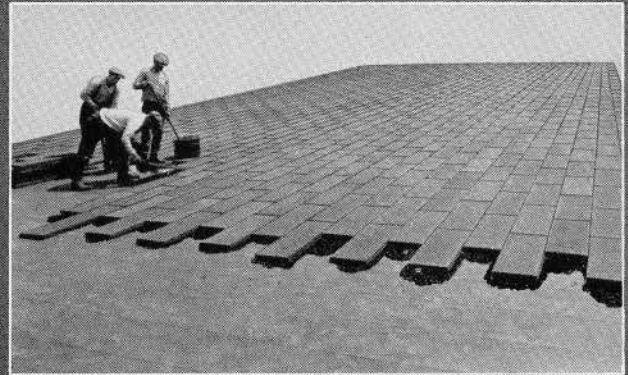
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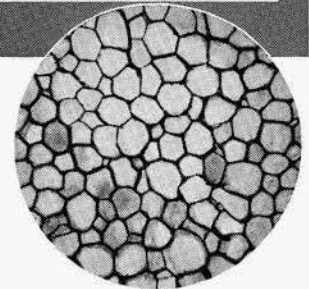
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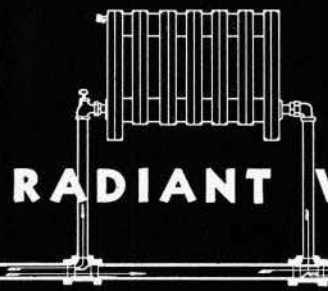
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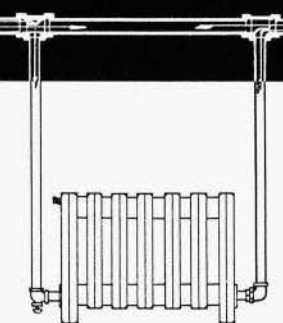
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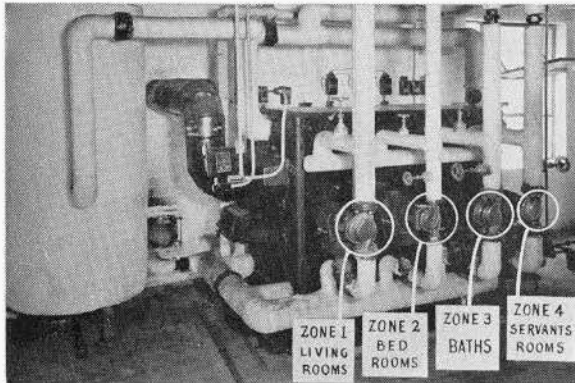
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Each Pump in the illustration at left delivers warm water to an individual Zone in this home, being operated by a sensitive Thermostat in each Zone. Here bedrooms, living-rooms, bath-rooms, and servants' quarters are on separate Zones.

Series
No. 3

SELECTION AND DESIGN OF CIRCUITS FOR MONO-FLO HEATING SYSTEMS

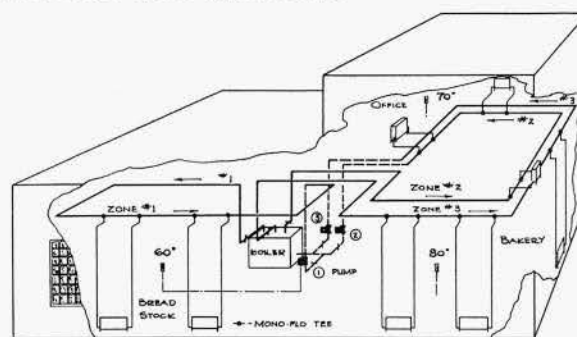
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The diagram at right shows method of Zoning the Mono-Flo System in a modern Bakery ("La Boulangerie Nationale Ltee"—Mr. Léger Drolet, President) in Quebec City. Correct, even temperatures are obtained in each Zone. Note location of lower floor radiators below main, also that three different temperatures are provided.

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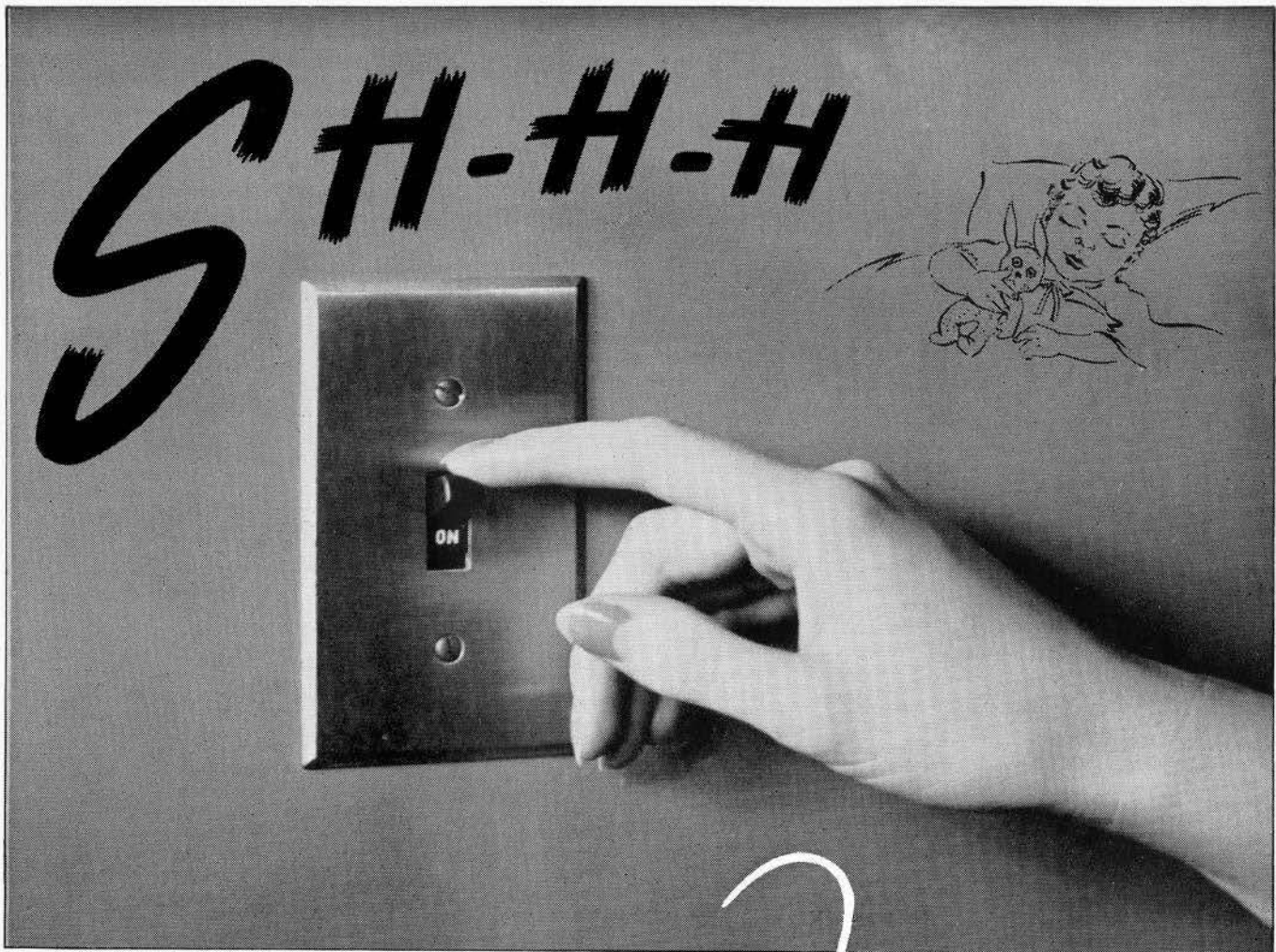
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JOURNAL

ROYAL ARCHITECTURAL
INSTITUTE OF CANADA

Serial No. 154

TORONTO, JUNE, 1938

Vol. 15, No. 6



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Canada and Newfoundland—Three Dollars per year. Great Britain, British Possessions, United States and Mexico—Five Dollars per year. All Other Countries—Six Dollars per year. Single Copies—Canada 50 Cents; Other Countries 75 Cents.

FOR the first time in Canada architects' conversation is likely to turn to the subject of sculpture on building. You do not find sculpture on the buildings of infant colonies or even young dominions and the present outbreak is possibly an indication of our coming of age, though we write without having yet seen either the Bank of Canada or The Globe and Mail. It is not always economy that discourages sculptural embellishment. Few buildings that we know really needed the sculpture which adorned them. The old Physicians' Building in London would be just as good a building, though not so exciting a one, without Epstein's statuary. It is because of the meaning which attaches itself to sculptural figures that the sculptors' art flourishes in older countries in moments of intense nationalism or on waves of imperialistic fervour. England passed through such a period after the Napoleonic wars, Germany had its day in the late 18th century and is having it again today; France in the 17th and Russia in the 18th and early 19th centuries. Modern Italy outshines the Rome of Augustus in the magnificence of her sculpture, and England lavishes her attention on Underground Railway stations which are not particularly imperialistic institutions.

We are usually amused or irritated by sculpture with a meaning. In the Middle Ages, when the standard of literacy was low, carved figures of saints and bishops, of beasts and angels had a very real meaning for the peasant who could not read. He had but to look and the biblical story of Jonah became very real to him. Today we prefer to be told that Sir Adam Beck was connected with the Hydro rather than see him standing in bronze on a concrete sluice with transformers on each side of his face. We feel insulted by a figure of Justice holding scales on a Court of Justice and we detest sheaves of wheat in granite on a Grain Exchange. Money on a bank or stamps on a post office seem to us equally lacking in imagination. Epstein's figures on the Physicians' Building had no meaning—they were beautiful nude figures and, while the architect may have thought of them as the superb creatures which the skill of the physician had protected from disease, such an idea would hardly occur to the average spectator. We sympathize with the architect whose building or whose client demands sculpture. Certain panels are designed for sculpture and the question arises; what sculpture and what sculptor? On both recent monuments to Canada and the newspaper and mining industries we expect to see a great deal of wheat, forests, fish and men with picks. It is all very simple and medieval in idea, and we are frank to say we have no better suggestion to offer.

Years ago in London when sculpture flourished like a rank weed on every bank and insurance company, the cynical used to say "there's a new architect A.R.A." We gather that it was common practice for an architect seeking such distinction to employ an eminent R.A. sculptor who would immediately lobby for the election of his architect friend.

The itinerant stone carver and compressed air driller of our day have no such inducements for the corruption of the profession and the professional sculptor languishes until the next war provides him with a new crop of cenotaphs and triumphal arches. And yet who knows but what Washington and Ottawa and the Globe and Mail are not symbols in the heavens that a happy and pacific dawn of sculpture is breaking on the Western Hemisphere. Let us hope for the sculptor that it is so, even though the architect tear his hair and rend his garments. There is nothing so hard to visualize as a crowd of granite figures over one's front door and nothing so final as the first whack with a chisel at the stone "boasted for carver".



