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R. A. I. C. JOURNAL

JULY 1947

IT is one of the paradoxical facts of war that it produces, chiefly through accelerated scientific effort, many discoveries of benefit to the human race. Less paradoxical, than natural, is the fact that nationalist pride should be aroused, and that it should take many, and unexpected, forms. One of the happiest, so far as Canada is concerned, was the realization, by government and industry, that Canadian Architects, Engineers, and Artists were quite able to provide the skills necessary, in their respective fields, to keep the war machine in high gear. The realization that any of these professions could be called upon to do a job however new — however technical and however vast in scope has become a conviction in the post war period. Perhaps, to those who have watched this phenomenon, this change of attitude is nowhere more marked than in the field of industrial design. As the pages of this Journal indicate, the subject of industrial design is wide in its range, but, in all its manifestations, lies the basic idea of use. One remembers with dismay that in every branch of design from posters to the objects of daily use, professional advice was too often sought outside of Canada before the war. The mere fact of having foreign assistance gave comfort and confidence to industrialists though the results, to the unprejudiced native eye, were often far from appropriate, and were frequently uninspired and dull, if not actually vulgar. We remember writing an editorial before the war on the unspeakable vulgarity of radio cabinets and tombstones. From the mild tempest that we caused in the industrial teapot, we gathered that the former were U.S. designed and the latter U.S. inspired.

THE war, we hope and believe, has thrown into the limbo of best forgotten things all that adoration of the foreign expert that drove our good craftsmen and designers abroad, and left the rest to copy Chippendale or the latest modernistic fashion. We would like to believe that no manufacturer was left in Canada who believed his customers to be deprived in their tastes, and that his wares should be designed to meet the desires of the lowest common denominator in a moronic, hypothetical section of the Canadian public. Certain objects in the stores lead us to the conclusion they have been "designed" with such a group in mind.

IT always strikes us as strange, with a public always on the watch for something new in razors or motor cars, that any manufacturer should feel a well thought out design should be modified because it was a "jump" ahead of the public. This, it is true, is one of the lesser sins, and one, for which we are prepared to be shown that we are in error, but every designer has had the experience of seeing the vital spark taken out of a design in order to meet a presumed lower standard in a general public which may, in fact, be ahead of the manufacturer in its demands and thinking. These are matters that lie in the dim world of psychology for which there is no yardstick or formula.

THIS issue of the Journal would have been impossible before the war as evidence of Canadian effort in the industrial design field. The illustrations show what has been done since the war, and the articles indicate that a new and active profession is already at work. These pages should interest many of the veterans now attending the Schools of Architecture. Not all of them will be Architects, and many will see in industrial design a field in which their talents and training will find an outlet just as profitable, in its creative possibilities, as Architecture. No one ever entered the architectural profession in order to make a fortune. None certainly has succeeded. The industrial designer on the other hand, can equal the income of the architect with ease, and may, from what we read and see in life, reach a dizzy financial level in which he will move in a rarified atmosphere peopled by movie stars and steel magnates. He will relax, between designs, on down cushions on the edge of amoeba shaped pools with soft music and a background of his own house. The successful architect on the other hand has none of these luxuries, and is seldom known to live in a house designed for himself.

WE hope that this issue of the Journal will influence for good the already growing interest in design in all its branches. The Journal is being read. As someone pointed out to us, the day after Mr. Barker complained in his Ontario letter of the cost of chocolate bars, the price came down one cent.

WE are greatly obliged to the subscribers to this issue, especially to Mr. Parkin and Mr. Englesmith who acted as a committee in the organizing of material. We are also obliged to Mr. Matthews for the design of the cover. As editor, we feel this is the most useful and successful of the special issues that the Journal has produced.

Editor

DESIGN in INDUSTRY

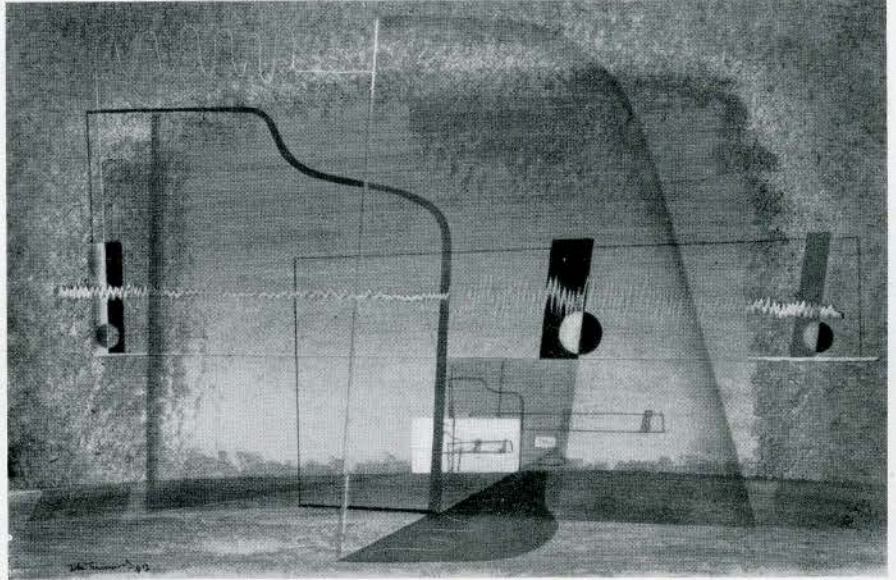
THE WORLD PICTURE

By G. Englesmith

PROJECTION '42

By John Tunnard

(Collection G. Englesmith)



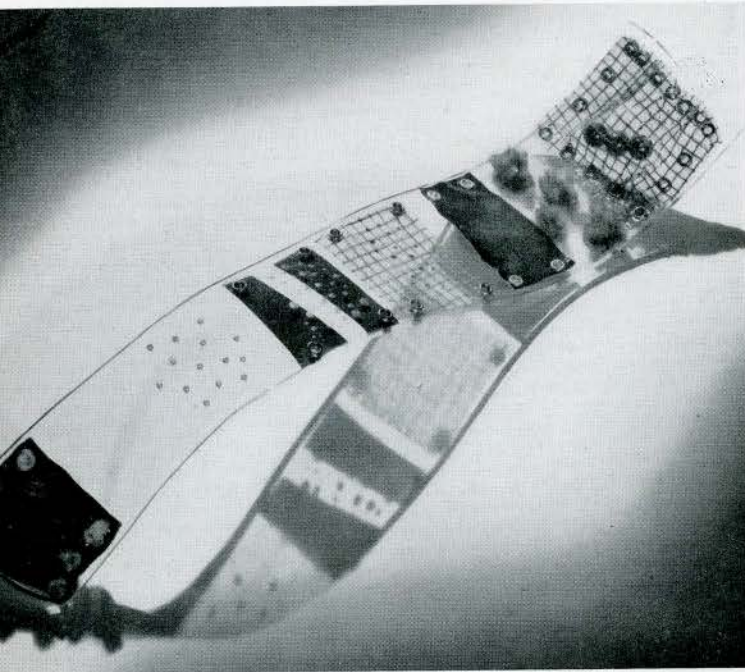
ON considering industrial design, in particular against the world picture, I am immediately conscious of three things: its very existence as a distinct field of design activity; the rising success of its practitioners with their wide contributions to our present standard of living; and the relationship of industrial design to the surpassingly profound and universal evolution which is taking place about us — with all its overlappings and challenges to basic and creative thinking.

We are considering first of all the invigorating spirit of creative activity among all those who design, and, how with the turn of the century it began to permeate every field of art and science, as well as the world of music, letters and the stage. Its attendant effects on transportation, commerce, culture and economics, have so altered the pattern of society and human values that even those who are not in sympathy with some of its precepts find themselves not entirely unwilling participants or even perpetrators of a new philosophy of design which must rank high in the creative ages of man. How significant this contribution has been during the past two generations is not generally appreciated. Although one of its aspects, the complete thoroughness of its message, assures it a permanent place in history. For those who have followed its course and felt its effects

as a first or second-hand experience, it would not come as a surprise to see that two of the paintings of John Tunnard (similar to the one shown here) which were on exhibition at the Toronto Art Gallery for too short a time in April, were owned by Ove Arup who is one of the most outstanding ferro-concrete engineers in Great Britain. Often, when one can indulge in art and music, our appreciation must be largely intuitive. We may feel response to painting, carving and music without having to analyze our reasons for doing so. There is, of course, an added satisfaction when this can be done — as in the instance of Mr. Arup who would follow John Tunnard's particular design philosophy of form, colour, balance, depth, transparencies, texture and technique.

An eminent Canadian Professor of Engineering was discussing with me recently the part intuition plays in engineering and explained how his first reaction to a design problem submitted by a colleague was intuitive. Almost at a glance he felt that a design was right, wrong or unnecessarily complicated. Then followed an analytical process which led to reasons forming a basis for correcting a fault or finding a more simple solution. This process is simpler, or perhaps more direct, in the pure arts and sciences of painting and engineering — where the mind is not fettered by precedent nor inhibited by a style set by popular sentimentality.

THE WORLD PICTURE

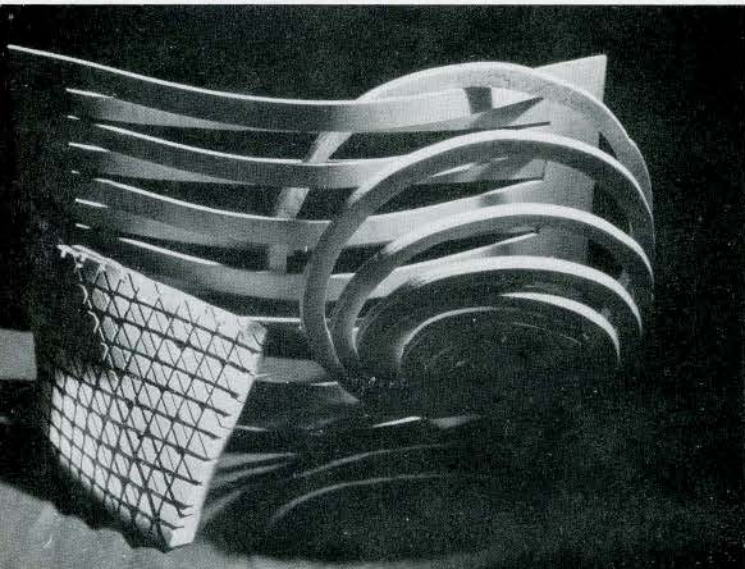


TACTILE CHART by Robert Emil Brownjohn. A study in form and textures. Institute of Design, Chicago.

TABLE LAMP, 1928, by Marianne Brandt. Bauhaus School, Dessau. (Opposite page)

"HERMES, BABY" TYPEWRITER by M. Precioso. E. Paillard & Cie S. A. Yverdon, Suisse. (Opposite page)

WOOD CUT PROBLEM by Helen Guisenberg. A study with wood and the machine. Institute of Design, Chicago.



It is more difficult in architectural design to be completely functional, particularly if one is trying to frame the picture within, for instance, the Georgian limitations of structure and forms, however pure and lovely. It would be rather like contemplating a new form of transportation powered by jet turbine or atomic energy within the framework of even the most graceful of the Georgian landaus.

The immediately apparent relationship of form and function one meets in industrial design can be, a source of enlightenment. It may be for this reason that even an industrial designer as successful as Raymond Lovey has at last forsaken buying outmoded villas and commissioned two unhibited and creative American architects, Porter Clark and Albert Frey, to design and build his delightful new summer home in Palm Springs. Here we are reminded of the overlapping and interweaving of design in painting and sculpture, architecture and engineering, handicraft and machinecraft. And this to such an extent that at times distinctions become difficult. In this new design philosophy, we are finding scientists who are conscious of aesthetic considerations and artists who are aware of scientific considerations. We seem to be heading, in fact, toward a new synthesis of art and science. In exploring the possibilities of the space-time concept, the scientist Einstein and the painter Picasso find themselves on common ground. And find themselves perhaps not sufficiently understood, but very clearly stimulating. We are searching for abstract truths by way of a new realism. And, if in the process we develop new forms of painting, sculpture, architecture, engineering, hand and machine craft, let us not be too alarmed or even surprised, but rather pleased and as constructively appraising as we may be. As for our other critics, let us not worry too much about them — they are always with us. For my part, I have found that a sensitive and talented designer in any pure style of the past can appreciate the best in design in the modern metier. The loudest howl always comes from the frustrated mediocre designer who finds himself faced with a far more challenging call on his limited powers than that of the more or less cut and dried formulae of the established traditions.

