

JOURNAL

ROYAL ARCHITECTURAL
INSTITUTE OF CANADA

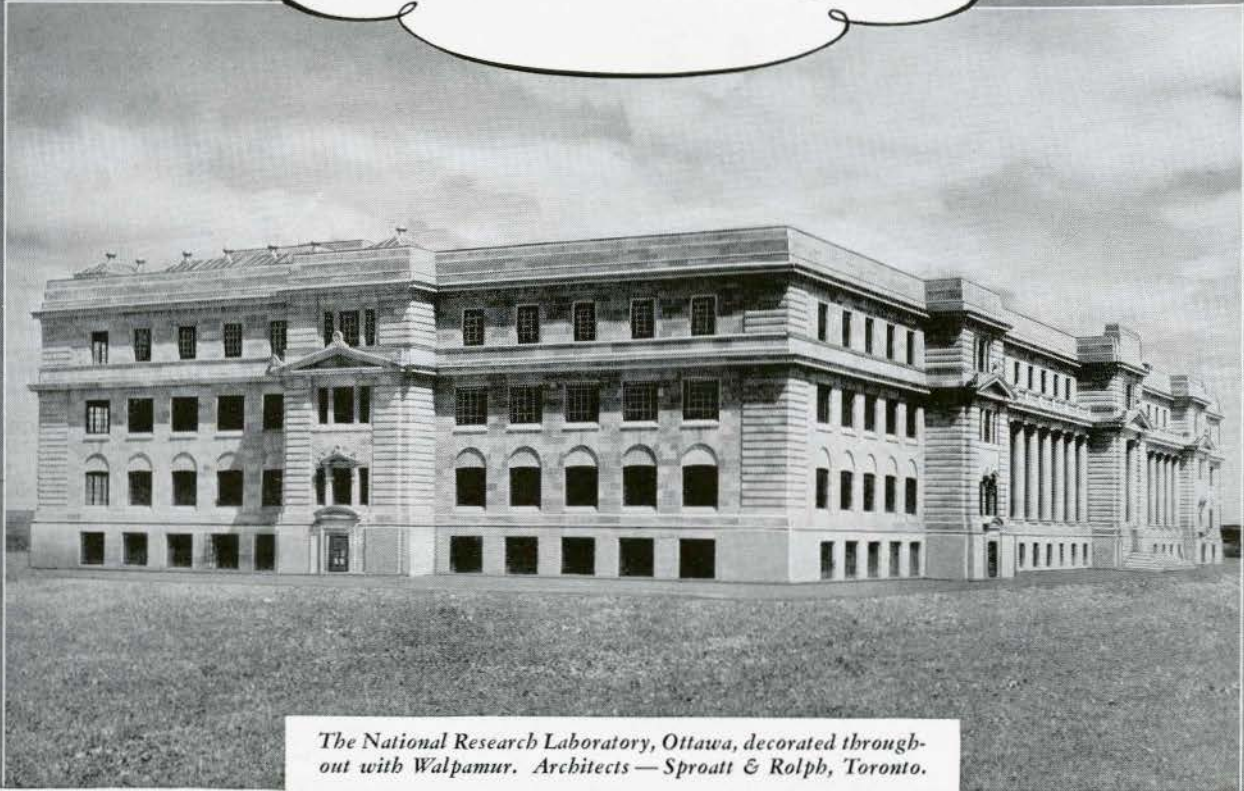


VOL. 16

AUGUST, 1939

NO. 8

Large Jobs . . .
Large Savings!



The National Research Laboratory, Ottawa, decorated throughout with Walpamur. Architects — Sproatt & Rolph, Toronto.

WHEN decorative materials are figured in TONS, the architect, painting contractor or maintenance man is definitely interested in *costs*. With Walpamur, *ECONOMIES* extend to both material and labour costs. The "per gallon cost" of Walpamur will approximate one-half that of good oil paint giving the same type of fine finish. The cost of application is minimized by Walpamur's unequalled ease of application. Saving in time is effected because of the fact that Walpamur can safely be applied on damp plaster. Latent moisture escapes without injury to the velvety surface of Walpamur, allowing the plaster to dry normally. The wide range of colours permits varied colour selection to meet any demand.

**THE FAMOUS
FLAT FINISH**

Walpamur

**SOLD THROUGH-
OUT THE WORLD**

CROWN • DIAMOND • PAINT • COMPANY • LIMITED

MONTREAL

TORONTO

HALIFAX

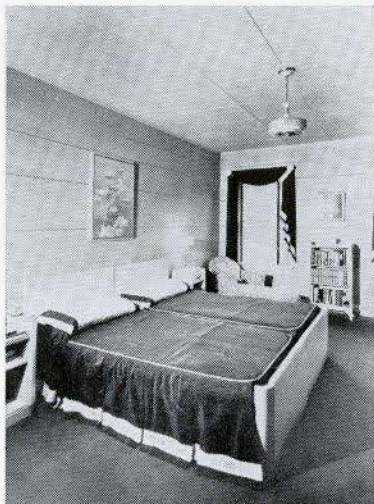
Rooms with a past . . . or brand new structures . . . both open fresh fields for adventure and discovery in decoration . . .



Part 8 in the Story of Johns-Manville

FOR new construction or modernization, Johns-Manville Decorative Insulating Board is the product of many modern uses—the “new-fashioned” material that opens up a wide vista of clever, inexpensive ideas for interior decoration that will *remain* modern. It is not only the ideal answer to wall and ceiling decorative problems in commercial or residential interiors, but also gives a final dismissal to old-fashioned, periodic upkeep costs.

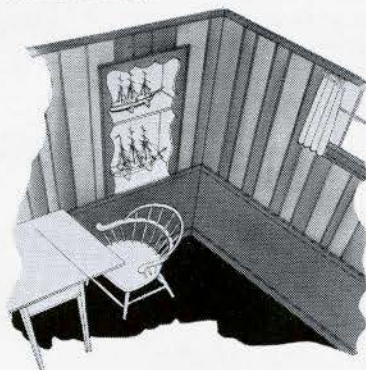
J-M Decorative Insulating Board is supplied in plain and scored sheets, Bevel Panels and Bevel



Here, J-M Bevel Panels and scored sheets of Decorative Insulating Board correctly interpret the modern mood in decoration. Note the interesting “band” effect on the walls.

Planks. The surface, finish and color is such that no additional decorating is usually required. In addition to the attractive natural shade, the board can also be obtained in a deeper tone known as Buftex. Each pro-

vides a charming decorative material in its own right, and both shades can be readily combined to produce striking effects.



Illustrating the attractive possibilities with J-M Bevel Plank in regular or random widths. The dado is of J-M Flexboard.

As a general rule, architects prefer to use J-M Decorative Insulating Board throughout the room, but many novel and pleasing effects are possible because of the readiness with which this material blends with other treatments. In a room with old plastered or papered walls, these wall sheets may be applied from chair-rail height to the ceiling—utilizing J-M Standard Flexboard, painted, as a wainscoting. To cover a cracked ceiling, they can be nailed right over the old plaster.

As the name suggests, this material has a high insulating and sound-deadening value and protects against heat and cold. From the handling viewpoint it is unexcelled, easy to nail and saw, so light and rigid it can be applied with the minimum of effort and time. No upkeep is involved, apart from occasional cleaning.

Send for interesting free literature which fully describes the fascinat-



Overhead work is simplicity itself with this easy-to-handle sheet material. Can be nailed right over cracked plaster on furring strips.

ing decorative possibilities architects are discovering through the use of this most modern of all interior materials.

CANADIAN
JOHNS-MANVILLE
Co., Limited
Mines and Factory at Asbestos, Que.
MONTREAL - TORONTO - WINNIPEG - VANCOUVER



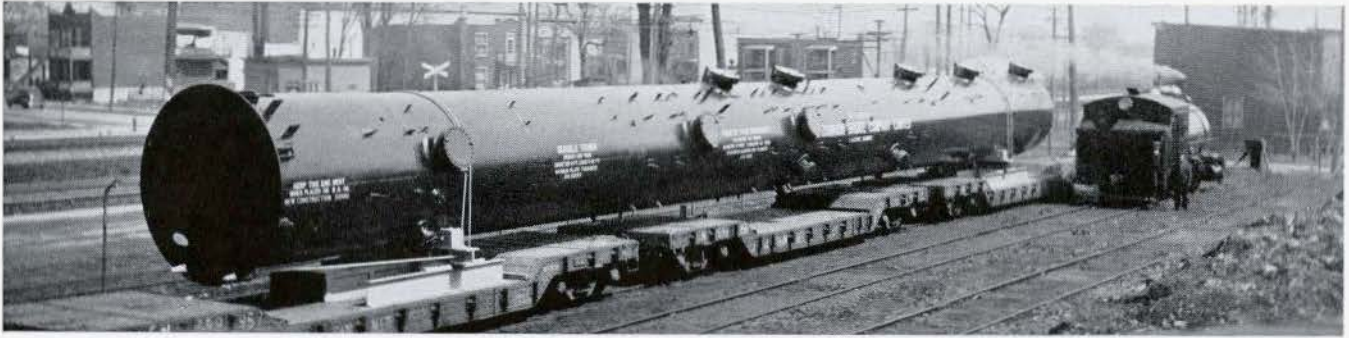
It's a pipe
to build goodwill

Goodwill is a priceless and cumulative asset, particularly to professional men. Build it with the pipe that ensures enduring satisfaction with freedom from scale and clogging, and with minimum corrosion.

**RED DIAMOND
SCALE-FREE PIPE**

MADE BY

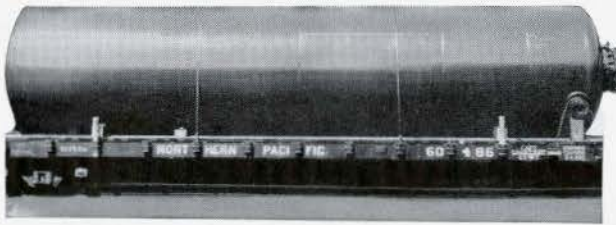
**CANADIAN TUBE & STEEL PRODUCTS
LIMITED
MONTREAL**



Bubble Tower for Oil Refinery Service

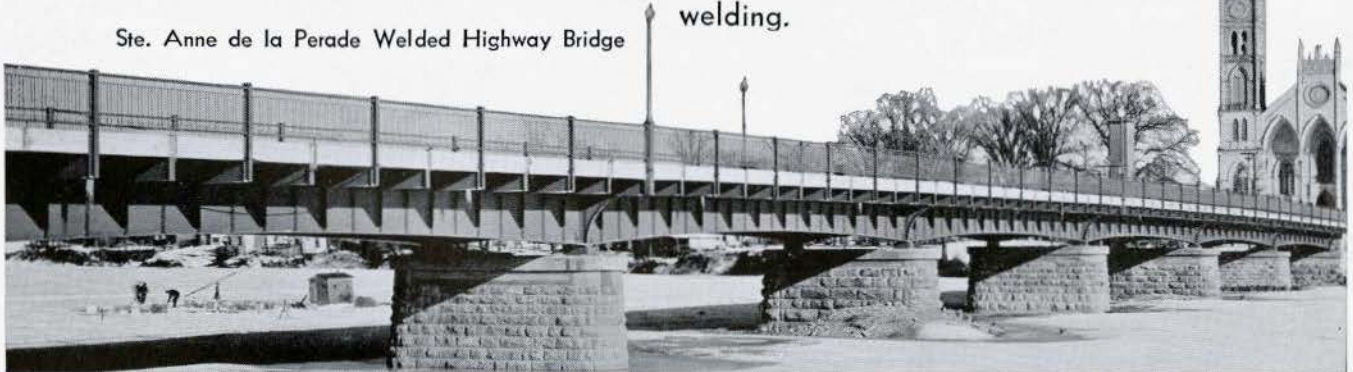


Welded H.R.T. Boiler in Queen's Hotel, Montreal



Sulphate Digester for Pulp & Paper Industry

Ste. Anne de la Perade Welded Highway Bridge



ELECTRIC ARC WELDED

for the first time in Canada!

● The photographs reproduced here illustrate projects which are unique in the industrial progress of this Dominion — each representing the first in its category to be fabricated in Canada by the electric arc welding process.

These units were "Weldbuilt" at our Lachine plant, where we have two large stress-relieving ovens, and X-ray apparatus for the inspection of finished welds. We also maintain plants across Canada with trained personnel and modern facilities for electric arc welding.

DOMINION BRIDGE COMPANY LIMITED

HEAD OFFICE . . . LACHINE (MONTREAL) QUE.

Branch Offices and Works: OTTAWA • TORONTO • WINNIPEG • CALGARY • VANCOUVER

Agencies: REGINA • EDMONTON

Associate Companies:

DOMINION ENGINEERING CO. LTD.,
MONTREAL
EASTERN CANADA STEEL & IRON WORKS
LTD., QUEBEC, P.Q.
MANITOBA BRIDGE & IRON WORKS LTD.,
WINNIPEG, MAN.

DOMINION HOIST & SHOVEL CO., LTD.
MONTREAL
McGREGOR-McINTYRE IRON WORKS LTD.,
TORONTO, ONT.
MANITOBA ROLLING MILL CO. LTD.,
WINNIPEG, MAN.

ROBB ENGINEERING WORKS LTD.,
AMHERST, N.S.
SAULT STRUCTURAL STEEL CO. LTD.,
SAULT STE. MARIE, ONT.
RIVERSIDE IRON WORKS LTD.,
CALGARY, ALTA.