HIS EXCELLENCY, THE RIGHT HONOURABLE LORD TWEEDSMUIR,
P.C., G.C.M.G., C.H., F.R.A.I.C., (HON.)
Governor-General of the Dominion of Canada.

I HAVE much pleasure in reporting that, as President of the Institute, I had the honour of presenting to His Excellency, the Governor-General of the Dominion of Canada, the Honorary Fellowship in the Royal Architectural Institute of Canada. From the constructive comments which His Excellency made on general trends of architecture in this country, I can only express the strong hope that many of us may have the privilege of hearing from His Excellency on this subject at some future date.

I have been asked by our Editor to make a few comments on Institute activities to appear in this number of the *Journal*. Though the competition for the Canadian Building at the New York World's Fair is over, it is a pleasure to record that the Honourable W. D. Euler, Minister of Trade and Commerce, was very much pleased with the arrangements which were made by the R.A.I.C. and the results obtained.

The committee on Scholarships and Training is already working on the arrangements for the R.A.I.C., Students' competition for 1939. It is earnestly hoped

that any necessary adjustments of detail can be made so that all Schools will be again represented in the coming year.

While in Ottawa last week I was impressed with the number of new buildings of importance which have been erected in the Capital by various architects during the last few years. I feel sure that all members attending our meeting there in 1939 will be shown a great deal to interest them. It is a fortunate thing that the Federal government has been taking steps over a period of years to improve the general layout of the Capital before it is too late and to beautify it. Surely Ottawa is the one city where the good results of town replanning and zoning should become an example for the rest of the country.

May I take this opportunity to send a cordial greeting to all our members and to express the hope that improved conditions will soon be felt all over the country and that many of us may have the pleasure of meeting at our next Annual Meeting in Ottawa.

H. L. Featherstonhaugh.

DRAWINGS FROM THE ARCHIVES, OTTAWA

By J. F. C. SMITH, B. ARCH.

THE Map Division of the Public Archives of Canada houses a number of remarkable drawings by late 18th and early 19th century architects. Depicting buildings, forts and towns, many are interesting, quite apart from their historical significance, because they are examples of an advanced technique in the matter of presentation. With the consent of the Director of the Map Division, Mr. Norman Fee, and the collaboration of his assistant, Mr. A. J. H. Richardson, the *Journal* will publish periodically reproductions of the most notable work in the Archives collection.

Proposed House of Assembly, Quebec

The first known reference to a proposed House of Assembly at Quebec is made in a letter addressed to His Excellency, Lieutenant-General Sir George Provost, Bart., Captain-General and Governor-in-Chief in and over the Provinces of Upper and Lower Canada, and signed Quebec, 22 January, 1812, by J. Hale, F. Bellet and John Mure. In part, it reads:

"The Undersigned Commissioners appointed by His Excellency Sir James Henry Craig, K.B., for the purpose of obtaining Plans upon which might be erected a Provincial House of Parliament, &c, have the honor to Report to your Excellency, that after having by Public advertisement offered such Premiums for Plans as appealed to them reasonable, they have received from two persons only any Plans deserving notice;

"These are now laid before your Excellency; and the Commissioners not having been able to come to any decided opinion, so as to adjudge finally the Premiums offered by their advertisement, they have paid to Mr. F. Baillaigé the sum of Thirty Pounds, and to Mr. W. Morrison Twenty Pounds as a remuneration for their labour; Submitting to your Excellency to determine how far those persons are entitled to any further recompense under the terms of the advertisement.

"A third person named Cushing having exhibited a Plan which could not in any degree be approved of, but in which he appeared to have taken some trouble, with good intentions, The Commissioners thought it right to make him a Compensation, and gave him accordingly Five Pounds.

"A Plan of the Parliament House in Dublin has been procured, which is now also laid before your Excellency; and a Sum of Two Hundred Pounds Sterling has been remitted to England, for the purpose of obtaining Plans from there; but these have not yet been received."

The whereabouts of the competition drawings of Baillaigé, Morrison and Cushing is uncertain, but fortunately the English "Plans" are in the possession of the Archives. There are two sets, respectively the work of Jeffry Wyatt and Joseph Gandy. Of Wyatt's drawings, numbering ten in all, several are reproduced this month. Dated January, 1812, and beautifully rendered in ink and wash on heavy, paper-finished card, they present at a scale of 10': 1'-0" two alternative elevation treatments for the same plan.

The son of an architect, Jeffry Wyatt was born in Burton-on-Trent in 1766. He commenced his architectural apprenticeship in the London office of an uncle, Samuel Wyatt, at the age of eighteen, and later served in the employ of another uncle, the egregious author of Fonthill, James Wyatt, also of London. In 1799 he opened an office in Avery Row for the private practice of architecture, and formed in the same year a partnership with the Pimlico builder, John Armstrong, which (*o tempes! o mores!*) proved most profitable.

Wyatt first exhibited at the Royal Academy in 1786. Many of his drawings were of an imaginative or pseudo-archaeological character, such as "The Burning of Troy" and "Priam's Palace". He was elected an associate of the Academy in 1822 and a member in 1824.

His clients were mostly men of distinction and rank, and Wyatt has been credited with the design or restoration of well over one hundred buildings. He was responsible for the entrance and additions at Longleat, Wiltshire, for the Marquis of Bath; Nonsuch Park House, Surrey, for Samuel Farmer "in the style of the Palace of Henry VIII"; and the great hall and other alterations at Wollaton for Lord Middleton. At Ashridge Castle, seat of the Earl of Bridgewater, Wyatt continued the work begun by his uncle, James. On the continent he designed several buildings, among them the Schloss Altenstein-Altenburg for the Duke of Saxe-Meiningen.

The transformation of Windsor Castle, Wyatt's most important commission, dates from 1824. Wyatt, in that year, was awarded first place in a competition in which Nash and Smirke also participated. His work consisted in "removing the many tasteless additions and alterations which had been made to the exterior of the building", and restoring its original character. He pulled down numerous houses, rebuilt the Chester and Brunswick towers, repaired the Devil's Tower, and designed, besides the George IV gateway, the York and Lancaster towers, the new terrace, and the orangery. He added

thirty feet to the height of the Round Tower, improving the silhouette of the Castle, and converted the old Brick Court and Horn Court in to the state staircase and Waterloo Gallery. Wyatt was a lover of the grandiose, and his work at Windsor is magnificently ornate. The Castle is, if anything, *too* mediaeval. Certainly, while not without dignity of a sort, it is marked by all the faults of affectation associated with the architecture of the Gothic Revival.

Upon the occasion of laying the foundation stone of the remodelled Windsor, Wyatt, with George IV's sanction, assumed the name of Wyattville. His Majesty at the same time added to his architect's coat-of-arms a view of the George IV gateway and the word "Windsor" as a motto. In 1828, on the completion of the work, the king further bestowed on him the honours

of knighthood and of a residence in the Winchester Tower, a privilege confirmed by William IV and Queen Victoria.

Jeffry Wyatt, or more properly, Sir Jeffry Wyattville, died in 1840. Fittingly enough, he was buried behind the altar of St. George's Chapel, Windsor. The very Castle, the work by which he is best remembered, is his memorial.

"Let George, whose restlessness leaves nothing quiet,
Change, if he must, the good old name of Wyatt.
But let us hope that their united skill
Will not make Windsor Castle, Wyattville."

*(Contemporary rhyme for which we are indebted to
Mackenzie Waters.)*

"QUO VADIS"

In days gone by it was the vogue
To build a house to live in;
 With windows that were straight and square,
 And playful touches here and there
A pleasant aspect givin'.

The column and the cornice then,
The label-mold and gable
 Were not yet banished out of court,
 Or viewed with wonder as a sort
Of pre-historic fable.

The pilaster and pediment,
The string-course and the dormer
 Were pretty things when not too stiff;
 And no one cared a penny if
The place might have been warmer.

Then spiral chimneys were the rage,
And tracery and crockets.
 The landscape was not yet defiled
 With packing-cases upward piled,
Of plated pipe and sockets.

But time, with ruthless energy,
Moves on from bad to worser;
 And none can tell from day to day
 Of what the present fashion may
Be but a foul precursor.

The multi-purpose Living Room,
The slick and streamlined kitchen,
 May only to the world foretell
 The roads to Architectural Hell
For which our youth is itchin'.

Glass bricks and walls of stucco, just
As flat as man can make 'em
 Are bad enough; but what's to come
 May strike us all completely dumb—
Unless we soon forsake 'em.

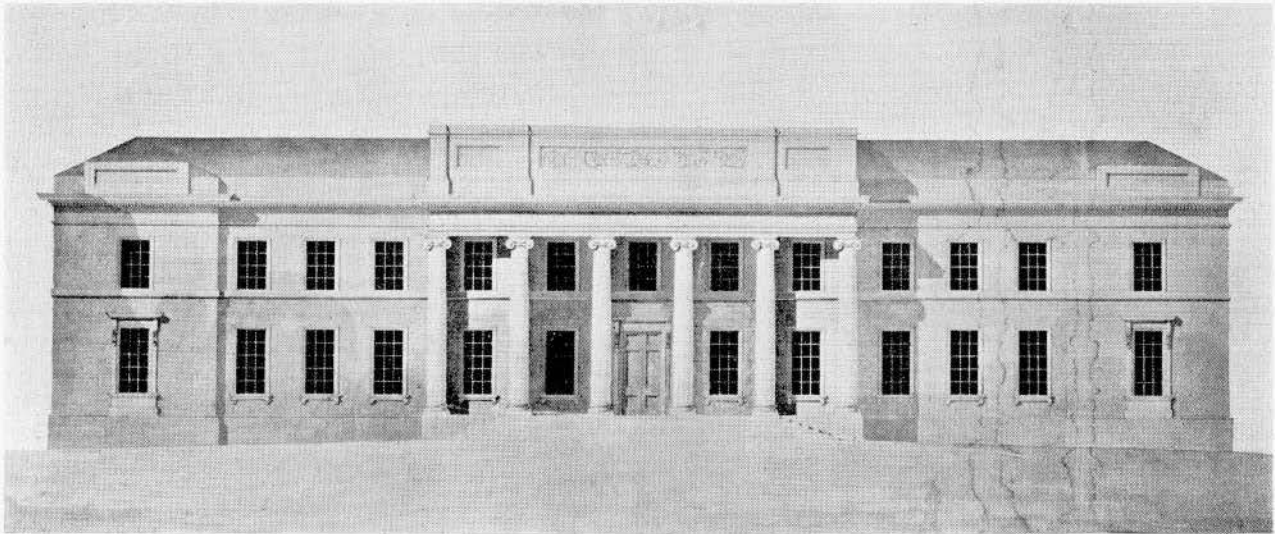
So, friends, if you would build with truth
And still design with beauty,
 I beg of you, halt while you can
 And rise united as one man
To do your blinking duty.

