JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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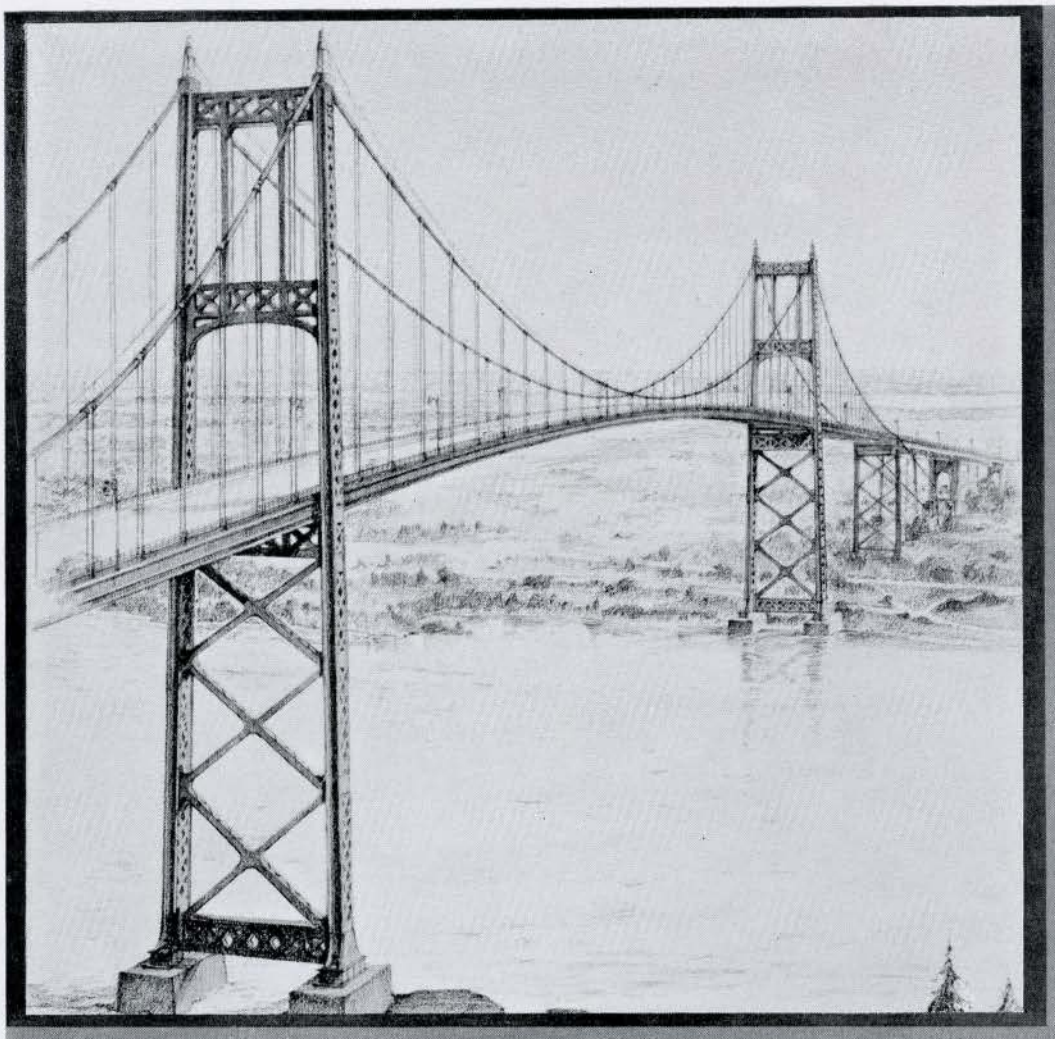

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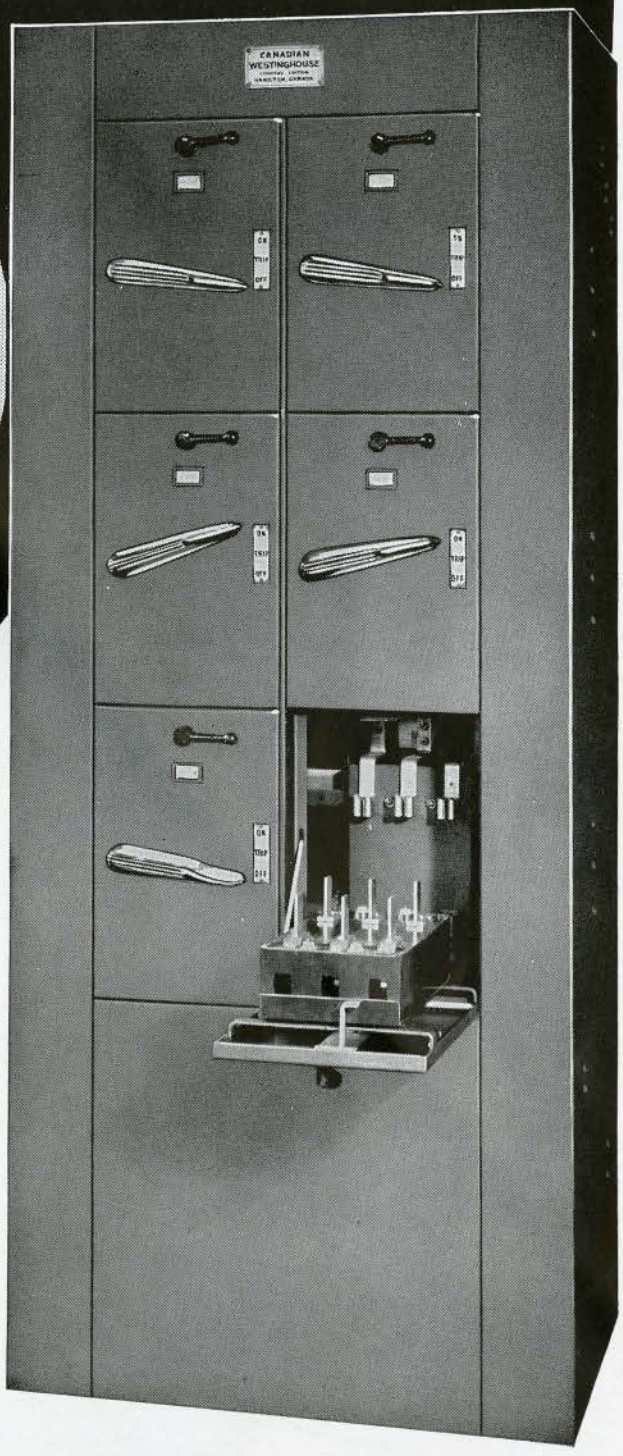

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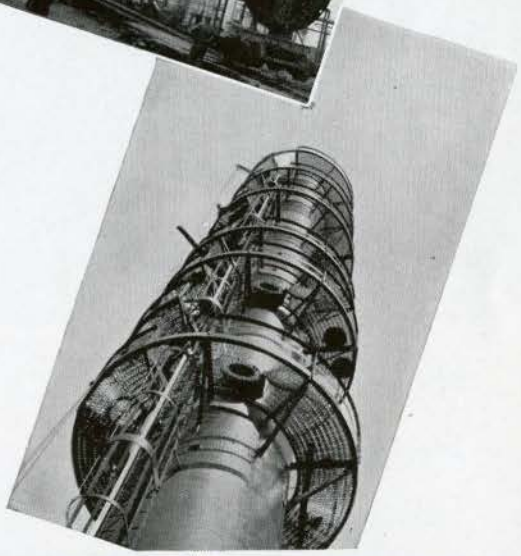

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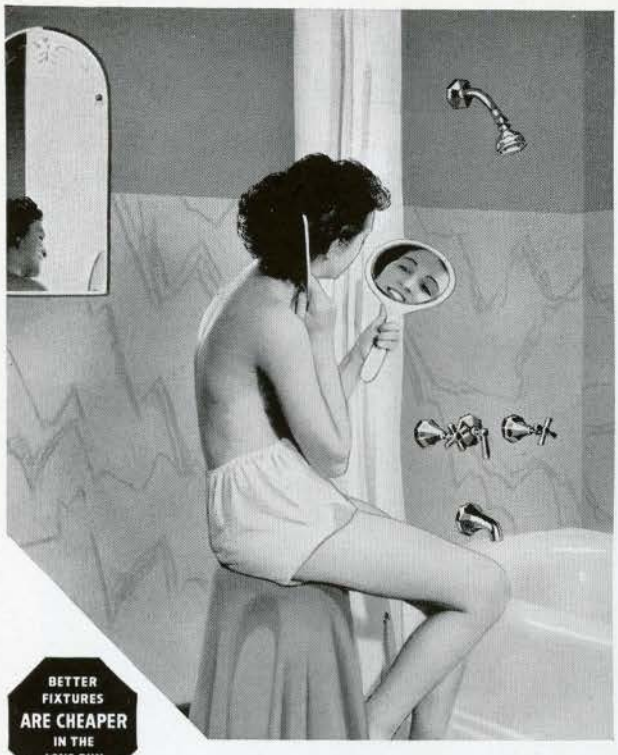

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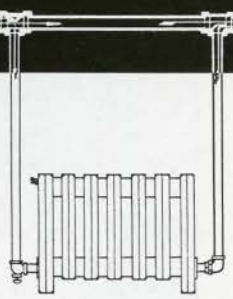

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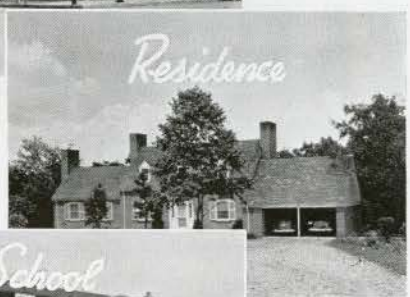

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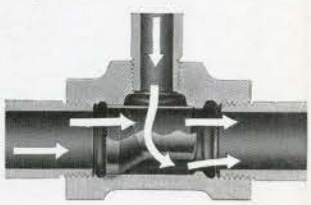

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ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 160 TORONTO, DECEMBER, 1938 Vol 15, No. 12

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SOMEWHERE in his Moral Essays, Pope wrote two lines which aptly describe the characteristics which this seasonable greeting to our members must assume—

> In vain sedate reflections we would make
> When half our knowledge we must snatch, not take.

I would like, at this appropriate season to "take stock", briefly, of certain factors governing the practice of architecture in Canada today, and looking forward, to comment on some which will affect the profession tomorrow.

On the debit side, we must realize that the period of rapid expansion through immigration, belongs to the past. Canada, built in many respects to house twenty million, has a present population of about eleven million. And these are heavily burdened with federal, provincial and municipal taxes. These taxes, however essential, as at present applied, are a formidable barrier to expansion and enterprise in the field of construction. Vast sums go yearly to house and feed our unemployed and the demands for social services—educational facilities steadily mount. Against this background, however, certain factors stand out in bold relief and the future for the profession is not without its hope—or even its eager anticipations.

Firstly, there is now a realization that an active building industry is essential to the normal occupation of this nation—its health, its prosperity. Recently steps have been taken to lessen the taxes which loaded this industry, and influential organizations are doing their utmost to revive the invalid. There has also sprung up a country wide demand for modern housing in the medium and low cost field. The right answer is taxing the ability of our finest architects. In other countries the greatest contribution came from them and surely it will be the same here.

Consider conditions in our older cities. Each day brings nearer the replanning which must take place to suit modern requirements. This is recognized as never before, and wherever it takes place there will be work for architects where none appeared to exist. Out from our cities are spreading the new roads and airlines, moving the city dwellers to surrounding towns and villages. They take with them city requirements, and these new homes will give work to architects in districts they never practised in before. And beyond the towns and villages will be the homes of many who are rediscovering the country—some who even go North in Winter instead of South. Whole counties are assuming a settled appearance, where formerly the mud roads wandered past the lonely farm houses. There are opportunities in this redistribution of our population, but perhaps the greatest lies far beyond the areas described. North, far north of our former outposts of civilization, great developments are taking place, with cities and towns arising almost over night. Is there an opportunity here! or are we so wedded, young and old, to our accustomed field, that we are not interested.

Take the industrial field—In Europe the "benefit of Architect" has changed the old type industrial establishment and factory into well planned buildings—healthy to work in—no longer the eye sore of the community. Here, many of our largest companies do realize the service the architect can render, but there remains a tremendous field which calls for missionary work before the majority will follow the lead of the "to be praised" minority.

It is the enlarging fields for the profession which have been noted rather than the usual, and it is in them the practice of our profession is most likely to expand. These opportunities are knocking at our doors, but we must be mentally alert to hear the summons.

Let us realize, throughout the country—individuals, organizations, governments are doing their utmost to increase building activity. Many of their plans are those which architects can wholeheartedly back, and I am convinced that the effort and work we contribute to them will bring its own reward.

May I take this opportunity, on behalf of the Council and myself, to wish all—"A Merry Christmas and best wishes for the New Year."

H. L. FETHERSTONHAUGH.

BRITISH WAR MEMORIALS

By E. R. ARTHUR

ON examining the available photographs of British Memorials of the late war, I was surprised to find that most of them were buildings or monuments definitely architectural in design. The remainder consisted of sculpture with or without an architectural background. Among the "sculpture" memorials of both types the absence of an architect is obvious in incredibly bad mouldings and poor architectural forms. In every age an architect has employed a sculptor, where sculpture was used on a building (except in the case of such versatile individuals as Michelangelo), and it is so today, but the contemporary British sculptor, with a naive confidence in his own ability, designs arches, pylons and other architectural forms in a manner not far removed from the tombstone maker. (There are few sculptors or architects in any country with the fine architectural sense of Mr. Eric Gill, but he is a notable exception). The post-war sculptor seemed to consider "architecture" only as a background for sculpture. The scenery may be rough —it usually is—the play is the thing. Unfortunately the architectural "scenery" appears in the same bright light as the sculpture, and being in stone or granite appears brighter by contrast with bronze. The crudities of moulding and silhouette are the more noticeable.