STANDARD IRON WORKS LTD., EDMONTON, ALTA.

MOST MODERN OF ALL COOKING STOVES



● The Aga was invented and designed by Dr. Gustaf Dalen, a scientist who was awarded the Nobel Prize for physics. The Aga is unique—it is practical, beautiful, economical and designed on sound principles of science. It has, for instance, a *guaranteed yearly fuel cost*. It burns day and night and will boil a pint of water in 50 seconds! Listed below are but a few of its many features. Write for descriptive literature . . . the Aga is a stove that can be well recommended for almost any kitchen — and particularly for large estates. Full details and costs will be gladly supplied.

- *The most economical Cooker in the world.*
- *Easy to clean, simple to manage.*
- *Always ready for immediate use.*
- *No fumes or cooking smells.*
- *Extremely rapid boiling, safe simmering.*
- *All cooking temperatures automatically controlled.*
- *Unusually even heat in the ovens.*
- *Guaranteed fixed fuel cost.*

AGA COOKER

AGA HEAT (CANADA) LIMITED, 34 BLOOR ST. W., TORONTO

1276 Howe Street,
Vancouver



638 Dorchester St. W.,
Montreal



Announcing the new CRANE Oil Burning Boiler ECONOMICAL • DEPENDABLE

Improved conditions for burning oil have been achieved in the design of this new Canadian boiler. This is demonstrated by tests which reveal high efficiency, low stack temperature, high CO_2 readings. Low fuel oil consumption and more dependable operation are the results.

Several new features make these conditions possible: a pre-cast combustion chamber of advanced design; new gun-type burner nozzle; extra heat-absorbing baffles; additional heating surface; controlled water travel; as well as the desirable features of the well-known "Viking" boilers.

Though designed primarily for oil, this new boiler can be converted for burning any other type of fuel. Also, it can be installed with or without a submerged domestic hot water heater.

*Ask your nearest Crane Branch
for complete information.*

CRANE

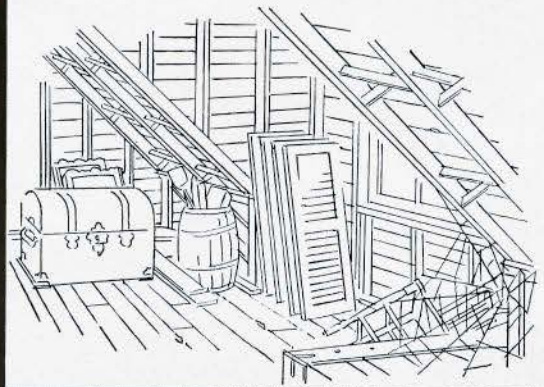
Crane Limited; 1170 Beaver Hall Square, Montreal

Branches in 19 cities in Canada and Newfoundland

MARBOLEUM

-with the Beauty of Marble
and the Economy of Linoleum

WORKS Magic!



It's easy and inexpensive to transform waste space . . .

In houses already built and in houses under construction, attic or basement space often goes begging. Yet this space may be transformed into desirable rooms at very reasonable cost. The decorative scheme in the attic-bedroom shown above was keyed to colourful Marboleum. Marboleum comes in a wide range of shades and effects, to be

laid plain, with border or with interesting Dominion Battleship Linoleum insets. Architects appreciate the decorative scope afforded by Marboleum and home owners find it a never-ending source of pride. It is permanent, easy to clean and needs no costly upkeep. Write us for samples and booklet on "The Care of Linoleum".

DOMINION OILCLOTH & LINOLEUM COMPANY LIMITED • MONTREAL



WALLACEBURG FIXTURES *last a lifetime*

More than a quarter of a century of painstaking development stands behind everything bearing the name of WALLACEBURG. Our engineers are constantly striving to make even the humblest of our products more efficient —so that Canadian home owners will get still more for their money.

No architect can ever go wrong in recommending WALLACEBURG Fixtures. They stand out in any comparison. Sold by reliable plumbers from coast to coast.

DEPENDABILITY
FOR 34 YEARS



1 For **COLOR** and **PATTERN**
2
3 on **NATURAL WOOD WALLS**

Use



THE ONLY PANEL THAT GIVES ALL

This Trademark is on every genuine SYLVAPLY panel:



SYLVA-CRAFT Wallboard is particularly adaptable to the use of color. Using the "rubbed-down" method of putting on the paint, very striking effects are obtainable. The beautiful grains of these real wood panels are mellowed, whilst the solid paint left in the beads brings into relief the delicate yet definite line-pattern in a colorful and intriguing manner. Thus you have natural grain, line decoration and color—all on the one panel!

GET THIS FOLDER

The technique of producing these three-fold effects is fully explained in the SYLVA-CRAFT Wallboard folder. Copies on request.

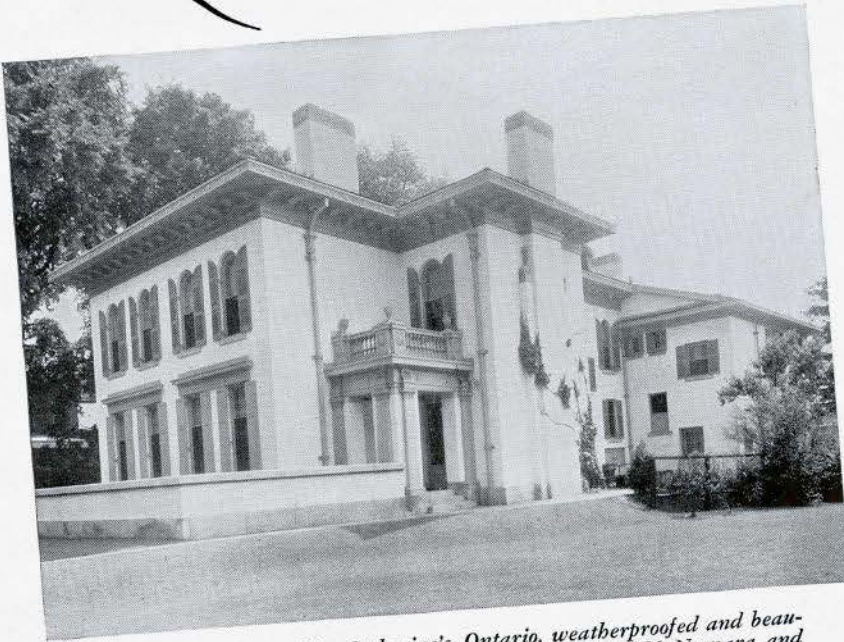
SYLVA-CRAFT Wallboard is the newest development of

SYLVAPLY
(Giant Panels of Douglas Fir Plywood)

Manufactured by
BRITISH COLUMBIA PLYWOODS LIMITED
VANCOUVER, CANADA

Ontario Office and Warehouse: 26 Ernest Ave., Toronto—KE. 8545
Quebec Agents: H. R. MacMillan Export (Quebec) Limited, 308
Coristine Building, Montreal

Ontario Home Weatherproofed and Beautified with **BONDEX** Waterproof Cement Paint



Home of A. F. Fifield, St. Catherine's, Ontario, weatherproofed and beautified with white **Bondex** Waterproof Cement Paint (McNamara and Reynolds, Painting Contractors)

A single treatment of Bondex did three jobs at once for this charming Ontario home — waterproofed . . . beautified . . . preserved.

Bondex bonds with the wall itself and protects against rain, snow, sun and wind, giving a building years of longer life.

Specify Bondex, the amazing 3-way paint for stucco, masonry and brick. Easy to use — just add water, stir — apply with brush or spray.



YOU ALREADY KNOW
BONDEX - THE WORLD'S
STANDARD WATERPROOF
CEMENT PAINT . . .



BONDEX
Comes
in
16 Colors
and
White

MEET **BONDEX PRIMER** -
PREPARES ANY SURFACE
(POROUS OR NON-POROUS)
PAINTED OR UNPAINTED)
FOR **BONDEX**

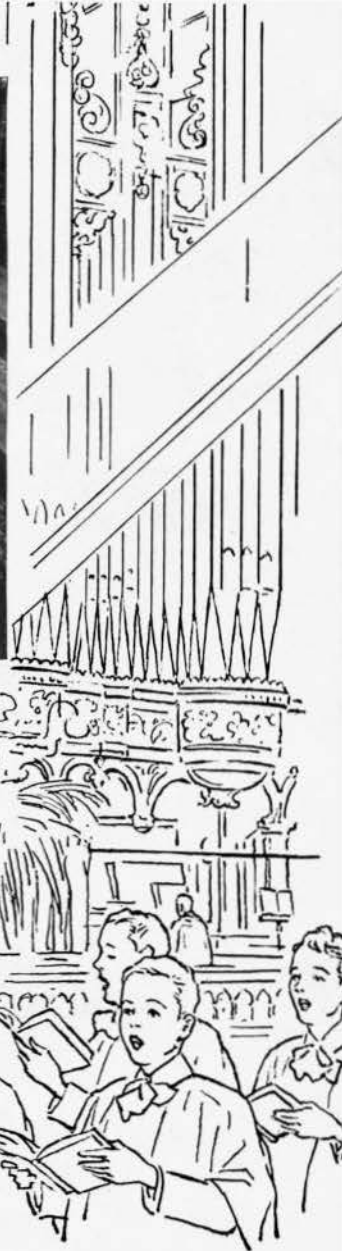


Write for Illustrated Folder

THE REARDON COMPANY LIMITED

146 ST. PETER ST.

MONTREAL QUEBEC



ADDS

Quiet Beauty

TO ECCLESIASTICAL FLOORS ▼ ▼ ▼

Dominion Royalite Tile Flooring becomes an integral part of the church itself —harmonizing with the stateliness of the edifice, and softening the footsteps of the worshippers.

Where the floor is of supreme importance, where quiet is imperative, long life essential, low maintenance costs desirable, DOMINION ROYALITE TILE FLOORING is unequalled. It is adaptable to any pattern you conceive or colour scheme you desire. There is a wide range of solid colours and marble effects from which to choose.

Dominion Rubber Company also offers a large selection of perforated mats, corrugated matting and sponge rubber kneeling pads, in beautiful colours.

Detailed information and specifications will be furnished promptly by the Flooring Specialist at our nearest branch.

PHOTOGRAPHS—Top: *Roman Catholic Parish Church of the Holy Name of Jesus, Maisonneuve, Que.* Lower right: *Sanctuary of the Roman Catholic Church of St. James the Minor, Montreal, Que. Gaston Gagnier, Architect.* Lower left: *Roman Catholic Parish Church of Ste. Rose, Que.*

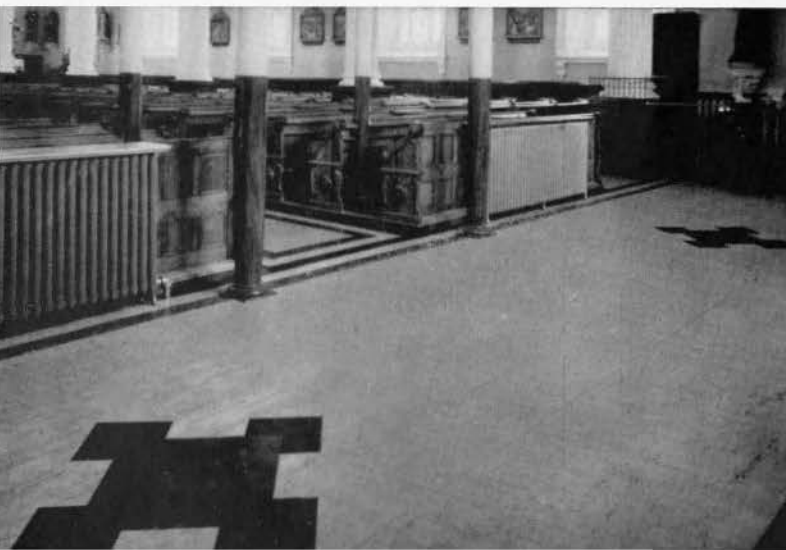
“Service Beyond Price and Specification”

DOMINION ROYALITE TILE FLOORINGS by



Dominion
RUBBER COMPANY
Limited

HALIFAX - SAINT JOHN - QUEBEC - MONTREAL
OTTAWA - TORONTO - LONDON - WINNIPEG
REGINA - SASKATOON - CALGARY - EDMONTON - VANCOUVER



JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 168

TORONTO, AUGUST, 1939

Vol. 16, No. 8

CONTENTS

Editorial	180
The Skyline in Flushing, by Lewis Mumford	181 to 183
Canada at the Fair, by Humphrey Carver	184 and 193
Provincial Page	194 and 195
Notice, R.A.I.C. Exhibition	195
XVth International Congress of Architects, Washington	195

PLATES

New York World's Fair	185 to 192
-----------------------	------------

THE INSTITUTE DOES NOT HOLD ITSELF RESPONSIBLE FOR THE OPINIONS EXPRESSED BY CONTRIBUTORS

OFFICERS

President.....	H. L. FETHERSTONHAUGH (F)	First Vice-President.....	WILLIAM FREDK. GARDINER
Second Vice-President.....	S. P. DUMARESQ (F)	Honorary Secretary.....	ALCIDE CHAUSSE (F)
Honorary Treasurer.....	BURWELL R. COON	Secretary.....	C. Mitchell, 74 King St. E., Toronto