Throw out this yen for crazy tricks—
This nauseating hokum;
 And if those hare-brained Modernists
 Begin to double up their fists
We'll know just where to poke 'em.
 Aye!

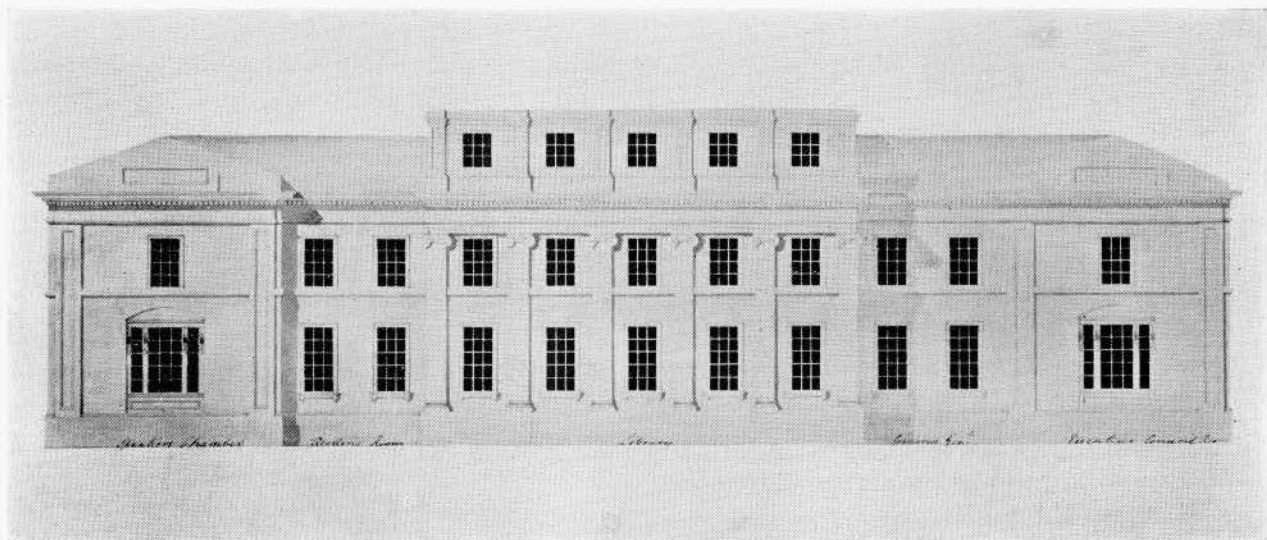
In scorn of those who do abhor
All things that have been done before
We'll step in close and SOAK 'EM.

G. E.

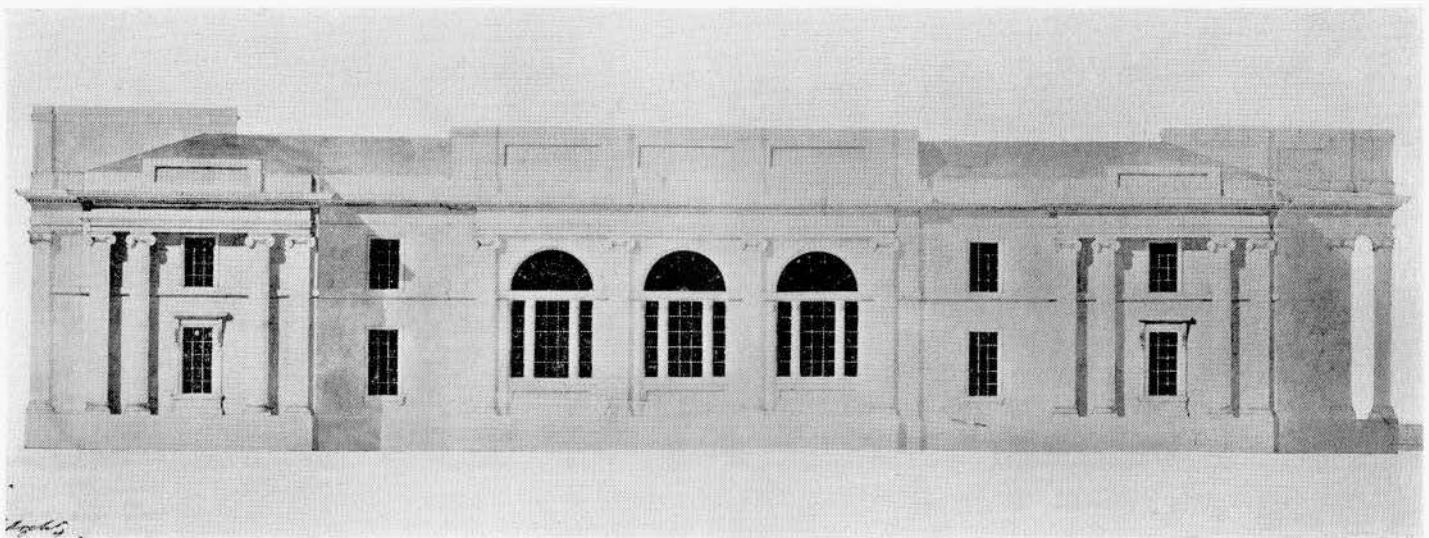
*The above was part of Mr. G. E.'s admirable case for the traditional in architecture
at the Annual Meeting of the Toronto Chapter. See Provincial Letter.*



"A Design for the Entrance Front of the Government House for Quebec."



"Elevation of the Library for the Government House, Quebec."



"Elevation of the Side shewing the Legislative Council House, Quebec."

FROM "OUR FOREIGN CORRESPONDENT," WASHINGTON, D.C.

IT IS almost impossible to enter a public building of any kind in the United States without finding a very new mural painting. They are everywhere, and from their quantity, and even perhaps their quality, we think it safe to say that this is the greatest era of mural painting the world has seen, and that the names of Roosevelt and Morgenthau will rank alongside those of Pericles and the Medici. Also we like to think that the beautiful name of Admiral Christian-Joy Peoples, the head of the department controlling all art relief programmes, will at least be remembered by some.

This resurgence of mural painting began during the depression with the passage of a piece of advanced social legislation known as the Public Works of Art Project, devoted principally to the decoration of the walls of federal buildings. This project only lasted from December, 1933, till July, 1934, but during that time it was responsible for 16,000 works of art of all kinds and for the payment at craftsmen's "going rates" of 3,600 artists, who would in countries such as Canada have been forced to dig ditches.

The project was such a success that in October, 1934, there was founded the permanent Section of Painting and Sculpture of the Procurement Division of the Treasury Department with Admiral Christian-Joy Peoples at the helm. This section has initiated about 100 local and at least six national competitions for murals and sculpture, and in doing so has become conversant with the work of about 6,000 artists, many of whom got minor consolation contracts decorating their home post offices. The competitions were adjudicated by local voluntary committees, but all designs were sent to the Admiral and Louis Simon, the Federal Supervising Architect, for their approval.

Then in July, 1935, the Section of Painting and Sculpture under the direction of the Admiral divided its activities among two subsidiaries. The first, called the Treasury Art Relief Project, has assumed the duties of decorating federal buildings of all kinds throughout the States with everything from statuary to inlaid linoleum. The Federal Art Project, the other subsidiary, pays for the work of artists, sculptors, and handicraft workers at craftsmen's going rates, not more than one artist being allowed on the payroll per family. The money to support most of these projects comes from the Works Project Administration known to all as the WPA, three letters that have spelt solace to millions and have given opportunities to all, from architects to chorus girls, to follow their chosen calling. We

spoke to one relief artist in Colorado who painted one easel picture per month which she sent to the WPA Bureau and got \$77 in return. We asked her what happened to all the pictures, and if she could choose her subjects. She said she thought any public body could apply for a picture and that the WPA Bureau has told her to paint "the local scene" and to paint it "big".

The decoration of federal buildings is usually awarded by competition, the winning artists contracting for a certain sum to finish the decoration within two years. In new buildings the Treasury sets aside one per cent. of their total cost to cover the murals and sculpture and such monies is not considered relief. In old federal buildings that are decorated under the FAP the money comes from the WPA, who will allow only 25 per cent. of it to go to artists who cannot subscribe to a Poverty Oath. All WPA paid easel artists, handicraft workers, etc., must take this oath which is similar to the British Means Test. Federal murals cost from \$10 to \$20 per square foot. The "going rates" paid to artists not under contract by the WPA varies with the locality from \$69 to \$103 per month, all materials found. The average pay per artist is \$89 for 96 hours work.

We do not know the total acreage of murals or tonnage of statuary that have been produced by these federal agencies, but when they are added to that produced by state and municipal patronage, it must be colossal. Their effect has been to give a certain stimulus to private patronage, but not as great as was hoped, although most new U.S. hotels have murals in their bars and lobbies.

We have recently met several of the more prolific of the modern muralists and they were all extremely nasty about architects whom they blame exclusively for the hard times through which mural painting has passed, and for the bad murals produced during the late stultifying era of innocuous subservience to the Mistress Art. They say murals are cheaper than the marble and ormolu with which architects were wont to decorate their more classy walls, and they say boldly that murals are more important than any amount of light and shade and architectural proportions. You could probably cover a wall with malachite for \$20 a foot and it might not look any better than a mural, but that does not mean that both do not cost too much. We are reminded of the present Sherwin-Williams catalogue which includes in a recommended budget for the decoration of a bedroom, "Four pictures: 80 cents".

Except for La Farge the history of American mural painting shows no great peaks as it began after the end of the era of ecclesiastical patronage, and there have been no great American schools of painting from which a lay mural school could stem. Mural painters in the past have been influenced by first one and then another European school. The earliest known American mural after the style of Poussin, now in the Metropolitan, came from Marmion plantation in Virginia and is supposed to have been done by a Hessian prisoner of war. The dome of the Capitol here, and a number of other domes and ceilings elsewhere, were done by the platitudinist Brumidi and invariably consist of scenes in Olympus. Leutze, who immortalized Washington crossing the Delaware, was a complete product of the Dusseldorf school, West and Allston tried to bring the grand manner taught by Sir Joshua Reynolds to a happy-go-lucky Republic, but it was not till John La Farge started in 1876 to decorate Trinity Church in Boston that a man of first class native talent appeared. His work and that of Puvis de Chavannes and Sargent in the Public Library at Boston form the best known American murals, but they and their successors never pictured reality in any way and the subjects of their paintings were always of history, muses, lyric poets, virtues, "Peace" and "Law" and similar subjects.

Modern painters, as we know too well, only paint "the essential reality". Now, we are never again going to be led into a discussion on Art; we have read Freud, and he has for us satisfactorily solved that riddle, "Why is a work of Art?" *"The artist," he says, "is an incipient introvert who is not far from being a neurotic" with "too powerful instinctive needs" for him to satisfy, thus causing inhibitions. He is, however, equipped, if he is a true artist, to "sublimize and to shift the suppressions" and so to disguise them "that they do not easily disclose their despised source". "If he is able to accomplish this he makes it possible for others to obtain solace and consolation from their own unconscious sources of gratification". In other words, if an artist paints a mural to release one of his inhibitions, and

*A General Introduction to Psychoanalysis, Part III, end of Lecture 23.

you have the same inhibition, he helps you also to release yours and then you think he is a great painter.