One has to bear in mind in reviewing post-war memorials that nearly all were designed in the early 1920's. Not many of us would care to design something sixteen years ago and see it unveiled (before an interested audience of millions) ten or fifteen years later. Few memorials can stand that test and the achievement of Lutyens with the Cenotaph, and Allward with the Vimy Memorial is remarkable. The Cenotaph particularly is unlikely ever to grow old in spite of passing fashions and revolutionary changes in architectural design.

Much has been said and written about those Memorials and the Scottish National Memorial, and, if they are illustrated inadequately, it is not through lack of respect, but because lesser known monuments have received no attention—at any rate in this *Journal.*

Nothing will be said about the Canadian National Memorial in Ottawa which I have not seen. A War Memorial, however large, is a personal thing commemorating the loss of relatives in a war, that eighteen years later does not seem so far away. It would do no particular good to pierce the cloud of sentiment that hangs about it, and it is best that another generation should pass judgment. It has already served one great purpose in forcing the Government to bring out Mr. Gréber to find a site for it. His proposals, when carried out, should add dignity to the capital and should be an example to the provincial capitals and a stimulus to the languishing art of Town Planning.

The Australian Memorials (at home) are the most ambitious of all the British Memorials and take the form of buildings in a traditional style. The Melbourne one, which is very German in character, takes the mausoleum form. Decidedly more interesting than many American buildings of the same type which has long been a favourite for Masonic temples, it is very definitely a Great War Memorial, and expresses the grief of a people in a way that most of the large memorials fail to do. The Australian National Memorial at Canberra is incomplete and cannot be judged from a drawing. It is clearly Eastern in design and may symbolize Australian losses at Gallipoli which is not very far from Byzantium.

New Zealand has also gone in for buildings. There is a War Memorial Museum in Auckland (and we might have had a National War Memorial Art Gallery in Ottawa), a carillon in Wellington and a Cenotaph in the same capital city. One cannot help being rather proud of New Zealand in the way that that Dominion has combined the War Memorial idea with usefulness. A large proportion of the population is Scottish. The carillon tower is, by association, a joyful thing and it is almost impossible to express in it those characteristics of which one is so strangely conscious in the Cenotaph. However, those of us who are familiar with Hart House Tower know that on November 11th the mournful tolling of the bell following the period of silence can be a very solemn thing. The New Zealand tower is unfortunately rather "dated" in a style of modern monumental architecture that is now rarely seen.

The British Memorial, the Menin Gate, by Sir Reginald Blomfield, is nothing more than what we used to call a "Composition Sheet", and is best described in the words of Siegried Sassoon:

"Crudely renewed, the Salient holds its own,
Paid are its dim defenders by this pomp;
Paid, with a pile of self complacent stone,
The armies who endured that sullen swamp."

Delville Wood, the South African Memorial, by Sir Herbert Baker, is better, but the same architect's Indian Memorial might be a princely gazebo in the garden of an Indian Prince who had lived for a considerable time in England and acquired a taste for the detail of Hatfield. On the whole, the Dominions seem to have done a far better job than the Mother Country among Memorials, monumental in scale.

The Cenotaph in London so captured the imagination of the public that few "sculptor's" memorials were

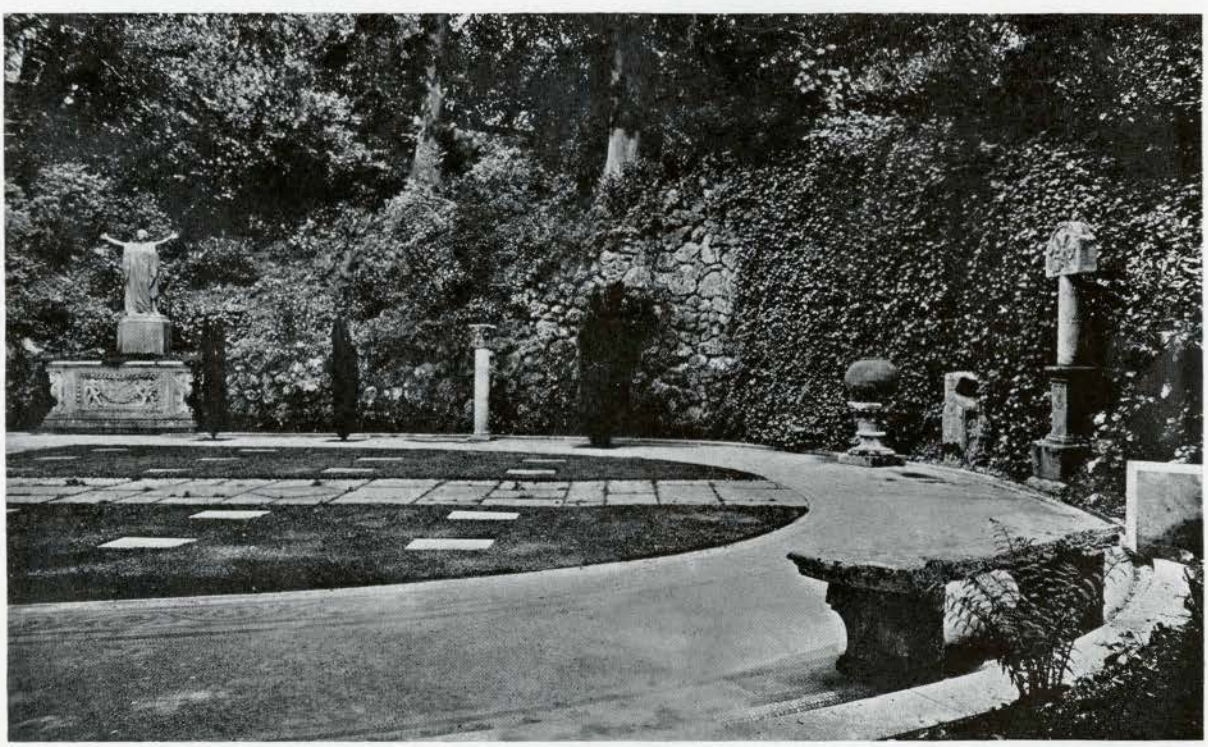
erected in the British Dominions. The Gunners' Memorial at Hyde Park Corner is one of the few, and one of the best. Its chief faults are that the base to the gun is too great, there is a conflicting scale of figures, and the bronze figures are quite un-British in appearance. The British Tommy, as we remember him, was a cheery soul, but the Gunners here are of an unpleasant race of supermen with grim and rather brutal faces. The effect, which may have been deliberate, is rather of the horrors of war than sorrow for the men who fell in it. Unpleasant though the figures are, they are not Victorian. There are sculptors today who could do really great work, and it is unfortunate that the immediate post-war sculptors, with a few exceptions like Jagger, continued a tradition of sleepy, lovable lions and lifelike human figures with Burne Jones faces.

We have no fault to find with the Machine Gunners' Memorial except for its rather sinister inscription. The nude boy might serve as a humble and original symbol for the men in that corps who gave their lives; but the "Saul hath slain his thousands but David his tens of thousands" gives the whole group an altogether different complexion.

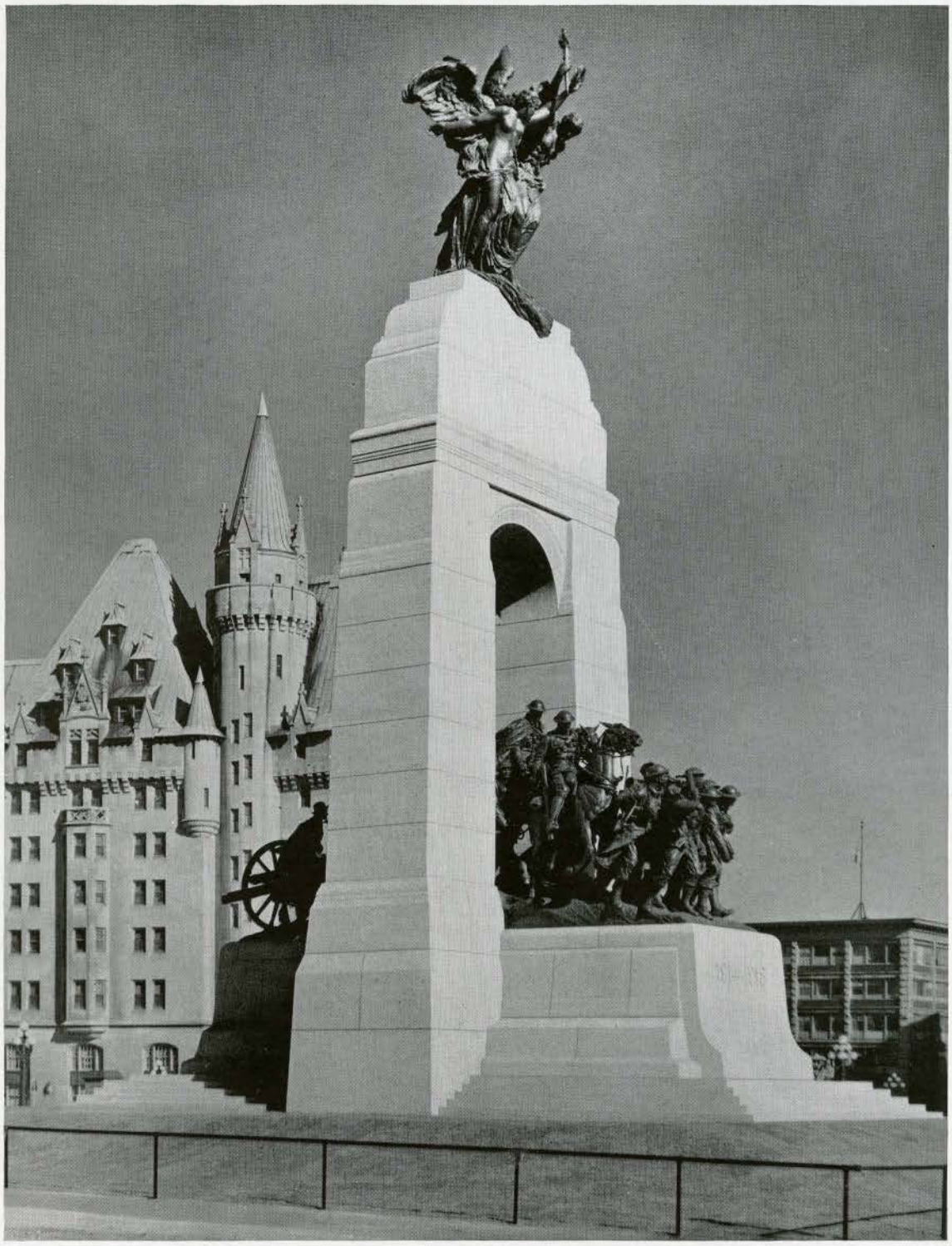
Such a boast is probably not found in any other memorial of the late war and is a striking contrast with the lines from Milton's Samson Agonistes on the Hart House tower in Toronto.

"Nothing is here for tears, nothing to wail
Or knock the breast; no weakness, no contempt,
Dispraise, or blame; nothing but well and fair,
And what may quiet us in a death so noble."

To put such a sentiment into stone was not to be the good fortune of many British architects or sculptors. The Crimean and South African Memorials were too recent and too strong an influence. Another generation, if it has to build war memorials, will find something good in the humility and dignity of the Cenotaph, the simplicity of the memorials of Finland, the romanticism of Vimy, the usefulness of the New Zealand Museum and the majesty of Tannenberg. Let us hope there will be no need for such a decision.