COUNCIL

R. P. BLAKEY J. MARTLAND Alberta Association of Architects	J. L. HEANS H. C. MOTT (F) Architects Association of New Brunswick	P. C. AMOS ALCIDE CHAUSSE (F) ERNEST CORMIER (F) H. L. FETHERSTONHAUGH (F) GORDON McLEOD PITTS (F) PHILIP J. TURNER Province of Quebec Association of Architects
S. M. EVELEIGH WILLIAM FREDK. GARDINER GEORGE NAIRNE Architectural Institute of British Columbia	S. P. DUMARESQ (F) L. R. FAIRN (F) Nova Scotia Association of Architects	
R. C. HAM PROF. M. S. OSBORNE (F) E. PRAIN Manitoba Association of Architects	W. J. ABRA L. GORDON BRIDGMAN MURRAY BROWN (F) BURWELL R. COON ALLAN GEORGE ERIC W. HALDENBY (F) R. E. McDONNELL MACKENZIE WATERS (F) Ontario Association of Architects	F. J. MARTIN STAN. E. STOREY Saskatchewan Association of Architects

EDITORIAL BOARD

CECIL S. BURGESS (F), Edmonton	MACKENZIE WATERS (F), Chairman	H. GORDON HUGHES, Ottawa
R. A. D. BERWICK, Vancouver	LESLIE R. FAIRN (F), Wolfville	RICHARD A. BOLTON, Montreal
DAVID COLVILLE, Vancouver	GORDON S. ADAMSON, Toronto	SYLVIO BRASSARD, Quebec
MILTON S. OSBORNE (F), Winnipeg	GLADSTONE EVANS, Toronto	HENRI S. LABELLE (F), Montreal
H. CLAIRE MOTT (F), St. John	RICHARD A. FISHER, Toronto	ROBT. F. DUKE, Saskatoon

ERIC R. ARTHUR, EDITOR

Editorial and Advertising Offices - - - - - 57 Queen Street West, Toronto

J. F. SULLIVAN, PUBLISHER

SUBSCRIPTION RATES

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.

THE Canadian Exhibit in the Paris Exhibition was described in the English press as "banal" and "inept". Our exhibit at the World's Fair in New York is the only National Exhibit not shown or reviewed in the *American Architectural Forum*, or the *Architectural Record*, which recently devoted whole issues to the Fair. Apparently we have degenerated from the "inept" to the "unmentionable". Happily we are not, like Australia and New Zealand, in the bright light which shines about the British Building, but are on our own in a back alley. We have no criticism to make of the very competent building by Mr. W. F. Williams, nor would foreign reviewers, but of the mishandling of the space he provided. Are we Canadians as blatantly commercial as we are constantly portrayed to the world in International Exhibitions? Are fish, mounted police, minerals and hotels our only national possessions? Are we an ignorant, uncultured people lying in wait for the annual influx of tourists? The tourist traffic is as important to the Swedes as to ourselves, but the Swedish exhibit gives the impression, not of something to sell, but of a happy people in a wonderful country in which government, people, industry and art are miraculously interwoven. Such an exhibition will attract the tourist whereas our spotty, unimaginative presentation of toy railways, mines and stage scenery, divorced altogether from people, government and national culture will persuade many an American to stay at home.

The failure of the Canadian Exhibit, even faintly to depict Canada, may yet be a blessing in disguise. The picture of stark commercialism as conceived by the Government department which was responsible for the Exhibit, may have in it an element of truth. We can compare ourselves with other countries, and see what is lacking in our national life that is enjoyed so abundantly by other people in theirs. We were the only country in the Fair, and therefore in the world, that had made no attempt at national housing and slum clearance. No foreigner would notice that because he would get the impression of a Canada which was a vast unpopulated forest dotted here and there with tourist hotels on strategic lakes, and bounded by a no man's land in which nature had providentially scattered gold and nickel. Obviously no slums could exist in such a country except to accommodate waiters in the hotels and the mounted police.

There was no suggestion, at any rate in the main building where it should obviously be, that there were handicrafts and industrial arts in Canada or that we had any kind of national culture. When one thinks of Sweden, which is the greatest tourist attraction in the world, one thinks immediately of handicrafts. It also is a country of forest and lake and fine hotels, but the dominant impression one has of Sweden from propaganda and from Sweden itself is the enormous interest and pride of the Swedes, from their King and Government to the man in the street, in their native crafts. Canada has its crafts, but they receive no government support or encouragement, and no publicity. We would consider the Canadian Pavilion at the World's Fair an outstanding success if it awakened the Government of Canada to a realization that handicrafts and industrial design were something to support; firstly for the good of the country, and secondly as a tremendous tourist attraction. We would like to see the useful arts throughout Canada stimulated by bringing to this country the finest craftsmen to be found in Europe. We need decorative glass workers, potters and metal workers—a dozen men and women would be sufficient. There are Germans, and former Austrians and Czechs who are waiting for an invitation to come where ten years ago such a proposal would seem fantastic. Thousands of Canadians have a conception of Canada which far transcends that which is being presented to the world in New York, and it is one which requires imagination rather than money to realize.

While we are on this matter of Canada, we have one other comment to make. Canada is grossly misrepresented on hundreds of thousands of postcards which go to people in the United States every summer. We tried recently to buy a card in ten different towns and villages in Ontario, and without exception the cards we were shown were quite libellous in their hideous misrepresentation of local scenery, or obscene in their crude drawing of voluptuous bathing beauties cavorting with monstrous fish. Provincial governments could find good photographers and good printers and go into the business with every prospect of revenue, and the certainty of pleasing perhaps a million Americans who must now regard us as some sort of show in a midway.



The largest portrait statue of modern times honours George Washington at the New York World's Fair, 1939.

James Earle Fraser, Sculptor

THE SKYLINE IN FLUSHING

West Is East

CALIFORNIA, always prolific, gave birth to two fairs this year. San Francisco's fair, monumental and aristocratic, kept quietly to its anchorage in the middle of its bay. Los Angeles, however, contrived a surprise setting by placing its fair in one of the remoter portions of the country—in the middle of a swampy No Man's Land once claimed by New York: Flushing Meadows. The contrast between the styles of the two cities is, as usual, terrific, but as I haven't actually seen the San Francisco fair, I won't go into that.

Architecturally, the World of Tomorrow has a simple pedigree. It is by Coney Island out of Los Angeles. This accounts for the fact that it has buildings as good as the drive-in markets of Los Angeles, and that it has monuments to salesmanship vying with the incredible milk bottles and ice-cream freezers that line the great highways of movieland. It accounts for the fact that provision for the circulation of traffic at the World's Fair is as ample as that along the Wilshire Boulevard, and

that everyone must spend the greater part of his day circulating over needless distances. It accounts for the bright feeling that almost anything might happen at the next turn of the road; it also accounts for the fact that almost everything does happen. The ultimate California touch is the oil derrick busily chugging in the midst of nowhere. It's just the thing to make a resident of Hollywood feel at home.

As for the Fair as a whole, it has no architectural character whatever. It is just a cozy sector of chaos. The vices and virtues of New York 1939 are indeed the precise opposite of the most imposing fair produced in America before this, that in Chicago in 1893. That earlier fair suffered from a false sense of order which stifled the creative impulse of the individual architects. While it put on an effective front, there was no connection between the outward form of the building and the marvels which were displayed inside. The shell was that of ancient Rome, the exhibits were those of modern industrialism. The unity of those white buildings, in their

formal, orderly grouping, pleased the eye, but the architect did not embody forms that could be carried out successfully in new buildings.

The World of Tomorrow, so far from exhibiting false forms, has a sort of voracious formlessness. The architects in charge of the project plainly despaired of imposing any kind of order upon either the plans or the elevations or the competing industrialists. The buildings sprawl, billow, leap, perambulate, following no order except the sweet will of the exhibitor and his architect. Though the Fair spreads to gigantic distances, just like the modern metropolis itself, it has the air of being cluttered, even congested. Here, too, there is a contradiction between the formlessness of the architecture and the mechanical equipment and the devices of large-scale organization shown by the exhibits, with their sober, ingenious demonstrations of the way tires are fabricated, motor cars built, cows milked, or statistics tabulated. From the standpoint of modern form, this voracious formlessness is just as dead as the faked forms of the Fair of 1893.

Where the Fair succeeds architecturally is not in interpreting the World of Tomorrow but in desperately running away from it: the best moments are those of carnival, gay, irresponsible, exotic, full of color. By day the buildings are a little seedy, for strong sunlight is unkind to most temporary materials, but at night it is entirely a different matter. As darkness falls, a dream world becomes reality. Then the buildings one by one awake with color and light; then the Perisphere is a blue moon hovering over the water; then the tower of the Glass Center shines crisply and the blue flanges of the Petroleum Building spread outward like an inverted pagoda; then, in the distance, the brass plaques of the Polish Tower gleam against the haze. The effect becomes just what a carnival should be—a splendid riot. Whatever architectural sense the Fair has in the large, it achieves at night.

For the nocturnal Fair I have copious admiration. Here is the architecture of light, projected in a way that makes Broadway seem pallid and feeble, because at the Fair the buildings themselves are as colorful as the pylons that decorate them, and the play of light through glass towers, through sprays of falling water, and through neon tubes, and the heightening of color on flat surfaces achieve a richness and a radiance that no ordinary architecture can boast. Undoubtedly, a good part of this success with light belongs not to the architects but to the engineer, Mr. Bassett Jones, who laid down the law on this point.

Mr. Jones is one of the few masters of lighting—Mr. Claude Bragdon, the American architect and stage designer, is another—who realize that the sheer intensity of illumination has no bearing directly upon its success. Mr. Jones did not make the mistake of floodlighting the buildings and trees in such a fashion as to turn night into day; he may have realized that this would merely unfold all the weaknesses of the design. Instead, he used light to accentuate the character of night itself. So there is light, but no irritating overhead glare; on the contrary, one walks about in a mellow twilight that intensifies every line and surface of illuminated color. Set off by indirect lighting, shooting up out of the ground, the foliage of the trees takes on exciting depths of green one never sees in daylight. While most systems of illumination tend to wipe out color, Mr. Jones has used lighting for just the opposite effect—to make color more vivid.

At night, then, the Fair is designed to fit every possible mood, from bibulous public hilarity to the twilight tenderness of two lovers who want to be conscious only of each other. That is an achievement, an achievement of first magnitude. If this scheme of illumination from below does not revolutionize the lighting of parks and public buildings, that

will merely be a proof that the manufacturers of lamp standards have a stranglehold upon us, or that we just lack taste. All this skill in using light comes to a climax in the special illumination of the fountains. And that, somehow, is right, too, for here two of the oldest pleasures for the sophisticated eye—fountains and fireworks—unite in a mighty spectacle.

Unfortunately, there is nothing like the same reason for congratulation and delight when one considers the daylight Fair. For the general ground plan of the Fair I am still unable to say a good word: it works out in practice quite as badly as it originally promised. Its sole good feature is that the avenues are scaled on such generous lines that even the largest crowd will never be seriously jammed. The weakness of the layout was accentuated by the fact that the planners gave only the most perfunctory consideration to the principle of zoning. As a result, the Academy of Sports backs up against the Heinz (57 Varieties) dome, while the visitor is led by the nearby Borden plant toward Turkey, and thence, via Sweden, to Standard Brands.

With no disrespect to Mr. Whalen's professional interests, one must point out that though this may be a canny principle for organizing a department store, it is a terrible way to put together a fair. It is impossible, without a map, a special sense of direction, and the benign guidance of Providence, to know where one is or where one is going; at the end of a day one feels like a frustrated rat in a psychologist's maze. Worst of all, the buildings are scrambled together in such a fashion that it is impossible to make short cuts. It's no wonder that all the trains out to the Fair are filled with advertisements of remedies for sore and aching feet.

Since the Fair contains practically everything, it even contains a good specimen of what an intelligent plan and a coherent style of architecture might have worked out into. This is in the buildings devoted to the separate national exhibits, grouped around the Court of Peace and centring in the Federal Government Building, which holds the end of the main axis of the Fair opposite to the Perisphere. Certainly, the architecture here is not inspired, but it is at least very decent and it shows how well order and intelligence and an urbane sense of the whole can perform by themselves, even when they are not backed by originality. In a really modern plan, these buildings would have been at right angles to the Court instead of facing it, and the Court itself would perhaps have been narrower, to shorten the walking distances. But even as it is, this group shows that chaos was not inevitable. The fact is that beauty was sacrificed to competitive advertisement. That is why even the best visual effects, such as that around the Lagoon of Nations, are spoiled by the assertive name plate of some nationally advertised brand.

If the designers of the Fair had kept a sure hold on the simple principles of modern city planning, they might have saved the visitor a lot of grief without taking a single man-hour of attention away from the commercial exhibitors. For some of the industrial exhibits are the best things the Fair can show, and to imagine that these displays had to be sandwiched among other spectacles, as one puts the perfume counter and the neckties all jumbled in with underwear and stationery in the design of a department store, was sheer folly. This sort of overemphasis on the business motive fails to appreciate either the ingenuity of American industry or the natural curiosity of the machine-minded American. And the proof of this is that General Motors and Ford, which are in effect zoned off by themselves in a far corner of the grounds, attract visitors the way honey attracts wasps.