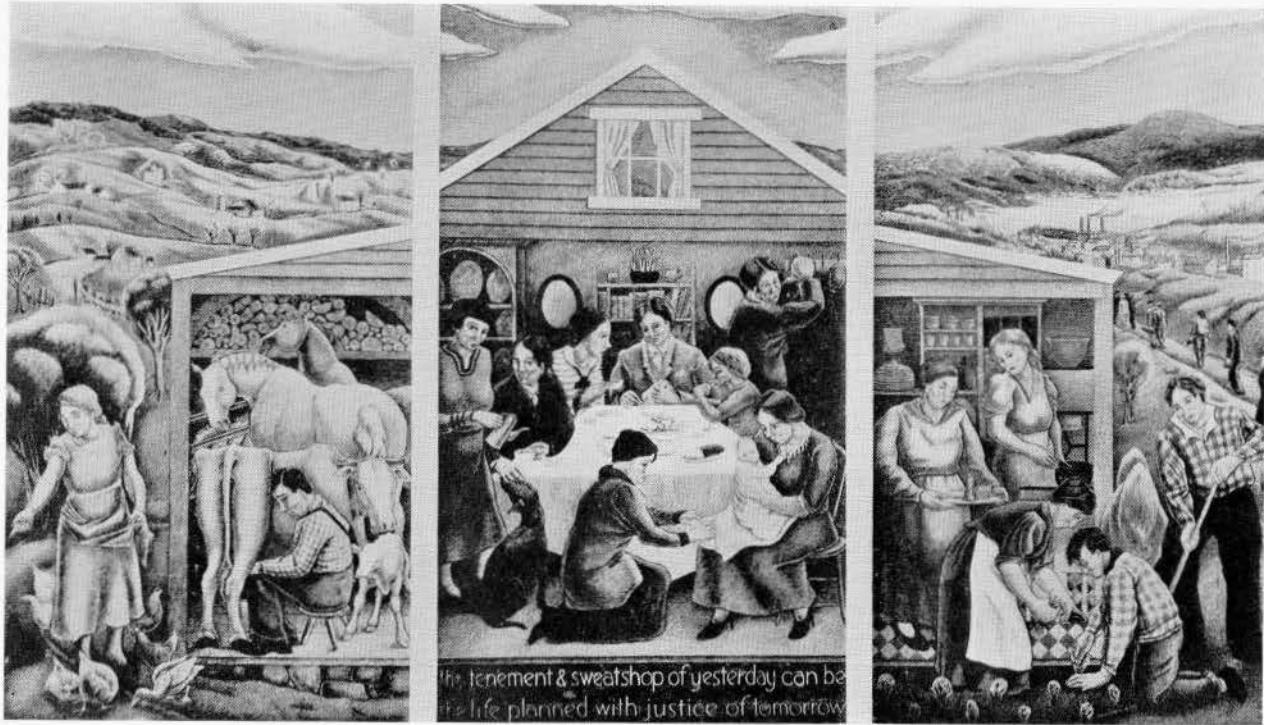
The vehicles in which American muralists vent release from inhibitions are required to have some relation to the building in which they are housed, but their creators have been allowed great licence and the scenes in U.S. post offices and law courts today are turgid and menacing with an undertone of social unrest, crap games and other essential realities. This spirit of social unrest may be native, but it has been greatly fostered by the influence of the Mexican Rivera and Orozco. Thomas Benton's murals in the Missouri State House are probably the purest examples of "essential reality" in the country. He shows as the central figure in the foreground of one mural, mostly representing a political meeting, a woman dealing extremely intimately, but none the less essentially, with a naked cherub who is lying on its stomach across her knees. Poor Boucher, how angry he would have been to see a cherub so treated; no ribbons, no clouds, just a wad of absorbent cotton.

Of course, mural painters have always done it to annoy because they know it teases. Michael Angelo, we are sure, had his tongue in his cheek when he painted the Holy Family on the walls of the Sistine Chapel, including the Virgin Mary, nude. Poor Rivera probably came up against the only man in the world who would not be teased when his masterpiece in Rockefeller Center was quietly destroyed. The Rockefeller action may be a straw in the wind for when the Fascist Revolution comes many of these present murals will be collected and jeered at before they are destroyed as decadent and un-American.

Thomas Benton and Boardman Robinson, who was born in Nova Scotia, are the two best known American muralists. Although they have not the international reputation of Sert and Rivera, they are undoubtedly better on walls than Brangwyn. Of other modern muralists, the best known are probably those who won the national competition for the decoration of the Post Office and Justice Department Building here, one of Washington's new palaces. Besides Benton and Robinson, who has a really wonderful figure of Christ



"THE APOTHEOSIS OF THE FAMILY" by N. C. WYETH



"SOCIETY FREED THROUGH JUSTICE" by GEORGE BIDDLE

among his lawgivers, there were George Biddle, J. S. Curry, Rockwell Kent (who here tried to forge that Alaska-Puerto Rico axis), Leon Kroll, Reginald Marsh, H. V. Poor, Eugene Savage and Maurice Sterne.

We would like to illustrate the great contrast between present and pre-war murals by showing reproduction of "The Apotheosis of The Family" by N. C.

Wyeth in a bank at Wilmington. Wyeth is still very much alive and probably still illustrating children's books, but he is very "*fin de siècle*" when put up against George Biddle and his "Society Freed Through Justice". Perhaps it was a better siècle.

This is longer than usual, but it is our last. We hope to be home before it is printed.

EARLY STAINED GLASS FROM FRENCH CATHEDRALS

with Introduction by Dr. G. G. Coulton

The above book is about 9" x 12" and contains 19 excellent reproductions in full colour from the windows of Bourges, Le Mans, Chartres, Poitiers, Sens and Amiens. The plates are produced by direct photographic process from the original windows. The text is by Marcel Aubert, Member of the Institut de France.

In our enlightened age stained glass is used for its decorative effect—we do not concern ourselves much with symbolism and we may be just conscious of the Bible story depicted in the window. In the Middle Ages cathedral windows had a real meaning for the common people and probably for a considerable sec-

tion of the nobility. They were an important medium for moral and religious instruction. As the great Abbot of St. Denis wrote in 1150: "The pictures in the windows are there for the sole purpose of showing simple-minded people, who cannot read the Holy Scriptures, what they must believe".

Mr. Aubert describes the ancient methods of colouring glass and while the oxides used were amazing enough (oxide of cobalt was brought from Bohemia in the 12th century), he finds the use of powdered sapphires, lapis lazuli or gold wholly legendary.

Published by B. T. Batsford, London, England. Price 10/6 net.

SOME CONTEMPORARY ARCHITECTURAL SCULPTURE IN EUROPE

By JOHN LAYNG, B. ARCH.

ARCHITECTURAL Sculpture is enjoying a new significance along with the Architecture of the Time. Its quality and its placing, its feeling and its appropriateness are characteristics which give a new importance to an old art. In the more appreciative treatments it provides its architectural background with focal points, direction, movement, transition and retains its particular decorative ability to enrich a surface.

Beginning with Italy, a country of fine materials and traditions for marble carving, consider the Stadio dei Marmi by Enrico del Debbio at the Mussolini Forum in Rome. One immediately experiences a profound pleasure in the newer refinements of grand schemes. Here is a stadium of medium capacity, surrounded by fifty-eight heroic size marbles standing on drums five feet high. Technically, they reflect the spirit and hand of Michel Angelo and, because they were very likely chiselled out according to the different sculptors' models by faithful marble cutters, the textures and finish are quite uniform and in perfect harmony. The figures represent Italian towns and sometimes have peculiar symbolical trappings of the regions, *i.e.*, spars and skis. The whole arrangement is not new to planning. It was done, for example, on a much lesser though more formalized scale at the Boboli Gardens in Florence. However, the statues, in athletic pose, do relate the sunken stadium to the rest of this great sports centre and communicate both the function of this stadium and the ambitions of a nation that puts great faith in physical ability. The whole is dignified and at the same time entirely delightful. Socially, the Italian Government is to be commended for directing such an enterprising work for the many sculptors and marble craftsmen of the country.

The City University in Rome has a tall bronze statue mounted on a high dark stone plinth on the central axis of the main building. It provides an ambitious dark-toned focal point without disrupting the architectural composition and is flanked by two low reliefs carved in the travertine walls on either side. These symbolize the new ideals of Italy. And always in Italy one finds, in out of the way places, the smaller pieces of sculpture which are so charming and which provide the requisite amount of decoration to bare but sunny wall surfaces. Such is the small group of three haloed figures in the Capo Dicolle, Rome.

Germany has a different but a peculiar understanding of architectonic sculpture. The economic wisdom of the use of local materials is justified by the qualities of dignity, solidity and spatial form achieved. These qualities in sculpture parallel the qualities and desiderata by which architecture is judged.

Over the main doorway at St. George's Church, Stuttgart, is the mythological St. George crushing the Dragon. This group is in stone to contrast in colour and texture with the severe dark brickwork of the church. A different treatment on the same building is the use of small figures mounted on corbels against an expanse of plain wall. On the House of Technical Work in Stuttgart a corbel is again used to support very realistic, sinewy men over the main doorway and, in the reveals of another door, are fine low reliefs carved in the grey stone. The Church of the Holy Cross in Frankfurt has four grotesque figures projecting from the end wall. They represent the Four Gospels and are very definite in value and interest to the composition. In Berlin, the Reich Sports Field has suggested, because of its purpose and its monumental character, some fine pieces of sculpture. The statue to Victory at the Fahnenort exhibits most of the native German sculptural qualities. Here the stone, which is typical of much of the German carving stone, is darkish and stratified, pierced with holes and of coarse grain which prevents finer details or polish. These difficulties may be overlooked since there is some intrinsic virtue in a native material well used. Even though such statues are not always delightful, as is sometimes the case, they are dignified and impressive and architectural in as much as they reflect the simplicity and the texture of the structures to which they are related. Equally impressive and truly modern are some of the German war memorials of simple incised carvings and lettering in massive stone blocks which are in themselves strong architectural form.

A word must be said for the wood carving of Europe. This is a northern art carried down by craftsmen through centuries of tradition and sometimes achieving high levels in monumental sculpture. Again, its excellence comes from a real knowledge of carving temporized by the nature of the material.

In Holland, there is little evidence of new architectural sculpture. Holland has a Brick Tradition with its own potentialities, but another reason may lie in the unassuming national characteristics of a people who prefer the smaller, practical and more human scale that is reflected in their fine buildings.