GRAVEYARD OF CANADIAN SOLDIERS IN THE GARDENS OF CLIVEDON, ENGLAND
THE COUNTRY SEAT OF LORD AND LADY ASTOR

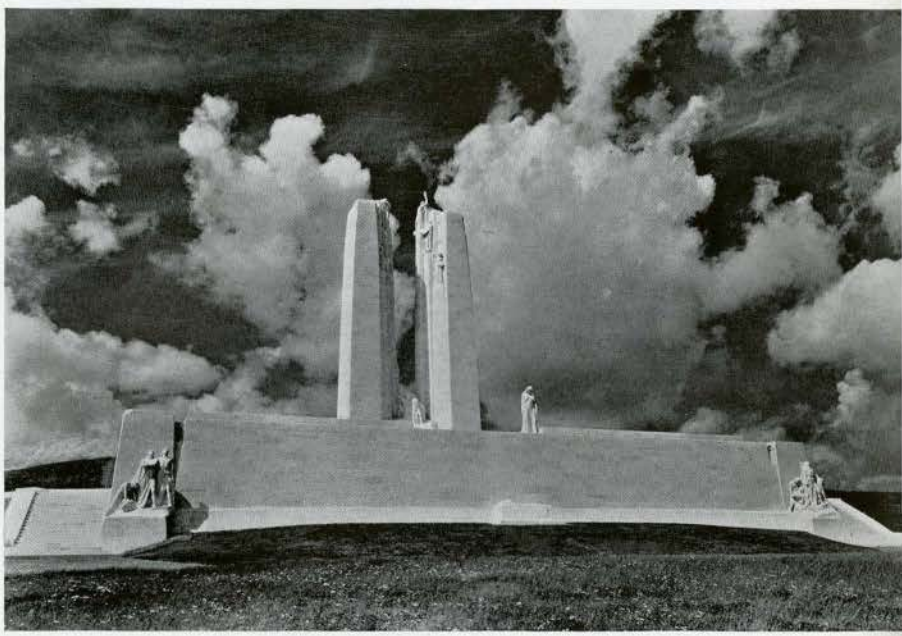


CANADIAN NATIONAL WAR MEMORIAL, OTTAWA

THE MESSRS. MARCH, SCULPTORS

CENOTAPH, LONDON

SIR EDWIN LUTYENS, P.R.A., ARCHITECT



VIMY WAR MEMORIAL

WALTER S. ALLWARD, SCULPTOR

SCOTTISH NATIONAL MEMORIAL

SIR ROBERT LORIMER, ARCHITECT

THE ARTILLERY MEMORIAL, HYDE PARK CORNER, LONDON
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THE MACHINE GUN CORPS
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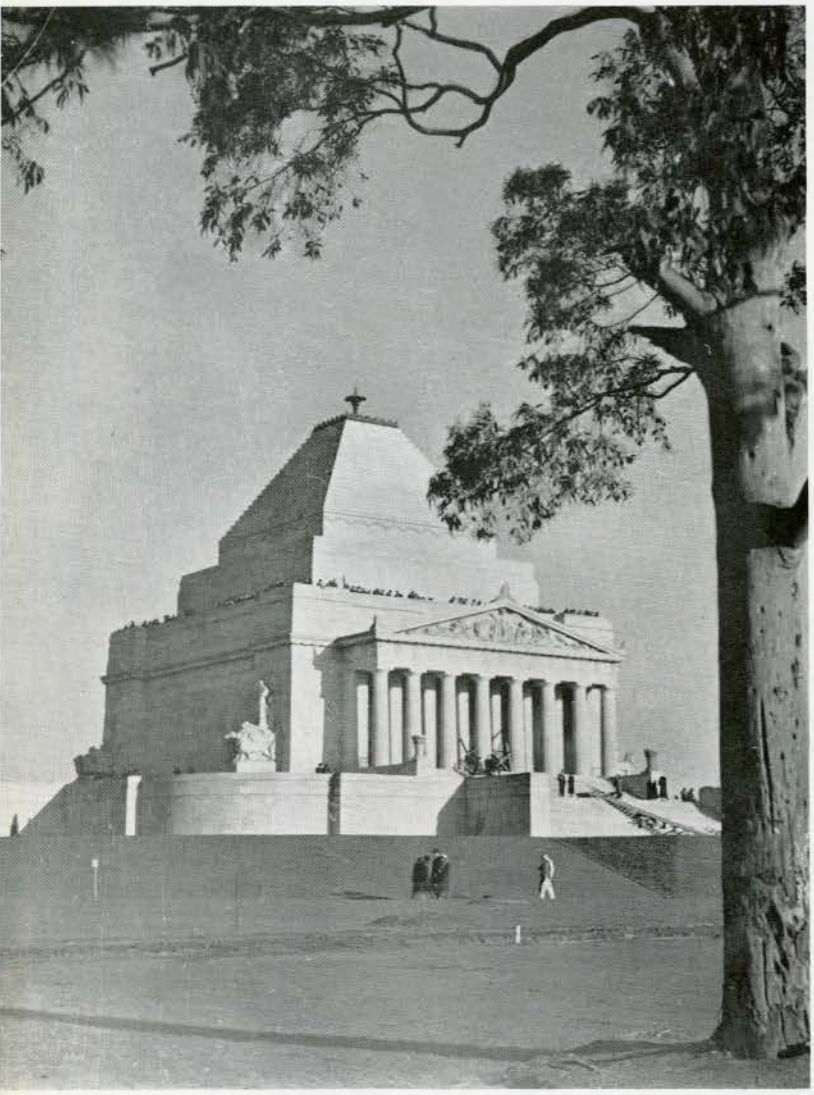
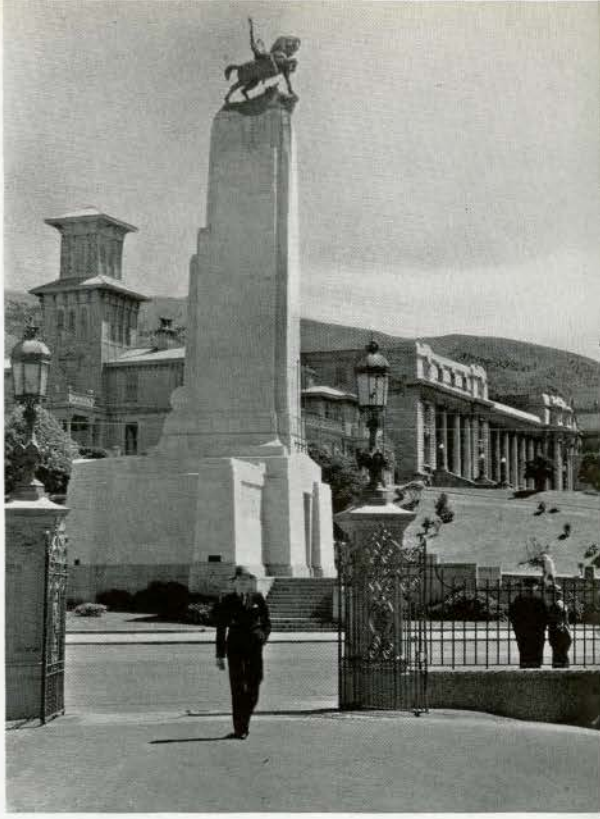
THE ARTILLERY MEMORIAL

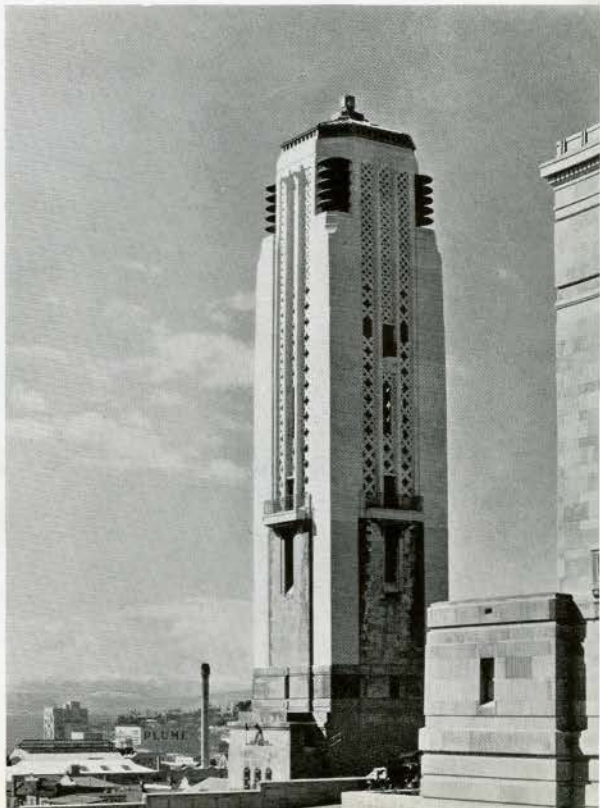


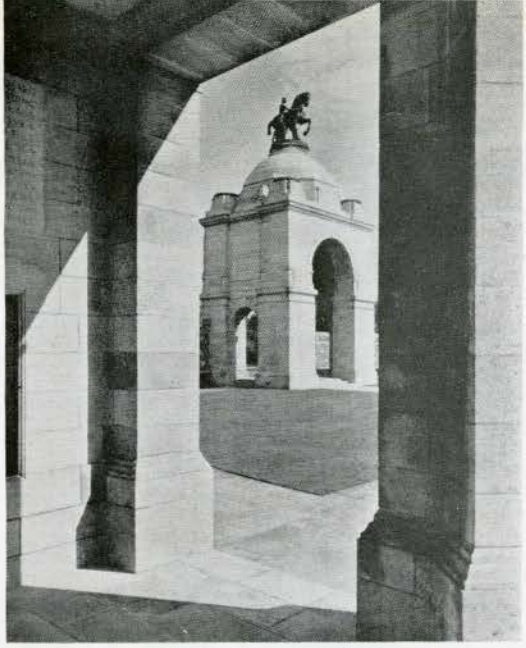
SHRINE OF REMEMBRANCE
MELBOURNE, AUSTRALIA



CENOTAPH,
WELLINGTON, NEW ZEALAND

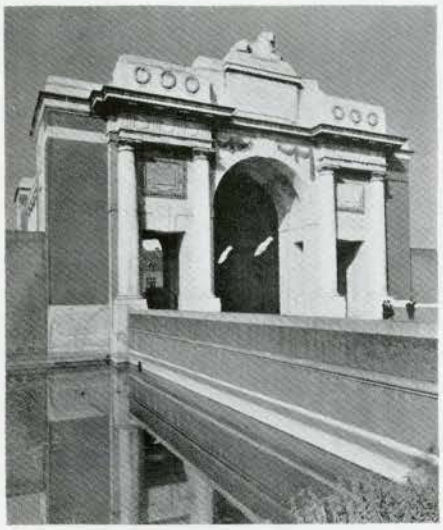
MEMORIAL CARILLON,
WELLINGTON, NEW ZEALAND



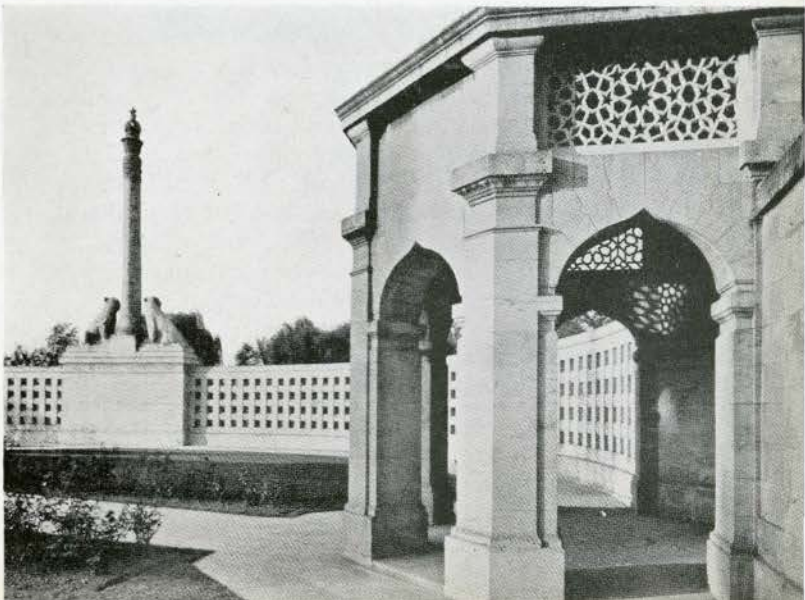


DELVILLE WOOD
SOUTH AFRICAN MEMORIAL
IN FRANCE
SIR HERBERT BAKER, ARCHITECT

IRISH MEMORIAL
AT ISLANDBRIDGE, DUBLIN



THE NEW MENIN GATE
SIR REGINALD BLOMFIELD,
ARCHITECT



NEUVE CHAPELLE,
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FOREIGN WAR MEMORIALS

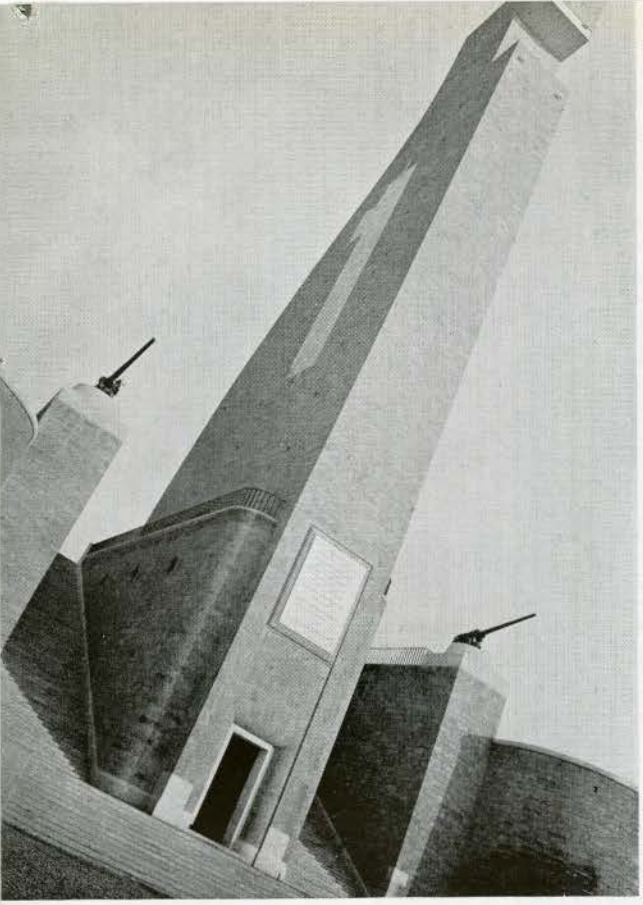
By PETER BRIEGER, PH.D., BRES.

Assistant Professor of Fine Art in the University of Toronto

THE manner in which a nation honours its glorious dead is a key to its spirit and temperament. The War Memorials erected by the various nations in Europe can be divided into two main groups, the one mainly sculptural, looking back toward the past, a more or less realistic reminder of the sufferings of the individual; the other primarily architectural, striving to preserve the spirit of heroic sacrifice of thousands for the greater glory of their country. To judge from the material available, the French, and to a lesser extent the Italians, have a preference for the former; they pay a tribute to romanticism in sculptural monuments where fighting soldiers, mourning women and children seem to revive the horrors of war with pathetic gestures as if the soil which carried the largest burden of the fight was still trembling in nervous excitement. The art of Rodin has left its traces in the large figure group of the monument in the Butte Chalmont, near Soissons, where the ghosts of French soldiers, one a mere child, are rising from their graves. This grim realism is carried to an extreme in the monument for the maimed and wounded (Neuville St. Vaast) where the large hand carrying a torch seems to belong to a giant buried alive under the heap of crumbling stones. It is not easy to capture the spirit of eternal mourning in the image of the human figure and its mobile gestures. Without the stability of architecture to back or frame it, a figure group seems too near the stage and lacks the feeling of repose and permanence. The four shafts of the monument in Treviso are not strong enough to balance the pathetic effect of the cortege of black mourners trying to squeeze through them. Following the lead of the Americans and the Germans, in the memorials of Brindisi and Como, Italy has taken another way to express lasting memory by purely architectural forms.