I knew in England many creative designers, architects, and planners who are working out for themselves and their fellow-countrymen a Georgian architecture that will best serve the scientific and aesthetic needs of the Englishman of to-day. But it will not be the Georgian of "Mark III", but that of "Georgian, Mark VI". There is no reason to believe that the standard of achievement in architectural design will be less than it is in the other arts of which Architecture is supposed to be master, or as some would have it, mistress. Almost to a fault, England admires the progressive achievements of other countries. But this trait has developed the powers of

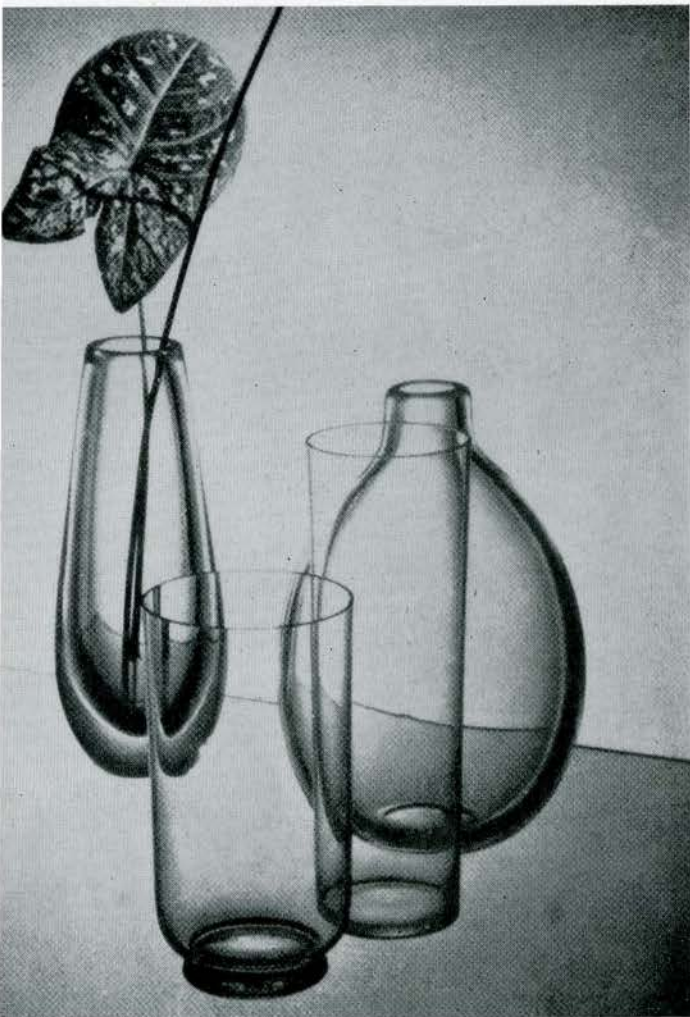
discrimination in a great number of people – through books, periodicals and frequent exhibitions of home and imported products. To-day one is tempted to add "exported products" as a third commodity. But the result has been an incredibly enlightened public who will be able to appreciate and support the vast improvement in architectural, industrial and town planning design which has been taking place in England from the outset of this post-war period. The illustrations shown here are meant to indicate the direction this trend is taking in industrial design.

Before I left England in June 1946, I was able to share the honour with other architects of working on the planning and design of a new standard in community and house design for that country. This was planned to start with the low income problem and so raise the level of middle and upper income standards of living – in the full sense of that word. We share some optimism with regard to the effects of thorough house and town planning on economics, apart from the morale effects of personal and civic pride, which we know to be based on sound and rational precepts. Housing is generally accepted as one of the three basic needs of man. It was felt that by meeting this need at a proper level, the furnishing of these homes would promise an obvious and improving effect on the buying power of as large a number of people as can be assured to be a fairly stable market. This planning foresight, it is hoped, will bring about something approaching the general comparatively high standard of design and living in the more fortunate countries, such as Sweden and Switzerland, which have enjoyed long periods of uninterrupted development.

Switzerland, by its close contact with the cultures of Europe, has reached a level of design in architecture and engineering which is inspiring. The Swiss, because of their limited home market, have acquired the ability to produce goods of a quality high enough to win markets over tariff barriers. With their love of quality and thoroughness in mind, if these can be separated, it is not surprising to hear from architect friends who have been there recently, that many Swiss architects are designing the equipment of their buildings – from the hardware to the furniture and fabrics. This, of course, is a luxury. But one is impressed, nevertheless, and a little envious, to see the contemporary design philosophy carried so completely right through an architectural conception from, shall we say, the creative engineering genius of Maillart to the design and planning ability of architects and designers as the Mosers, the Roths and Max Bill. But here must not be merely an ideal, but a standard for which we must not rest in striving to achieve for ourselves – in our own conditions and on our own terms.

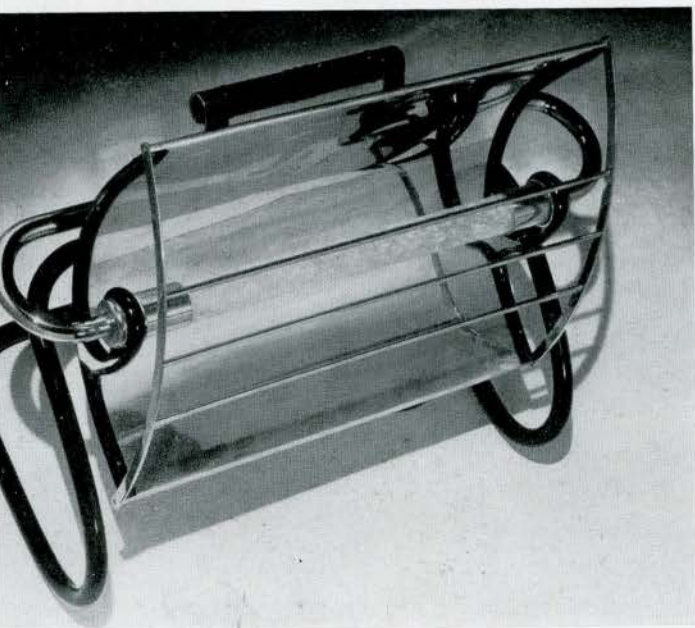
In America, particularly in the United States, we enjoy a larger home market –if I may be allowed a British





CRYSTAL VASES by Lindstrand, Orrefors Glass, Orrefors, Sweden.

TRU VOX ELECTRIC FIRE with ceramic covered element for protection against shock. Great Britain.



understatement. Where we may not be permitted to design all the furnishings and fittings for our new architecture, it is hoped that we and our clients will be able to select from the available market, products with a performance and aesthetic standard compatible with its character and ideals. Let us not heed the wail of the wretched designers who, to excuse their lack of ability, cry that they have not the time or encouragement to keep before those who employ them the merits and possibilities of good design. When the able designer is permitted to produce work to his liking only one time in ten, we see an immediate improvement in the standard of design in those things which we must buy from day to day and those we buy more rarely. In America we are witnessing the most unbridled picture of overlapping and complex interweaving that has surely ever existed in the history of man's creative activities. This melting pot of races has become the melting pot of cultures and philosophies. It is a thrilling experience even to contemplate the very possibilities of America since the voluntary exile and migration of so many of the most advanced of Europe's progressive architects, planners, designers and educators began. Before America had time to recover from the stimulation of the new design philosophy, early through the example of Neutra, Lescaze, Schindler, Soriano and the published workers of LeCorbusier and F. L. Wright (who, as they learned from the Europeans and Professor Hitchcock, had been with them all the time) a new wave of pioneers had landed on their shores and are even now pushing back the frontiers of inhibition from the East and West Coasts, simultaneously, with a few direct assaults on the Middle West. Of these, perhaps the most significant will be the people of the Bauhaus school of Germany. If we think of the American tradition of Richardson and Sullivan, Frank Lloyd Wright and his too few followers — we have a comparative picture of the significance of Peter Behrens and the Deutsche Werkbund Movement, Walter Gropius, and his small family of designers who have grown so rapidly both in stature and number. Here the comparison stops.

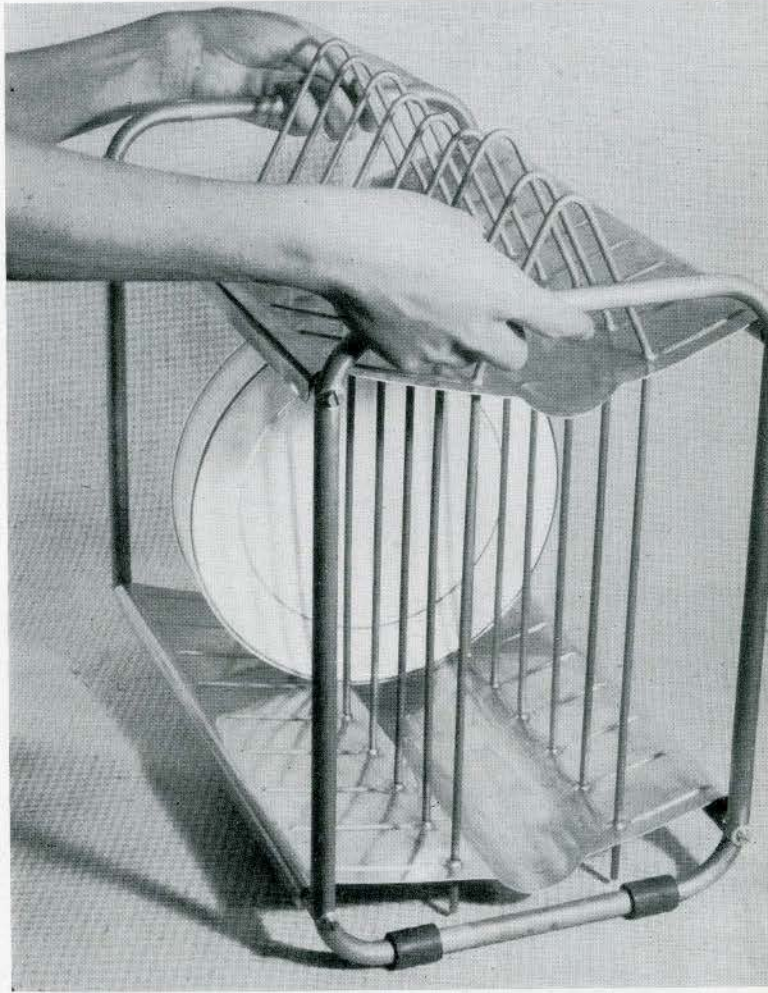
For there were other movements in Europe parallel and equally vital to the Bauhaus, through which the new creative philosophies spread among the cultures of the different countries, grew, and were accepted. The only counterpart on the American scene was the devastating effect of the Chicago World Fair of 1893 which dealt such a blow to Sullivan and Wright. Since that time Wright, the architect, and Teague, the prototype of the industrial designer, were ploughing lone, if deep and fertile furrows. We view their achievements to-day as great and individual contributions. How fitting it is then to see Wright being acknowledged at last in his profession as almost a new tradition in himself. And Walter Teague elected as the first president of the newly formed profession which has begun under the title of "The Society of American Industrial Designers". If only there were

a Society of Town Planners to complete the picture. One could, perhaps suggest one, and nominate Moses of New York as its executive. For here, too, will be another stage in the development of this great and fertile country. Never were so many divers seeds sown in a single field.

In the framework of the Pan-American Union, one sees signs of the new design philosophy in Brazil and other South American countries. Central America, Mexico and the West Indies are not unaffected. We can sense within the covers of this alert professional Journal the growing acceptance of this philosophy in Canada.

A salient factor in American design development is that the new design philosophy was first accepted by the public, if unconsciously, by way of industrial design. From the inexpensive luxury of the mass produced car to the kitchen equipment which made this one room of the American house a universal source of admiration and pride, the new American tradition we see to-day began. But the picture resembled that of an electric element built into a neo-Grecian urn, which is indeed a flattering comparison, and is not yet applicable only to the past. Yet these designers have won the confidence of both industry and its public through their inventiveness and well organized services to the ever comforting and time-saving needs of the modern man. If they have digressed aesthetically, it is excused as being a forgivable fault in a good cause. Like Shaw's Mr. Doolittle, industry has protested that it can't afford morals. But it, too, is becoming converted, and while the problem remains, the largest single obstacle to an enlightened national culture, the growing intercourse between manufacturers and the progressive institutes of design and designers is most encouraging. Even advertising may become a finer art.

Meanwhile, many industrial designers are being commissioned to solve architectural problems and extend the functional and clean form philosophy of the kitchen to other parts of building. This has been done at times with some degree of success. Where they have failed underlines their lack of education and aesthetic sensibility. This is as natural an outcome as the unenlightened confidence placed in them by manufacturers and the public. Again, let it not be forgotten that the industrial designers now being formed in the American "Bauhauses" under the brilliant guidance of such creative designers and educators as the late Moholy-Nagy, the Albers and Chermayeff, will form sensible and formidable additions to the well organized staffs of the industrial designers. They have at hand the example of progressive American architects and the work of Dr. Gropius and others which will provide a ready bag of tricks they have never been slow to employ. Of course, we should regard this overlapping as a healthy challenge and welcome them. Just as surely as the participation of architects as designers for industry has been feared by



ALUMINUM PLATE RACK by H. A. Nieboer. Messrs. E. Shipton & Co. Ltd., Sandown, Pinner, Great Britain.

SIDEBOARD in burr birch and aluminum by Clive Latimer. Messrs. Heal & Son Ltd., London, W.1.





the "Streamlined" style specialist who has threatened public taste for far too long a time. The truly progressive architect and the truly progressive industrial designer hold a common brief. Creative design knows no more barriers than do common sense and logic. The greater the part these factors play in design wherever it may be needed, the better our brave new world will become.



A basic philosophy of design is evolving rapidly, surely and widely. It can be found in all parts of the world, borne on the swift wings of modern transport and communication, confirmed by science and spread through the work of broad minds and creative spirits. It is interesting to note how, while its principles are common to all men, its forms and variations are as different as the races, climates, cultures and economies within whose framework they are adopted, and then adapted. This acclimatization of contemporary design is a third aspect which would impress us on viewing the world picture. It is a well known fact to students of architecture that national characteristics have fashioned adopted styles, and that some styles have grown naturally as a direct expression of a way of living. There is a continuity of these same characteristics into the new traditions, however new and revolutionary these may appear at first sight. In countries where there are few or varied traditions, the responsibility of pioneering the new one is all the more exciting. Globularly, we are pioneering a new age, and the design philosophy we are following is expressing itself in forms which are as characteristic of the age as the national styles are of the cultures from which they have sprung.

SAUCEPANS with finger-grip handles. British Emulsifiers Ltd., Portland Place, London, W. 1.

POTTERY in biscuit colour and crimson by T. G. Green. Church Grisley Potteries, Burton on Trent, Great Britain.