These several different means of expression are important as examples and suggestions for a more conscious use of the decorative potentialities of sculpture when related to architecture. The newer concepts of Functionalism cannot afford to neglect the seasoned use of sculpture when the nature and extent of a scheme allows this ally to enhance the quality of "delight" in architecture.

ARCHITECTURAL SCULPTURE



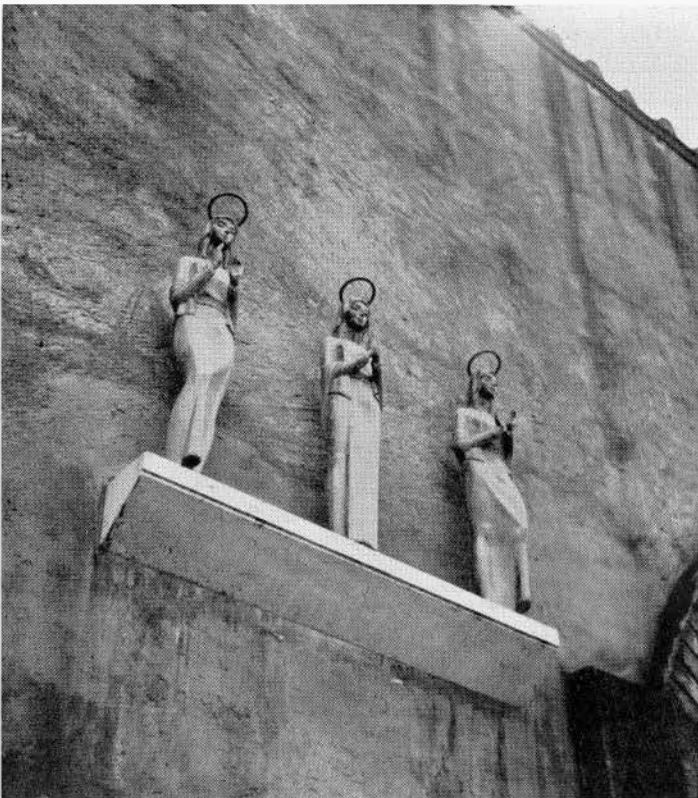
MUSSOLINI FORUM

ROME



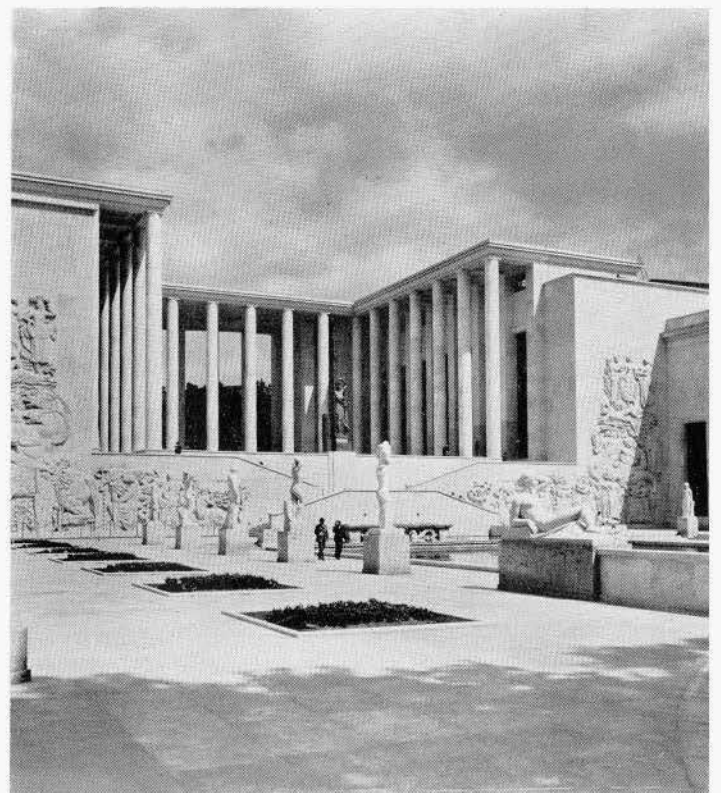
TECHNICAL WORKERS' HOUSE

STUTT GART



IN CAPO DICOLLE

ROME



PARIS EXHIBITION

PARIS



TECHNICAL SCHOOL STUTTGART



PLANETARIUM DUSSELDORF



CARVED WOODEN LION DUSSELDORF



DOOR REVEAL STUTTGART

Photographs by John Layng and John Parkin.



A view from the wide verandah of the restaurant at the west end of the pool, showing the whole length of the shelter and shops on the right (or south side) and the axially placed "fun-fair" rotunda at the east end.



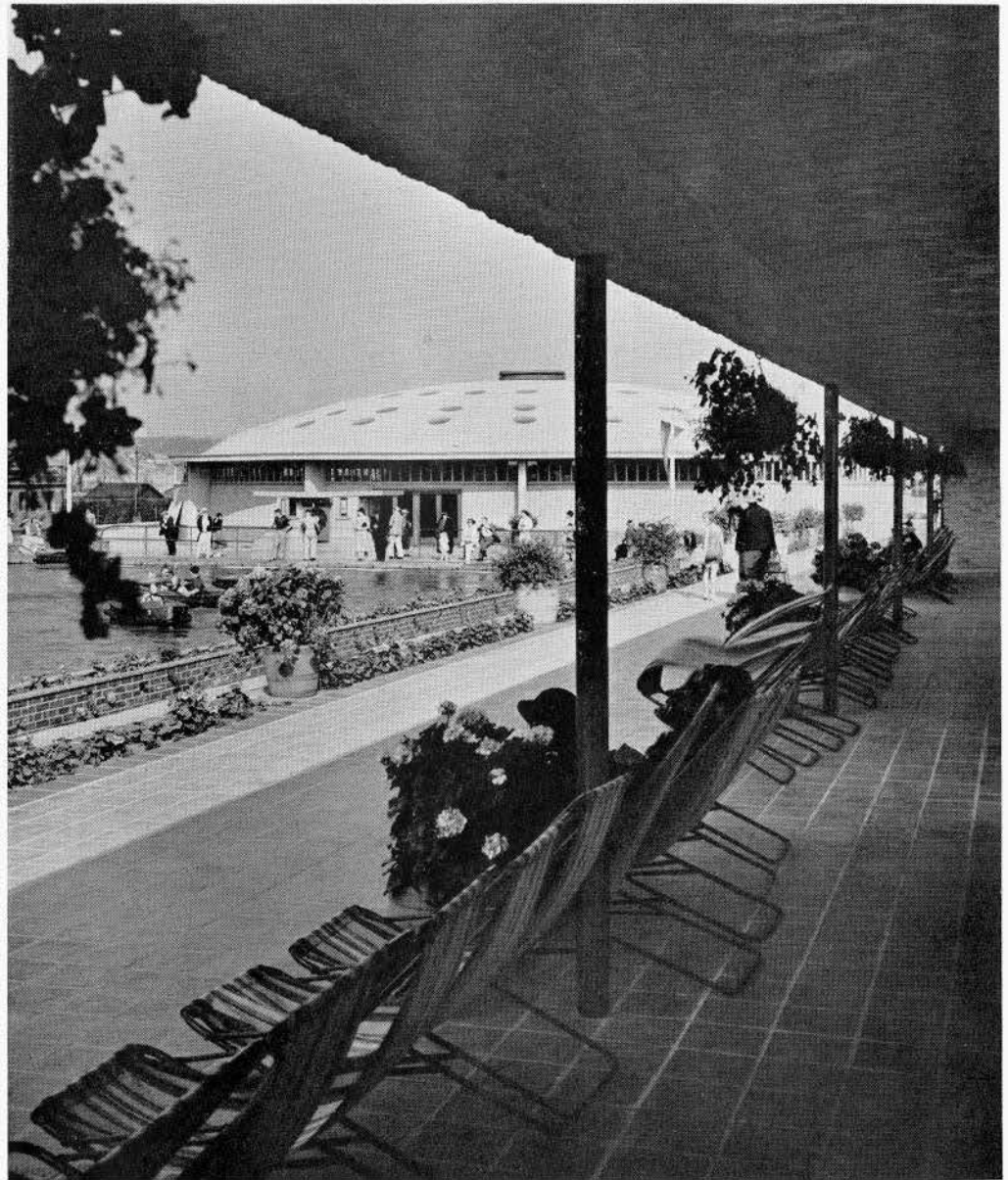
The shelter, looking along the seaward side. It is composed of a series of curved bays of concrete and glass, with a reinforced concrete roof, and is mounted on a quarry-tile platform and steps.

THE NEW FORESHORE DEVELOPMENT, FOLKESTONE, ENGLAND

The interior of the rotunda by night. The rotunda is of reinforced concrete construction with panel walls of brickwork between the concrete piers.