The eight memorial chapels and eleven monuments erected by the American Battle Monuments Commission form part of an extensive memorial project. They range from simple monuments to large temple-like structures, and mark the chief places of American activities in the war. Most of them are inspired by the calm dignity and formal beauty of classical architecture. For the Chapel at Belleau Wood the architect has chosen the sterner forms of French Romanesque, but the huge block of an altar raised on the steps of the Bellicourt Monument on the Hindenburg Line, shows traces of the spareness and simplicity of modern architecture. The choice of the classical style is not accidental, and does not reveal lack of invention. It is an almost Greek spirit of calm serenity raised above the acute pain and suffering in the presence of death, which is reflected by the American monuments. The polished stone, the many-coloured marble, mosiacs and bronze all show the desire to sacrifice the nation's wealth to honour the memory of those whose crosses lie row on row at the foot of the monuments. They dominate as centres the well-ordered pattern of the graves as well as the country for miles around, upon which only a few scars remain of waste and destruction. The ruins of the chapel on the hill of Montfaucon form an effective frame for the gleaming shaft of the gigantic Doric column crowned by a statue of Liberty.

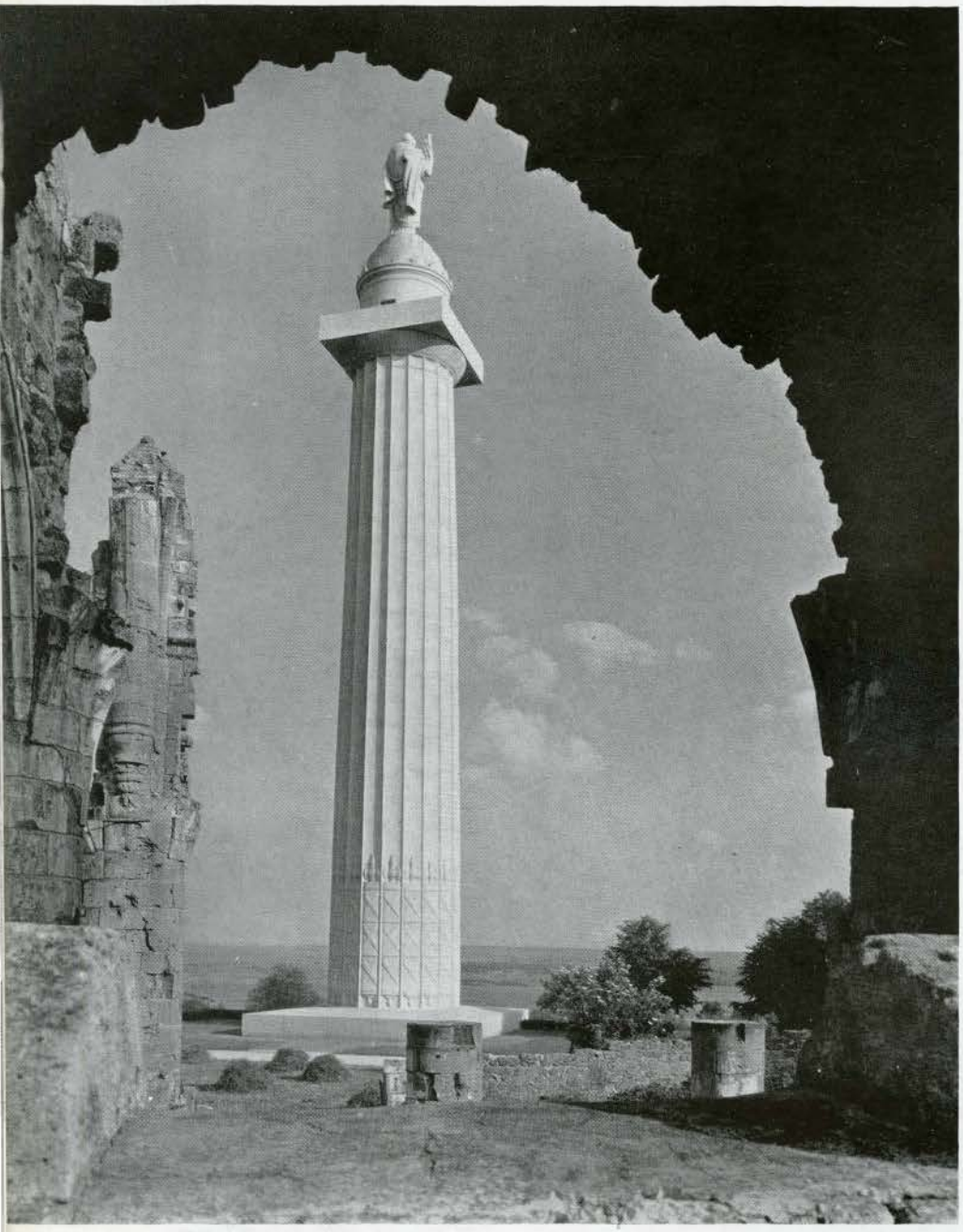
Compared with the serene classicism of the American monuments, the Germans are the least conventional, seeking for a style of their own, although sometimes drawing their inspiration from their historic past. The monument in Munich combines the idea of the pagan dolmen with the Christian crypt, and Tannenberg follows the model of the fortresses built by the Knights of the Prussian Order. The simplicity of the material, hard granite or brick added to brick to form one massive bulk, corresponds to the plainness of surfaces and the severity of outline. The symbolism for heroism and discipline is primarily expressed by the abstract means of architectural forms, not by sculptured figures. Even surrounded by modern traffic and the bustle of everyday life, the modest shaft of the Hamburg monument retains its solemn dignity and strength of appeal against the restless and ragged outlines of the buildings on the square behind. It is this contrast between the shapelessness and ever-changing aspect of the environment, and the monumental solidity of the memorial which makes many of the German memorials so impressive. The monuments of Brindisi, Brest and Laban, near Kiel, all show a variation of the same theme: a monumental lighthouse overlooking the sea, as a symbol of naval force. But this symbolism seems to be most effective in the superb sweep of the curve from the broad base to the top of the tower in Laban. The memorials erected in Germany are far from the actual cemeteries, but the spirit of an army as one body moved by one common will and holding together, is still alive in the vast hall holding ten thousand people in Laban, or in the Courtyard of Tannenberg where the figures of quiet soldiers stand as sentinels over the souls of their fallen comrades. Here one feels what has been said before about the German Memorials — that the Germans live with their dead.



MEMORIAL AT BRINDISI, ITALY

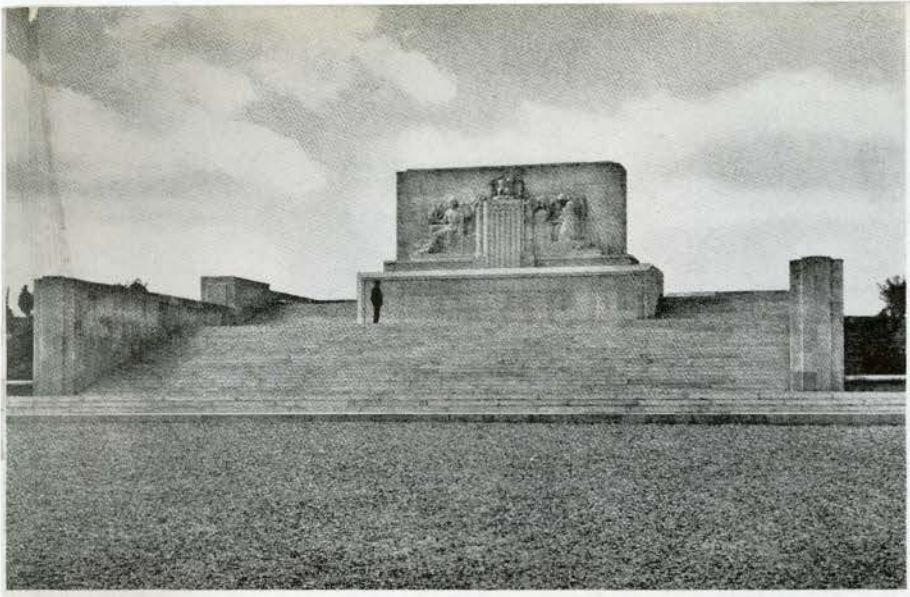
MEMORIAL AT COMO, ITALY

MEMORIAL AT TREVISO, ITALY



AMERICAN MEMORIAL, MONTFAUCON, FRANCE

JOHN RUSSELL POPE, ARCHITECT



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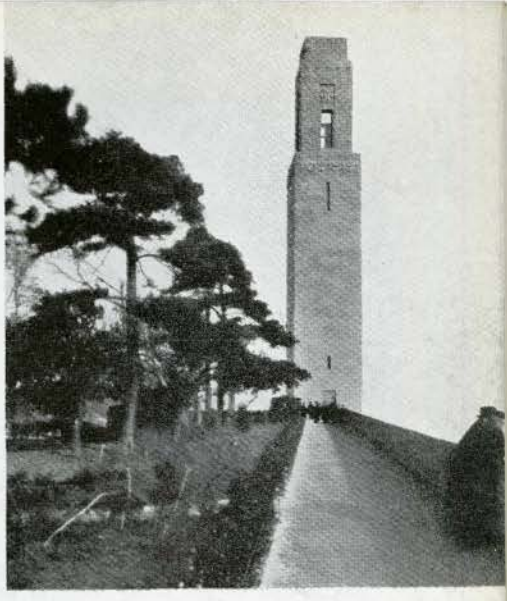


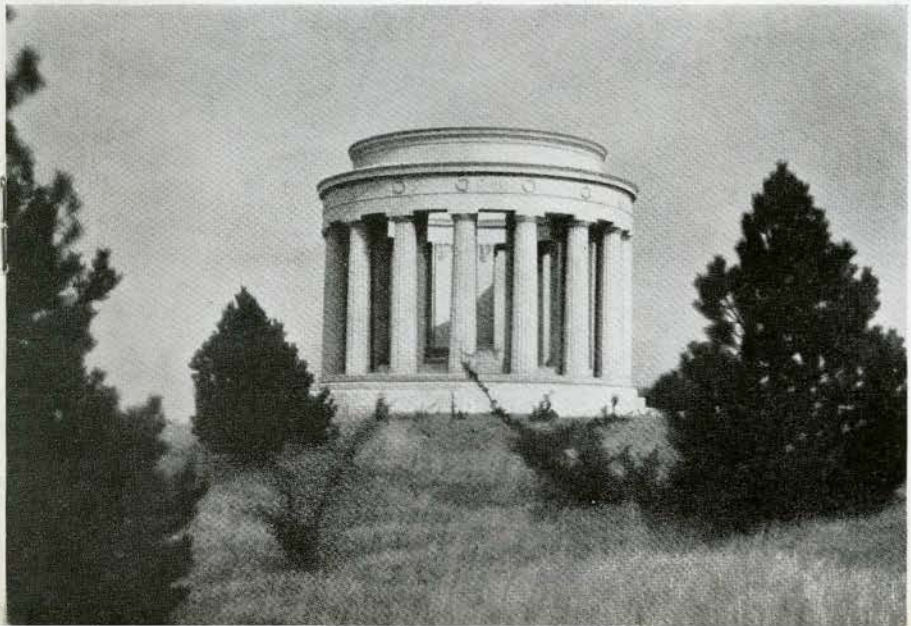
2.

AMERICAN MEMORIALS

1. BELLICOURT. PAUL P. CRET, ARCHITECT
2. BREST. RALPH MILMAN, ARCHITECT
3. THIACOURT. THOMAS HARLAN ELLETT, ARCHITECT
4. MONTSEC. EGERTON SWARTWOUT, ARCHITECT
5. BELLEAU WOOD. CRAM AND FERGUSON, ARCHITECTS

3.

4.