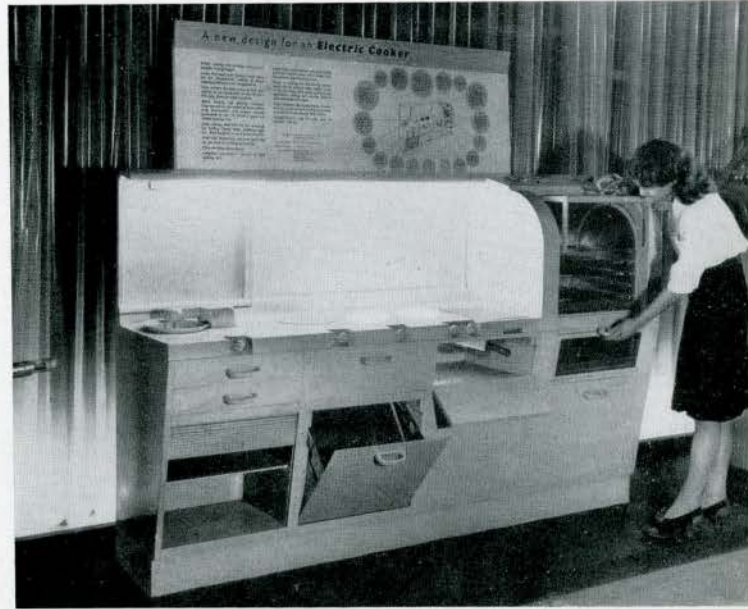


So rich is the era in which we are living that in almost if not every area of creative endeavor which man has ever attempted we can find something new: From the widest aspects of planning social, political and economic structures to that of the possibility of planning the physical development of neighborhood units, towns, regions and to embrace the entire natural resources of a country or a continent so as best to make use of these resources, land to be conserved for conservation and recreation, perhaps control the weather. Land best suited for agriculture and the most economical allocation for industry that it may be nearest to both its raw materials and its markets. Towns conceived to the scale of modern transportation where the network of roads, rails and airports are as organically conceived as the arteries of our bodies, rural areas conceived as organically at form and function of the plants and animals with which we would find ourselves surrounded. As man becomes more free by the great and extensive changes so progressive and so rapidly gaining momentum he will be tackling these fundamental physical necessities as radically as he has those of the mind and mechanical invention.

All the searching of our present day oligies and isms are steps taken in a definite direction and will shape our lives and our future as surely as the heat and sun of the desert shape that of the cactus and the camel, the life of the eastern nomad and that western one at Taliesin West. We see it quickly in our art and sculpture. We see it in architecture and engineering. We know it in modern science and medicine. It can be sensed in our contemporary literature and music. It prevails in the dance, the ballet, the stage, the cinema, our restaurants, places of entertainment and our very homes.

Methods and philosophies of education are as different from those of the past as are the form and fabric of the buildings in which they are housed. Our factories are being designed with a fresh directness and consideration of both man and machine as thoroughly as the products that have been coming off their production lines, and this is to include aesthetic values with others. There is in fact an abstract aesthetic value in all orderly thought and action as well as mere physical arrangement. In psychology, sanitation, codes of ethics, accountancy, scientific formulae and diagrams there is a clearly recognizable aesthetic value which is quite similar to that felt and expressed by any creative artist in any field. This, so our medical friends would tell us, has a physiological basis in the relative functions of our two brains. This distinction is between our more rational and intellectual forward brain and that of the poster or brain cells which feel rather than think and control our emotions and intuitions. This fact has been illustrated in as widely diverse sources of enlightenment as a Disney cartoon, Life magazine and essays by Hebert Read. In any case, here are our basic faculties of perception. And this balance for which we hope so earnestly and work so desperately will only come about when we have attained this balance in all individuals. Today, we have our guides and prophets. We are in a third generation development of a new era. And it is for this generation to look about and inform itself on the extent and depth of the many changes, and suggestions of change, and see that their task of consolidation is properly conceived and balanced. Let us take a quick look at such a picture and consider it each unto ourselves: As an architect, we might imagine taking off in our private *helicopter, such as the one shown two articles after mine, from the roof of our office skyscraper – set in spacious parkland as conceived by Le Corbusier in his Ville Radieuse and while in flight telephone our wife that we are on the way home. Our home would be set in a green acre or so of Broadacre City by Wright. We land between a tree and a stone, perhaps pausing to admire our carving by Henry Moore, moss covered in a setting landscaped by Tunnard, cousin of the painter

*See page 247.



ELECTRIC COOKER with two ovens, built-in cooking and mixing equipment including space for utensils, by Milner Gray and William Vaughan. Great Britain.

PORTABLE MAHOGANY RADIO The Murphy A104 by A. F. Thwaites. Murphy Radio Ltd., Welwyn Garden City, Herts, Great Britain. (Opposite page)

POTTERY for children by Eric Ravilious. Josiah Wedgwood and Sons Ltd., Great Britain.

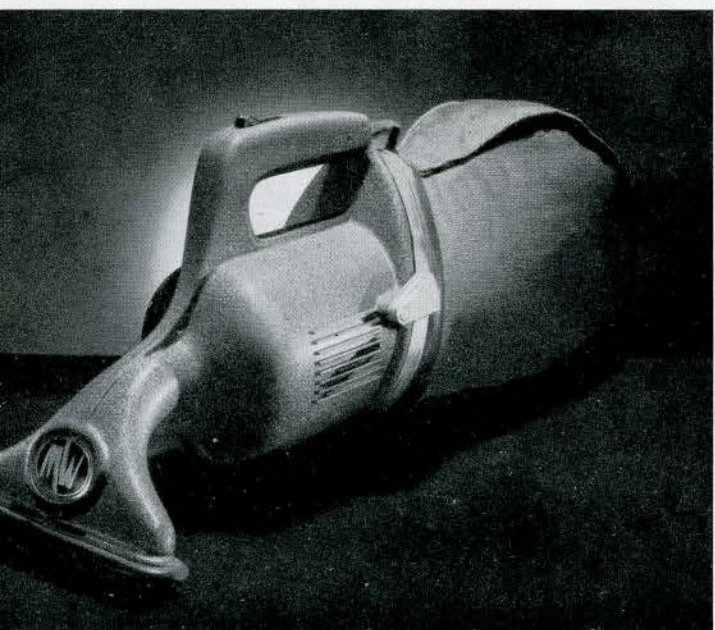


THE WORLD PICTURE



MODEL 100 MIMEOGRAPH by Walter Dorwin Teague.
A. B. Dick Company, U.S.A.

MONTGOMERY WARD HAND VACUUM CLEANER by
Walter Dorwin Teague, U.S.A.



whose work we have used to open our World Picture and which for convenience we will decorate a room in the house we are approaching. This house must be as carefully composed in fabric and materials as the painting has been in form and color. It might be a study in stressed steel strands and heating pipes set in concrete, with transparent walls of thermal glass where needed. This would be relieved by the natural grain of varnished plywood and the textured surfaces of stone and brick. This integral use of texture and color might be seen again in our fabric by Anni Albers, our furniture by Eames and our architect, who is, of course, ourself. All our fittings, from those electrical and mechanical to the very hardware may all belong to our contemporary philosophy of design: from the softness of the living and sleeping rooms to those for working and cleaning. And let us show good taste too in our respect for the past. A Soong vase would look no more out of place than the Plato and Homer on our bookshelves look beside Fried and Joyce. In our music albums we have Bach and Chopin with Hindemith and Goodman. And so it goes. We have a new life in a new era possible and everything to go with it can match!

For a more detailed survey of the raw materials of this age and many of its implications, particularly in America, one need only scan the pages of Teague's new book, "Land of Plenty" (condensed in *The Readers Digest* of April '47). It is significant, I feel, to read how conscious this great industrial designer has become of the vast and intimate scope and implications of design. How it cannot be confined to rules and styles, but is as flexible as the nature of man himself (or, as has been pointed out to us by Raoul France, as flexible as nature with its organic developments conditioned by function.) How it explores every corner of building, flows out into the community, the region, and becomes an integral part of any national plan. How closely related it is to all progress and change in every aspect of art and science in an ever growing and changing picture. And how responsible the task.

For a more detailed consideration of the universal problems in design, and to qualify the terms we have been using, there are two major aspects, one which I submit as a problem, and the other as a leading suggestion toward its solution:

The problem is the age old one of cliché and eclecticism which leads to sterility of style and popular fashion. The genius of Josiah Wedgwood, who organized the scattered potters of England, in 1760 was betrayed by the connoisseur Bentley into a Greek revival. The Wedgwood pottery of to-day, however, is more often worthy of this first enlightened industrialist. More completely representative of the best in industry, where the variety of creative design and national character are in progres-

sive poise, can be seen in the Orrefors glass of Sweden. Here purity and decorative design are in creative balance. This is more akin to the spirit of Greece than the Renaissance. This basic purity of design was renamed streamlining recently. Its true meaning was elimination of waste and the forms it described were in the service of efficiency and economy. To it was added the aesthetic qualities of scale, proportion and delight.

These were expressed faithfully in many machines, tools and utilitarian objects where design was inherent and unconscious. They were carried over into the more conscious field of design by architects, the Bauhaus designers, Aalto and Eames. From furniture, to the office equipment of Teague came forms, new, exciting and serviceable. Their merits soon became saleable. When these forms were taken superficially as popular and financially successful styles by shallow and greedy "designers" — a princile became a poor, a petty device. The streamlined forms of aeroplanes and record breaking automobiles were applied ad lib to pencil sharpeners and scooters. Irresponsible designers, who are more interested in the quick upward curve of the sales' graph than the more permanent record of good design, are polluting the market and public taste and creating a time and cultural lag which will become very hard to break. This is the task of discrimination and creation before the third generation of contemporary designers.

In all fairness, however, bad design is often due to lack of training in the rational approach to design and aesthetic sensibility. The unenlightened industrialist and designer are equally to blame. The lack of balance in society generally is only reflecting the lack of balance in the individual. It is here that the solution of all design problems must start. We must first recover our senses before we begin to express them. William Morris recognized the decadence of his era and was horrified at the prospect of it being mass produced by the new machines which were appearing with the Industrial Revolution. An aesthetical Revolution was needed to save the day. Morris turned his back on the machine and reverted to handicraft. But it fell to Dr. Gropius and his Bauhaus Schools at Wiemar and Desseau to use the machine to express in creative form the possibilities of the new evolving philosophy of design in architecture, painting and sculpture. They were able to give machine art the soul which Morris thought impossible and in a manner more comprehensive than any he was able to conceive. Even before handicraft was attempted the students were taught the language of "The New Vision" as described in this book by Moholy-Nagy. Their sensory sensibilities were awakened through tactile exercises. Then they entered workshops where machine and materials were brought together and, under the guidance of an artist and a machinist, their possibilities explored in non-objective studies such as the one shown here in wood.



ADDING MACHINE for National Machine Products (Ellinwood Industries), Los Angeles, California.

HYDRAULICALLY OPERATED SURGICAL STOOL. Birtcher Corp., Los Angeles, California.

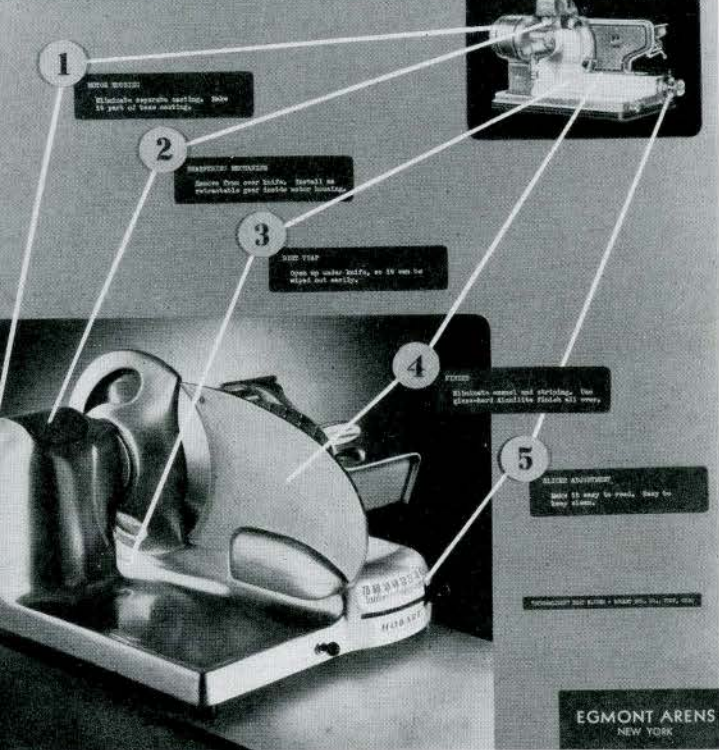
Both by Hunt Lewis, U.S.A.

CIRCULAR KNITTING MACHINE for Edmos Products Corp.

GAS REGULATORS for Rockwell Mfg. Co. Both by Van Doren, Nowland & Schladermundt, New York and Philadelphia, U.S.A.

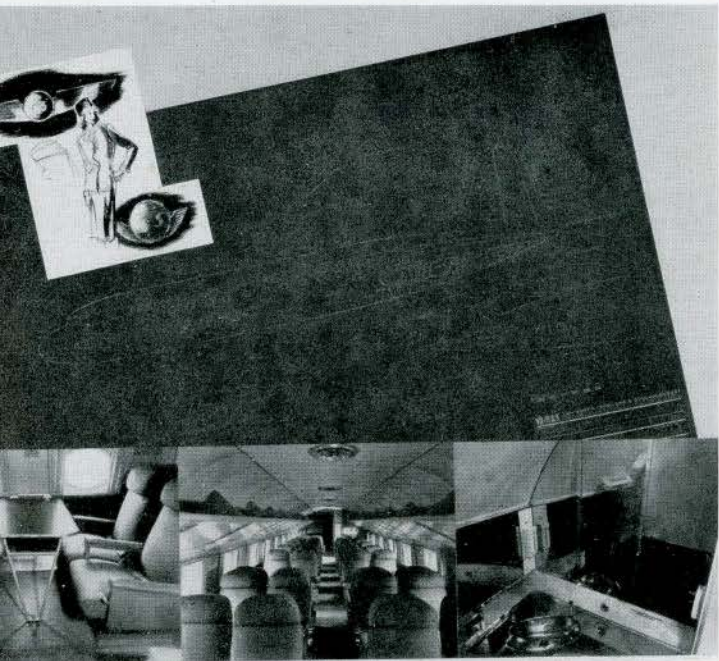


REDESIGN OBJECTIVES



"STREAMLINER" MEAT SLICER by Egmont Arens. Hobart Mfg. Co., Troy, Ohio, U.S.A

COORDINATED DESIGN PROGRAM for Chicago and Southern Air Lines by Van Doren, Nowland & Schladermundt, New York and Philadelphia, U.S.A.