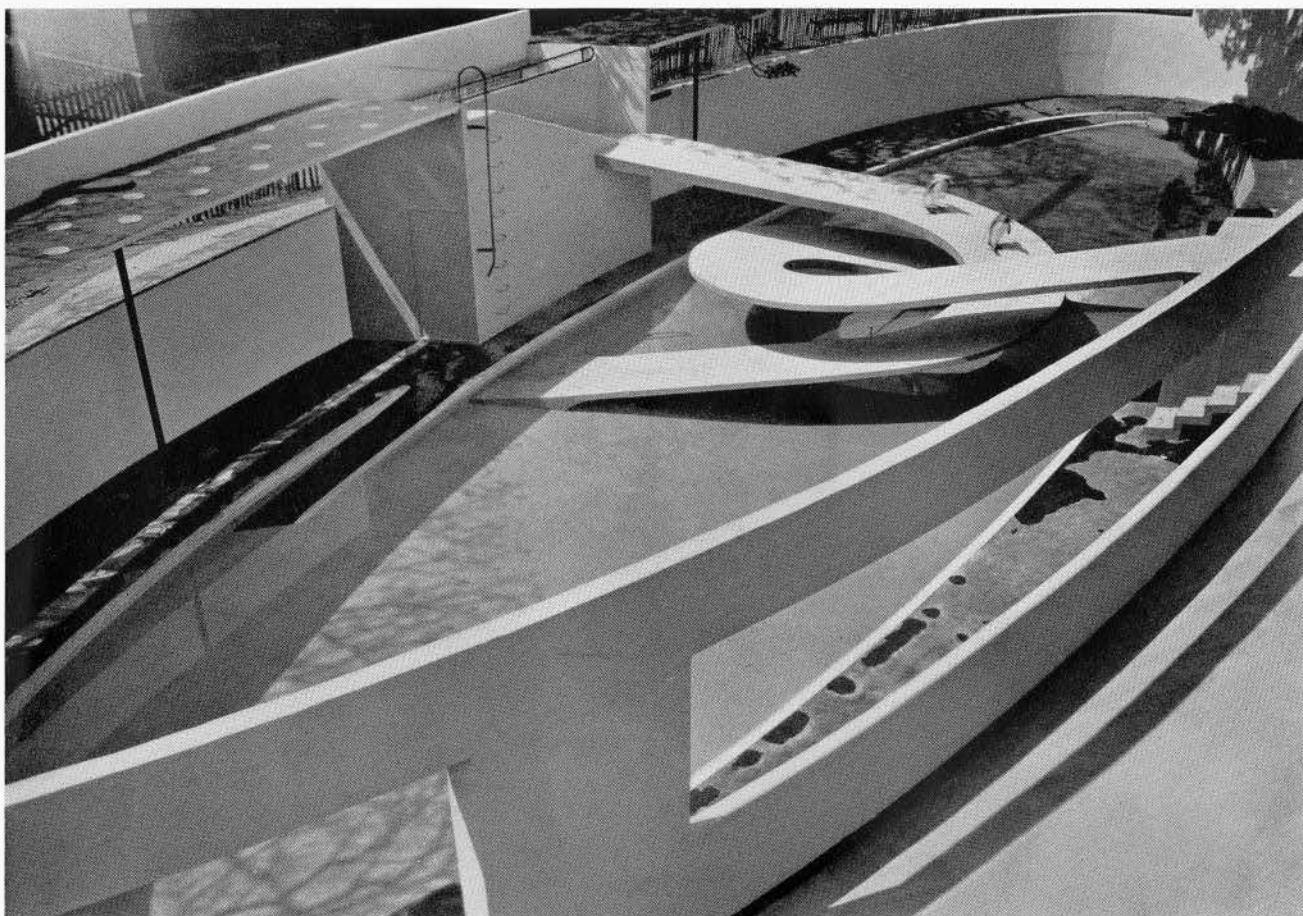


The Rotunda, the focal building of the scheme which houses various stalls and shooting gallery of a "fun-fair".



D. PLEYDELL BOUVERIE, ARCHITECT

ENGLAND



Courtesy of John Havinden

PENGUIN POOL AT THE LONDON ZOO SHOWS VERY SUCCESSFULLY THE PLASTIC QUALITIES OF RE-INFORCED CONCRETE, RUBBED SMOOTH AND PAINTED. (TECTON, ARCHITECT)



Courtesy of Mary Hope

THE ENTRANCES AT DUDLEY ZOO. (TECTON, ARCHITECT)

MODERN ARCHITECTURE, THE NEW AESTHETICS AND CONCRETE

By F. LASSERE

SIR HENRY WOTTON said: ". . . the end (of architecture) is to build well. Well building hath three conditions: Commoditie, Firmeness and Delight." Good architecture has, by complying with Wotton's statement, always been traditional, and at the time of building, functional and modern.

We find ourselves in a period of transition. Our mode of life and its surrounding apparatus of machines and machine-made goods have undergone a kaleidoscopic change. The postal carrier, the stage coach, the spinning wheel, wind, water, animal and man power represent a very different world from that of wireless television, the aeroplane, the spinning mill, steam and electric power. Social and economic upheaval are the natural companions of such a change. The arts themselves, unless they be revolutionary, are unable to find a stability and consistency in expression.

It is impossible to define the new style of architecture which is now making its appearance. As it has been in the past, only during a later and more stable period, when the mass of the people has accepted and identified themselves with it, does modern architecture find itself tabulated and illustrated in text books. It is made a "style" with definite characteristics.

Critics and theorists on all sides of the Atlantic and of the Alps outdo themselves in a passionate struggle finally to frame "Modern Architecture". They want it to hang, with a label "Architecture, Style Moderne", They point out that architects designing modern buildings must aim at, at least, some of the following features:

Functionalism — The building must serve its purpose perfectly and efficiently. (To many contemporary architects this is, unfortunately, an end in itself.)

Freedom of planning and of design as permitted by the new structural materials and the wealth of new wall treatments and wall coverings.

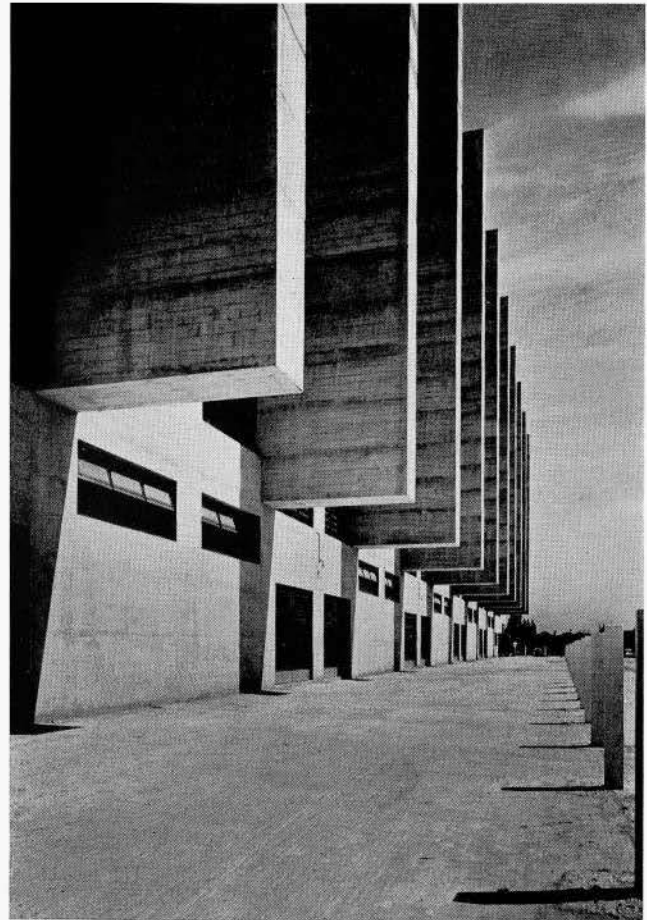
Lightness of appearance, due to the great strength of steel and newly-discovered materials which make it possible for walls to be used only as screens and which are often predominantly of glass.

Simplicity, order and harmony obtained by a greater use of standardised parts and elements.

Drama and excitement produced by the introduction of new forms and the association of new materials.

All are quite proper features for any style of architecture to aim at. Le Corbusier, Gropius, Mies van der Rohe, Frank Lloyd Wright, Lescaze, Neutra, Cret, Saarinen, Oliver Hill and Dudok, and hundreds of others, all are trying to satisfy most of these points. All are said to be modern. Are all going to be placed on pedestals? Perhaps, but most of them will remain on the gilded marble posts while the others, I trust, will build the future.

The true leaders of modern architecture do not, as most critics make us believe, coldly and consciously try to execute something which they hope will be modern. On the contrary, they have a total absence of pre-conceived ideas as to the characteristics of modern architecture. They are interested only in making as good and beautiful a building as possible; it is an

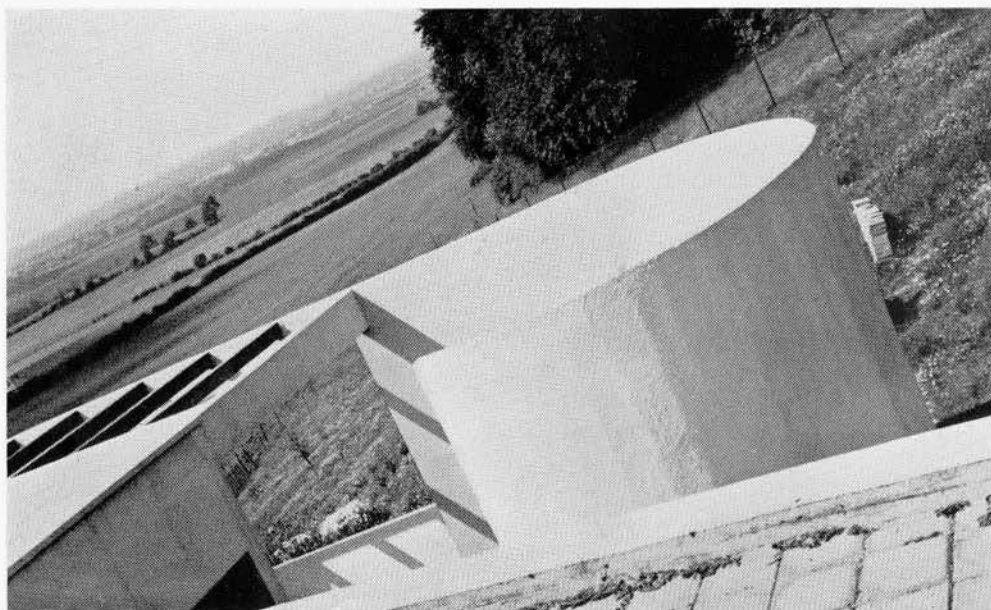
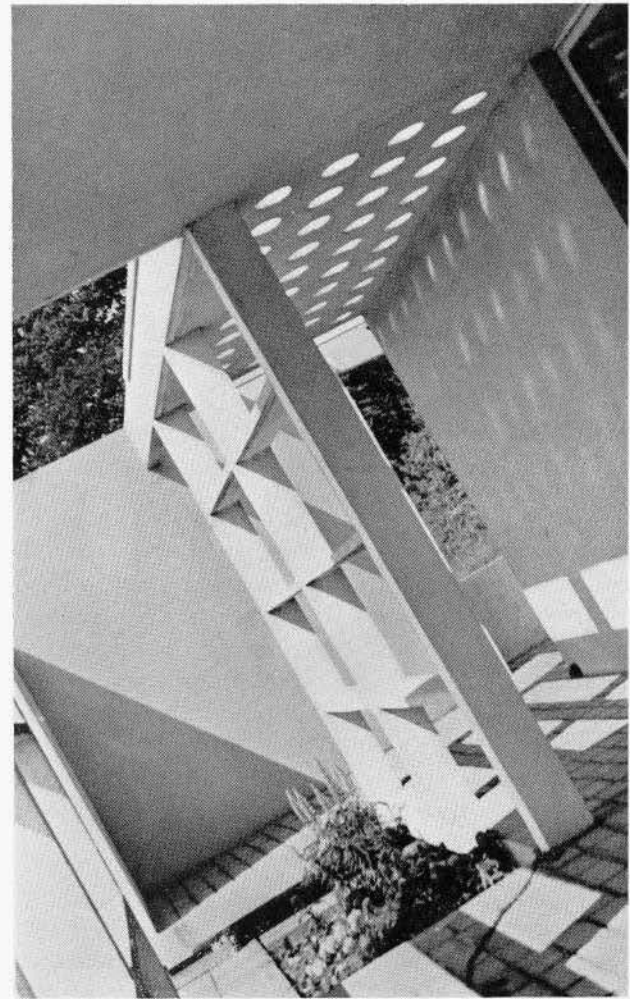


Effects possible with reinforced concrete. Cantilevered fins to counterbalance roof of Wembley Swimming Pool, by Sir Owen Williams.

unconscious and spontaneous product of creative minds. They feel that the building should be so, and so it is. When asked to analyse it they may deal thoroughly with its functional requirements, but as for its stylistic approach: "I like to do it so. I feel it must be so and I feel pleased and at home in its presence. It is a part of my actual life and environment." Le Corbusier has written much, but about his buildings he has never said more.