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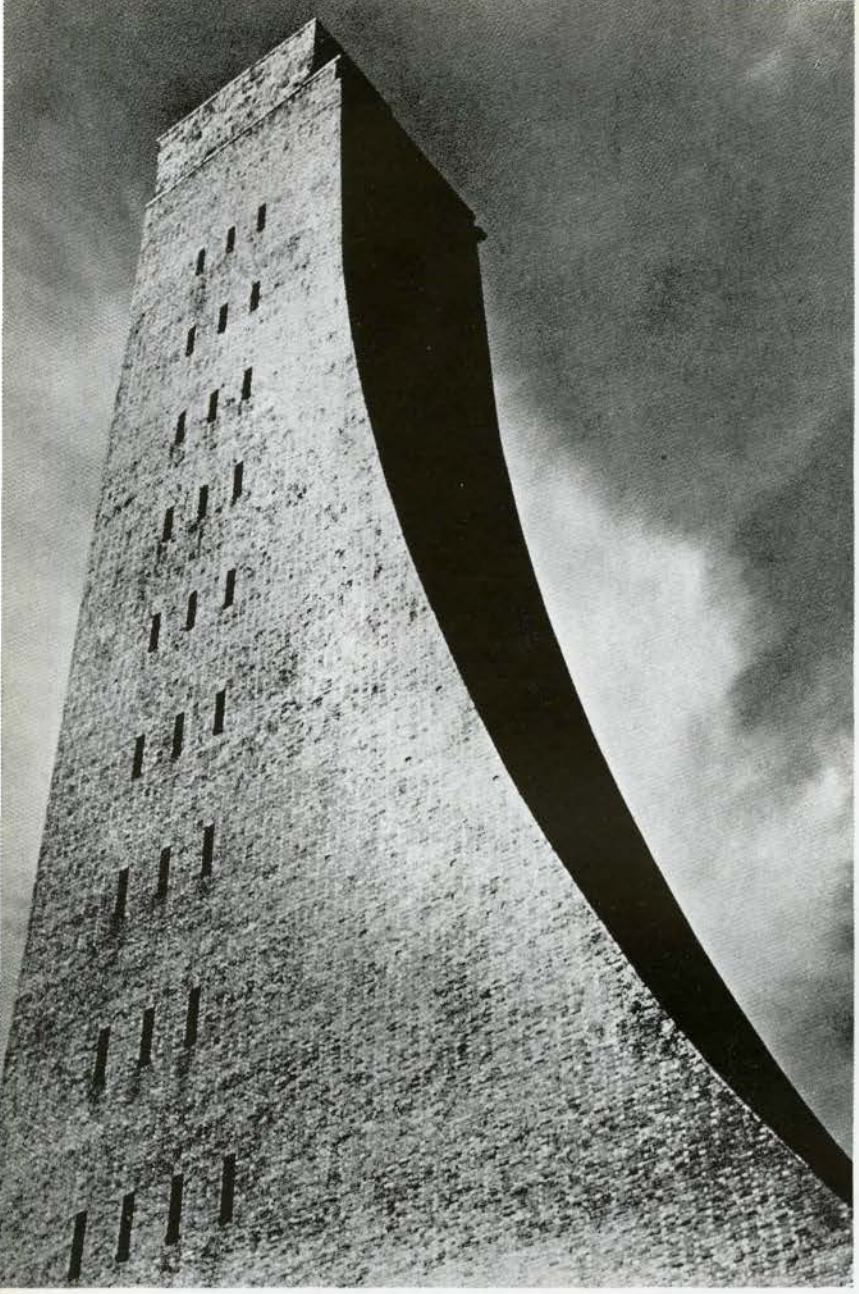
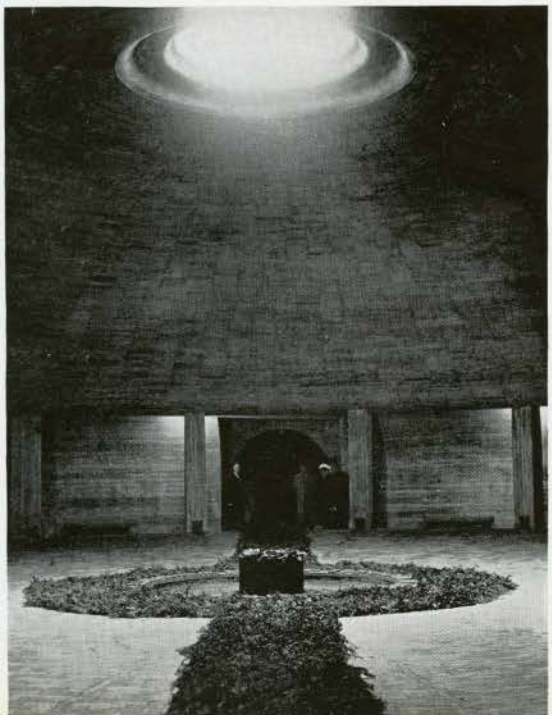
GERMAN NAVAL MEMORIAL AT LABAN, NEAR KIEL

G. A. MUNZER, ARCHITECT



THE INTERIOR

BIRD'S EYE VIEW



GERMAN WAR MEMORIALS

1 HAMBURG.

2. MUNICH

3. MUNICH. THE CRYPT

4. TANNENBERG.
WALTER AND JOHN KRUGER,
ARCHITECTS

5. TANNENBERG. THE COURTYARD

1.

2.

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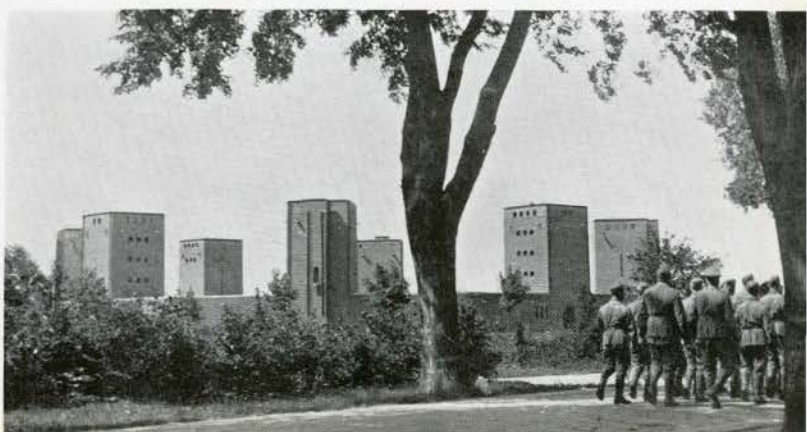

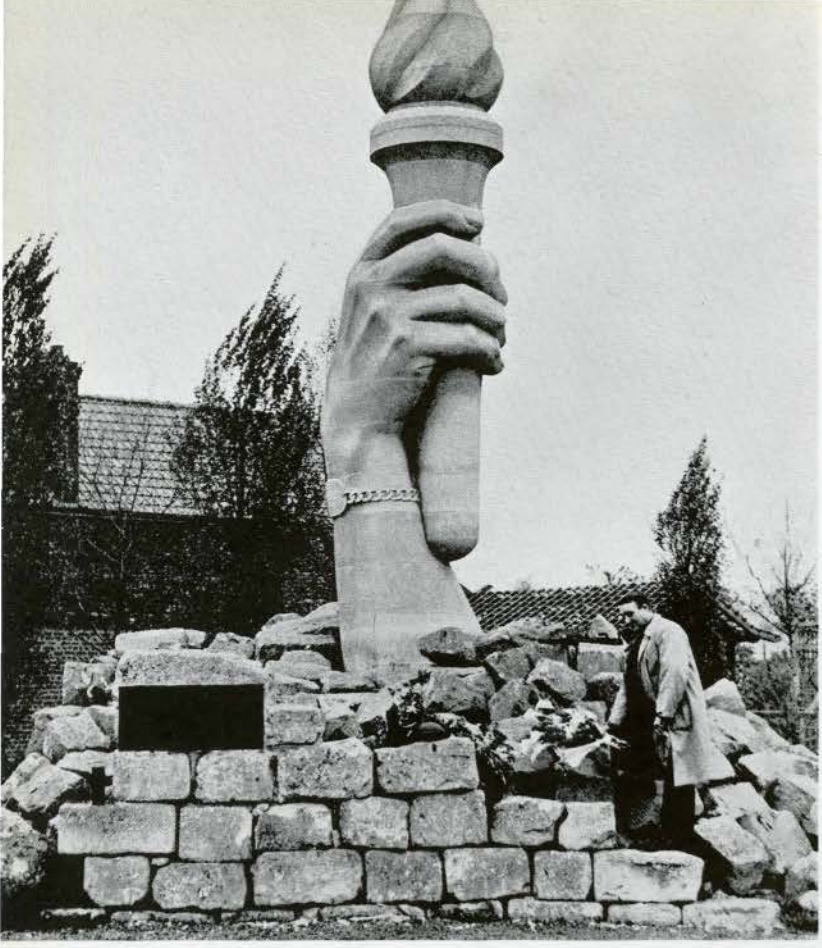

FRENCH WAR MEMORIAL TO
THE MAIMED AND WOUNDED
NEUVILLE ST. VAAST

1. FRENCH MEMORIAL
BUTTE CHALMONT, SOISSONS
LANDOWSKI, SCULPTOR

1.

2. and 3.
FINNISH MEMORIALS OVER THE
GRAVES OF FINNISH AND GERMAN
SOLDIERS, HELSINGFORS
A. LINDGREN, ARCHITECT

2.

3.

EIGHTH ANNUAL ARCHITECTURAL EXHIBITION

OF THE

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

To be held at Ottawa commencing February 17th, 1939

PARTICULARS are announced of the Eighth Annual Architectural Exhibition of the Royal Architectural Institute of Canada which is to be held at Ottawa, commencing February 17th, 1939.

1. A medal of honour is offered by the Royal Architectural Institute of Canada for the building of most outstanding merit completed by a member of the Institute within the last four years, and not previously shown in an Annual Royal Architectural Institute of Canada Exhibition.

2. Awards of Merit may also be made for subjects completed within the last four years and not previously shown in an Annual Royal Architectural Institute of Canada Exhibition, which are considered to be of high standing in any of the various classifications to be determined by the Jury of Award.

3. The classifications suggested are: Public Buildings, Educational Buildings, Industrial Buildings, Commercial Buildings, Domestic Buildings, Details, Craftsmanship, Interiors.

4. The Jury of Award may, at its discretion, readjust the classifications, according to the nature and quantity of work submitted.

5. Photographs of more than one building may be submitted for consideration in any one classification.

6. All photographs, to be eligible for awards, must show work completed within the past four years, and not previously shown in an Annual Exhibition of the Royal Architectural Institute of Canada. Work shown in this Exhibition will remain eligible for any subsequent Provincial Exhibitions.

7. Photographs of work completed within the last three years which have already been shown in an Annual Royal Architectural Institute of Canada Exhibition may be submitted for showing, but will not be eligible for awards. All such photographs must be clearly marked "Previously shown in the Royal Architectural Institute of Canada Exhibition".

8. Members are requested to submit preliminary photographs (8″ x 10″ glossy prints) of all work eligible for awards. On the back of each print should be written an identification number, the title of the photograph and the name and address of the architect.

9. From the preliminary photographs, a selection will be made for the Exhibition, and the exhibitors will be notified to have enlargements made.

10. All preliminary photographs should be sent to the Honorary Secretary, R.A.I.C., 627 Dorchester Street West, Montreal, to arrive not later than January 3rd, 1939.

11. Architectural models will also be accepted for this Exhibition. Photographs of such models should be sent to Honorary Secretary, R.A.I.C., 627 Dorchester Street West, Montreal, to arrive not later than January 3rd, 1939. The address to which models are to be sent will be given later.

12. Exhibitors are requested to present their subjects adequately in the preliminary photographs, to enable the Jury to judge the merits of the subjects fairly.

13. The Royal Architectural Institute of Canada reserves the right to exhibit any of the photographs or drawings submitted at other centres in Canada following the close of the Exhibition.

14. All photographic enlargements are to be 16″ by 20″ black and white prints, printed on Eastman P.M.C. paper No. 8 (this is a buff paper which gives a warm cast to the black and white of the print).

The prints are to be mounted on Canadian Card Company's 12-ply light cream eggshell No. 602 or Card and Paper Works 12-ply light cream eggshell No. 161. The mounts shall have a margin beyond the print of 3½″ on top and sides and 4½″ on the bottom.

Titles are to be typewritten on cream coloured labels and placed on the bottom of the mount.

15. Both the preliminary photographs and the enlargements will be used by the Jury in making the awards. Preliminary photographs will also be used for any reproductions that may be made in the catalogue or for the press.

16. All enlargements are to be delivered to the office of Hazelgrove & Mills, Architects, 63 Sparks Street, Ottawa, on or before February 12th, 1939.

ARCHITECTURE IN A CHANGING WORLD

By H. S. GOODHART-RENDEL

The twenty-second National Lecture, broadcast on October 4
by the
President of the Royal Institute of British Architects

WHEN one speaks of a "changing world" one implies a world that is changing rather more quickly than usual, and that is what people almost always believe of the world they are inhabiting at the moment. Certainly it seems to us now that in this country we are passing bloodlessly through a minor social revolution, and in other countries the difference between what is and what was until lately is even more striking. Science, too, is varying and increasing its application to our ways of daily life, and the Thought now called modern seems more opposed to the preconceptions of the middle-aged than has been the Thought called modern at other times. Whatever future historians may decide, let us assume that our world today is conspicuously one of change.

Architecture is changing, too, not more rapidly but perhaps more essentially than it has already done in the lifetime of any of us. Like all the other fine arts, it is passing through a succession of experiments, but it seems as though in architecture much more than in painting, say, or in sculpture, the experiments are resulting in some common agreement as to desirable lines of development. All the buildings that are praised or abused for being "in the modern style" seem very much alike. Their similarity may be only the superficial similarity that fashion often imposes upon works of art produced at any one time, but on the other hand it may be a symptom of some real alteration in our architectural outlook. Such an alteration, if it has taken place, may have been the outcome of influences scientific, social, or both; may have been the reflection of external changes without having been caused by them; or again may have been the outcome of influences exclusively architectural. The world may be changing architecture, the world's changes may be merely reflected in architecture, or architecture may be changing itself in a way with which the world's changes have little to do.

I do not expect that any of these suppositions will be accepted by everybody, but we must choose one of them before we can form any probable opinion as to what is happening in architecture today. The supposition most likely to my mind is that our world and its changes are reflected in the nature of the buildings we chiefly produce, but have had only an indirect influence upon their architectural character. Thus, I think that although economic causes are driving those who used to inhabit large houses into small houses and flats, that although social causes are obliging us to avoid all undue requirement of domestic labour, that although moral and political causes are inducing us to provide better conditions of living for the poorer among the people, yet the actual buildings resulting from these causes do not necessarily express in architectural terms the world-changes that are bringing them into being. Indeed I should think it marvellous and contrary to experience if they did. There are no words in the language of architecture to express economic pressure or the servant problem or an occupation with the material welfare of others: architecture as an art can speak only of its own affairs, of the laws of gravity, of constructional skill, of the primitive associations of certain forms and colours with certain emotions. From the manner rather than from the matter of architectural expression we can often deduce the conditions in which buildings have been produced; we can remark that the Romans took on trust from their Greek workmen a lot of expensive ornament, that the Arabs were wont to build in a hurry, that mediaeval Europeans found difficulty in moving large blocks of material, that Victorian Englishmen seldom understood what their architects were up to. If, however, we go further and believe that the architecture of the Colosseum expresses exactly the Roman mind, or that of the Alhambra the mind of the Arabs; that the mediaeval cathedral was an inevitable outcome of mediaeval Christianity, or Victorian confusion an evidence of anything so much as of Victorian indifference, I think that we deceive ourselves. Leaders of thought may indeed have set fashions such as the re-use of Roman forms at the Renaissance or the re-use of Gothic forms in the religious revival of the last century, but fashions so set will remain only the *consequence* of thought and will not become its *expression* unless the thought is that of the artist himself.