The buildings of the Fair are mainly of two kinds, those with and those without windows; and there is still another division, between those in permanent materials, like the Rus-

sian and Belgian Buildings, and those in more transitory materials, sometimes stucco, sometimes sheet metal, sometimes fabricated plates of one stuff or another. On the matter of windows, I am for the structures with natural lighting, exposed to the sea breezes. I predict that by the middle of the summer everyone else will be of the same opinion, when the difference between breezes and fans, between the natural heat of the sun and the same heat plus the heat of electric-light bulbs, will make the difference between comfort and irritation. Too few of the architects used the principle of the glass-walled show window to attract the visitor and draw him inside; where this was done, even at the entrance, as in the Borden and the Contemporary Arts Buildings, the result in every way seems much happier than in buildings in which only a mural or a piece of sculpture indicates what goes on within the dark interior. But there are instances in which, because of the special nature of the exhibits, the windowless building works well, so one can hardly lay down any rule about it.

As for the painting and sculpture outside the buildings, the Fair is for me an altogether convincing demonstration of the fact that modern architecture has nothing to hope from these accessories. The mural that is frankly designed as an elementary public signboard, modest in aesthetic pretensions but easy to read—like Miss Hildreth Meiere's mural on the Public Health Building—comes off much better than more esoteric compositions. For poster art, for signboard art, there is still a place in modern architecture, though I don't recollect any portion of the Fair where these were authoritatively used; but painting and sculpture are no longer part of the essential fabric of modern architecture, and the sooner that fact is realized, the less frustration there will be among painters and sculptors.

Probably the most talked about building in the Fair is that put up by the U.S.S.R. If there were a theme song for this building, it would have to be "I dreamt that I dwelt in marble halls." For the Soviets have outdone themselves in their use of fine materials. This building is conceived in the same fashion as their subway stations in Moscow, one of which is here reproduced in section; and these in turn were conceived in the fashion of an ancient palace. For those who love classic monumental effects this building turns on the works: the horseshoe curve, the imposing steps to the first-floor level, the full-red porphyry pylon on which the imposing metal statue of a Soviet worker stands, to say nothing of the juicy marble plating. All this spells richness and grandeur of a very orthodox kind.

Now, the exhibits and movies inside the building are fascinating, and some of the contrast models—Russia before and after the Soviet regime took over—are extremely good. But I cannot speak as enthusiastically about the architecture, for the form of this building is stale and the language that it speaks carries as little of the overtones of a new world as the Lincoln Memorial. This building belongs to the imperial past. If you want a glimpse of the World of Tomorrow, you will have to look at it through the more modest but far more eloquent eyes of the Swedes, the Belgians, the Czecho-Slovaks, or even the English.

The Belgian Building, with its dark slate tower and its unglazed, slightly rough-textured red tiles, is one of the hand-

somest pieces of real architecture at the Fair. The great bay of windows that faces the water display, reflecting it at night as in a mirror, is a dramatic point of emphasis that vies with its own open-terraced restaurant on the Lagoon. Belgium produced some of the best of the early modern architectural leaders, particularly Van de Velde and Horta, and it has no reason, on this showing, to be ashamed of its present generation. In fact, the Belgian Building puts the fussily respectable Netherlands Pavilion hopelessly in the ruck. One wonders, indeed, who or what was responsible for either the Netherlands Building itself or the quite inadequate picture of the nation's modern architectural development in the exhibits.

The Swedish Building is a miracle of elegant simplicity. It is built around an open court and utilizes that fact in the manner of conceiving and composing its exhibits, which are all meant for daylight display and easy, quick reading. The only unsatisfactory touch in this fine structure is that the garden in the centre looks as if it were bargain day at a Long Island nursery. With a little solid-green turf and Hudson bluestone in the centre, this building would take first prize for a maximum result with a minimum expenditure of effort.

The interior of the British Building also deserves very honourable mention; it is good enough to live down the inane female colossus (gilded) who towers over the staircase. (The statue is a libel on British womanhood, but perhaps no true Englishman would ever stare long enough at a girl to realize it.) With its color and its imposing composition of space, to say nothing of the beautiful corrugated ceiling, the building sets a lively pace.

The honours for comic ineptitude are divided fairly equally between the cramped group of buildings representing states of the American Union and the Italian Building. The first is a monument to the disheartening effects of competitive individualism; even the worst building in the lot, repeated sixteen times, would have been better than the present ill-assorted show. The Italian Building is funny almost to the point of pathos. The dominant motif is the figure of Roma, perched on top of a thin sheet of falling water. This lady will remind a younger generation of Lady Peel imitating a tired charwoman; to old New Yorkers it will bring back recollections of the golden goddess affected by Siegel-Cooper's department store—"Meet Me at the Fountain." Coming from a country whose architects recently designed the Naples post office and the Florence railroad station, this building is bad enough to make one suspect purposeful sabotage.

Are you exhausted? I am, too, but there must be dozens of other buildings equally worth comment. I speak after only two days of exploration. Among the architectural odds and ends no one should miss, however, are these: the stunning blue windows in the Temple of Religion; the entrance of the Contemporary Arts Building, which, were it not for the highly superfluous metallic decorations, would be one of the most successful American buildings in the Fair; the topless brass tower of the Polish Building, particularly at night, when looking up at the sky from within. This one, by the way, is good enough to serve as a permanent memorial tower in the park, once the Fair is gone. Technically and aesthetically, it is the nearest thing to a purely architectural modern monument I have seen anywhere.

—Lewis Mumford.

CANADA AT THE FAIR

By HUMPHREY CARVER

LET us discard mere politeness and frankly confess that for Canadians the World's Fair is a scene of humiliation. The display which the Minister of Trade and Commerce has placed inside the Canadian Pavilion is the most ineffective piece of work in the whole Fair. This is the unpleasant truth that has to be faced.

Even in our most cynical moments Canada is, for most of us, a country of thrilling though elusive potentialities. The future of the country depends upon our success in conveying some of this thrill both to our own countrymen and to those others upon whose co-operation we must depend. That is presumably the purpose of Canadian participation in a Fair. It is an opportunity to project our national ideals and ambitions into three-dimensional form, that they may be seen and understood. (Since the translating of ideas into three-dimensional form is the particular occupation of architects, they feel a special responsibility in this matter.)

We are sorry for Mr. Euler, the Minister of Trade and Commerce. Apparently his vision of the Canada of Tomorrow is of a country confused, greedy, out-of-date and undistinguished. Of course he may prove to be right. But meanwhile there can be little value in advertising such disillusionment before the millions of Americans at the Fair and before the representatives of those countries which have sometimes thought of Canada as a desirable land of new hope and security.

The architect who designed the building must be excluded from criticism; it is true that the Pavilion has not fulfilled the early promise of the Competition drawings (amidst the expanse and gaiety of the Fair its façade appears a little solemn and small in scale) but, on account of the very poor site selected, the exhibits within are of greater importance than the building itself. The contents of the building are familiar. Has not the C.P.R. done it a hundred and one times before . . . in their office windows, in hotel basements and at the Toronto Exhibition? And the C.P.R. has done it better. Those who believe that it is our national destiny to carry the baggage of American tourists may be satisfied. But most people (including the American tourists themselves) must pass hastily through this profusion of publicity clichés, stuffy buffaloes and platitudinous dioramas, hurrying off to drown their disappointment in the less temperate Pavilions of neighbouring nations. O Canada! It was evidently foreseen that visitors would not wish to congregate here, for Canada's is the only Pavilion that does not contain a Restaurant; even our national instinct for Trade and Commerce has failed us here.

Most architects, with that robust sense of propriety for which they are so well-known, will protest that they go to the Fair to see the Girls Frozen in Ice, the Dream of Venus and those other attractions which balance sophistication and naughtiness so nicely. They may even pretend that they go to see Architecture. But, in a sense, there is no Architecture at the Fair. There are screens which envelope spaces of all geometrical forms; spaces cubic, spaces ovoid, spaces paraboloid, spaces perispherical. And the surfaces of these envelopes are decorated with paint, with light and with shade. But the structures are organised to such a degree of abstraction that they have ceased to have architectural individuality. Whether or not this represents a step towards architectural negation or architectural emancipation only those who live into the World of Tomorrow will know. Baffled by this dilemma I suspect that architects will devote their time to a study of the national Pavilions wherein are so admirably displayed the

social philosophies with which each nation (except Canada) enters upon Tomorrow. For although the design of the commercial buildings in the Fair may be more spectacular, yet one is conscious of the fact that the future does not any longer depend so much upon the new mechanical conquests of space and time, but upon the organisation and distribution of what we already possess. It is therefore in the governmental buildings that we must look for clues to the future.

The standard of governmental exposition is set by the Federal and New York City buildings which form the terminals of the mile-long axis; the latter contains a beautifully-planned explanation of the functions of a civic government, centralised upon the vigorous personality of Mayor La Guardia. The decorative possibilities of social statistics and organisation patterns have been seized upon more fancifully elsewhere, but nowhere more intelligibly.

At the very central and axial point of the whole Fair, within the Perisphere, is the model of America's ideal town, Democracy. The significance of this most important exhibit, so thoughtfully and rationally designed, is somewhat obscured by being placed inside a structure which is as gloriously irrational as Mr. Grover Whalen's smile. The other dominant feature on the main axis is the great Lagoon of Nations where each night illuminated waters perform a Wagnerian ballet, presumably representing the tortures, conflicts and frustrated desires of the European nations whose pavilions surround the Lagoon. With a nice feeling for the symbolism (and for good business . . . Dinners \$3.00 and up) France overlooks this pagan performance from a superb cantilevered balcony. Belgium, also provided with a ringside seat and expensively got up in her best red tiles, preserves a more solemn architectural expression and rather sadly rings bells from a dignified tower. Behind their calm façades the interiors of both these buildings are worried.

It is difficult to appreciate the mass of England's very distinguished building because it is so modestly concealed by the minor pavilions of Australia and New Zealand and by the heraldic staircase between them. (And, by the way, the displays of our sister Dominions, although assembled from such a distance, have a distinction and clarity of arrangement which only emphasise Canada's humiliation.) The interior of the British Pavilion, finished in ice-blue, has some of the English coldness and, with the exception of the Throne Room in which Magna Carta is elaborately enshrined, there is a characteristic understatement in the use of exhibits. With singularly poor appreciation of America's passion for personal neatness an enormous but frumpish allegorical figure is sent to woo American goodwill as the climax of the whole design. In the basement there is an excellent collection of pictures and at the Buttery bar a full measure of Scotch and soda is served.

Placing herself beside England, Italy has rather impishly borrowed Britannia, changed her name to Italia and stuck her on the top of an arrogant erection, the windows of which are veiled with a curtain of water which falls illogically from the top of the building, from beneath the skirts of Britannia . . . pardon me, Italia. In the august interior is an exquisite display of Italy's wealth, health, power and social conscience. It is the most well-disciplined display in the whole Fair and, in spite of political convictions, one must not grudge Italy the greatest admiration for having succeeded so brilliantly in

(Continued on page 193)