Here we have the only real and entirely new basis of our architecture. It is a recognition of modern aesthetics. It is a search after forms and shapes, volumes and effects related with our life of today, our life of today in all its economic, social and cultural possibilities. It attempts to become an integral part of our twentieth century existence. The consciousness of the dynamic beauty and mathematical perfection of machines and machine-made objects forms its background. It is only through the full acceptance of this new field of beauty to be found surrounding us today, that the sentimental attachment to certain forms and shapes for their historic prestige will finally be discarded for a more objective appreciation of architecture.

It is on account of this sentimental attachment to the familiar forms we associate with our more ordinary buildings, such as houses, banks, churches, etc., that I have chosen my illustrations of reinforced concrete structures, mostly among less well-known and more unorthodox constructions which will be more free, I hope, from preconceived aesthetic prejudices.



Details of Mr. Lubetkin's own bungalow at Whip-snade. The concrete is rubbed smooth in places and left rough in others. The whole was painted.



Factory for "Boots", Nottingham, designed by Sir Owen Williams. An early example of English reinforced concrete showing the lightness of appearance possible.

Reinforced concrete has walked hand in hand with the new architecture. They have shaped and helped each other. Because of its plastic qualities, its great strength, and its clean, monolithic, shell-like character, it can, best of all the new structural materials, be formed and moulded into the aesthetic vision of the modern architect. Its surface treatment, whether left exposed, grooved, stuccoed, tiled or treated in a multitude of other methods, offers an immense and exciting field for research and variety. Its application to all forms of buildings is equally successful, and with the

help of scientific experiments it will gradually be perfected into one of the, if not the, most practical, economical and aesthetically satisfying building material.

I hope in subsequent articles to deal with (a) the use of reinforced concrete in current architecture, (b) surface and insulating treatment of reinforced concrete.

Most of the examples shown are by Lubetkin and Tecton. I wish to thank Mr. Lubetkin for his kind co-operation in making this article possible. *F. Lassere.*

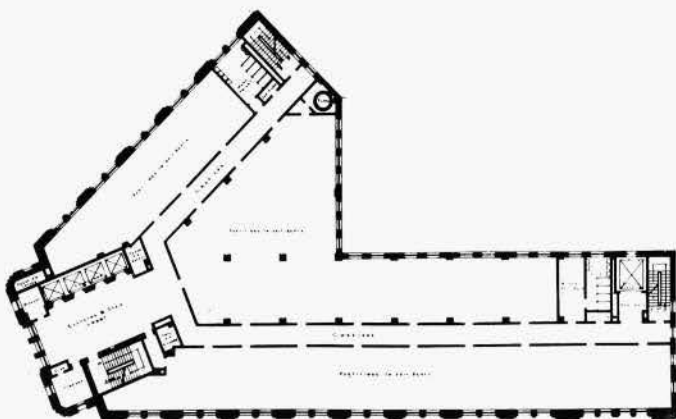
ANNOUNCEMENT

It is already late in the season, but members are advised to take photographs of buildings which they propose showing at either the R.A.I.C. Exhibition or the Toronto Chapter, O.A.A. Exhibition, in 1939. Details of both exhibitions will be announced later.

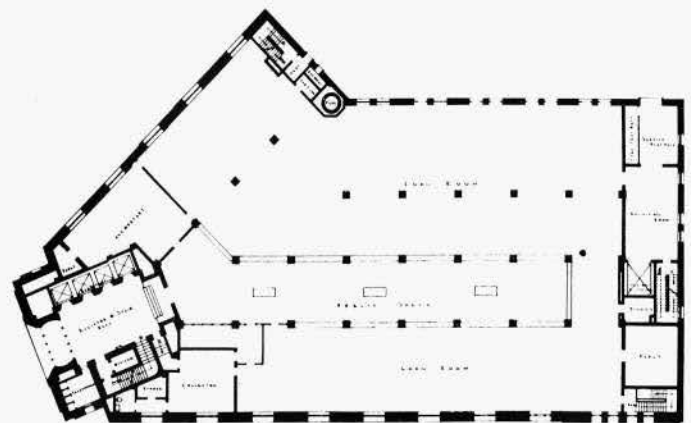


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TYPICAL UPPER FLOOR PLAN



GROUND FLOOR PLAN

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

The Architectural Institute of British Columbia has this year undertaken to enlighten the general public as to the value of employing an architect, particularly in domestic work.

To achieve this end, a series of advertisements have been planned and are being run weekly in the newspapers, both in Vancouver and Victoria. These advertisements set out in simple language the benefits to be derived from the assistance of an architect, and point out the very material savings that can be effected through proper planning.

The British Columbia Executive Committee of the Dominion Housing Act has submitted a proposal for the consideration of the Council of the A.I.B.C., suggesting that the Institute sponsor and approve of the designing and preparation of specifications for at least ten houses that will sell at British Columbia coast prices to the consumer at \$2,500.00, ten at a price of \$3,000.00 and ten at a price of \$3,500.00.

That the designing of these houses be done by ten or more architects located at various points in the province.

That the plans and specifications be priced at \$10.00, \$15.00 and \$20.00, respectively.

That each of these plans be registered with the Institute and be disposed of only by that body, the actual designer or an authorized agent of the British Columbia Committee of the Dominion Housing Act.

That the lending companies under the Dominion Housing Act be requested to obtain confirmation of the rightful ownership of these plans before accepting application for loans for houses being constructed from them. The reason for this being to prevent any one plan being used for more than one house and so any person avoiding the payment of the proper fee for use of same.

In other words, each set of plans would have a number duly registered in the Institute and the plans bearing any particular number could only be used for one job.

That these plans and specifications be duly approved and accepted by the Director of Housing and each lending company operating in British Columbia.

That all lending companies be asked to approve the construction of houses from these plans in up-country districts in which they are operating, requiring only inspection during construction by either a duly appointed building inspector of any city or municipality or duly appointed agent, not necessarily an architect.

In order to obtain the opinion of members of the Institute, the Council has had a questionnaire prepared and mailed to

every member, in which they are asked to state their approval of or objections to this proposal. The answers to the questionnaire will be considered at the next Council meeting.

—David Colville.

ONTARIO

Three of the most important buildings erected during these lean years have recently been completed—the Bank of Canada at Ottawa, the new temple of the Holy Blossom Congregation in Forest Hill Village, and the William H. Wright Building, home of the *Globe and Mail*, at Toronto. They represent three very powerful factors in civilized life—finance, religion and the press; and, if we wished to start a real argument, we should go on to state our opinion as to which of them is the most potent. We cannot resist pointing out, however, that the Bank of Canada would seem to be well equipped for the purpose of preventing money from getting out—and let it go at that.

The Ottawa Chapter has held its annual spring dinner-meeting, with an attendance which should put the Chapters of larger centres on their mettle. The speaker of the evening, Arthur L. Fleming, K.C., was elected the first honorary member of the Chapter—a circumstance which lends colour to the belief that the proceedings were conducted with the solemn dignity proper to the seat of our Federal Parliament and the source of our legal hokus-pocus.

However this may be, decorum was not the distinguishing characteristic of the annual business meeting of the Toronto Chapter, or of the dinner which followed it. Exigencies of space and discretion forbid mention of the exalted personages who enlivened the business session. After dinner, the evening was rounded out with a "debate" on "Traditionalism vs. Modernism", in which Walter N. Moorhouse championed the cause of modernism against the writer. A good deal of the fun must be attributed to E. R. Arthur, who introduced the speakers in the best ring-side manner, and to H. J. Burden's remarks as adjudicator. They were ably assisted by the lamentable failure of the Chairman, R. S. Morris, to keep order. Some idea of the deplorable levity of the occasion may be gleaned from the specimen on page 133, which closed the case for traditionalism.

—Gladstone Evans.

QUEBEC

The large number of Quebec architects who submitted designs in the Competition for the Canadian Building that is to be erected at the New York World's Fair is evidence of the interest that was created locally. The competition was well conducted and the conditions drawn up generally to the satisfaction of all.

The awards were made without delay and that these were well chosen is to be seen by the Exhibition of the Designs that is now being held in the rooms of the Association.

The design placed first, by Mr. W. F. Williams of Nelson, B.C., has received favourable comments generally, and it does credit to the profession. As Mr. Williams is well known in Montreal, a few details of his architectural career will prove of interest, especially as he seems to have a "flair" or natural talent for winning competitions.

Born in Melbourne, Australia, in 1904, he went to the U.S.A. in 1927, and worked in Chicago, and later in New York, where he was engaged in the office of Goodhue Associates. In August, 1929, he came to Montreal to work for Mr. J. Cecil McDougall. In 1930 he was in London, England, with Ashley and Newman, and made a tour of Europe. Returning to Montreal in 1930 he worked in Mr. McDougall's office continuously till 1935. In the latter year he was requested to go west to supervise the erecting of Mr. S. G. Blaylock's house which had been designed by Mr. McDougall. Since February of that year he has been practising in Nelson, B.C., and is at the present time working on a housing scheme for the Consolidated Mining and Smelting Company for 142 houses, and a high school to be built in Trail, B.C. His successes in competitions are as follows:—

- 1—1930—Seventh place in T. Eaton Competition.
- 2—1936—Third place and Mention in the Dominion Housing Art Competition.
- 3—1936—Grand prize and first place in Medium House, and
- 4—1936—Mention in Small House (T. Eaton Competition).
- 5—1938—First place, Canadian Building, New York Exhibition.

Mr. Williams is still a young man, and one will look forward to a brilliant future for him and with still further success in competition work.

The members of the local Association will be interested to hear that the reprinting of their diplomas is nearly completed. It will be recalled that the original certificates were disastrously destroyed in a fire shortly before the annual meeting.

The beginning of May sees the opening of the new building, designed by Shorey and Ritchie, of the Provincial Transportation Company. With its floodlighting effects at night and modern treatment, these headquarters and terminus of the local bus company prove an interesting addition to Montreal's architecture. The growth of this company has been remarkable and indicates the increasing popularity of this form of travel with the public. It also speaks well for the business management which is closely allied to one of the well-known local power companies.