Then they proceeded to apply their knowledge and creative experiences to design problems. Here, in the Twenties, were originated the metalware of Marianne Brandt, the globular electric pendant, tubular steel furniture, the new weaving of Anni Albers and creative adventures in typography, photography, stage decor, painting, sculpture, architecture and education. Not only industrial design found here a synthesis between the design philosophy and the new materials and machines of our time, but in this creative and progressive atmosphere handicraft found a new morality. This can be seen in the work of Anni Albers, now at Black Mt. College in North Carolina, and the pottery of Marguerite Wildenhain in California. Every architect and designer who has "The Bauhaus, 1919-1928" by Walter Gropius will be glad that a similar school, with many of the Bauhaus staff and students, is pioneering its philosophy as "The Institute of Design" in Chicago under the direction of Serge Chermayeff. We knew Chermayeff as an able and creative architect and designer for industry in England. These schools are so important to the future.

So, too, are the Societies and Councils which are forming. In England, the importance of industrial economy of culture and commerce can be recognized in the formation by the government of the Council of Industrial Design. The value of their offices and library as a liaison between industry, its designers and the public as a source and distributor of information is inestimable but already appreciable. The Society of Industrial Designers in America is more a matter of private enterprise among organized designers and may form a similar, if less controlled, function. The recently formed Affiliation of Canadian Industrial Designers falls between these two, but may lead to a larger and more comprehensive organization. But as yet it can only hold a brief for this great country which still measures 3,000 miles in length but which measures only 100 miles of developed width and an even lesser degree of depth. But this is to be taken up in our next "Picture".

Meanwhile:

Let us . . .	Understand and Express The Spirit of our Time
	(superficial application of style is degenerate)
Let us Design . . .	with Style not in a style
Let us Seek . . .	a Synthesis of Art Science Philosophy in
	a Creative, Organic Architecture in Building and in Industry in Cultural and Commercial Display.



MOLDED PLYWOOD FURNITURE by Charles Eames. Evans Products Co., Venice, California.

MOLDED PLYWOOD WITH TUBULAR STEEL by Charles Eames. Evans Products Co., Venice, California.



DESIGN in INDUSTRY

THE CANADIAN PICTURE By Donald W. Buchanan



PROGRESS IN DESIGN: 1897-1947

The old type of kitchen range contrasted with the new. There is new clarity of design in the latest model of a typical Canadian product — the wood and coal burning range for farm kitchens.

IN Canada we have a history of good craftsmanship in certain types of woodworking, of originality in some kinds of handcraft weaving, of skill and invention in engineering; yet we possess few achievements of importance in the design of manufactured goods.

Who then is the industrial designer, that he should prove to be such a rare bird in Canada?

Let us define him as being a functional artist, with a background of training in formal design, to which he has added some practical knowledge of machine production methods. In the blueprints he draws, whether they be for the making of a toaster or of a tractor, his aim will be to unite clarity of structure with fitness for purpose. In addition, he must also possess more than a little economic awareness of the needs of the average consumer.

I should hazard a guess that there are no more than a dozen men so qualified and so experienced in Canada to-day, and, even then, their work is only known to a limited number of manufacturers. In fact, most industrial design in this country is based on a direct copying of United States or United Kingdom products (sometimes this is sheer plagiarism, sometimes it is accomplished through licensing and other royalty arrangements).



Direct commissions for the designing of original models are also sometimes given by Canadian firms to United States designers. This is true of certain pieces of furniture and of electrical and kitchen equipment. One instance is the "Handichef" cooker, a type of portable electric oven and grill designed for Moffats Limited, of Weston, by Carl Reynolds Jr. of Detroit.

Unfortunately, various grave confusions, as to the basic meaning of industrial design, are held by many Canadian manufacturers. Last year, while making a survey and a collection of Canadian manufactured products of merit for inclusion in the "Design in Industry" exhibition, which has since been on tour of the Dominion, I discovered that three out of four sales managers of industrial firms — and it is these sales managers who exert the greatest influence on product design — understood industrial art to mean merely applied ornamentation. Typical results of this type of thinking appear in such products as Canadian models of radio cabinets with wooden neo-Gothic grilles or plastic pilasters or in desk lamps with ironwork bases made to look like spreading cabbage leaves. When I patiently explained that I was not looking for this type of thing but rather for true functional design, a few of the sales managers thereupon

produced another set of products, which they were advertising as "styled in the modern manner". These included "streamlined" radios and "streamlined" furniture, most of them embodying fallacious adaptations to static design of principles originally evolved to meet transportation needs. Here, all angles are turned into swelling curves, or, worse still, parallel lines in chrome are added at random along the sides of refrigerators, washing machines, and many other articles of common utility. This, then, is the so-called "modern styling", a derivative fashion that has become all too prevalent.

Fortunately, in contrast, some original modern designs can be found in Canada. These examples range from Canadian improvements in all-steel fishing rods to portable and comfortable garden chairs of undecorated aluminum and from gracefully moulded plastic handles for kitchen utensils to metal fixtures of dignified simplicity for use in railway coaches. All these, however, do not add up to any very considerable showing. Thus, for one really good metal desk lamp, and one such of Canadian design is being made in Brantford, ten dozen grotesquely embellished lamp stands and holders, also of Canadian origin, can be found in any group of trade catalogues you care to examine.

Nevertheless, there are enough existing points of growth of functional design in Canada to give encouragement to architects or students, who wish to specialize in this field. Let us trace then the origins of some of these more favourable developments.

In woodworking, we can go back very far in our history. Our aborigines began by making lacrosse sticks out of curved sticks of hardwood and thongs of animal hides. They became of uniform pattern, fitted to a peculiar type of handling for use in what was and still is a tough fast game. To-day, centuries afterwards, the same design persists, still made by Indians, this time on a reserve near Cornwall, Ontario, but now marketed from that centre for sale the world over.

This is the oldest and the most persistent example we have of the unchanging merit of any accurately conceived "design for use". Making lacrosse sticks, however, began as a handcraft and has remained a job for a few individual craftsmen. That other creation of the Indians, the birch bark canoe, on the contrary, has gone through many stages of adaptation to mass production. Our pioneer woodworkers found ways of modifying the Indian models to allow for construction with stronger woods, machine cut and shaped, until finally the trade name, "Peterborough Canoe" became world famous. More recently we have gone on to employ more scientific methods of plywood construction in canoe building. Methods of suction moulding, with ovens called "autoclaves", developed largely for making airplane parts during the war, are now employed in the manufacture of moulded plywood canoes of a strength and durability hitherto unknown.

These new machines for moulding, and others for laminating plywood, are also available to any designer or manufacturer who wishes to devise improved, cheaper types of furniture for mass production.

In Canada, we have at least four plants engaged in, or experimenting with, the production of laminated plywood furniture. One Stratford firm has its products nationally distributed. But generally initiative here has been timid. In Vancouver, a chain of furniture stores, for example, commissioned laminated chairs of good design from Mouldcraft Plywoods of that city, but made the order so limited that large scale output was impossible, and modern, scientific machinery had to be utilized in almost a handcraft way. The result: the furniture is an expensive luxury article. Yet similar laminating machinery, put to work as it should be, that is scientifically for mass production, could turn out the same product at a much cheaper price for sale to the average consumer.

That this has not been done so far to any considerable degree, is because furniture manufacturing in Canada, while one of our oldest, is also one of our most conservative of industries. Yet it is an industry with a fine background of skill and tradition. For example, in some of our towns, there still exist family firms of cabinet makers who do excellent work in making tables, chairs, chests of drawers. These are well built, without fuss or undue show, simple and pleasing in all their qualities. But from the larger factories we get mainly copies of period pieces, or in the cheaper lines overstuffed chairs with elaborate side mouldings of plastic imitating wood carving. One exception to be noted, however, is the Imperial Rattan Co. Ltd. of Stratford which has experimented in other directions, and which made some contemporary furniture before the war from designs supplied by Eero Saarinen.

Then there is Snyder's Ltd., of Montreal and Waterloo, which specializes in various designs in upholstered sectional furniture. Such "unit" types sell everywhere. Some "unit" wooden furniture (cupboards, chests of drawers and so forth) is also made by a Napanee firm from designs purchased from the Widdicombe Furniture Co. of Grand Rapids, but these items, however, were commissioned specially by the T. Eaton Co. Ltd. for exclusive handling by their larger stores and are not available elsewhere.

As soon as the present sellers' market disappears, the growing consumer demand for these more convenient sectional types of furniture or the lighter plywood types (a demand based partly on the recent appearance in Canada of newer models of this type, imported from the United States) should make itself felt and our manufacturers will be seeking more functional designs. But they will continue to go to Detroit, Grand Rapids, or New York to buy the blueprints unless they are made aware, in the meantime, of the existence of competent Canadian talent in this field.

Facing both architects and manufacturers is the need to achieve a closer linking between the design of all household equipment and the requirements of the newer types of smaller modern homes. And by household equipment is meant, not furniture alone, but kitchen and bathroom accessories, pottery, glassware, and fabrics. This problem must be tackled in three ways: first, by what the manufacturers, plant engineers and sales managers will agree to do themselves on the grounds of both greater efficiency and of consumer demand; second, by the training of qualified industrial designers and by the establishment of firms or affiliations of architects, designers and technicians, specializing in commissions in this field; third, by information and advertising services, by displays and exhibitions, which will bring the public in touch with the best designs in Canadian manufactured goods.

Here one notes immediately that corporations engaged in the export trade have generally been more progressive in this respect than have those companies whose market is purely a domestic one. Having to compete internationally in their products with well-designed goods from other countries, they become quickly aware of the value of the trained designer. Such corporations include many making ranges and heaters, electrical equipment and metal ware. For example, our coal-burning kitchen ranges and heaters, in which several Canadian firms specialize, are, on the average, as fine in functional clarity and neatness of appearance as are similar United States models. The same applies to many other of our kitchen appliances. Of course, all of these designs are not necessarily Canadian in origin, but some of the best of them are.

Often new work of this kind can be traced to the personal initiative and imagination of plant managers or plant engineers. This applies to the new "Saniboy" waste disposal container for kitchen use devised by the Sunshine Waterloo Co., Ltd., of Waterloo, Ontario, and the "Circulaire" coal-burning combined kitchen heater and cooking units, produced by Moffats, Limited, of Weston, Ontario.

Then there is good work, too, in transportation design. Our two great railway companies have been seeking for quality performance combined with attractive appearance in the equipment to be installed in new coaches and sleeping cars. To meet their needs, Canadians trained in either engineering or architecture, have been able to produce much new work of merit. This can be seen in some of the aluminum lighting fixtures designed for sleeping cars and coaches, and in the new monel-metal wash basins for coaches planned and perfected by the Robert Mitchell Company, Limited, of Montreal.

On a special level of importance generally are those firms, which, like the Robert Mitchell Company, Limited, are large, well-established and ambitious enough to employ their own special staffs of technician-designers. Sometimes, as with Aluminum Goods Limited, of Tor-

onto, the technicians so employed have developed their aptitudes and competence in functional designing by a slow process of apprenticeship and experience over many years in the metal manufacturing industries. The best of them probably have engineering degrees.

Plant managers in reconverted war factories also have been responsible for some fairly creditable designs, often devised as ways of utilizing their surplus stocks of war materials. Good ideas of this type have come from some of the very smallest of engineering firms; to be seen, for example, in the neat toy wheelbarrows, and the light and sensible children's scooters, both in aluminum, made by Alexander Metal Products, Ltd., of Vancouver.

But the plant engineer, while he often acquires a sure understanding which enables him to turn out products, in which design and functional commodity merge, remains nevertheless a specialist, whose talents are usually restricted to the goods marketed by his own firm. The limitations imposed upon him are considerable. Thus, mass production, whether in metals or plastics, glass or utility pottery, usually calls for the making of expensive moulds or other machine patterns. Once these are made, they are kept in use for some years. This is because the basic cost of making a new mould often totals several thousand dollars. Thus the imaginative engineer or technician, whose work is limited to his particular plant, may be lucky if he has a chance to develop more than two or three designs a year. A few Canadian engineers have, however, set themselves up independently as product designers, and do work for many firms.

In the export market our agricultural implement corporations have an excellent record. In mechanical invention they have been far advanced and in the designing of their products, they have not depended on the engineer alone. Recently they have begun to seek help from architects also. Thus we find, for example, the Cockshutt Plow Company, Ltd., of Brantford, commissioning a Toronto architect to design a new tractor for them.

As with the agricultural implement companies, so elsewhere among manufacturers, the search for Canadian designers—whether they be engineers or architects of competent theoretical and practical training—has begun. While three out of four sales managers, as I have noted before, may think of industrial art as meaning applied ornamentation, there remains the fourth sales manager who knows better. He is one who, seeking to improve the design qualities of the products of his company, goes first to New York or Detroit for information. Here and there, you will find one who has visited the industrial art displays arranged by the Museum of Modern Art in New York and the Albright Gallery in Buffalo. This same man, however, while he may know what organic design means in relation to industrial products will yet rarely know where to find Canadian talent to help him

put his ideas into practice. Thus, when making my survey for the Canadian "Design in Industry" Exhibition, I was asked by three metal fabricating firms, by one company making sanitary fixtures, by our largest manufacturer of utility pottery, by one furniture firm and by one brush manufacturer, if I could give them any information as to location of Canadian industrial designers. They were contemplating hiring such talent on a commission basis, but they didn't know where to find it.

The Exhibition itself, for this reason, turned out to be of great publicity value. It stimulated the *Financial Post* into writing three articles and one editorial on the need for Canadian business locating and using more Canadian talent in this field. Many trade magazines wrote similar articles. The journals *Canadian Business* and *Western Business* published illustrated stories and referred at length to the questions raised, while *Manitoba Industrial Topics* went out of its way to devote almost the whole of its April issue to the Exhibition and to the place of the designer in Canadian industry.