NEW YORK
WORLD'S FAIR



SCULPTURE BY PAUL MANSHIP



THEME BUILDINGS



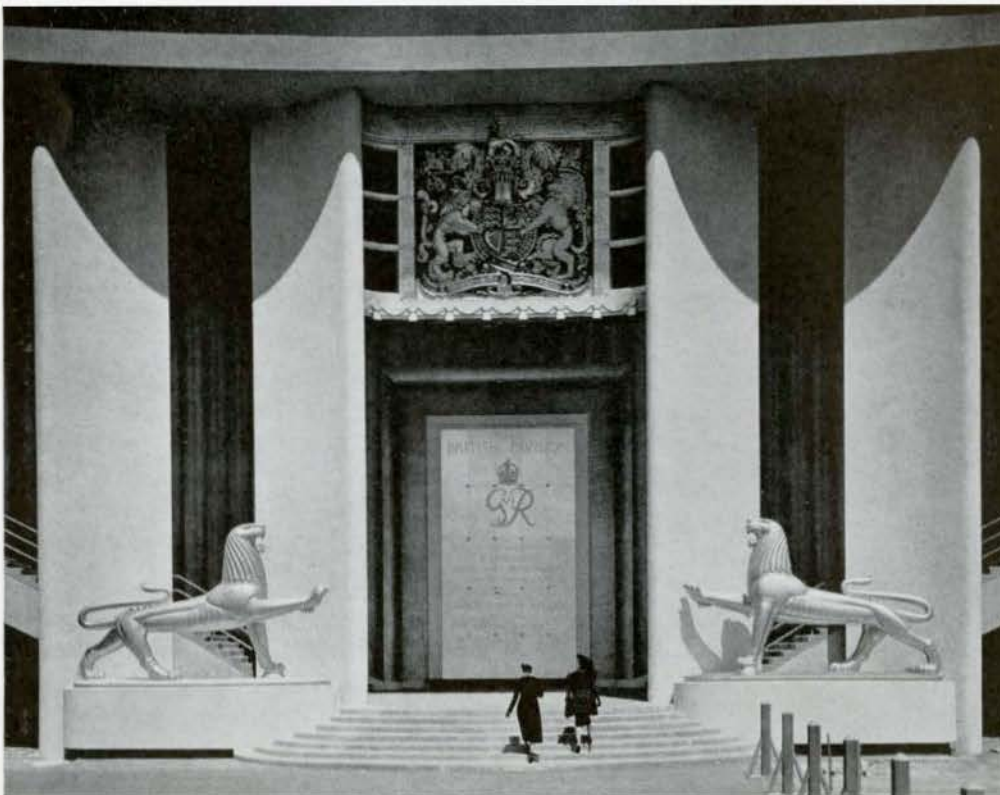
PAVILIONS ON THE COURT OF PEACE



V I E W F R O M T H E L A G O O N



T H E M A I N H A L L

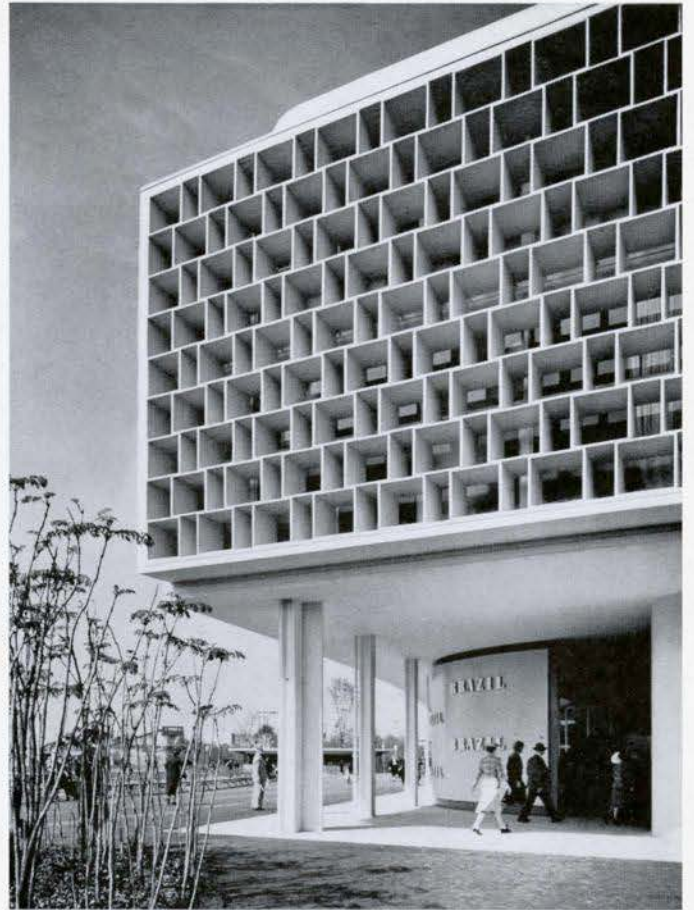


E N T R A N C E T O T H E C O U R T O F H O N O U R

Robert E. Coates



SWITZERLAND

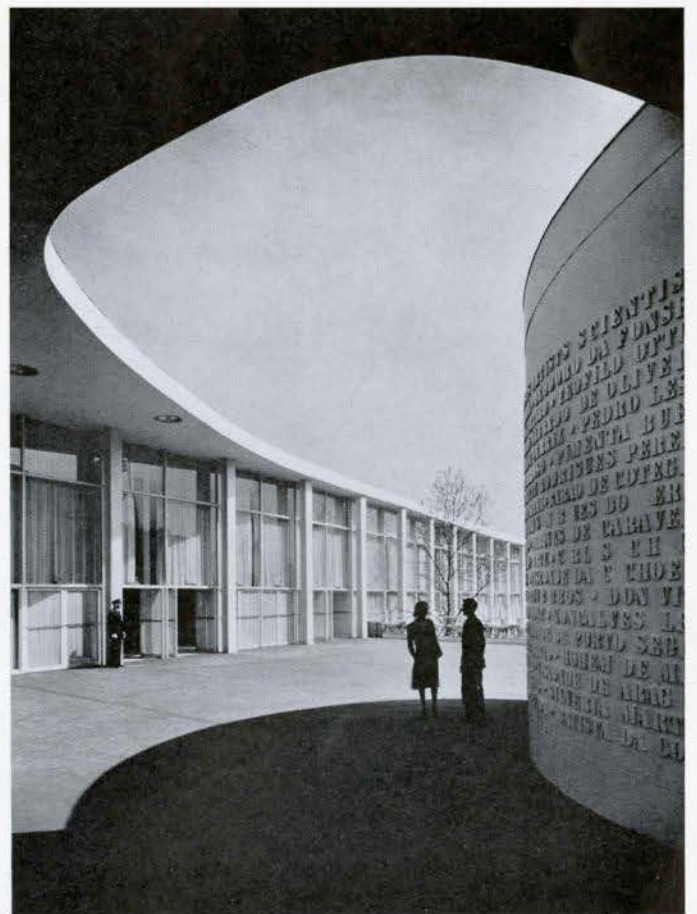


BRAZIL
DETAIL OF AN ENTRANCE



DENMARK
THE RESTAURANT

A. Robert M. Damora



BRAZIL
SECOND STOREY COURT

F. S. Lincoln



D E T A I L S O F P O L I S H A N D S W I S S P A V I L I O N S



I N T E R I O R S O F I T A L I A N P A V I L I O N



SWEDEN



SWEDEN



NORWAY

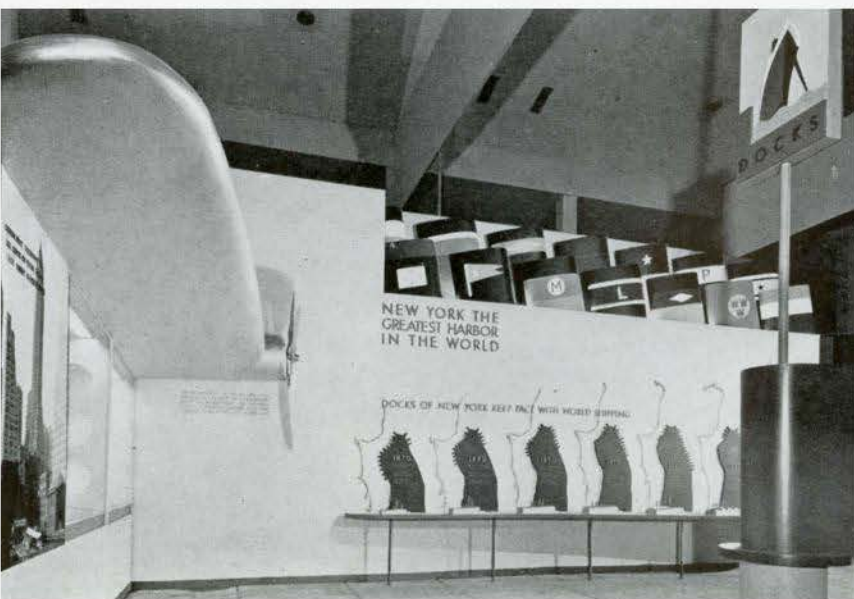
Vang Studio

THE ENTRANCE HALL



POLAND

TOWN PLANNING DISPLAY



NEW YORK CITY

DEPARTMENT OF DOCKS

Richard Averill Smith



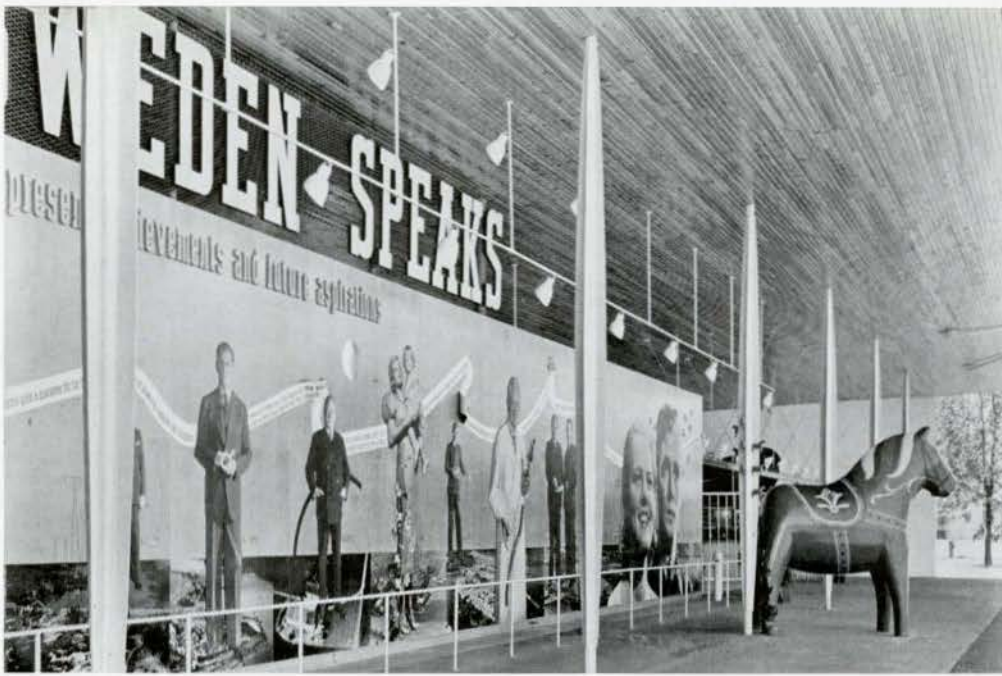
CANADA



CHILE



IRELAND



achieving the effect desired. It is a beautiful piece of work; restrained and classical, yet modern and exciting.

On the other side of the axis Russia rears its shaggy head. This time it is a gigantic Worker that borrows his pose from the Statue of Liberty, balancing himself on the highest pinnacle in the Fair grounds. Strangely enough, many will tell you that this is the most interesting building of all; apart from the Canadian building, it is certainly the most muddled and disappointing. With a pretentiously symmetrical plan the building was obviously intended to do the very thing which Italy has achieved with such authority. But the Soviets have failed deliciously and democratically to discipline themselves. Here everyone has had a finger in the pie. Materials and styles don't fit together. The result has some of the childish exuberance of a Shriners' parade and quite a lot of the sticky respectability of a W.C.T.U. picnic. So much for the Communist bogey. For social revolutions see the United States . . . particularly the thrilling display in the W.P.A. building.

At the end of a minor axis off the main circulation the League of Nations Pavilion stands solemn, classic and unnoticed. One can hardly enter its hushed rotunda without a sense of guilt. The League keeps company with some of the smaller states, all of whose buildings have an individuality and charm that no visitor to the Fair should miss. There is orchidaceous Venezuela; Portugal steeped in red wine and the half-remembered glories of sixteenth-century explorers (some of its delightful arrangements might have been done by Salvador Dali); Chile with its attention divided between minerals and music; Poland with furs draped tragically over Empire furniture, self-consciously historical.

But far removed from the League is the unfinished Czechoslovakian building. Amidst the confusion and packing cases you must stand and read the inscription: ". . . the emptiness that surrounds you tells the story, but the freedom of the spirit of a people cannot be extinguished . . ." Germany is not represented at the Fair.

There is not space here to describe Lescaze's picturesque Swiss Pavilion over whose little garden Restaurant is the spell of the mountains and the aroma of goat cheese. We can do no more than bow to Brazil which has contributed one of the most distinguished pieces of architecture in the Fair and which deserved a better site. Nor can we pay proper tribute to that consistent quality of freshness and good taste which has enabled the Scandinavian countries to carry off the architectural honours at this as at every other World's Fair of recent years. There is Finland (Aalto-designed, of course), Denmark, Norway . . . and there is Sweden, whose display leaves one inarticulate. Our Anglo-Saxon vocabulary is too loutish to describe its delicacy, virility and precision, its extraordinary attention to both social and architectural detail, its plan based on the domestic needs of the individual family. This is civilisation indeed. While American commerce knocks noisily at the door of the cosmic mysteries with space-rockets, artificial lightning and undenominational prayers from the Temple of Religion, the Swedes put on their white flannels and quietly enjoy themselves in the garden.

At this point we must return reluctantly to try and comprehend the real nature of Canada's failure. To begin with, and in special contrast with the Swedish display, the design of the Canadian Pavilion has no relation to the design of its contents. There is no consistency of style, form and colour. The interior walls are divided into a number of equal bays

each of which has been allotted to a separate interest and arranged with maddening symmetry. In a last-minute attempt to weld these conflicting centres of interest into some continuity Mr. Edwin Holgate was commissioned to design a pictorial frieze; but on account of the lack of harmony between the painting and the displays below this has only added to the sense of confusion. Not even an artist of Mr. Holgate's ability could subdue the institutional jealousy which is such a regrettable characteristic of this country and which has unfortunately expressed itself in the Canadian Pavilion. The fact is that the display is not an exposition of the Dominion as a whole entity but is the publicity medium for a number of separate institutions within the State.

There is, however, an even more profound contrast between the Canadian exhibit and those of other countries. Other nations, seeking to interpret the theme of the Fair, have concentrated on their national organisations for the health, happiness and security of their citizens. We are persuaded that in the World of Tomorrow the United States, the Scandinavian countries, Russia, England, Australia and even Italy will be swell places to live in. They will have healthy children, up-to-date equipment, beautiful cities and a noble social philosophy. Canada alone makes no reference whatsoever to the lives of its citizens; the only equipment illustrated is railways, the only buildings are hotels and the only kind of recreation is that offered to American tourists. There is much boasting of our abundant natural resources but no indication of how we intend to use them for the benefit of mankind in general and Canadians in particular. There is in fact only one motive behind the Canadian display and that is the unblushing prospect of making some more money out of Americans. (The section on Canada in the Official Catalogue of the Fair says so.) Unfortunately, with so much of beauty and intelligence around him at the Fair, the prospective customer is likely to be more repelled than encouraged by this display of commercialism. Besides, is it true that most Americans come to Canada merely to see our scenery (they have more and better scenery of their own)? Is it not possible that in the past they have been drawn to us by an intense interest in our traditions of dignity, good order and social responsibility? The Canadian display at the Fair is certainly calculated to disillusion any such conceptions of this country.