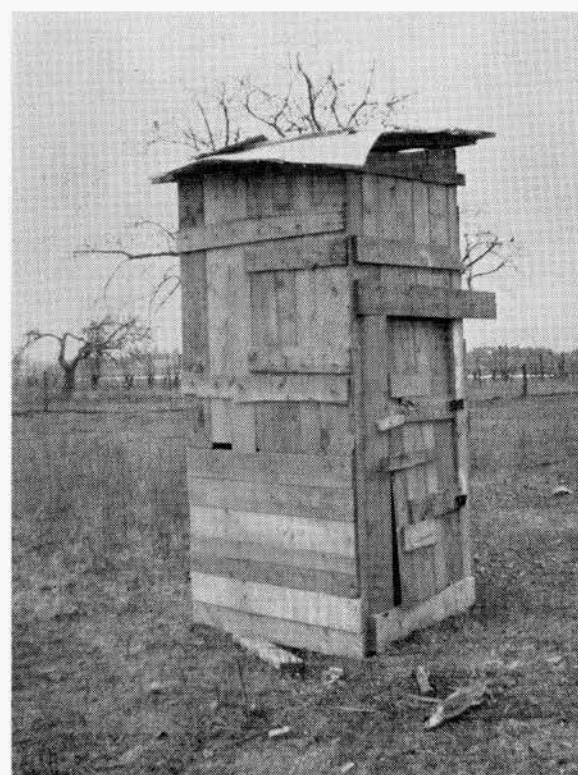
Though the building "business" is not as active as one might have expected at this time of the year, it is to be noted that contracts have recently been let for a new theatre and stores at the corner of St. Catherine and Mackay Streets to cost \$260,000 (Perry, Luke and Little, Architects); a new Roman Catholic Church, St. Jean Berchmans (Tourville and Parent, Architects), and a \$400,000 apartment block in Outremont.

Exhibitions of the work of the Ecoles des Beaux Arts and of the School of Architecture at McGill University are to be held in the rooms of the Art Association this month, and it is expected that five students will receive their B.Arch. degrees from McGill at the Convocation in May.

"O, CANADA"



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SPIELMAN AGENCIES REGISTERED

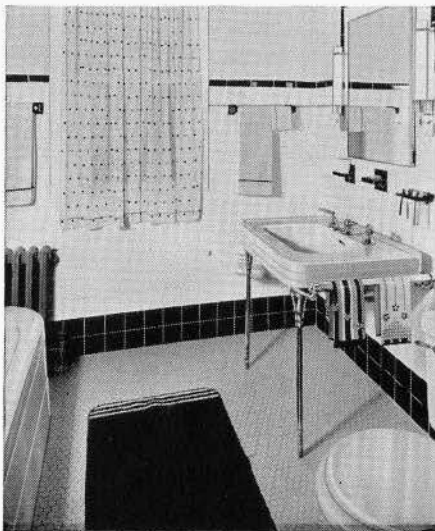
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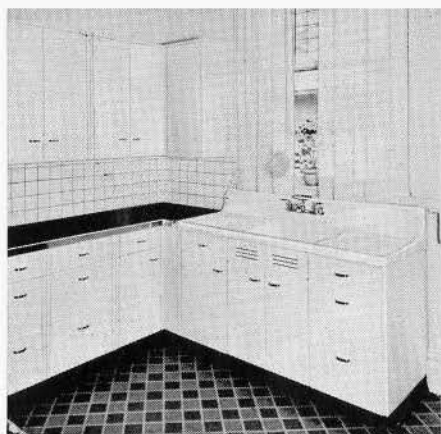
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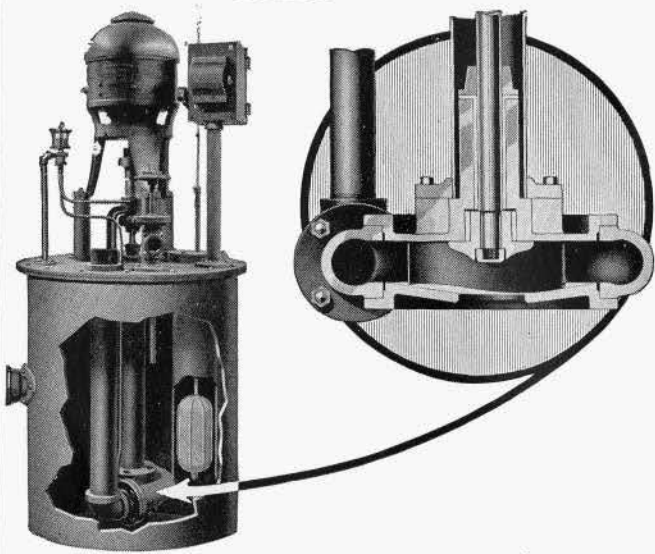
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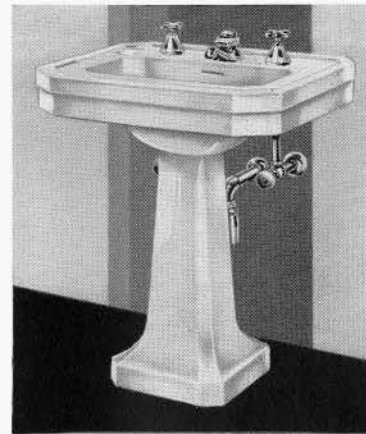
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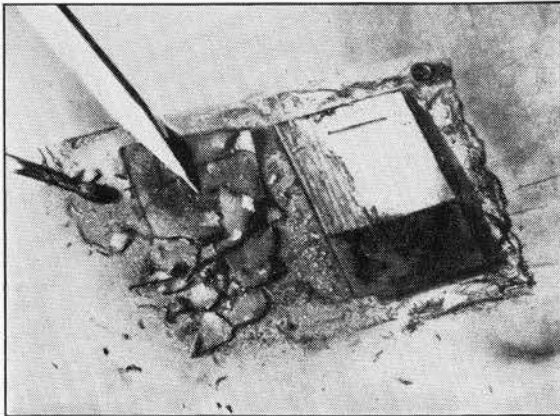


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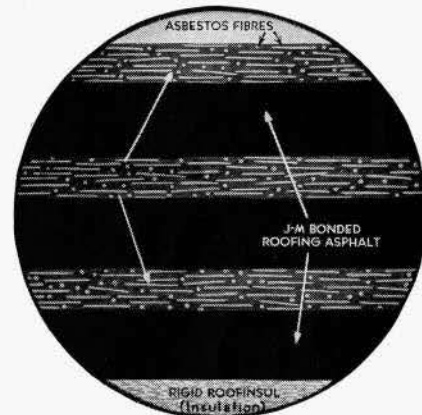


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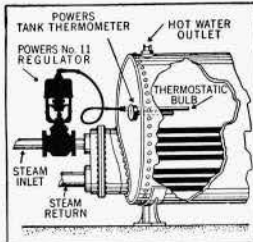
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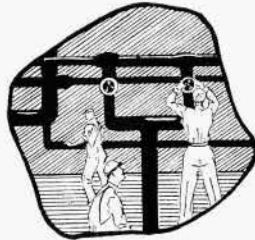
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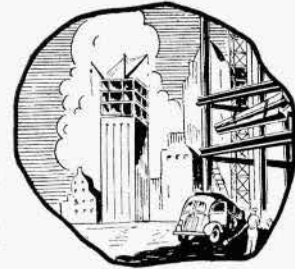
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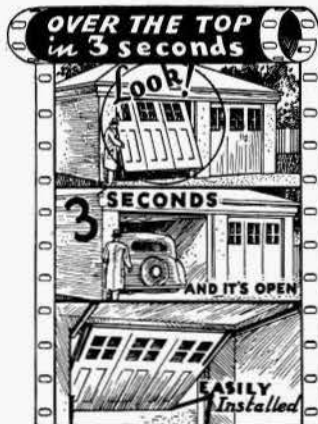
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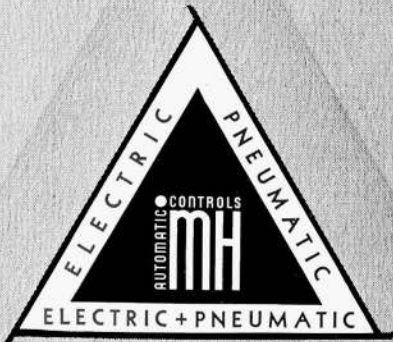
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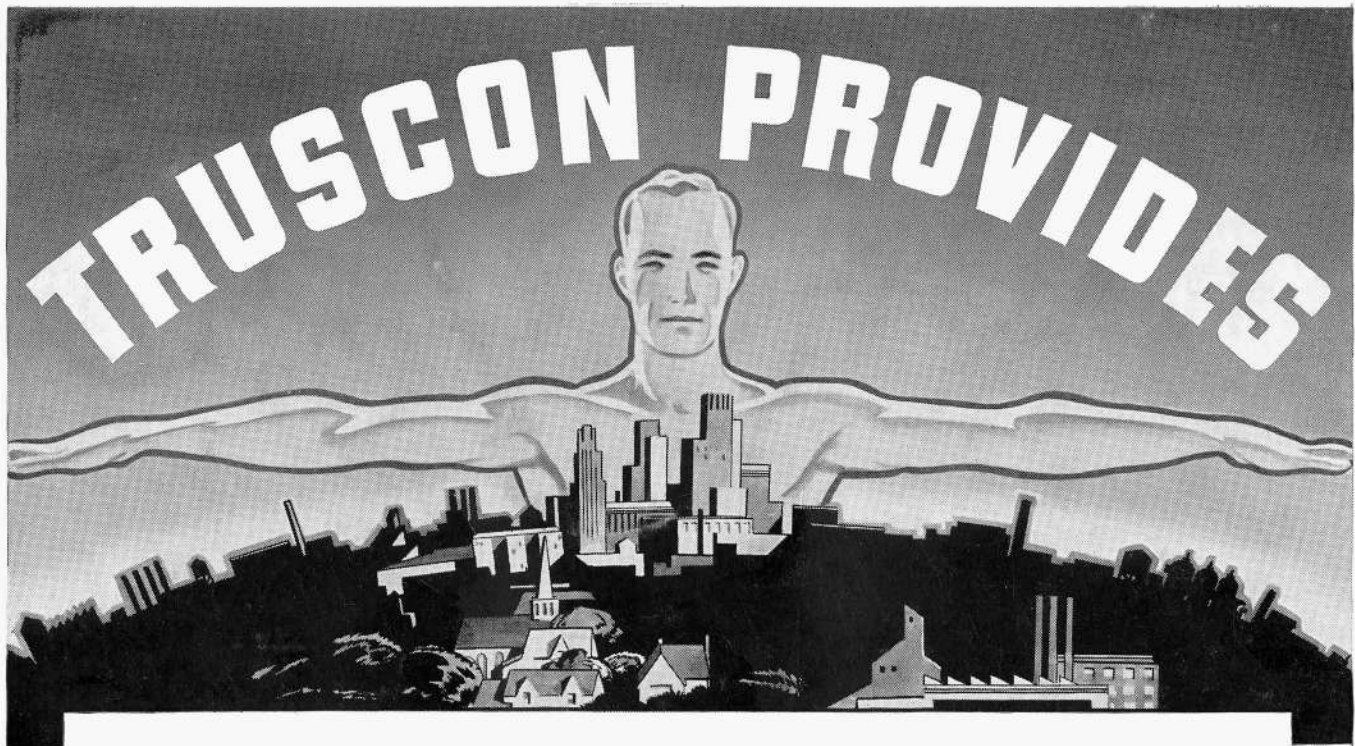


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