Yet opposed to these recent enthusiasms are certain more negative attitudes. First comes the present indifference of many manufacturers, who have found it easy enough to sell anything they produce in a seller's market. More fundamental, however, is the apparent inability of many of the smaller Canadian firms to finance the fees necessary to commission good original work. So many of these firms find that for a relatively small charge they can obtain licensing rights to use American designs and, when your output is limited, this saving in costs, they declare, is essential to them. Also when we investigate the larger firms, we find that many are simply Canadian branches of United States corporations and that they accordingly tend to use the product designs developed by their parent corporations. They benefit, in this way, without any expense to themselves, from the widespread advertising of these designs in those various American periodicals which circulate throughout Canada. Nevertheless, certain Canadian companies related to United States corporations, like Canadian Westinghouse Co. Limited, in Hamilton, do employ Canadian talent to help in the designing of their new models. Thus, R.C.A. Victor Co. Limited, in Montreal, prides itself on having its own large staff of Canadian designers for radio cabinets, although it still uses, from time to time, some of the designs originated by its associated corporation in New York.

On the whole, there is a growing willingness among our manufacturers to use Canadian designers. Definitely the day for action has arrived. Progress, however, cannot be rapid, for in this country there are as yet few firms of designers specifically organized to undertake such commissions. Besides the few independent engineers I have mentioned, perhaps a dozen practising architects in various Canadian cities, and a few younger graduates of our architectural schools, have showed an eagerness to engage in this work. Thus an architect in Vancouver

tries his hand at some furniture designs, one in Winnipeg collaborates with an engineer in planning new lighting fixtures, one in Ottawa is asked to submit samples of drawings for porcelain bathroom equipment, another in Montreal is commissioned to draw plans for hospital furniture, while in Toronto an architect does an important job in the designing of a new cream separator. Yet in practically none of these cases have these men become industrial design specialists, although in Toronto at least three architectural firms have now reached the stage where they place the title "Industrial Design" on their letterheads and are willing to do most work of this nature.

What is needed now in this country are several well-organized designing units or firms embracing three or more technicians, artists and architects. In this way each firm would have, in its own office, men of a varied background of experience and training, and so would be able to tackle a great variety of commissions for industry. If Canadians do not show more initiative in forming such integrated organizations, then perhaps others will, for one firm of industrial designers in the United States has already hinted to their many industrial clients in Canada that they think this is an opportune time to start a branch office in Toronto, while the Department of Trade and Commerce, in Ottawa, has had an inquiry from a qualified man of this profession in England about the possibilities of either opening or joining such a firm in Canada.

One tentative attempt to bring a few of the existing designers in touch with manufacturers was the formation last autumn of an Affiliation of Canadian Industrial Designers composed of some ten persons, most of whom had had work included in the "Design in Industry" Exhibition. The temporary secretarial address of this affiliation is Box 384, Ottawa. All manufacturers who viewed the Exhibition and asked for further information as to the availability of designers, were given a mimeographed statement prepared by this group, which read in part as follows:

"While each unit of this affiliation is independent, an attempt nevertheless will be made to pass on to all members of the affiliation such requests for information and advice as are received, so that the individual designer or group in the best position to handle each designing job will be able to undertake it."

Designers, from Montreal, Ottawa, Toronto, Winnipeg and London, Ontario, were represented. Of these, seven were architects, and one was an engineer.

If this Affiliation, which is still a purely informal one, is to have any permanent status, its members must decide to do one of two things. They could conceivably unite, if they wished, into a Design Unit, thus forming a contractual or business affiliation. But such a venture, unless centralized to some degree, would be difficult to manage with members located in widely scattered cities. The other course open is to go forward and establish a Society

of Industrial Artists, in which membership would be open to all designers possessing the necessary qualifications and experience. Such a Society would then seek to make known to manufacturers the availability of Canadian talent; it would also try to maintain standards in design; finally its activities would act as a spur to governmental, educational and research bodies, who have not done yet, as much as they should do, to assist in this work.

It is too late now to mourn the past. Yet much native talent, which could have been directed towards creative accomplishments in industrial art, has already been lost to this country. A few Canadians are now working independently or in the offices of industrial designers in the United States; one such is Charles Cosby, mentioned by W. D. Teague in his book *Design This Day*. Also as far as writing and publicity directed toward the promotion of these ideas is concerned, one University of Toronto graduate, Alan Jarvis, has, through his position as public relations officer for the Council of Industrial Design in Great Britain, become one of the most prominent spokesmen in England for the intelligent application of these principles. A book by him on design was recently published by Penguin Editions. Unfortunately, we are still losing talent to-day because of the lack of any thoroughly up-to-date training facilities in this country. Our more enthusiastic students continue to go to the few American teaching centres which specialize in this work, and not all of these men by any means return here upon completion of their studies. Moreover, returned soldiers, who want to use their D.V.A. grants for this purpose, find that they are supposed to accept the limited training facilities available in this country. These consist mainly of the courses offered by the Design School of the Ontario College of Art in Toronto.

The Ontario College of Art is dominated by a fairly conservative bias in its teaching and this has been extended into the new Design School, which was established under its supervision two years ago. There has been much criticism as a result, and so, during this past year, an attempt has been made to introduce a greater understanding of organic design into the courses. Nevertheless, the emphasis still is on decorative design, that is on patterns for wallpaper, fashions in jewellery and textiles, of lettering and layout, of the more intimate types of craftsmanship in leather and woodworking. The great overshadowing question of the machine, how to design for mass production in plastic or glass, metals or ceramics, has not yet been tackled as well as it should be by this school. Developing talent that will be utilized in interior decoration and in creative craftsmanship of all kinds is, naturally, a worthwhile undertaking. Yet such courses, while they may start with the same introductory training in the aesthetics of design, must be definitely demarcated from the more advanced technical

and organizational understanding that must be given students who want to specialize in designing for machine production. As stated, however, certain reforms in the teaching curriculum of this Toronto school are now being made, and they should be encouraged. A basic course in principles of design (the study of organic shapes, of functional forms as in a teapot, of colour relationships) is now given in the first year. Two of the instructors, Wanda Nelles and H. W. Parker, have studied under Joseph and Anni Albers at Black Mountain College, in North Carolina*. Practical projects from industry are sought and the school is equipping itself to do research in applied design for manufacturers, as in a job now being done on decorative patterns to be painted or printed on the earthenware sets made by Sovereign Potteries Limited, of Hamilton.

The student, who wishes university training, and who also wishes to become an industrial designer, will have to take the advice tendered by that noted American designer, Walter Dorwin Teague, when, in an address given in Toronto, he said: "In making industrial design a career, if you are an engineer, study all the architecture you can, and, if you are an architect, study all the engineering that you can, then take a course in the aesthetics of design, using your summers for practical work."

So far the only approach to this type of opportunity being given university undergraduates in Canada comes from our Schools of Architecture, which have begun to offer certain studies in industrial design to their third year students. Thus, George Englesmith, of the staff of the School of Architecture, in Toronto, gives a series of lectures on industrial design under four headings: History of Machines and Tools, (from the earliest times to the present day), Significance of the Bauhaus and W. D. Teague, 1900-1947, and New Materials, New Methods and New Men. A design problem is also assigned to all students whereby they must work out the drawings and blueprints for some mass-produced object, in actual co-operation with a manufacturer. Last year, the students visited the Weston plant of Moffats Limited, and, following specifications presented by the engineers of that company, they set about re-designing a portable electric cooker. This course will also be related this coming year to aesthetic studies in non-objective design.

The School of Architecture of the University of Manitoba gave some lectures last winter on industrial design. The lecturer was A. J. Donahue, who had studied under Marcel Breuer, at Harvard, and this next season he will go forward to introduce practical projects similar to those given in Toronto. Fred Lasserre, in his newly-founded School of Architecture at the University of British Columbia, also plans to introduce similar work next year for his third year students. His plan, however, calls for industrial design teaching to be linked directly with specialized studies in pre-fabrication, as he believes that

*See *The World Picture*, page 223.

new methods of housing construction call for the design not only of the framework, walls and windows but also for the integral pre-fabricated construction of certain built-in units of kitchen, bathroom and other household equipment. Finally, in the School of Architecture at McGill University a beginning will be made by the introduction of at least a few lectures to be given probably by Watson Balharrie.

Undue enthusiasm about these new developments can however always be dampened by the scepticism of indifferent retailers and sales managers, who will continue to say, by way of explanation for the many shoddy or over-decorated articles of household furnishings they handle, "But these are what the public wants". If that is true, then it is because thousands of urban Canadians, in the lower income brackets, living in dreary city tenements or in dilapidated and crowded homes, seek to obtain colour and what is a false impression of luxury by buying the more elaborate examples of cheap, heavily-stuffed furniture, which clutter up the floors of most of our furniture stores. Such arguments can only add to the proof that industrial design is indubitably linked to the deeper fundamentals of architecture, of town planning and of housing. Thus we find that those more fortunate groups of Canadians who are moving into those newer small homes and apartments being built everywhere across Canada, tend to look for and to buy, when they can find it, household equipment that combines true utility and comfort with firmness and delight in appearance. It is these householders who form that rapidly growing market for those sectional varieties of upholstered furniture, which are now so widely sold throughout the Dominion. These are the buyers, too, who, according to department store managers, also ask for sectional wooden furniture and for improved designs in kitchen and bathroom equipment.

As reported in my printed survey *Design for Use in Canadian Products*, as recently published by the National Gallery of Canada, Ottawa: "This pressure for improved design is now well understood by the larger Canadian department stores . . . So, when they fail to find satisfactory and attractive equipment available from Canadian sources, they import it from other countries. Yet, because of customs duties, these imported goods, although ideal for installation in the typical small home, are nevertheless often too highly priced for the average budget. A more direct method of influencing production, which has been adopted by some department stores, is that of giving Canadian firms specific contracts, based on blueprints of new designs, for the making of improved functional furnishings."

Publicity for good design, through illustrated articles and pamphlets, and through intelligent trade advertising, will do much to consolidate this growing demand. Our newspapers are now aware of reader interest in the subject. For example, last autumn, that national weekly newspaper *The Montreal Standard* devoted the main

portion of its rotogravure section to a photo story on the availability of better and more functional designs in Canadian goods. These photographs were of objects originally collected for the "Design in Industry" Exhibition, which was then touring Canada. This was a story which was aimed directly at the average reader, who is also the average buyer.

What we need are regular columns of such information in our periodicals and newspapers. Some of our newspapers publish a syndicated feature of this nature, which however originates in the United States and only shows new items of American furniture and decorating fabrics. Also in the extension services they provide to the public, our art museums could easily become clearing houses for unbiased information on the availability of such products in Canada. The Art Gallery of Toronto and the National Gallery of Canada have already, through exhibitions, taken direct action. Also our department stores, by presenting intelligent displays devoted to improved designs, could do equally much to foster public understanding. Both Henry Morgan & Co., Limited, in Montreal, and the T. Eaton Company, Limited, in other cities, are accordingly to be congratulated on having presented the recent "Design in Industry" exhibition in their stores and on having given it advertising space in the newspapers.

Even more important for the future would be the creation of a national centre for information on industrial design. In it an index would be kept of photographs of all well-designed products of Canadian origin. Such an index is now being maintained in the United States by the Albright Museum in Buffalo. Such a centre could make available photographs of the work of all Canadian designers to manufacturers who are seeking to acquaint themselves with talent in this field. Above all, it could provide editors and feature writers with a continuous flow of copy and of photographs on Canadian activities in industrial art.

Informal meetings have already been held in Ottawa between representatives of government departments, some interested Canadian designers, and officials of the Canadian Manufacturers' Association to discuss the possibility of establishing such a centre. If educationists interested in such work and also a few of the more progressive manufacturers will help by throwing their weight, too, behind such a project, then it may be that we can have such an office soon.

The genius which Canadians have shown in the visual arts, particularly in painting and sculpture, can surely be duplicated in such practical arts as the organic design of useful objects for every day living. We once had a "Group of Seven", whose achievements made Canadian art widely known both at home and abroad. If our manufacturers, designers and training institutes coordinate their efforts, then there is no reason why we should not develop a similar creative and truly national group of designers for industry, a group, shall we hope, not of seven but "of seven hundred".

DESIGN in INDUSTRY

A CANADIAN DESIGNER'S PICTURE part I By T. E. Matthews

IN the past, the impression has prevailed that anyone who had a short art school training was on the right road to a career in industrial design. Actually, this new profession calls for imagination, creative ability, a knowledge of manufacturing processes and a reasonable grasp of business principles, as well as skill in modelling and draftsmanship. It is worth noting that these qualifications run parallel to those of a successful architect or engineer, and it might be added, are not readily found in balanced combination. In large industrial design firms, the organization usually consists of an army of engineers, architects, research experts, artists, sculptors, draftsmen and model makers working in the broad and varied field of design. The industrial designer must have a general knowledge of these diversified skills. It is at once apparent, then, that his position is one of organization and co-ordination, similar to that of the architect in the construction industry.

A few Canadian architects, attracted by stories of high fees paid to American designers have set out to establish themselves in Canada. However, as with most new endeavours, the road is proving a long and difficult one. Even Canadian manufacturers, marketing goods of inferior design are not readily enamoured of "air brush" drawings and fees rendered in four or five figures. Truly, many show interest bordering on enthusiasm for designs presented on speculative basis. The architectural profession offers valuable experience gained over many years which proves conclusively that "free sketches" do not pay, either the designer or the client. While the training of the architect gives him an aesthetic background of great value, he is lacking in technical skill and practical knowledge required by the fully fledged industrial designer. For the most part, these requirements can only be gained by association with manufacturers, their production and sales staffs and by a critical analysis of consumer needs. The architect has been trained to work in wood or stone, steel or concrete; to fashion buildings, all of a specialized "hand made" nature. What a change must then be effected to adjust his thinking to the moulding, the die-casting, the stamping and the forging of modern mass-production. The Industrial Designer requires a whole new vocabulary, and one that is only mastered by the designer who is willing to spend freely of his time and effort.