It is easy to write damning and pious criticism and it would be foolish to disregard the extraordinary difficulty (perhaps impossibility) of designing a National Exposition that would transcend the sectionalism and political frustration of the Dominion. One cannot, however, escape the conviction that beneath the surface there is a community of interest and a national pride which, under the guidance of a discerning personality, could be orchestrated in a Canadian Pavilion. In the present Pavilion there is too obviously an absence of any such guiding influence upon the motives, the theme and the whole philosophy of the Pavilion. It has naturally followed that the designing of the building, the designing of the internal furniture and the designing of each display have been regarded as separate and distinct operations, instead of sequences in a process in which each part has a significant and logical function.

It is not that we lack skilled designers. We have plenty of ideas. The World of Tomorrow is upon us already. Let us hope that Canada is not to be as desperately materialistic as the Minister of Trade and Commerce would have Americans believe.

PROVINCIAL PAGE

ALBERTA

The new store on 101st Street for the T. Eaton Company on which about \$800,000 is being expended, is making good progress and it is expected that it will be opened for business about October.

The General Hospital and the Misericordia Hospital are both about to make considerable additions to their buildings this year. Plans have been prepared and it is expected that contracts will soon be let. Messrs. Macdonald and Magoon are architects for the General Hospital, Messrs. Rule, Wynn & Rule for the Misericordia.

Applications have been received and are under consideration for the post of Junior Architect as assistant to the Federal Superintendent of Buildings in Alberta. Announcement of appointment has not yet been made.

Generally, there is not so much big building going on in the province this summer as last, but there are probably more buildings of a smaller size being erected. The business of the province depends fairly directly on the seasonal success or otherwise of the farmer and this in turn on the rainfall which is never in excess, though there may be too much at harvest time to suit farmers' operations. This year the prospects are, on the whole, very favourable so far. The usually dry south has had good rains, the Calgary section has had unusual abundance, the Edmonton section sufficient, the Peace River district exceptionally has not had enough.

—*Cecil S. Burgess.*

BRITISH COLUMBIA

Perfect golfing weather enhanced the annual golf tournament of the Vancouver Chapter of the British Columbia Institute, which was played over the course of the Quilchena Golf Club on the last day of June. The number of entrants was almost twice that of last year and contributed towards a very successful afternoon. After the tournament, the monthly dinner meeting of the Chapter was held in the Club House, when prizes were distributed by President John S. Porter, and entertainment was provided by the showing of an interesting motion picture film of a tour through Mexico by Mr. Carl Pendray of the British America Paint Company, Victoria.

The Building Contractors' Association contemplate building two model demonstration homes of modern design, featuring the use of British Columbia materials as far as possible, for the guidance and information of prospective home builders. The Association invited the Vancouver Chapter of Architects to collaborate with them and Chapter members have designed two homes and provided working drawings to further the scheme.

The National Lime Association invited all those connected with the building trade to dinner in the Hotel Vancouver and a very representative gathering of architects, contractors, builders' supply men and mechanics responded. After an excellent dinner, Professor Vass of the M. I. T. gave an instructive and interesting address on the properties of lime as related to its use in mortar and concrete. The lecture was illustrated with lantern slides depicting results of experiments both in the laboratory and in the field. The Professor is an enthusiast on the subject of lime and inspires a desire in his listeners to go more deeply into the subject. Mr. William Fredk. Gardiner, President of the I.B.C., proposed a vote of thanks to the speaker on behalf of all present and Mr. J. Y.

McCarter voiced the appreciation of the gathering to the Lime Association for their hospitality.

—*David Colville.*

MANITOBA

The office is quiet save for the rumbling of the street cars and the sound of an occasional horn by an impatient driver. It is a perfect summer's day, a day when the water at the Lake invites the swimmer to take a dip, cool off and have another cigarette.

I am alone in my office without a stenographer or even an office boy, for times are hard, there is not much work and one must conserve.

I could go down to the Lake and complete the dock which a local worthy constructed last year from my plans and specifications. I am told that the water is down three feet and conditions perfect for dock building. The cottage has not yet been opened up this year. I can visualize it all, in its serenity. I can get the sweet smell of the pines and the rich, damp odor in the centre of the island.

The office is quiet. A tardy client in his busy office is meditating on the possibility of a crisis in the world peace. He may decide to get along with his project and he will give me a call on the 'phone. —So here I am in my quiet office, the cars are rumbling, the motorist is honking and the island is sending the sweetest of all calls.

—*W. Percy Over.*

ONTARIO

One is constantly running into evidence of the general cussedness of things. For example, at any other time of the year we would gladly record all the news for which the Editor would allow space—and news is often as scarce as money. Now, when the pounding of the typewriter is an almost insupportable fatigue and the brain seems as responsive as a hard-boiled egg, there are several items of interest which must be dealt with.

The political obstructions which have impeded the progress of the international bridge at Niagara Falls have at last been cleared away. The enabling bill has been signed by President Roosevelt, and it is expected that tenders will be called for shortly. The project will involve the expenditure of between four and five million dollars. The architects appointed for the terminal buildings are Aymar Embury and W. L. Somerville; and we can only hope that they will be allowed to exercise some influence upon the aesthetics of the engineering portion of the work.

In Toronto, the field of low-cost housing has been entered by a syndicate headed by Mr. Samuel A. Smith. Some thirty small houses are in process of erection in a down-town area; the ultimate development calling for a total of two hundred. The progress of this venture, by private initiative, will be watched with the greatest of interest, as all the essential factors are in its favour—low-cost land, low-cost money and a definite shortage of homes at reasonable rentals.

The establishment of the Bata shoe manufacturing organization at Frankford, near Trenton, provides another focus of interest for the profession. While the beginnings will be modest, the company's record in Europe is good reason for expecting future developments of an exciting nature.

Plans have been prepared for additional buildings at the Ontario Hospital, Port Arthur, and tenders will probably be called before the *Journal* goes to press. The cost is expected to run to about three-quarters of a million dollars.

On the lighter side, we notice that the ancient feud between Hamilton and Toronto has broken out in a fresh place. This time it took the form of a golf match between the Builders' Exchanges of the two cities. Toronto carried off the honours and the trophy, and we derive a morbid satisfaction from the fact that the man who turned in the best card, Mr. E. F. Mellish, narrowly escaped playing round with us in the Toronto Chapter Tournament.

—Gladstone Evans.

QUEBEC

The first Handicraft Fair in Quebec Province, which was held in June, proved a great success, exceeding all expectations. This was largely due to the attractive location of the Exhibition, which was held on St. Helen's Island. The old military barracks, which have recently been so well restored, date from the times of the War of 1812, and were erected by General Sir Isaac Brock, hero of Queenston Heights. These barracks, together with the fine building of the Officers' Mess, are good examples of the mason's art, the work being of a similar character to that at Fort Lennox and Fort Henry (illustrated in the June issue of the *Journal*.) The walls of the barracks are six feet thick, and the arched roof is composed of two-inch thick slabs of stone, placed edgewise, and all perfectly keyed into place.

The official management of the Exhibition was undertaken by the Tercentenary (1942) Committee, under the able chairmanship of Mr. Leon Trepanier, acting for the city, whilst financial assistance and the co-operation of the Provincial Government was also obtained. The Canadian Handicrafts Guild were largely responsible for the assembling of a fine selection of handicraft workers of outstanding repute, who were allowed to occupy stalls in the old vaulted barracks, to sell and show their merchandise, on condition that they worked as continuously as possible from 2 to 11 p.m. every day, and explained their respective crafts. Further attractions were provided in the form of national dances in the courtyard of the fort, the serving of meals in the hall of the Officers' Mess, and open air music. The reflection of the lights from the European-like promenade, in the water of the St. Lawrence River, and the passing to and fro of the various types of shipping, reminded one of the effect to be seen at Venice. Active R.A.I.C. members of the Committee who assisted in making the Exhibition such a success were A. T. Galt Durnford, Marcel Parizeau, and P. Roy Wilson. It is gratifying to know that a strong Committee, with Mr. Clarence Gagnon as Chairman, is already working on a Fair for next year.

Recent figures indicate a considerable increase in building activity in Montreal and district. The Government are spending large sums of money in connection with the Canadian National Railway terminals. The advisability of undertaking this work continues to receive much adverse criticism, and Professor P. E. Nobbs put up a good argument at a meeting of the Civic Improvement League a few days ago. He advocated that the scheme should have been undertaken only as a Union Station for the two Canadian railways.

It is gratifying to know that the erection of the Sir Arthur Currie Memorial Gymnasium-Armoury has at last been commenced. The design by A. J. C. Paine, won in competition in 1934 has been radically modified since that time. The cost of the first contract, which does not include the swimming pool, is approximately \$300,000.

—Philip J. Turner.

NOTICE

Regarding Changes in the Arrangements for the R.A.I.C. Annual Exhibition

The collection of Canadian Architectural Photographs to be shown at the International Congress of Architects in Washington next month will form the Architectural Exhibition to be held at the time of the Annual Meeting of the R.A.I.C. in Toronto in February, 1940. The Gold Medal of the Institute will, therefore, not be awarded in 1940.

The next Annual R.A.I.C. Exhibition will be held in Toronto in February, 1941.

Eric Haldenby, Chairman, Exhibition Committee.

XVTH INTERNATIONAL CONGRESS OF ARCHITECTS, WASHINGTON

24th-30th September, 1939

*List of R.I.B.A. members who have notified their intention
of attending the Congress:—*

Mr. H. S. Goodhart-Rendel, F.R.I.B.A., Past President R.I.B.A. (Member, British Section C.P.I.A.), 13 Crawford Street, London, W.1.

Sir Raymond Unwin, Hon. LL.D Mancr., F.R.I.B.A., Past President R.I.B.A. (Member, British Section C.P.I.A.), Wylde, North End, Hampstead, London, N.W.3.

Mr. J. J. Robinson, F.R.I.B.A., President of the Royal Institute of the Architects of Ireland, 8 Merrion Square, Dublin, Ireland.

Mr. T. Forbes MacLennan, F.R.I.B.A., President of the Royal Incorporation of Architects in Scotland, Member of Council R.I.B.A., 57 Melville Street, Edinburgh 3.

Mr. Bernard Matthews, F.R.I.B.A., M.T.P.I., representing the Indian Institute of Architects, 7 Old Court House Street, Calcutta, India.

Mr. Stanley Heaps, L.R.I.B.A., Architect to the London Passenger Transport Board, Member of Council R.I.B.A. 55 Broadway, Westminster, London, S.W.1.

Lt.-Col. H. P. Cart de Lafontaine, O.B.E., T.D., A.M.T.P.I., F.R.I.B.A. (Hon. Secretary, British Section C.P.I.A.), 11 Suffolk Street, Pall Mall East, London, S.W.1.

Mr. W. T. Benslyn, A.R.C.A., F.R.I.B.A., 12 Charlotte Road, Edgbaston, Birmingham.

Mr. Robert Howden, F.R.I.B.A., Past President-in-Chief of the Institute of South African Architects (South African Delegate), 81-84 Walter Wise's Buildings, 52 Joubert Street, Johannesburg, South Africa.

Mr. W. Curtis Green, R.A., F.R.I.B.A., 5 Pickering Place, St. James's Street, London, S.W.1.

Captain J. R. Young, F.R.I.B.A., Vice-President of the Royal Society of Ulster Architects, 143 Scottish Provident Buildings, Belfast, Northern Ireland.



Behind the Scene . . .

Always the system that conditions the air in any building is behind the scene. Back of that, again, is the planning.

Many architects have found R & M engineers very helpful right from the start of planning.

R & M experience stems from the days of the first electric fans. Today you will find R & M motors successfully activating the air of many systems designed by various makers.

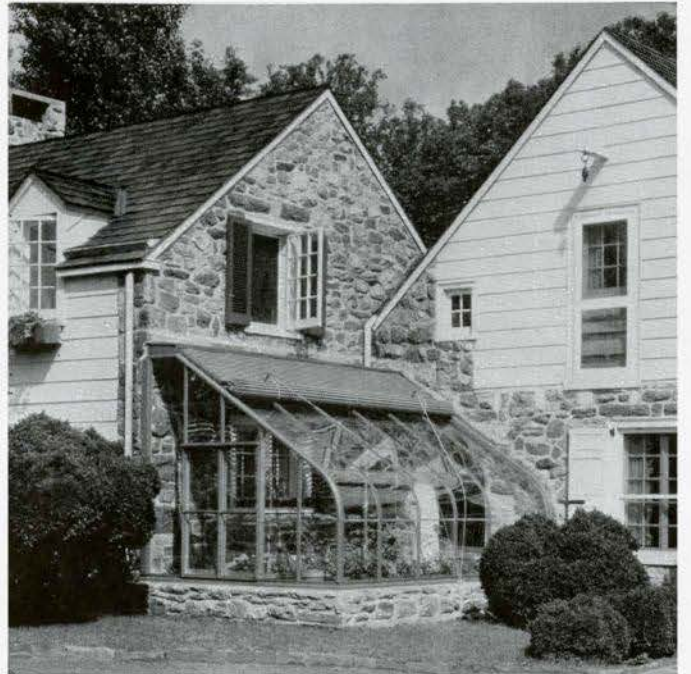
Where special motors are indicated, R & M will design and build them.