Now, most artists hitherto have thought more about the work they were doing than about the reasons why that work was required of them. Of most artists today I think this still is true. Certain kinds of building today, particularly in Soviet Russia, seem deliberately to cling to the past, others, like many in Italy, deliberately to flout it, yet we should not be right in inferring from them that all Russian thought is now reactionary or all Italian thought progressive. In short, what is reactionary and what is progressive in art have no necessary parallelism with what is reactionary and what is progressive in society. Symbols may become accepted through association, but these symbols may have no more intrinsic connection with the things they symbolise than the shape and colour of the primrose have with conservative politics.

It is a great misfortune for art that unthinking people should be apt not only to forget that such generally accepted symbols are arbitrary but also to make an even more arbitrary private symbolism for themselves, in which forms that they like or dislike for one reason symbolise tendencies that they like or dislike for another. The human mind is so constituted that irrational associations must always underlie many of our emotions, that pleasant or unpleasant personal experience must always predispose us to welcome or resent certain combinations of forms or of colour. It must nevertheless be our aim to recognise—as far as we can—the irrationality of those associations, and never to seek to impose them upon others as any pretended standard of taste. If my childhood was poisoned by a wicked uncle who collected pictures of dead animals, I shall probably never be a sympathetic admirer of the painter Snyders, but I have no right to expect other people to depreciate him on that account. If my hopes for the happy future of humanity have been first fully aroused by a great architect who builds houses with flat roofs and enormous windows, I ought not to suppose that everybody who builds houses with sloping roofs and moderate windows has lower hopes for humanity than mine.

I chose this last illustration deliberately because in some young people nowadays the taste for living in glass houses and the taste for throwing stones seem to be incurably allied. In consequence the elder people who resent the hostilities of these particular juniors are apt to feel an unreasonable distaste for a kind of modern building that has as good a claim upon our respect as any other. Flat roofs, also, are loved or hated with an intensity usually reserved in England for reli-

gion or politics, and have obviously acquired by association some significance incomprehensible by those who do not feel moved to join in the battle. Now, enormous windows and flat roofs are two of the constant marks of the kind of buildings I have already spoken of as being called "modern" and as being all very much alike; and I am convinced that, whatever meaning their advocates and their opponents may attach to them, they are mostly perpetrated by people merely following the fashion of the day. If we think that fashion a reasonable one we must look for its justification elsewhere than in emotional or political tendencies: we must look into tendencies that are properly architectural—into the functions that buildings must perform and the means by which they are constructed.

Both in serving their purposes and in making appropriate use of their materials, I think that modern buildings reflect very clearly a changing world. Just as medicine is always moving further away from the general panacea toward the particular appropriate treatment, just as government becomes daily more specialised in its pursuit of particular advantages, so buildings are now very properly expected to fulfil their purposes more exactly and less wastefully than they did in the past. They are also expected to be made of whatever material is most convenient, and to display that material used in the way its nature dictates. If in the future we reach the new architecture toward which the popular teachings and writings of M. le Corbusier point the way, that architecture will be new, above everything, in its complete rejection of all the inappropriate planning and illogical construction against which the voices of Soane, of Pugin, of Viollet-le-duc, of William Morris and of Lethaby have seemed, in their several days, to be raised in vain. If we do not reach that new architecture it will be again, as it has been in the past, that our reformers have underestimated both the strength of their opponents and the frailty of their followers. A battle is being fought; let us survey the field.

Generalising loosely one may say that the buildings of classical antiquity and those of the Middle Ages fulfilled their purposes and made reasonable use of their materials. They did these things with—as it were— a good deal to spare; the purposes were simple, labour and materials of a kind were plentiful, and accepted notions of beauty were not seriously in dispute. Accepted notions of beauty were not more seriously disputed, perhaps, after the Renaissance; nevertheless, that great movement of thought produced a serious and seldom beneficial change in the nature of architecture. Hitherto the various parts of any group of buildings had kept their separate identities and had never been reduced to being mere subdivisions of a large arbitrary design. Even in the great Roman bathing establishments, even in the mediaeval castles and monasteries, the rooms and halls, however regularly or irregularly they might be arranged, were in no wise merged into each other: every one was a unit and not merely a space partitioned off in a larger unit. How different from this is the theory underlying post-Renaissance compositions; for example, Somerset House in London! From the outside of Somerset House nobody can guess where one room ends and another begins; and the screens of columns that in an antique building would have sheltered passages, the little dome that there would have covered an important space, are here obviously scenic and without practical purpose. All the rooms have been fused and poured into a mould of which the shape was preordained by the architect in accordance with established rules and principles of proportion.

It would be a great mistake to undervalue the architectural merit of Somerset House and of the innumerable buildings I have chosen it to typify. If such a building has not been designed directly to suit its use, but has rather been cast in a shape chosen for its own sake, that shape may be a good one in itself, and one sufficiently adaptable for no grave inconvenience to result. Yet the method by which it was designed is one whose dangers are lamentably obvious when we regard the consequences to which it frequently has led. For an architect to determine the shape a building shall assume before he has ascertained whether its requirements do not suggest a new shape of its own is an arbitrary proceeding inimical to architectural progress. He may have in his repertory a large assortment of excellent shapes, he may indeed have, as eighteenth-century designers mostly had, a shape that will suit every ordinary requirement; but if he will not let requirements suggest their own shapes, how is his repertory ever to be extended? Moreover, extraordinary requirements are bound to present themselves from time to time, and these he can only meet with the nearest thing in his stock to what is required—often not near enough. At the end of the eighteenth century the fronts of monumental buildings had come to consist almost invariably of a classical portico with a windowed wall as its background. Behind that wall might be almost anything, law courts or a school or a hospital or a customs-house; probably suffering—whatever it was—from the gloom cast by the portico and certainly with its nature undiscoverable from outside.

Porticos, however, and regularly windowed walls are architectural elements governed by architectural laws; however arbitrarily they be used in masking buildings, they display in themselves an orderly arrangement that conceivably is worth some sacrifice. The portico of the London Mansion House is something of a nuisance, but it is also something of a portico; as a piece of exact geometrical design it has a measure of self-sufficiency. What are we to say, however, of the arbitrary architectural mask that is not orderly but irregular, of the picturesque facade that appears to be the natural outgrowth of a building with which, in point of fact, it has no natural connection? If what we say of this is unfavourable, as — presuming that we are guided by reason—it must be, we condemn the method of design particularly associated in all countries with the last century; the method of design that is now making its last stand, as I hope, against the forces of progress. Architecture deliberately picturesque has had its triumphs; no system in art, however vicious, can annul the skill of the great artist with something to say. Yet the pursuit in architecture of the picturesque, of that elusive indefinable quality whose very nature it is to arrive by accident, is responsible for nearly all of those evils in our architecture from which reformers now seek to deliver us. Let me try, at the risk of repeating myself, to explain very clearly how this pursuit, this vicious system of design, differs from any system followed by architects in earlier ages.

To do this I must first define what I mean by the word *picturesque*. I mean more than the thing that, portrayed from certain points of view by a painter or a draughtsman, can make a good picture. I mean the thing whose beauty derives from inexactitude and seeming chance, whose beauty is of the same kind as that of the landscape beauty we find in nature. Now, the landscapes that compose very well from points of view selected by the painter may be very far from satisfying us pictorially if those points of view be shifted. In landscapes and in old buildings full of the accidents of alteration and decay we regard this as no defect. We take the pictures they offer us and are thankful; we do not expect them to make pictures all round. Nor ought we to complain if a naturally designed building looks well from some points of view and not so well from others; it is not posing for our admiration but, like an animal, is living its life through moments of greater and less elegance. From a building, however, whose design has not come naturally, from a building whose design has been imposed against its nature by the will of the artist, we should demand much more than the provision of a few tempting opportunities for the landscape-

painter. All noble masks are regular and what may conveniently be called *abstract,* the masks that express moods and passions incongruous in the personages that wear them are fit only for the Christmas pantomime. Similarly the only masks that buildings can wear with dignity are those of a generalised sculptural kind as were the facades of the Renaissance and its aftermath. The picturesque architectural mask is neither generalised nor sculptural; it suggests, with a would-be charming grimace, what might have happened to the building it disguises, but actually did not. It is as artfully artless as the false ingénue, and as a rule, much less amusing.

There is hardly a house in most of our late Victorian suburbs that does not wear a mask of this sort. In an old farmhouse built at several times and altered at others, we may find gabled roofs and roofs hipped back, little old windows and larger windows that are newer, chimneys that have kept their cappings and other chimneys that have lost theirs, naked half-timber work and half-timber work covered with weather-tiling; we may find all those things getting on very well together in the ultimate reconciliation of age. People who look at such old buildings through eyes suffused with romantic sentiment are likely to make of their homely muddle a model for imitation, and late Victorian eyes were often moist. The late Victorian house, therefore, was normally veneered with a tissue of imitated accidents—with the semblance, contrived on purpose, of what in old buildings had come by chance.

Even when the effects of chance in buildings were not imitated, constant imitation was made of the effects of chance in design. In what I have called natural design chance plays its part from the very beginning, because natural design is flexible enough to deal with opportunities as they occur. A sudden shortage of some particular material, a change of mind in the man who is calling the tune, the lack of skilled labour in one craft or another; all these things which would shatter the formal mask of neo-Classicism need have no ill-effect upon the design of a building that wears no mask at all. The marks they have left upon many designs made before the Renaissance are very far from being disfiguring scars. But the mark which upon a natural face may be characteristic and not unpleasing is nevertheless an unsuitable thing to paint upon a mask.

All buildings that have been, that are, and that can be, must be classifiable in one of three categories, those that wear no mask at all, those that wear an ideal mask, and those that wear a mask copied from features natural to something else. The ornament upon Roman and Gothic buildings, though often irrelevant, does not constitute a mask; neither Roman buildings nor Gothic buildings nor any buildings of importance designed before the Renaissance, however bedizened, ever had their natural features entirely concealed. The ideal mask of the Renaissance consists most commonly in a regularly patterned mass of geometrical form, or in a symmetrical combination of these masses. The naturalistic mask of the Romantic movement and after consists in anything that seen in other circumstances happens to have taken its maker's fancy.

Architectural reform at the present moment aims above everything at the complete unmasking of building, and the state to which naturalistic masks have brought much recent architecture makes this aim seem at first sight to be altogether laudable. Not only our dwellings but all the buildings in our cities display a large collection of things that caught our fathers' architectural fancy but have nothing to do with the uses to which they have been adapted. Balconies on office buildings, oriel windows in warehouses, domes on the roofs of hotels; all have relied for the concealment of their absurdity upon the little likelihood of anyone ever looking at them critically. The bygone evangelists to whom I have already alluded in passing, Soane, Pugin, Viollet-le-duc, Morris, Lethaby, have been unanimous in condemning the sort of skin-deep picture-making that is still the general public's idea of clever architecture and in urging a return to natural designing. Unfortunately each one of them has had a conception of nature that to those who came after him has seemed in some measure artificial. Soane would have brought the Renaissance mask to its ultimate possible simplification; Pugin and Morris excluded from their ideal of straightforward building many of the legitimate new resources of their age; Viollet-le-duc, though passionately attracted by the possibilities of metallic construction and modern materials generally, was the unconscious slave of many nineteenth-century prejudices; and Lethaby seemed to think architecture no more than the sum total of honest work in all the building crafts. If these men unmasked architecture it was only to bathe it in the coloured light of their own personal predilections.

I have suggested that in so far as these reformers failed it was because they underestimated the strength of their opponents and the frailty of their followers. Had they declared war upon the picturesque-mongers only, upon the party of the romantic mask, I think they must have won. Unfortunately, however, they all—Soane excepted—would tolerate no masks whatsoever, romantic or formal, thereby opposing the whole architectural system of the Renaissance. This was injudicious. Even if the Renaissance had not brought it, a method must sooner or later have been evolved whereby the increasing complex needs of planning were supplied by cutting a single building up rather than by arranging a lot of separate buildings together. Now the internal partitions of a building can seldom be clearly expressed outside; consequently, the doors and windows of its various subdivisions, if arranged merely as those subdivisions suggest, will be apt from outside to appear disorderly and capriciously placed. The artist who studies nature as he should will observe that whereas in low animal organisms component organs seem to be assembled rather than combined, in the higher forms of animal life the irregularities of the organs tend more and more to be masked by a general exterior shape, a shape conforming to a law of regularity imposed by the whole rather than by the parts. We might almost say that an octopus is an example of our building without a mask, a man an example of our building that has an ideal mask. What we shall not find in nature, and what we ought not to find in art, is a man or a building having a few irregular protrusions or depressions due to causes unseen by and inexplicable to the eye.

Much more could be said for and against imposed regularity in complex buildings, but I hope to have said enough to show that those who attack it unconditionally have stronger forces against them than they probably realise. To fight the indefensible evil of the romantic mask it is bad strategy to wage desperate war against masks of all kinds, since the position of the ideal mask may well prove to be impregnable. Moreover, the frail followers in the attack are wont to equip themselves with romantic masks of the worst kind, with masks painted to imitate the fierce visages of their leaders. What Herr Gropius designs, what M. le Corbusier designs, generally makes very good sense; but the innumerable little Gropioids and Corbusioids, whose only merit is their fidelity, greatly endanger with their nonsensical imitation the cause to which they have attached themselves.