The industrial designer differs from the engineer in that while both are designing for ultimate production, the

engineer is less concerned with aesthetics and "buy appeal" of the product. The final form of an article, as determined by production requirements is not necessarily a good one, either aesthetically or market-wise. It is not possible to accept the dictum that because an article works well, it will necessarily be attractive. Therefore the industrial designer must integrate functional performance with ever increasing perfection of form and eye appeal, remembering that public acceptance is subject to national and even local variation.

The buying public, educated during the war years through radio, magazine advertising and articles about the coming peacetime world, are definitely expecting revolutionary departures. At present, the manufacturer is not too concerned with new articles, while he has such a ready market for long wanted products.

Up to the present, many Canadian manufacturers have looked to American designers whenever a problem in design arose. During, and since the war, however, several Canadian industrial designers have become well established and are now looking forward to a bright future. It will, no doubt, take some time for them to overcome the prevalent idea among manufacturers that design work must be done across the border and the accompanying exceedingly high fee accepted as a basis for the prestige of their products. Once the Canadian designer has had the opportunity of indicating that the Americans have no special monopoly on the expert knowledge required for efficient industrial design, his position will indeed be a much happier one. Always, of course, he will have the decided sales advantage of being on the job and in a position to give first-class service.

We all know that Canada is in a peculiar position regarding many of her manufactured products. There are a great many American firms established here and also many Canadian firms with manufacturing rights for American articles. It seems only reasonable that design of their products will be done by American designers. Coupled with this, we find a very limited home market which, if anything, is apt to be conservative and for the most part content to follow at a safe distance the trends established in the United States. Subjected as Canadians are to all types of American advertising, it will be extremely difficult for the Canadian designer to finally

evolve design characteristics which will be distinctly Canadian. This "Made in Canada" influence is at present found only in a few products offered for sale in Canada. It is to be hoped that this will become a trend and one which must unquestionably be developed if we are to retain our domestic and foreign markets. It is essential that "Made in Canada" become synonymous with high quality and excellent appearance. The war years proved to the world that high manufacturing standards existed in Canadian industry and now Canada has a peacetime opportunity to keep in the foreground.

It is at once apparent that in comparison with American and British goods most Canadian goods will be subject to a limited production. This means that the Canadian manufacturer has to amortize his tooling charges over a longer period of time and is not in a position to make such frequent changes. Up-to-date and first quality design is, therefore, an absolute necessity to the Canadian manufacturer seeking to develop the foreign market. A high estimation for Canadian products in world markets will only be obtained through complete co-operation on the part of Canadian manufacturers and designers.

Every large manufacturer has to make the decision sooner or later as to whether he will build up his own design staff, whether he will use the services of an independent designing firm or whether he will use a combination of the two, with the independent firm acting on a consulting basis. The advantages of retaining an independent firm are numerous. Perhaps the principal advantage is the breadth of experience in diversified types of design which the independent man is able to bring to any particular problem. To the small manufacturer, unable to afford a full-time design and engineering staff the services of the independent designer will be extremely attractive. An independent designer can offer to the small manufacturer a complete designing service, including engineering, drafting and model making at a fraction of the cost of maintaining a full-time staff.

In order to offer a design service which will be attractive to manufacturers, the industrial designer has a tremendous responsibility. It is a responsibility which the manufacturer will have to share. A good example is to be found in the training of young designers. Schools of design presently operating will have to be expanded and new schools established, and in some instances at least, under the direction of manufacturing associations who will have to be willing to assume some of the cost of this new type of education. Both parties also have a responsibility in educating the public so that the general standard of taste is gradually raised to a level which places Canadian products in a class by themselves. The first attempt in this connection was an exhibition conducted by the National Film Board. Unfortunately, many Canadian manufacturers found their new products at a stage which did not allow them to be exhibited and as a

result the impression gained by a visit to the exhibition was that Canada would, of necessity, have to import the majority of all manufactured goods required by her people. That this was not a true picture will be most readily illustrated by future exhibitions held on an ever-increasing scale. At the time of the exhibition the Affiliation of Canadian Industrial Designers was formed as a clearing house for any enquiries that might be made as a result of the exhibition. It is to be hoped that this Affiliation, though now in its infancy, will grow into a strong and healthy organization.

When considering the responsibility of the industrial designer one would be remiss in neglecting the designer's relationship with his client. The designer must make himself keenly aware of public opinion so that his designs, while at all times improving, will not be sufficiently startling in character as to create buyer prejudice, thereby greatly reducing sales. Similarly, a designer is obligated to become well acquainted with the manufacturer's production equipment so that each small change in design does not necessitate the scrapping of good equipment and purchase of new equipment merely to carry out the designer's whim. Likewise the designer will, at all times, be striving for simplification of design and above all more efficient and cheaper production methods.

There are many growing pains which will be experienced by the Canadian designer for some time, not the least of these is the client who has purchased a sample American product and wants a Canadian counterpart, the design of this to be sufficiently changed to escape patent infringements. To the enthusiastic and sincere designer this is the most deadly type of commission he can receive. It is encouraging to note that in such circumstances, designers have found that in addition to following the client's wishes, a little additional work in the way of an original scheme has almost invariably proved acceptable to the client.

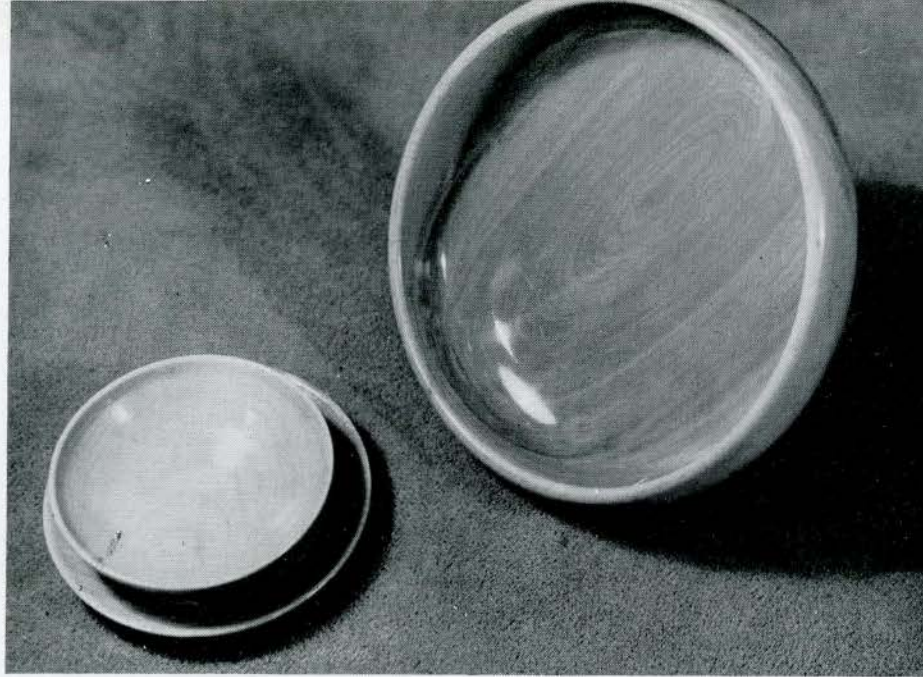
In other countries, notably the United States, the design consultant is already recognized and established as a necessary industrial technician. Behind him stand a number of excellent schools, offering industrial design courses under the supervision of successful designers.

The recent "Britain Can Make It" Fair sponsored by the British Board of Trade received world-wide acclaim and did much to place the industrial designer on a proper footing in that country.

It is safe to say that never before in the history of Canadian industry has the necessity for good design been felt so much as it is at the present time. If Canada is to remain third largest exporter of manufactured goods, industry must turn increasingly to the industrial designer for advice and service.

THE CANADIAN

SALAD BOWL, DISH AND PLATE, in birch.
Habitant Woodworks Registered, Quebec
City



CONTEMPORARY CAFÉ CAR
Canadian National Railways



PLASTIC TABLEWARE. Maple Leaf Plastics,
Toronto



PICTURE

TOASTER. Study for manually operated Toaster with warming space on top. Designed by John B. Parkin Co., Toronto



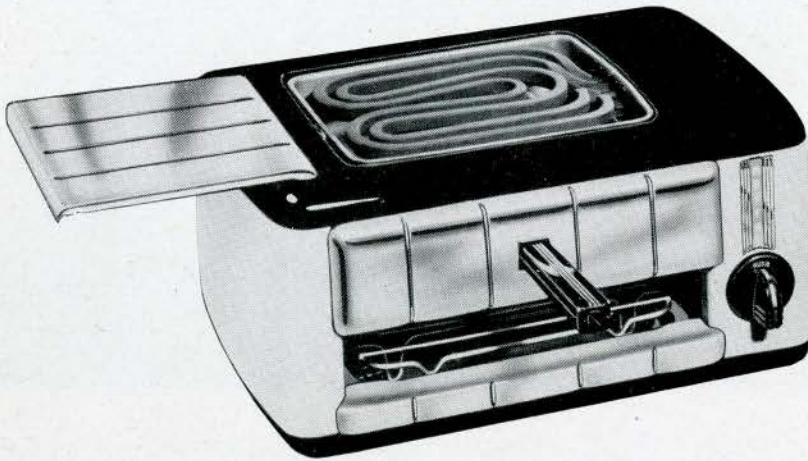
STEEL DESK LAMP. Crown Electric Company, Brantford



SQUARE FRY PAN in aluminum, suitable for use as oven pan. Robert Mitchell Company Ltd., Montreal



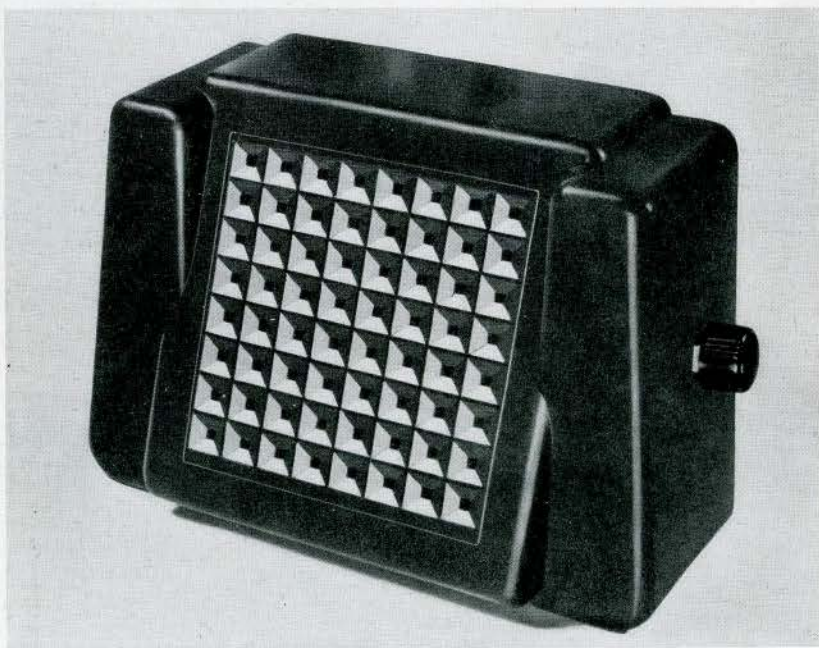
THE CANADIAN PICTURE



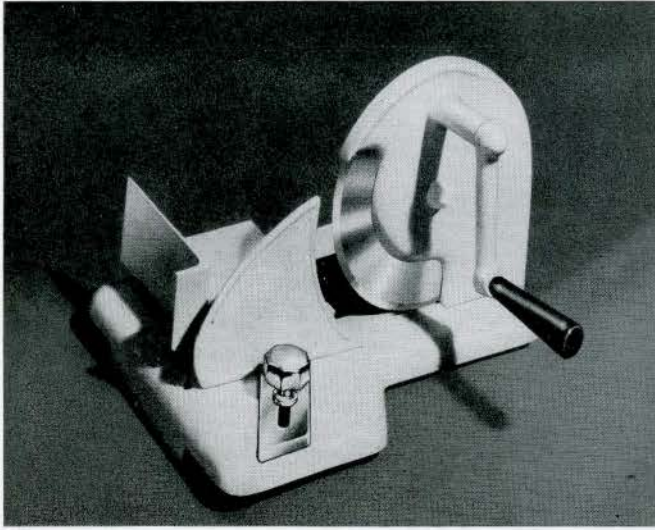
"HANDI-CHEF" COOKER. Designed by Carl Reynolds, Jr. for Moffats Ltd., Weston, Ont.



WHISTLE. Cellulose Acetate Whistle. Designed by Henry Finkel. Moulded by Die-Plast Co. Ltd., Montreal



"RADIOLINK". Loud Speaker Extension designed to stand on table or desk or to hang on wall. Designed by Henry Finkel. Moulded in phenolic or urea by Die-Plast Co. Ltd. for Sni-Dor Radioelectric Co. Ltd, Montreal



FOOD SLICER. Zinc die-cast Food Slicer. Designed by John B. Parkin Co. for Gromer Industries, Toronto



"THE TWIN" Steam Iron. Designed by John B. Parkin Co. in conjunction with Steam-Electric Products Ltd., Toronto.