The Robbins & Myers Co.
of Canada, Limited
BRANTFORD, CANADA

Toronto Sales and Service: 197 Adelaide St. West
Montreal: Canada Cement Building
In Winnipeg: Mumford, Medland, Limited

Lord & Burnham HOME CONSERVATORY



Brings Lasting Pleasure to Your Clients—Builds Goodwill for You!

Improved designs and simplified installation now brings the price of a home-conservatory down to a new low. Prices now start at about the cost of a new car.

Your clients will derive more downright enjoyment from the home conservatory you plan for them than from any other room in the house. Many alert architects include Lord and Burnham glass enclosures in their plans.

Mrs. Coulter of 45 Baby Point Crescent, Toronto, says: "Our Lord and Burnham conservatory makes home the most beautiful, enjoyable place on earth."

Make your clients "talk" about your houses. Lord and Burnham offer you every co-operation. You may specify either a "standard" design or order a glass enclosure built to your own specifications.

Write us today.





Loretto Academy, Niagara Falls, Ontario, Main Study Hall, the most up-to-date scholastic installation in Canada.

GOOD LIGHTING IS GOOD ENGINEERING

• Good lighting induces study. In this study hall of a well known Canadian School, thirty foot candles is achieved through the use of Westinghouse Magnalux Luminaires. The evenness of the lighting promotes the well-being of young eyes. • This installation shows the value of entrusting the complete lighting arrangements to Westinghouse Lighting Engineers. Their experience, gained through thousands of installations in the Dominion, is yours for the asking.

CANADIAN WESTINGHOUSE COMPANY, LIMITED
HAMILTON, ONTARIO

Sales, Engineering and Repair Shops in Principal Cities



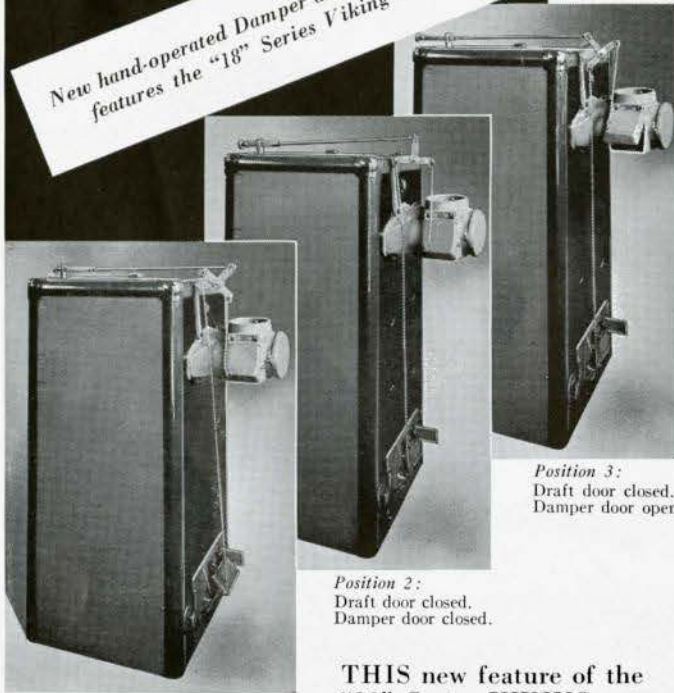
Magnalux Luminaires provide even shadowless illumination. Used in homes, offices, stores and schools.

Westinghouse

S314

Now... SIMPLIFIED Combustion Control

New hand-operated Damper and Draft Control features the "18" Series Viking Boiler.



Position 1:
Draft door open.
Damper door closed.

Position 2:
Draft door closed.
Damper door closed.

Position 3:
Draft door closed.
Damper door open.

THIS new feature of the "18" Series VIKING not only controls combustion efficiently; it does so with a magic-like ease... with no unsightly mechanism on the front of the boiler to mar its appearance.

Equally important in cutting fuel costs are additional VIKING features—greater "ceiling heating surface"... extra-deep fire pot... controlled water travel.

For efficient operation VIKING is the ideal installation. Sizes are available for every type of job.

Warden King also manufactures the popular "Daisy" Round Boiler, and a complete line of Radiators, Soil Pipe and Fittings. Ask your supplier or write us for complete information.

Warden King LIMITED

"The Grand Old Name in Heating"

MONTREAL: 2104 Bennett Ave.
TORONTO: 299 Adelaide St. West



SPUN ROCK WOOL

Reg'd.

for better heat INSULATION

FOR DOMESTIC USE

Resilient, long-fibred construction keeps homes cool in summer, warm in winter. Reduces fuel costs. Proof against fire and vermin.

FOR INDUSTRIAL USE

Unsurpassed for temperatures up to 1,000° F. Long, springy fibres will not settle, even under vibration. Non-destructive to metals.

Also in Batts, Blankets, Pipe Covering.

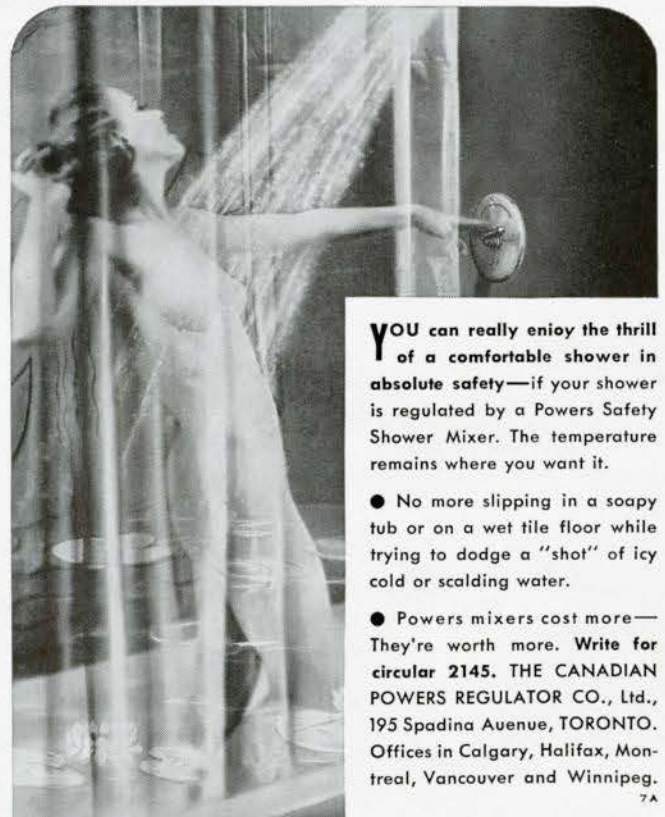
Write for bulk wool sample and full information to:

SPUN ROCK WOOLS LIMITED

THOROLD, ONT.

or

F. S. BRIDGES, LTD., 8 Marlborough Ave., Toronto 5
Distributor for Eastern Canada



YOU can really enjoy the thrill of a comfortable shower in absolute safety—if your shower is regulated by a Powers Safety Shower Mixer. The temperature remains where you want it.

- No more slipping in a soapy tub or on a wet tile floor while trying to dodge a "shot" of icy cold or scalding water.

- Powers mixers cost more—They're worth more. Write for circular 2145. THE CANADIAN POWERS REGULATOR CO., Ltd., 195 Spadina Avenue, TORONTO. Offices in Calgary, Halifax, Montreal, Vancouver and Winnipeg.

7A

POWERS SAFETY SHOWER MIXER



for
**QUALITY
 PIPE**

specify



Modern machinery coupled with the incessant supervision of men with years of experience in the art of pipe-making produces Stelco Scale Free Pipe. Every length is labeled and the name STELCO is rolled in the skelp to make identification doubly sure. Available in Standard and Extra Heavy Weights; threaded and coupled, beveled, grooved or plain ends. For quality, always specify STELCO.



**STELCO PIPE
 and the
 ARCHITECT**

Architects plan for permanence at the lowest cost consistent with quality. Improvements in raw material and manufacturing methods have made Stelco steel Pipe a permanent pipe. It is entirely free of rust-inducing scale, both inside and out. Every length is tested under hydraulic pressure many times higher than normal. For permanent, low-cost, quality pipe always specify STELCO.

THE STEEL COMPANY OF CANADA, LIMITED

HAMILTON - EXECUTIVE OFFICES - MONTREAL

SALES OFFICES: HALIFAX, ST. JOHN, QUEBEC, MONTREAL, OTTAWA, TORONTO, HAMILTON, LONDON,
 WINDSOR, WINNIPEG, VANCOUVER

WORKS: HAMILTON, MONTREAL, TORONTO, BRANTFORD, LONDON, GANANOQUE

THIS CORK FLOOR WHISPERS

Quiet Please!

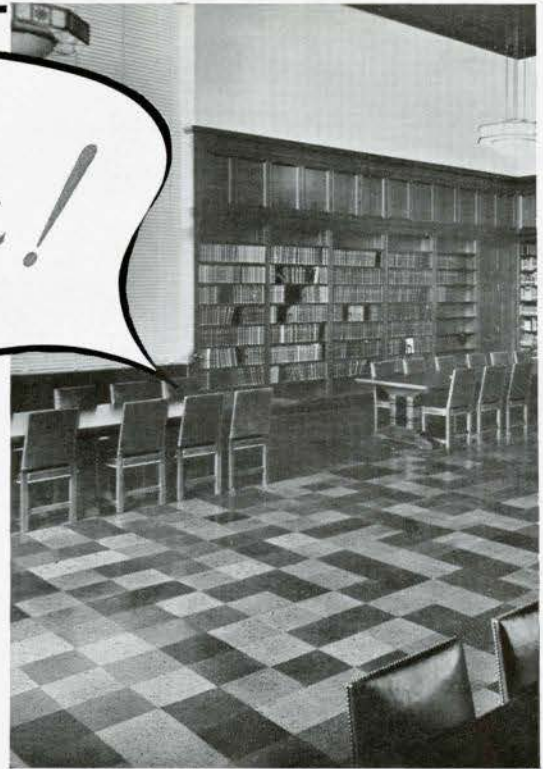
**Resilient, Dignified Armstrong's Cork Tile Makes the
Ideal Floor for Libraries**

For schools, libraries or rooms in any institution where the floors must be *quiet*, Armstrong's Cork Tile does a real job. It is almost noiseless, even under pattering feet or banging furniture.

The resilience of cork tile makes it extremely restful underfoot. And it has the added advantage of being a natural insulating material.

Cork tile floors are long-lasting and inexpensive to maintain. Daily dusting and occasional washing and waxing keep them clean and bright for years.

Write today for literature on Armstrong's Cork Tile.



ARMSTRONG CORK & INSULATION COMPANY LIMITED

MONTREAL

TORONTO

WINNIPEG

QUEBEC

97 Years in the Industry!

Gurney
**Heating
Systems**

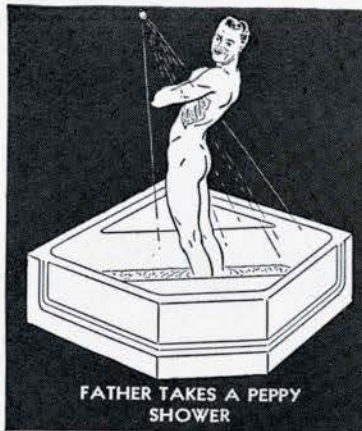
ROUND and SQUARE, CAST IRON BOILERS • COPLEY CAST IRON RADIATORS •
CONCEALED HEATERS • AIR-CONDITIONING • WATER or STEAM, STEEL BOILERS
• CAST WARM AIR FURNACES • RIVETED STEEL AIR-CONDITIONING FURNACES
• FAN UNITS • HUMIDIFIERS • TANK WATER HEATERS • GAS & OIL BURNING
BOILERS •

Gurney Foundry Company Ltd. - Toronto, Montreal, Winnipeg, Vancouver

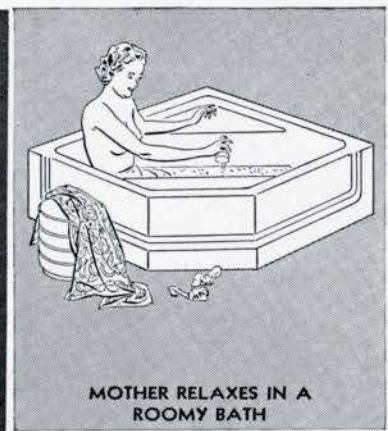
"Standard" AND "DOMINION" Equipment to Please All Tastes

No matter how fastidious you may be or what unusual effects you may desire in your new or remodelled home, you will find "Standard" and "Dominion" equipment to carry out your ideas.

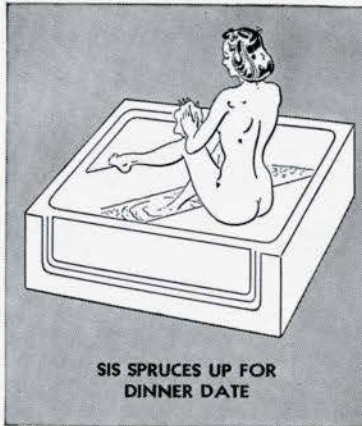
Many of the "Standard" Matched Bathroom Suites include the modern Neo-Angle bath shown in the illustrations. Here indeed is a fixture that will please every member of the family because of its comfortable, convenient and practical bathing features.