No reasonable person can disagree with the ambition that lies at the root of all modern efforts at architectural reform. This ambition is to bring our ways of building into the closest possible conformity with our needs, and to use the materials and workmanship at our disposal in a completely reasonable way. These are aims that architects can only pursue collectively, and not every architect can be expected to do more than follow the lead given by others. He must be expected, however, to follow that lead critically and intelligently. The leaders build generally with thin walls and a great amount of

glass-surface, relying upon artificial heating and insulation to furnish the protection from heat and cold that was formerly given by thick or air-blanketed walls and a moderate allowance of windows. In some problems of building, light construction and large windows are more important than economy in heating, in others they are not; it is for every architect, leader or led, to discriminate between them.

There are two places in which an excessive area of window space is always likely to be a nuisance: one is on a staircase and the other is in the upper storeys of a shop-building. On a staircase nobody wants to sun-bathe or read small print, and, in the interests of equable temperature, everything should be done to encourage the rise of warm air from one storey to another. In a shop-building upper windows have very little value for external display, and of internal wall-space there can hardly be too much. In one of the newest shop-buildings on the Continent the upper storeys have no windows whatever, both illumination and ventilation being provided artificially. I do not say that such a building would be appropriate in all circumstances, but the architect who does not weigh its advantages carefully before perpetrating its still fashionable opposite — the all-glass store — is certainly not using either his critical faculty or his intelligence. For the narrow balcony, a feature among those most characteristic of the style called "modern", I think that the critical faculty and the intelligence can seldom find any excuse at all. Being narrow it can serve no purpose but that of window-cleaning, for which obviously, it is needed either in front of every window or in front of none. However narrow, it is likely to take the most valuable part of the light from the windows beneath it, a sacrifice that could only be made reasonably for a balcony broad enough to be sat upon, and not often then. Like its frequent concomitant, the corner window, it has its appropriate occasions, but is used in season and out of season on the stylistic principle to which we profess to be turning our backs.

A good many years ago I gave a lecture entitled "Some Fashions in Architecture" and tried in its opening sentences to make a working distinction between a fashion and a style. All that I could then arrive at was that a style, as the word is generally used, signifies something more widely accepted and lasting longer than what is usually understood by the word *fashion.* In our hopes for modern architecture we are looking for much more than a style, we are looking for a new relation between buildings and the life whose needs they serve. That relation we hope will be a closer one than ever before, a relation in which the architect will often act not only as the chemist who dispenses but also as the doctor who prescribes. It will therefore be grievously disappointing if our snark should prove only a boojum, if the new mission that architects are now pursuing should turn out to be only another fashion doomed to pass.

My own mood is sanguine. I believe that henceforward, in the beneficent changes of the world, the part played by architects will be of an importance constantly increasing. I do not welcome the prospect selfishly, as an architect, but because I am convinced that the world needs badly what it is particularly in the architect's power to give. The world has lately made a vogue-word of *planning,* which sounds like, and is, one of the architect's especial aptitudes; is indeed the basis of all his activities. That vogue-word may sometimes degenerate into a parrot-cry, but beneath its idlest use lies the admission that orderliness in all activities must increase their efficacy. Now, in other fine arts than architecture valuable work may be done with little more orderliness than what has become second nature to any human being who has learnt to put on and take off his clothes, to eat regular meals, and to restrain his more inconvenient emotions. For architecture, however, with its basal obligation of making buildings able to stand up and suitable to inhabit, great orderliness is an inescapable condition of existence. The systematic fitting of means to ends is indeed the field in which is displayed the proudest skill of the architect—of any architect, that is, who has trained himself not to let his fancy run away with him.

Unbridled fancy was the downfall of the picturesque-mongers, and may well be the downfall of modern reformers if they become entangled in stylism or emotionally over-occupied with things outside architecture. The world comes, and will always come, to architects for architecture, and even if it should learn, as I believe it may, to come to architects for advice as to living, it will not accept social counsel as a substitute for highly specialised skill in the architects' proper profession. Of the two dangers to architectural reform that I can see, sociological impertinence is likely to beset particularly the leaders, and stylistic fashionableness the followers. A third danger (which is a rash one for me to name near the end of a long lecture) is—talk. Critics and journalists have had a wonderful time lately making news out of the architectural situation, and architects (myself included) have taken full advantage of a willingness to listen to them that the public has only recently displayed. All the usual silly things have been said with more than usual complacency; new materials, new processes, new conditions of labour, new ideals, are all to produce something dazzling by a new process of development whose nature is not defined. I have said nothing here about new materials or processes because I set out to talk about things above their field of influence. Moreover, of the very few that are not actually old I know none whose exploitation is likely to make any sudden crisis in the change that construction is undergoing constantly. From the twelfth century of our era to the fifteenth, building was working gradually away from the system of loading walls to that of concentrating loads upon pillars or piers., and, after going back at the Renaissance to walls, we have worked gradually toward the steel or reinforced concrete stanchions of today. I have said nothing about new conditions of labour, because the only architectural effect they can have is a gradual increase (or possibly diminution) of our reliance upon mass-production by machinery.

Whether I have or have not said anything about new ideals must be decided by my hearers. I have certainly not said consciously anything about the ideals in social order that form the chief matter of politics, not only because I should think such matter inappropriate but also because I am convinced that their reflections in architecture are unpredictable and very often comically incongruous. I think, however, that the ideals for architecture of an exact fulfilment of function and an exactly appropriate use of exactly appropriate materials are so far in advance of the looser ideals that in these things satisfied our fathers as to be called new. If we can drag these ideals from the clouds and establish them as realities we can continue, encouraged, in pursuit of our further hope; that of harnessing the special abilities of the architect, the orderly thinker, in a task more widely useful than that of providing merely what is already familiar and desired. We can ask him to foresee needs as well as to supply them.

We have pleasure in announcing that Mr. P. E. Nobbs has been elected to the Council and Mr. W. L. Somerville to membership in the Royal Canadian Academy of Arts.

PROVINCIAL PAGE

ALBERTA

The Council of the Alberta Association of Architects, upon a request from the Annual General Meeting, is preparing to reprint the "Alberta Building Contract". Whilst the Canadian Standard Form of Construction Contract is admittedly more complete, yet it is felt that the local form, which has long been in use, is more acceptable for minor work and contains, in particular, a clause requiring the contractor, at any time, if required, to produce a clearance from the various supply men with a statutory declaration of all persons to whom payments are due. This clause has been found to work well in small jobs. Contractors have become accustomed to it, and it is a simple means by which the interests of the building owner may be safeguarded. The form of contract as it stands, however, does not take account of legislation regarding employers' liabilities which has come into force since the form was originally drafted. A re-draft is therefore necessary and is being proceeded with.

The Province of Alberta has enjoyed a remarkably fine fall season permitting farmers to complete their season's work as never before. The harvest having been good, the general feeling is one of definite if temperate satisfaction. There is at least money to carry on with. Winter, long delayed, arrived at one step on the 31st of October. Since then a carpet of snow has put roads in the north of the province in excellent driving condition and in spotless white, fortunately a fairly normal winter condition in this quarter. In the south heavier falls of snow have occasioned some temporary difficulties in road communications, especially in the Lethbridge-Medicine Hat district.

As usual there has been an off season in flying — between water and ice-landing. So much of the communication with the northern mines, fisheries, trapping, etc., is now carried on by air that this temporarily slows down business to an appreciable extent. But prospect and preparations for increased business in that direction are highly promising. Although these developments as yet require no great architectural schemes they do from time to time call for erection of small schools, churches, hospitals, etc., which help to keep architects working and alive and the business of supply brings commerce to the larger cities of the province. There is, perhaps, no city in Canada in which the air-service is of so much relative importance as it is to the city of Edmonton. On October 1st transcontinental mail service by air was established from Edmonton via Lethbridge. This should prove of definite benefit in the more rapid and accurate filling of orders.

— *Cecil S. Burgess.*

BRITISH COLUMBIA

At its meeting on October 14th, the Victoria Chapter prevailed upon Mr. Henry Whittaker, Architect to the Provincial Department of Public Works, to continue in office as President for another year.

Under his leadership, the Chapter is keeping up its interest in the affairs of the profession. At present consideration is being given to the planning of a conference with the Builders' Exchange and the Education Department, with a view to assisting apprentices to the various trades in the building industry, by giving them some tuition in the technical side of their trade.

At the same meeting, disappointment was expressed at the manner in which the Dominion Housing Act was operating in the Victoria district—very few houses being designed by architects. It was suggested that the R.A.I.C. take this matter up with the Dominion Housing authorities to ascertain if they could not advocate the engagement of an architect as a necessary qualification to plans being accepted for houses of $5,000.00 and over.

On his recent visit to Victoria, our Institute President, Mr. William Frederick Gardiner, met the Chapter and gave them a review of the activities of the Institute Council during the year.

The new Canadian National Hotel building at last gives evidence of some day in the near future being a real, living unit in the business of the city. Begun ten years ago from the design, in a traditional manner, by the late Mr. John S. Archibald, the passing of the years is freely expressed in the completion of the interior where the modern trend in design, of simplicity of line coupled with the effective use of material to add colour and texture, is being used by Mr. Schofield and his associates to produce what promises to be a very interesting and attractive combination.

— *David Colville.*

MANITOBA

The work of shoring up of buildings, rebuilding of foundations, and putting down pilings goes on apace. It is the major construction work in Winnipeg at the present time. It is also the major challenge to the entire building industry. I too often hear in the casual conversation among my friends satisfaction expressed at being able to "get rid" of a house. A member of the University staff has just paid $1200.00 for piling for his house, and I would judge that this amount would represent 20 per cent. of its value. No property owner feels that he can embark on a building scheme with any certainty, for soil conditions vary in the same neighbourhood and it seems, from year to year.

The survey begun a year or so ago into soil and foundation conditions should be carried on and a complete report made on the existing conditions with some detailed recommendations as to the correct procedure in the future. This is work that might well come under the activities of the National Research Council.

The students in First Year Design in the Department of Architecture and Fine Arts at the University have just completed a subdivision of models of modern houses. There has been so much discussion pro and con about the use of the so-called "Modern" in residential work that the students were given the problem of a house to cost a maximum of $7500 to be carried out in modern lines. The result is very interesting, but most interesting are the comments of people who see what is possible when a group of houses are put together with a studied unity of style, colour and landscape treatment. We are so accustomed to treating each house we do as a separate unit only vaguely related to the houses surrounding it, that the result, naturally, is a neighbourhood of patches set together in a crazy quilt.

The new diploma course in Interior Decoration introduced into the Department of Architecture and Fine Arts this year has brought in a new group of enthusiastic young students who are giving the drafting rooms renewed life and vigour. There is nothing quite like an atmosphere of industry and activity to encourage good work. There will no doubt be other benefits as well, for architects and interior decorators working together will certainly help each group to understand and appreciate the other's problems.

The firm of Moody and Moore has just completed a new house in the Colonial tradition in Tuxedo that is a decided asset to the neighbourhood. This house is another demonstration of the ability of these young architects to design well in any style.

The firm of Green, Blankstein, Russell and Ham are completing a new Demonstration Home for the Department of Home Economics at the University. It is an excellent plan, taking care of ten students in residence, and providing all necessary facilities for training in home management. The design fits well into the general scheme of the campus, but unfortunately the brick add a new colour to an already conglomerate colour scheme.

The undersigned gave a radio lecture on November 23rd on the subject "I believe Winnipeg lacks civic pride", hoping that some action might be taken to solve our housing problem and that some interest might be awakened in the need for a comprehensive plan of civic development.

— *Milton S. Osborne.*

ONTARIO

Chapter activities are now in full swing. The regular luncheon of the Ottawa Chapter, held on the 18th November, attracted an excellent attendance. The speaker of the day was the French town-planning expert, Jacques Greber, who is under retainer to the Dominion Government in connection with the development of the capital city. In the course of his address M. Greber mentioned the possibility that a number of French architects, who will be attending a conference in Washington, D.C., next year, may visit Canada in the fall.

The Toronto Chapter luncheon was held on the 17th November, at the Round Room, Eaton's College Street store; the speaker being R. Schofield Morris, immediate past chairman of the Chapter. He gave an entertaining account of his recent trip to Europe, with particular reference to the architecture of the Scandinavian countries. He was especially interested in the more light-hearted attitude toward life which he found there, and the way it was given expression in their buildings; and suggested that a little less heavy solemnity would do our own work no harm.

With a great deal of pleasure we note the election of W. L. Somerville to membership in the Royal Canadian Academy of Arts—a recognition, in a wider field, of the ability and genial disposition which have long been appreciated in his own profession.

The Council of the Ontario Association have asked us to draw attention to the register of unemployed draughtsmen and assistants, which has been kept at their office for a number of years. It provides a central source of information which could be of infinite value to employers and employees alike — but only if the register is kept up to date. This, of course, requires the co-operation of all concerned. If members will bring this register to the attention of their staffs, particularly at times when reductions have to be made, and will consult the Secretary whenever they require assistance, a great deal will have been done to smooth the way in these difficult times, and to strengthen the Association as a professional organization.

— *Gladstone Evans.*

QUEBEC

A Montreal firm of contractors, L. G. Ogilvie and Company, Limited, has been awarded the contract for the construction of the Canadian Pavilion at the 1939 World's Fair in New York. The successful tender was for $128,893. It is a satisfaction that this interesting work has been obtained by a Canadian contractor in competition with six New York firms. One from Toronto and one from Ottawa also competed. The working drawings by the architect, W. F. Williams, and his associate, Ian R. Morrison, show a floor space of 17,000 square feet, a frontage of 205 feet, a depth of 118 feet and height of 40 feet. Wherever possible Canadian materials are being used.

It is to be noted that brilliant colouring is being used on the exterior to relieve the white stucco whilst the letters of the word "CANADA" will be of scarlet three feet high trimmed with chromium and mounted on grilles of the same material.