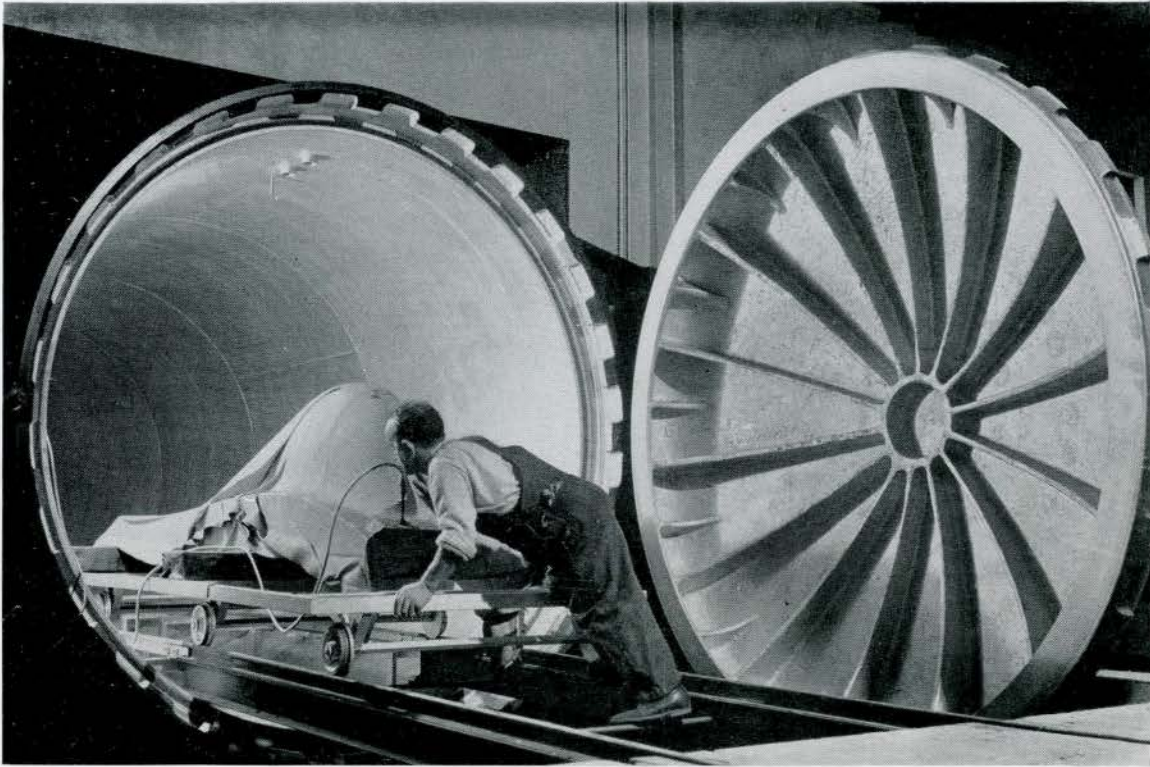
INDUSTRIAL TEA JUG. Insulated spun aluminum jug. Designed and developed by John B. Parkin Co. for the Tea Bureau, Toronto



CREAM SEPARATOR. Clay study model for hand operated bench model by W. K. Larmour, Renfrew, Ont.



THE CANADIAN PICTURE

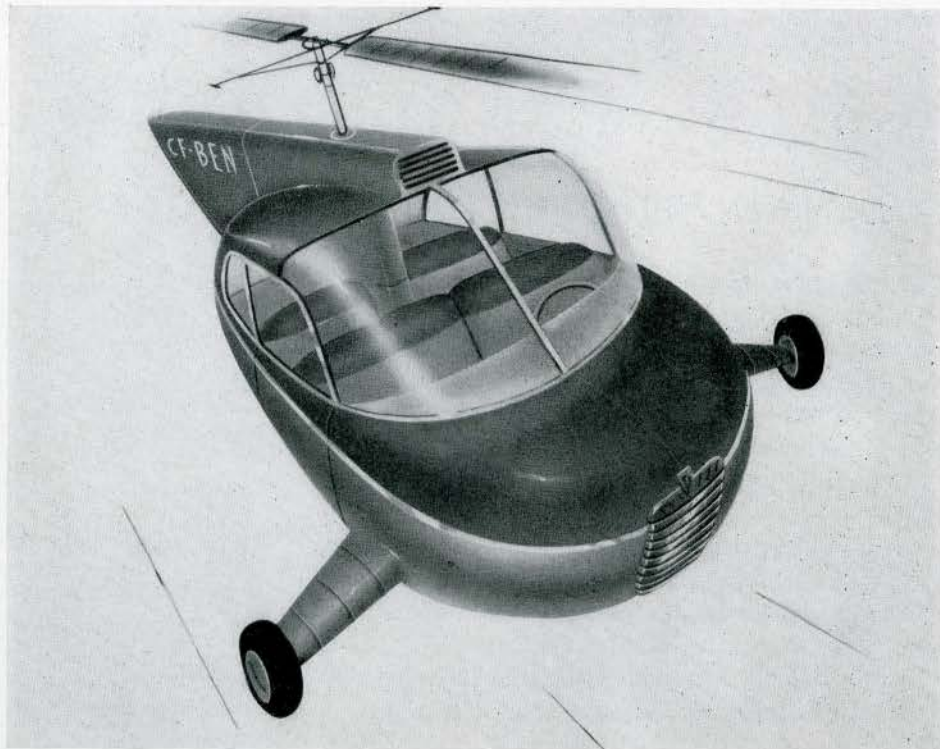


AUTOCLAVE for baking moulded plywood and other fibrous materials. National Research Council, Ottawa

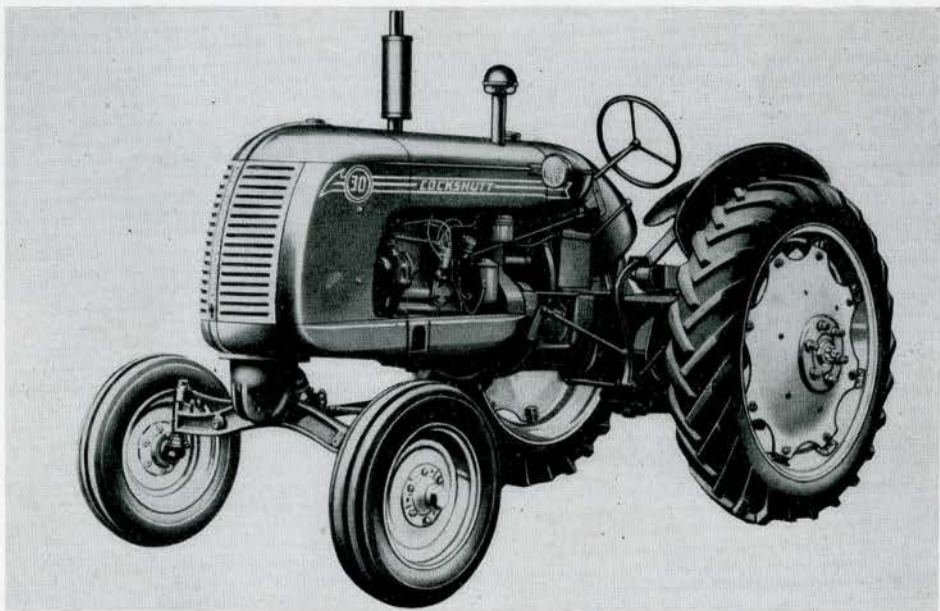
AUTOBUS with acrylic plastic panels for Western Auto and Truck Body Works Ltd., Winnipeg.



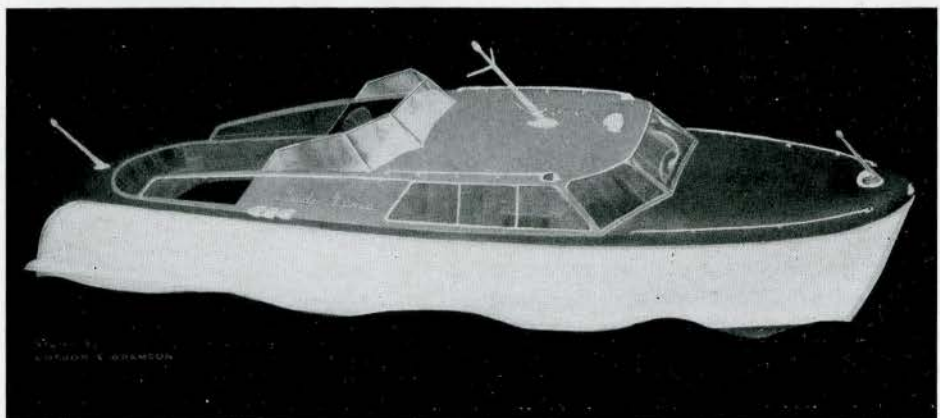
THE FAMILY HELICOPTER. Designed by
John B. Parkin Co., Toronto



STANDARD TRACTOR. Designed by C. H.
Brooks, Toronto, for Cockshutt Plow Co.
d.



CUSTOM CRUISER by Gordon S. Adamson
for George W. Crothers. Built by Ross Boat
Works, Orillia



DESIGN in INDUSTRY

A CANADIAN DESIGNER'S PICTURE part 2 By Clair Stewart

AT my request, several long suffering friends read the following article just before it was ready for press. They were amazed and not a little annoyed to find that I had dealt rather harshly with the state of advertising design in Canada. One advised me that "Canadians do not like to be criticized"; another, that few readers would go even half-way before muttering darkly "who is this guy, anyway?" It is possible that I chose friends with too sensitive and patriotic a point of view. Nevertheless, I was sufficiently impressed to promptly write this introduction in order to assure readers not familiar with the subject, that "advertising design" in Canada is "looking up", and to remind them that criticism, if not presented too earnestly, sometimes illustrates the truest picture.

To-day, Advertising and Publicity dictate to an important degree the standard of public taste. Among professional designers and creative men, the low standard of public taste in Canada is a subject that is discussed often and at great length. Invariably, the Public itself is found guilty of causing this unfortunate condition. The explanation is always simple enough; people just cannot seem to boost their average mental age above the fourteen-year mark. Therefore, it follows logically that they cannot be expected to accept the visions and ideals of creative giants. The only solution to the problem is to produce for the mentally limited public material that they might be able to absorb. This happy conclusion is the "designer's sedative", and is guaranteed to lull even the most violent crusader into a quiet and harmless state of feeling sorry for himself and patronizing toward the Public.

Fortunately, some designers and creative men, not necessarily crusaders, fail to follow the logic of this reasoning and are, at the present time, producing advertising material of high quality. The expression "high quality" requires some definition in order to offset a popular statement often heard in Canadian advertising circles—"We are not interested in selling good design — our business is to promote the sale of our clients' products". It is possible that this species of "Adman" has a substitute for good design; if so, we would like to hear about it and save ourselves many weary hours. However at the present time, all competent designers realize that they are in the business of promoting the sale of merchandise and endeavour to accomplish that purpose first, using as a vehicle the special talents and abilities they



possess. A quality to be found in a skilled creative designer is the ability to select or produce the right design for the job. Far too many designers think of "high quality" design as a commodity that can be fitted to any purpose. For example: It would be possible to produce a set of beautifully designed wine labels, bearing no similarity at all to wine labels as we know them. In fact, they might be beautifully designed and yet not suggest their function as wine labels. In a problem of this nature, the competent designer would, if necessary, sacrifice design in order to produce a label of character and one that would suggest the type and quality of the wine as readily as possible. This type of label might be called "advertising material of high quality". We will say therefore, that "high quality" advertising material must (a) fulfill its selling function; (b) employ suitable and imaginative design.

To illustrate how important the designer's role is, or should be, in influencing public taste, it might be interesting to name some of the more common forms of printed advertising material with which the designer

has to deal. These include twenty-four sheet posters, single sheet posters, window and store displays, labels for bottled and tinned goods, boxes, packages and wrappers, letterheads, booklets, folders and calendars. It seems hardly proper to mention outdoor posters in *The Journal* because they have often been the means of obscuring beautiful buildings as well as landscape. Here again, however, is an argument for better design. There seems to be no known reason why a poster cannot be attractive and still be a powerful selling force. The planning, designing and producing of this wide variety of material has become "big business" in Canada, as in other countries throughout the world. When you consider that each new job requires the direction and thought of an advertising designer, it is more easily understood how widespread his influence might be on the public taste.

In considering why the designer in Canada has some trouble in making his influence felt, it is necessary to discuss his most obvious weakness — the lack of ability to sell himself. Many potentially good designers are sweating it out under the influence of "people that know the market", or, "the man with twenty years experience in the printing business". In order to exercise any influence on the public taste, a designer must be a good salesman. The public or the advertising buyer cannot be expected to seek out good design. They have to be educated and sold — a task that only the designer can properly manage.

In the United States, England, France and other countries of Europe, creative designers have built international reputations. Their influence is felt and their work appreciated by all classes of people. In France or England it is not uncommon to hear a group of laymen discussing the latest poster by a popular designer. In Canada, a poster to the layman is an odd and not too pleasant form of plant life that just grows. As long as the designer and the creative man are happy in being dominated by the advertising "expert", the situation will remain unchanged.

A discussion about the advertising designer must always include a paragraph on that mournful subject — Why do you see inspiring advertising design in other countries, but never in Canada? Architects are sometimes asked this question but with the word "architectural" replacing "advertising". The answer they give is usually — "building conditions are so severe in Canada". This makes exactly the same kind of sense as the designer's answer to his question — "the Canadian public will not accept sophisticated European design". Many years ago, advertising circles decided that a girl's head was a powerful symbol to promote the sale of cigarettes. At the same time they conceived the man's head with a peaked cap to sell motor oil. This was, and still is, a successful idea in that the public seem to have been convinced of the associations. Strangely enough, nobody seems very worried about what brand of cigarettes or

what brand of motor oil is being promoted. Perhaps it is a communal project. If so, it is successful by virtue of persistence. Perhaps in England and the continent, business is a little more competitive and it is necessary for each company to produce distinctive advertising material. Whatever the reason, it is a fact, on comparing European and some American advertising design with Canadian, that whereas we cling to a few well-worn symbols, they seem limitless in their search for ideas and new methods.

Just at this point in clarifying the design story in Canada, single handed, the writer was interrupted by an official telephone call, informing him that he would be well-advised to inject some humour into his article; that technical journals tended to be a little heavy. There are two reasons why this is a difficult proposal. One is, that in dealing with the great advertising minds of the country, an individual spends his entire time moving out of one humorous situation into another and naturally loses the desire to be funny. The second is, that if he should elaborate on those situations, he would, for all time be ostracised by his associates. However, it does bring up the role of "Humour in Advertising Design" which has been admirably outlined by Paul Rand in his book *Thoughts on Design*.