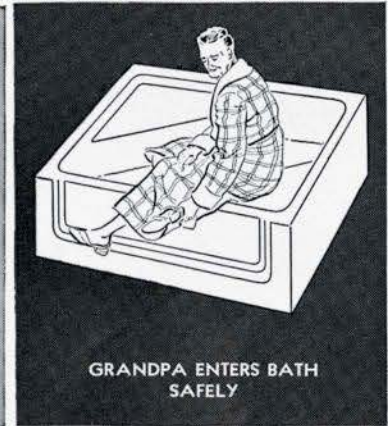
FATHER TAKES A PEPPY SHOWER



MOTHER RELAXES IN A ROOMY BATH



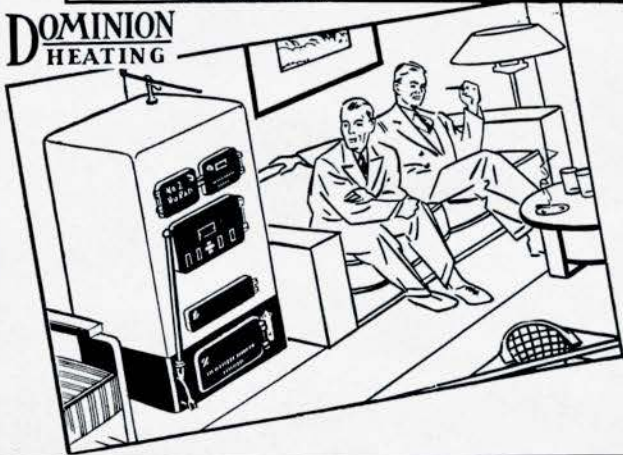
SIS SPRUCES UP FOR DINNER DATE



GRANDPA ENTERS BATH SAFELY



**DOMINION
HEATING**



"Planning Your Plumbing Wisely", a 24-page illustrated booklet showing all "Standard" fixtures, is yours on request.

When it comes to heating, a "Dominion" Heating System will give you years of comfort and satisfaction. The DoRaD boiler illustrated is made in models to burn either coal or oil fuel. It can be supplied with an attractively lacquered and insulated steel jacket.

For either plumbing or heating work of a modernization character you may use the easy monthly payment terms of the Government Home Improvement Plan, which your Master Plumber or Heating Engineer can obtain for you through our affiliated company, Heating and Plumbing Finance Limited.

Standard Sanitary Mfg. Co.

TORONTO, ONTARIO Limited

Sales Offices: Vancouver, Calgary, Winnipeg, Montreal

DOMINION RADIATOR AND BOILER COMPANY LTD.

TORONTO and BRANTFORD, ONTARIO

Sales Offices: Winnipeg and Montreal

Protection for WALLS, CORNERS



"Universal" Metal Lath Keeps Walls crackproof —

"Pedex" Corner Bead prevents chipping.

For an all round, satisfactory job of plastering, specify these two Pedlar reinforcing products. "Universal" Metal Lath, with its Kraft, or Waterproof backing provides an insulated, crack-free and damp-proof surface. "Pedex" Corner Bead ensures plastered corners that remain smooth and free from chips, indefinitely. We also manufacture Giant Mesh, Rib Lath, Channels, Holosteel Studs, etc.

Send for samples and prices.

THE PEDLAR PEOPLE LIMITED

Established 1861

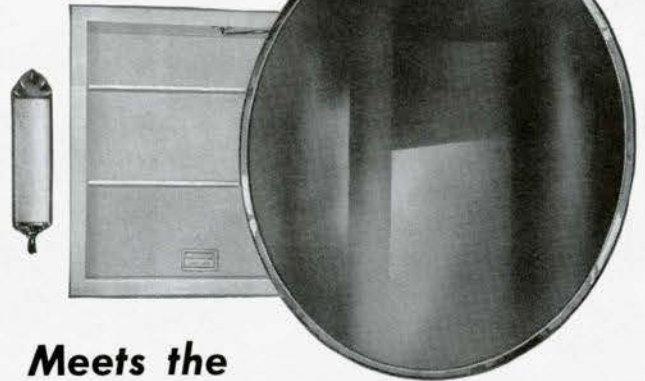
Head Office—Oshawa, Ont.

Montreal—Ottawa—Toronto—Winnipeg—Calgary—Vancouver

PEDLAR

MAKERS OF METAL-BUILT PRODUCTS FOR 75 YEARS

The DUCHESS



Meets the MOST EXACTING TASTE!

THE very latest improvement in bathroom cabinet design. Mirror pulls forward to within a few inches of the head. Shelves concealed when mirror is flat against the wall. For beauty and utility choose the DUCHESS. 26" mirror. Tubular Light Bracket extra. With or without chromium frame.

Write for Complete Catalog and Prices.

LADORE & COMPANY, LTD.
Walkerville, Ont.

FOR TROUGH PIPE AND AIR CONDITIONING

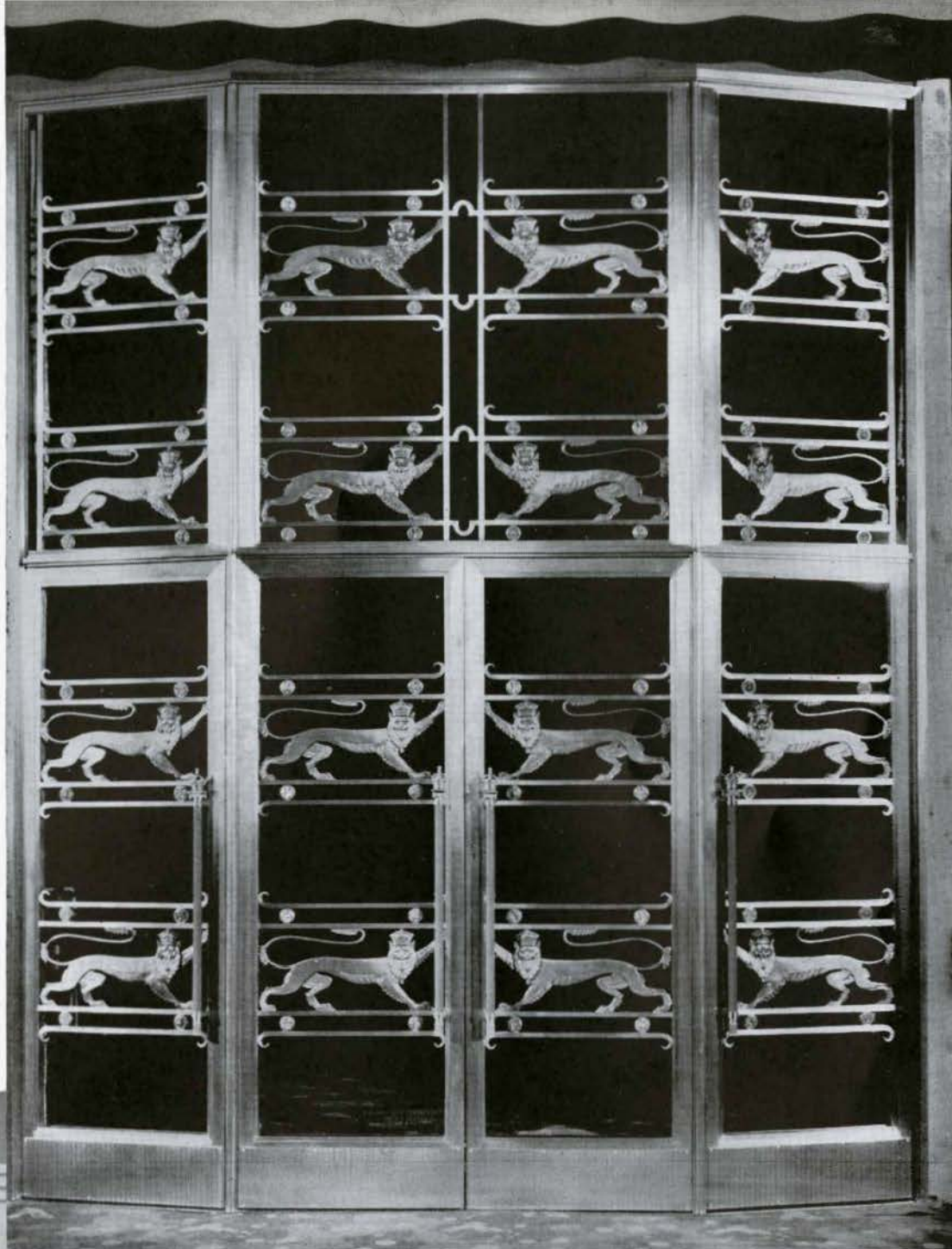


Architects know the importance of durability in sheet metal especially where exposed to the weather. Because of their suitability for bending and forming without damage to the zinc coating, Queen's Head Galvanized Sheets are widely used for this type of work. For over three-quarters of a century Queen's Head Galvanized Sheets have been used in every corner of the world. Specify Queen's Head.

Queen's Head GALVANIZED SHEETS

Eastern Representatives: A. C. LESLIE & CO. LIMITED, Montreal

LYSAGHT DOMINION SHEET METAL CORPORATION LIMITED HAMILTON ONTARIO



THESE DOORS were designed by Stanley Hall and Easton and Robertson, FF., R.I.B.A. They were executed by J. Starkie Gardner, Ltd.

The overall height of the doorway is 14 feet, and the width 12 feet. The weight of each door is 3½ cwt., and of the set 1½ tons.

DOORS OF NICKEL SILVER

FOR THE UNITED KINGDOM PAVILION AT THE NEW YORK WORLD'S FAIR

TRULY REGAL IN CHARACTER, and befitting a pavilion representing the British Nation, these doors possess a simplicity appropriate to modern architecture.

The door frames are built up from straight lengths of extruded Nickel Silver, the corners being mitred and welded together. Bronze lions form the principal motif. They are supported on Nickel Silver bars which are secured on rosettes cast in Nickel Silver and bearing simple representations of the national emblems of England, Scotland, Wales and Ireland.

The door handles are surmounted by a gold

crown and terminate at the bottom in a cast Nickel Silver tassel. The kicking plates are of Nickel Silver machined with vertical lines.

Nickel Silver may be counted upon for lifetime service. It has a high resistance to tarnishing, and when protected from the weather needs little upkeep. The attractive soft colour is best brought out by a satin finish, although a full polish can be used to emphasize certain features of the design.

You are invited to write for specific information about the fabrication and use of Nickel Silver in your own designs.



THE INTERNATIONAL NICKEL COMPANY OF CANADA, LIMITED
25 KING STREET WEST, TORONTO

HEATING WITH TRANE CONVECTORS

the modern successors
to cast-iron radiators

PROVIDES

**QUICK, CLEAN, HEALTHFUL HEAT
with ECONOMY!**



A. STROUD, Heating Contractor.

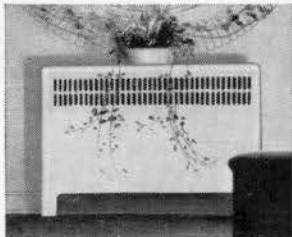
CHARLES WELLINGTON SMITH,
Architect.

From "Dream Home" or Bungalow to multi-story Apartment or Office Building . . . Trane Convector are selected because of these six big advantages . . .

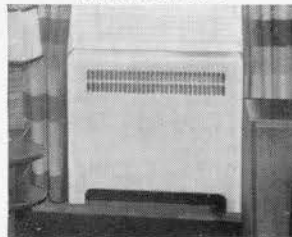
6

1. BETTER APPEARANCE
2. LESS HOUSE CLEANING
3. WARMER FLOORS
4. MORE UNIFORM TEMPERATURE
5. NATURAL AIR CIRCULATION
6. MANUFACTURING RESPONSIBILITY

ADVANTAGES



DECORATIVE . . .



ATTRACTIVE . . .



COMFORTABLE . . .

WHETHER it be a modest home, a large apartment, a hotel or office building . . . Trane Convection Heat Cabinets solve completely the problems of natural heat circulation.

Trane Convection Heating, pioneered by Trane, has been called by many "the modern successor to old-fashioned, free-standing radiators." They fit in unobtrusively into any scheme of interior decoration . . . add immeasurably to the appearance of rooms. They provide healthful, circulated heat in steady, even abundance . . . quickly . . . with economy.

Comfort is the primary desire of the home-buyer, or builder. Comfort with complete

satisfaction assured your clients when you specify Trane Convection Heat Cabinets.

Important both to the profession and the user is this fact: Purchasers benefit in installations that use the related products of one manufacturer . . . and thus enjoy the protection of undivided responsibility. A complete line of Heating Specialties is available. Notable Trane installations are everywhere.

You can specify Trane with confidence. It is the Trane policy to work through the Architect, Heating Contractor and Engineer. A coast-to-coast supporting organization of trained field men is at your service. Your enquiry . . . on any problem . . . is invited.



REG. H. STEEN, LIMITED,
Heating Contractor.

FORSEY PAGE & STEELE,
Architects.

SPECIFY . . .



Every day requests for this FREE book pour into TRANE'S Head Office . . . proof of home-maker interest.

TRANE AIR⁷
COMPANY OF CANADA LIMITED
MOWAT AVENUE TORONTO
Telephone ME. 1102