Another Montreal firm, Anglin-Norcross Limited, has been successful in being awarded the important contract of the new Supreme Court building at Ottawa. The contract runs to over two and one-half million dollars. As one would expect from Mr. Ernest Cormier, the architect, the drawings are models of what working drawings should be and it is hoped that these interesting documents will be on exhibition on some suitable occasion. Perhaps the next annual meeting at Ottawa will be found appropriate for this. The contractors are providing and cutting the granite themselves at their yards at Iberville, P.Q. A steep roof the "Chateau" type seems to be almost a *sine qua non* for all buildings in Ottawa which the Government sponsors.

The Art Association has appointed Mr. E. R. Hunter for the newly-created post of technical adviser. Mr. Hunter was lately assistant curator of the Toronto Art Gallery and has been connected with the Royal Ontario Museum, the Courtauld Institute and the National Gallery of Ottawa. The new additions to the Art Gallery are well under way and when completed will have three additional galleries with extra accommodation for art classes.

Mr. Eugene Elie Beaudon of Paris, France, and architect-in-chief for the French Republic, gave a lecture on October 21st on Urbanism particularly with reference to the Montreal Region. Mr. Beaudon, a world-renowned authority on town-planning, is probably best known as the architect of the French Legation Building in Ottawa. The meeting was sponsored by the Montreal Metropolitan Commission.

Representatives from the School of Architecture, McGill University, and the Ecole des Beaux Arts met this last month with delegates from the Membership and Scholarship Committee of the P.Q.A.A. to come to some satisfactory arrangement regarding membership of those students after completing their courses at the schools. A satisfactory plan was arrived at whereby such students will only be admitted to the Association after obtaining twelve months' experience after graduation in an architect's office, and after passing the professional practice examination of the P. Q. Association. Furthermore the diploma of "Architect" is not to be granted to the students of the Ecole des Beaux Arts until they have been registered as members of the P.Q.A.A. twelve months after leaving their school.

Some interesting comparisons of cost of building were brought to light before the tax revision board in this city recently. One of the experts, the well-known contractor, Douglas Bremner, stated in giving evidence that in 1912 excavating cost $1.55 a yard with labour at 15 cents an hour, whereas today excavating cost 60 cents a yard with labour at 40 cents per hour. The difference was largely attributed to the mechanical shovel and the motor truck, so that the single feature of wages does not influence the result in such and similar cases. As compared with 26 years ago, the builder of today is equipped on all sides both as regards mechanical aids and construction materials to provide dollar for dollar value as never before.

— *Philip J. Turner.*

SASKATCHEWAN

The annual meeting of the Saskatchewan Association of Architects was held at Saskatoon on November 2nd, in the Bessborough Hotel, and was presided over by Mr. W. G. Van Egmond, of Regina. Mr. George J. Stephenson, of Saskatoon,

was elected president of the Association for the coming term. The other officers elected were: F. H. Portnall, Regina, first vice-president; F. J. Martin, Saskatoon, second vice-president; E. J. Gilbert, Saskatoon, secretary-treasurer; Professor R. A. Spencer, Saskatoon, representative of the University of Saskatchewan and chairman of the examination board. The foregoing, together with W. G. Van Egmond and Stan E. Storey, of Regina, will form the council for 1939.

It was with sincere regret that the Association accepted the resignation of Professor A. R. Greig, of Saskatoon, and in appreciation of his 26 years of service on the council and examination board of the Association, he was elected an honorary member. Some years ago the Association requested the Provincial Government, through the University of Saskatchewan, to carry out certain investigations into the relative insulating values of different types of wall construction. Professor Greig was in charge of this work, and through his efforts a great quantity of data on this subject was made available and has been of inestimable value to the architectural profession. Professor Greig's untiring interest in the Association's affairs has been deeply appreciated and his resignation from active participation of the Association's work is sincerely regretted.

A lengthy discussion took place concerning certain amendments to the by-laws of the Association and revision of the examination syllabus. The matter of the publication of a new Year Book was discussed, and a motion was carried requesting the Year Book Committee to proceed with the work.

It was moved that the present committee in charge of the publicity campaign continue its work of devising ways and means of acquainting the public with the value and service obtained in the employment of an architect, and Mr. Martin, chairman of the committee, delivered an interesting report on this work.

The Association welcomes Professor R. A. Spencer, of the University of Saskatchewan, as chairman of the examination board, and is most appreciative of his services and study concerning the proposed amendments to the syllabus of examinations for architectural candidates.

Two new members were admitted to the Association, Mr. G. Leslie Russell, of Winnipeg, on transfer from the Manitoba Association, and Mr. John C. Webster, of Saskatoon, on passing the examinations, to whom the Association offers its hearty congratulations.

The next annual meeting will be held in Regina, and it is hoped that there will be a 100% turn-out.

—Robert F. Duke.

WE ARE THE SUBJECT OF AN EDITORIAL IN THE R.I.B.A. JOURNAL, NOVEMBER 7, 1938

"THE JOURNAL OF THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA"

The Journal of the Royal Architectural Institute of Canada has just undergone one of those invigorating re-births which seem inevitable in the lives of all those journals that are not irrecoverably dead. We observed the Canadian event with the appropriate sympathies of a parent Institute; with, indeed, maternal affection, since it is not so very long ago that we ourselves suffered these re-birth pangs. The new Journal of the R.A.I.C. is without question one of the best architectural society journals in the world, but that we know may sound a bit too much like damning with faint praise, because it must, alas, be admitted that architectural society journals are not on the whole very remarkable things, excepting ourselves, of course. The Canadian journal manages to stand on its own merits as a readable, well-illustrated paper. It has, to our knowledge, competition from no other Canadian architectural paper, and therefore has the added responsibility of being the only medium through which Canadian architecture and architectural thought can be recorded. We hope that Canadian architecture will, in fact, provide Professor Arthur, the editor, with a constant supply of buildings worth illustration. This matter is discussed in an editorial in the October issue, where it is suggested that insufficient work is produced from Canada itself for the Journal to illustrate. By exercising with discretion their powers of selection, by watching and encouraging the authors of good works (and there can be no greater encouragement than illustration in the only national architectural journal, unless it is a repeat commission) and by casting their net wide to bring in work of all kinds, public and private, large and small, rich and poor, the editorial board and the executive editor can exercise a decisive influence on the development of the architecture of their time and country."

JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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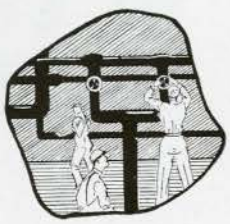

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Auckland University College,
Auckland, NEW ZEALAND.
October, 1938.

L. O. DESBOROUGH
Registrar

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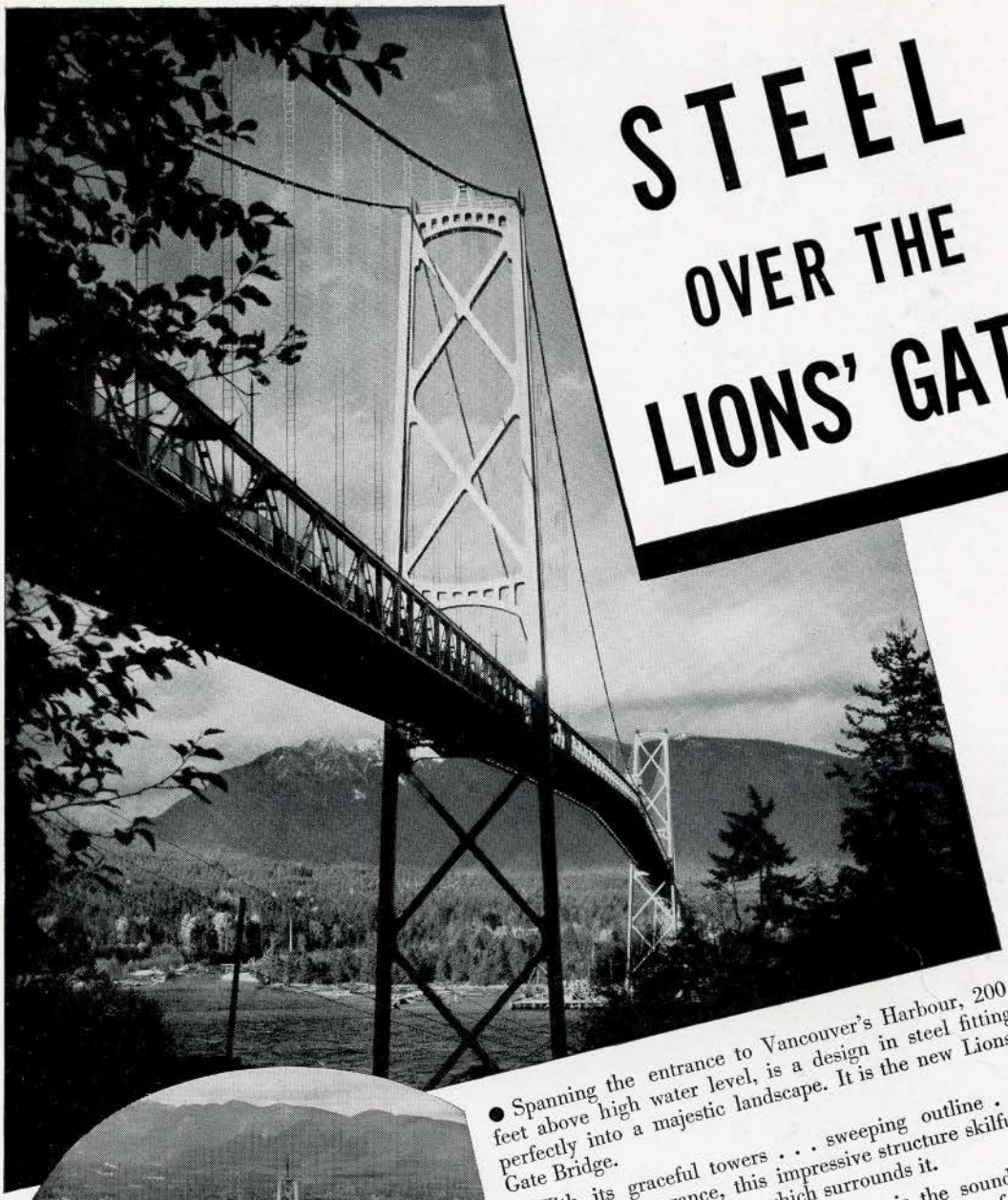

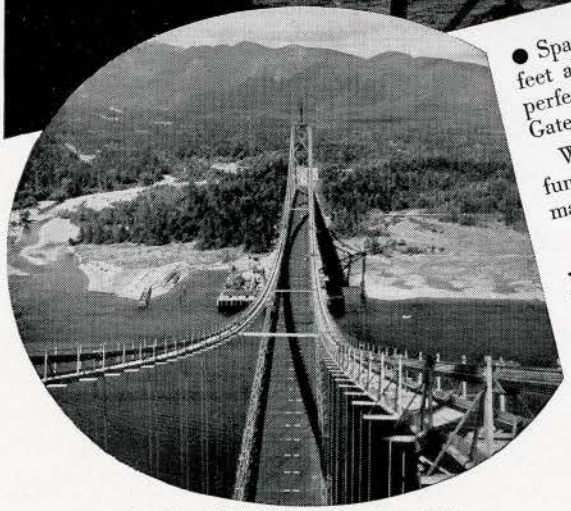

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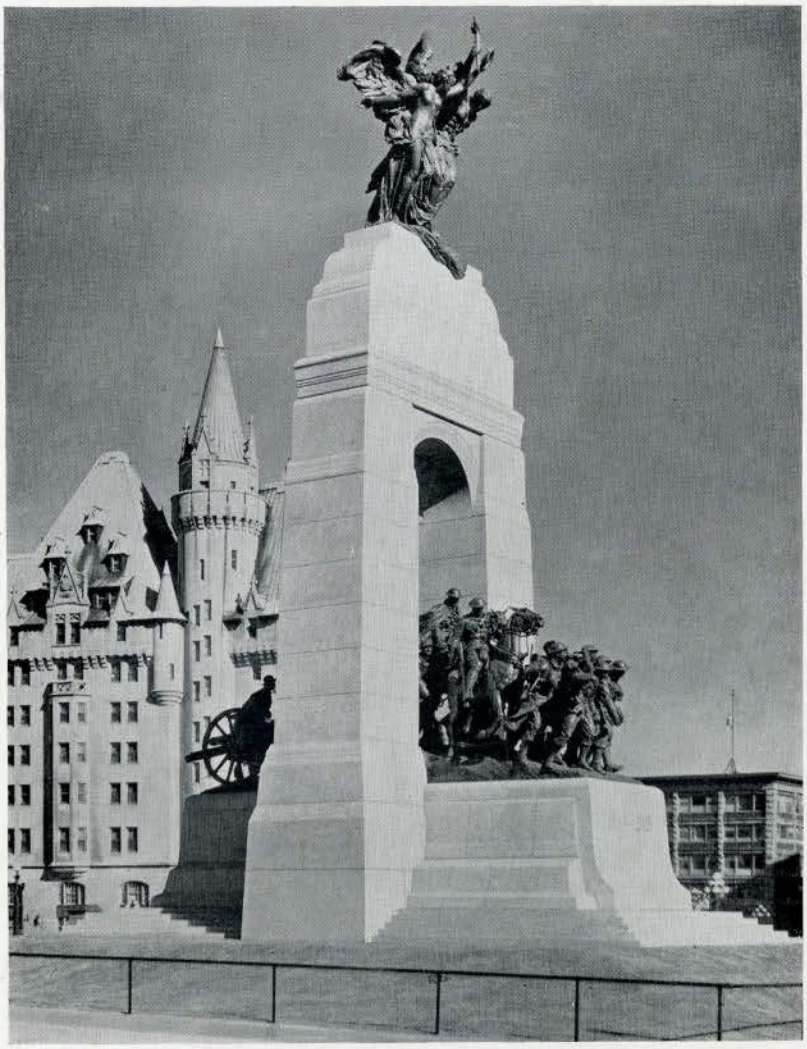

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