"The visual message camouflaged as profound or luxurious often boomerangs as mere snobbery and pomposity; the frame of mind which regards humour as trivial and flighty often mistakes the shape for the substance. The notion that the humorous approach belittles or depreciates has been disproved by many advertisers who have relied upon this method as a means of conveying a feeling of sincerity, and establishing good will, good fellowship, confidence, and the *right frame of mind* towards an idea or product. Radio, itself, has made tremendous strides in the use of humour as a potent sales device. And, as an aid to understanding serious problems in war training, as an effective weapon in safety posters, war bond selling, morale building, humour was neglected neither by government nor civilian agencies during the war."

Any criticism of advertising design in Canada, when based on comparisons, is certain to a degree, to be unfair or perhaps premature. Advertising, as with most other enterprises in Canada, is only now beginning to assume a character of its own. We have for years cautiously followed both American and English ideas. The best designers and creative men have been forced elsewhere to secure adequate reward for their efforts. Canadians everywhere, partly as a result of their war effort, partly as a result of suddenly becoming an important country, are gaining confidence. Already some criticisms made in this article are almost outdated. Ten years or perhaps twenty years from now might be a more appropriate time to discuss "Advertising Design in Canada".

DESIGN in INDUSTRY

A CANADIAN INDUSTRIALIST'S PICTURE By Charles L. Moffat

DESIGN in Industry! "Industrial design", "product design", "styling" — take your choice as to how you wish to express the broad concepts of idealistic and aesthetic principles; the fact remains that from the standpoint of an industrialist engaged in the production of items for modern home equipment, or products for the consumer generally, these concepts must be adapted to mass-produced articles.

Styling in industry is not new, as many of us are almost lead to believe by the prominence it has been given. What is new about styling is the problem it presents to-day, although its solution, important as it may be, is only part of the industrialist's long-range programme. We have advanced a long way since the fine early period furniture, the stage coach, the three-masted schooners, log cabins, the old hearth — but who will deny there was no aesthetic appeal in these and in many other products of early industry. As research, engineering, industrial processes and manufacturing methods have progressed over the centuries, so has design in industry. Indeed, such development in design would be impossible without the new processes, machine tools, research, plastics, plywood, metals, mass-production and a closer relation between consumer and manufacturer.

Industry requires and looks to the profession of Industrial Designers (few and difficult as they are to find) who have an understanding in the various fields of industrial specialization; designers who are able to constructively guide industry in product development. These designers should realize the necessity for design-engineered, mass-produced and economically-priced products; products for the Canadian consumer and the increasingly important economies attached to export trade and world markets.

It is very doubtful if the highly-developed fine arts practitioners would be entirely acceptable to industry in designing products for common use. The industrialist, I am afraid, would find the results might be purely a matter of the artist's tastes and emotions. Therefore, to be ideal in design, no two articles could be the same — so that mass-production with its economies would be eliminated. Do not let us overlook the fact, however, that art has had its influence in developing what we might term "styling", but industry must have something more than a creative endeavour in styling. While fine art deals more with the emotions and psychological reactions than with science and engineering, the profession in its industrial application attempts has aided industry over the past years. By trial and error, the artist has brought simplifi-

cation of design, and with the co-operation and approval of the development engineers, has brought forth internal simplification and use of materials better adopted to the product, resulting in economies and quality of product.

The "stylist" to-day must be a "product design engineer". He must be willing to compromise the aesthetics of product design — just as the engineering in any product involves compromises, or the sacrifice of perfection in one quality to achieve satisfactory qualities of another sort. I doubt whether the designer educated via the Fine Arts is willing to compromise, and is sufficiently familiar with industry to propose a better or more aesthetic compromise than has been achieved. The automobile, for instance, is an example of compromise. While the automobile is a machine for transportation, its speed is not the single and essential characteristic dictating design. The domestic electric range is designed for cooking, yet there has had to be compromises in design for ease-of-servicing, durability, long-life and cooking qualities.

Fine china is what we might call—"a style item". The aesthetics in the design are perhaps most important, and some pieces of china (although the product is utilitarian) are considered as belonging to the realm of the fine arts, and become *Objets d'Art* with capital letters. But there will always be the heavy, durable, commercial china of the restaurants, designed for hard use, and it too, should have aesthetic qualities. These aesthetic qualities are also important because so many people use this latter type of china. Although the aesthetics will, in this case, be subordinated to or limited by, design for durability, manufacturing, simplification and economical mass-production.

The question was recently asked as to whether the architect's training in form, functional and human requirements makes him the ideal person to solve with industry any particular design problem. The question indicates that we have not yet grasped the implications involved in a profession of designers capable of aiding industry in design. The architectural profession is doing an outstanding job in its own field. Its knowledge and understanding of human requirements is giving us modern homes, suitable for to-day's living conditions. The profession, too, has stimulated consumer interest in design and created a demand by the consumer for better functional design. Apart from the field of architecture, however, how many architects are thoroughly familiar with the problems of design in the various specialized industrial fields, and the complexity and broadness of the designer's problems within these given industries? The manufacturer is not interested in strictly

style or design, or in any designer who might supply the manufacturer with numerous renditions of beautiful designs. We cannot produce products from "pretty design pictures". The design problems are more than what appears on the surface, and the problems are not so simple as they appear to the would-be designer, or to some aesthetes who criticize the industrialist for not improving the design of his product.

Design has become a commodity and the consumer, contrary to the opinions of many, does appreciate good design. In fact, the consumer has more taste than cash, but unfortunately is forced, in many instances, to purchase the necessities of life at the sacrifice of design. Either the product he can afford is not well-designed, or the more stylish product he would like is too expensive. What an opportunity for the product designer and industry to produce functionally design-engineered products at a price which is within the reach of the consumer!

The alert industrialist realizes and understands that the nearer the relation of producer and consumer, the more satisfactory has the product been and the use more suitably adapted to its purpose. We must realize that the consumer is not so concerned with what the manufacturer puts into the product, as he is interested in what he can get out of the product in terms of satisfied desires, usefulness, increased happiness and the gratification of human wants and needs.

The manufacturer requires a designer who takes into consideration the consumer's thinking and needs, who is able to feel the pulse and trends in product development and relate these to constantly changing factors — factors in relation to research and engineering, new processes, new materials, machines, transportation and mode-of-living. It is quite likely that in the immediate future we will witness changes in product design, affecting size and weight of the product, when air transport will distribute merchandise across this Dominion—yes, to all parts of the world!

The designer should know more about the product than the craftsman engaged in its production — a great deal more! Can the product be designed to make use of the manufacturer's existing machines; what materials, colours or finishes are most acceptable to the consumer, and how do these relate to and affect internal engineering; is the design functional or has it restraint and is it devoid of purpose; what relation will size have to value; is the design co-ordinated with engineering to make it suitable for mass-production; where can economies and compromise be best effected to bring the product in line with the anticipated retail price and yet maintain quality and ease-of-servicing; what relation has the cost in tools and dies to design and the market; is the product suitable for the Canadian market as well as foreign markets, or what changes in design or standardization are necessary; what packaging design is best suited to the product, and how is this related to sales and advertising? These are

a few of the pertinent facts confronting the product-designer and which vary in respect to the specialized industry.

Fortunate, indeed, is the manufacturer who can find a useful, compatible designer. I suppose the designer who has found a client with whom he can work creatively, progressively and profitably is likewise just as fortunate. There are many industrialists still, who are not awake to the importance of design in industry. But where can we find a "competent product designer"—and who is qualified to label a designer "competent"? Some manufacturers have been fortunate in obtaining industrial designers who have travelled the "hard way". Men who have had practical experience in specialized industrial fields; men who understand the intricacies and problems of manufacturing and marketing; men who realize the engineering problems in design; appearance engineers who have had to specialize, as other engineers have, in the specialized industry they have chosen.

It is apparent from the foregoing that there is an urgent need for a profession of Industrial Designers. Just as the graduate in engineering, medicine or other professions requires some apprenticeship and a practical knowledge—gained from experience in the particular specialized field in which he is interested, so the would-be designer requires internship if he is to be capable and of actual service to the manufacturer as an industrial designer. We cannot expect to obtain designers from the schools as they are not agreed upon a proper curriculum for industrial design, and will not be, until industrial design is old enough and large enough as a profession to have furnished the educational system with first-rate practical men who have turned toward teaching.

Is it not possible for our industrial designers to become interested in associations or organizations which will help to define the profession—establish standards of procedure and of business ethics—and outline educational requirements? Those interested in industrial design would do well to consider such matters, as it is only through suitable organization that designers for industry can establish professional standards and solve the most difficult problems as previously referred. There is a wide divergence of designers' ideas, methods and practice resulting from their specialization in various industrial fields. This specialization, as can be well realized, has been necessary because of the complexity and broadness of the designer's problem within the various industries.

This is a new era. An era in which the industrialist will find competition keener than he ever dreamed of five years ago; competition that should inflame the thinking and imagination of everyone associated in product development. Let us not forget, however, that in the last analysis the consumer is king, and whoever wins his approval and confidence wins the day. It is a challenge to Industrial Designers and industry alike to pool their resources for finer Canadian products.

DESIGN in INDUSTRY

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TREATISES

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Plato, on the Beauty of Pure Form.
Raoul France, on Biotechnics.

CONTRIBUTORS TO THIS ISSUE

G. Englesmith, born in England, raised in Texas, has practised, lectured and written Contemporary Design in England since receiving his B.Arch. degree from the Liverpool School of Architecture. An Associate of the Royal Institute of British Architects; Member, The Architectural Association, London, England — he is particularly interested in widening the scope of architectural training and practice — creating a liaison between artists, scientists and engineers. Joined the staff of Toronto University, 1946. Member, Affiliation of Canadian Industrial Designers, he has represented Canadian design to *The Architectural Review*, October, '46.

Donald W. Buchanan is one of the editors of the quarterly magazine "Canadian Art", published in Ottawa. He is also at the moment making a report for the National Gallery of Canada on how a central service of information on industrial art can best be organized in Canada.

He was formerly Supervisor of Special Projects for the National Film Board of Canada, and in that capacity he organized the large "Design in Industry" exhibition, which opened at the National Gallery in Ottawa in October, 1946, and which has since been on tour of the larger cities of Canada.

T. E. Matthews. Born in Quebec and educated in Toronto with industrial designing in mind. Employed with a local studio and in the evenings studied engineering. A working tour of Europe was interrupted by the war while with an industrial designer in London.

After camouflaging many areas, returned to Toronto and shortly after taken on the staff of Raymond Loewy's Chicago office. In 1942, married and joined the Royal Canadian Engineers, later commissioned and went overseas. After V-J Day, through Khaki College, was loaned to an English design office until repatriation early in 1946. Now with John B. Parkin Company.

Clair Stewart is the Art Director of Canada's largest lithographing and printing plant. After graduating from the Ontario College of Art in the early "thirties", he left for England and spent some years studying and working at Advertising design. Prior to the war, he returned to Canada, and until joining the Royal Canadian Air Force was associated with a Toronto company in producing and selling creative advertising design.

Charles L. Moffat heads up the activities in the New Development Division of Moffats Limited. Practical experience in industrial plants, together with many years association with sales work in the United States and Canada, has given him an understanding of market trends and the need for closer consumer and manufacturer relations. Interested in art and photography, he is a former world-wide Photographic Salon Exhibitor and an Associate of the Royal Photographic Society of England. He has little patience with too conservative thinking in design work, but keenly interested in functionally design-engineered products to suit to-day's living conditions. Mr. Moffat is a Director of Moffats Limited, Weston, Ontario.



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NEWS FROM THE INSTITUTE

Honours Conferred on Institute Members

During the past year, three members of the R.A.I.C. have received high honours in the Profession from foreign architectural associations. Mr. Forsey Page, F.R.A.I.C., Immediate Past President of the Institute, and Mr. Eric Ross Arthur, F.R.A.I.C., Professor at the School of Architecture of the University of Toronto, have been appointed Fellows of the Royal Institute of British Architects. Professor H. H. Madill, F.R.A.I.C., Head of the School of Architecture at the University of Toronto, was presented with an Honorary Corresponding Membership in the American Institute of Architects at their Convention in May of this year. This Membership is conferred on foreign architects whom the American Institute wishes to honour, and it is understood that Professor Madill is the only architect to be so honoured during the last two years.

The Institute wishes to offer its most sincere congratulations to these three members. They have highly deserved the honours which they have received, and the R.A.I.C. is justly proud of their achievements.

Lakehead Builders Exchange

A new builders exchange has been formed in the cities of Fort William and Port Arthur, under the name of "Lakehead Builders Exchange", with offices at 230 Syndicate Avenue South in Fort William. Mr. D. Murie has been appointed Secretary of the Exchange, and its membership includes all general contractors, sub-contractors and suppliers in the Lakehead area.

The Exchange would welcome copies of plans of any buildings to be erected in that district, so that members of the construction trades could consult them at the Exchange Offices, for the purpose of preparing estimates. Plans and specifications sent to the Secretary at the above address will be made available to all members.

We wish Mr. Murie and the Lakehead Builders Exchange every success in their new venture.

A.I.A. Filing Index

Some years ago, the R.A.I.C. drew up an Index of Major Divisions of a Catalogue Filing System, for the guidance of architects in setting-up and simplifying the filing of advertising matter. This Index was a modified form of the standard filing system sponsored by the American Institute of Architects, although it consisted merely of the main headings used in that system. Whenever a request has been received for the complete system and Index, the R.A.I.C. has recommended that the architect use A.I.A. Document No. 172, Standard Filing System and Alphabetical Index, and has kept copies of this Index on hand for distribution.

The A.I.A. have now announced that this Document has been revised and that the 1947 Edition is available

for distribution. This Edition gives the most complete filing information on all the materials, equipment and appliances employed in construction, and is highly recommended for use by Canadian architects. The R.A.I.C. Office has placed an order for a supply of the revised edition, and will be glad to furnish copies to any architects who might request them.

These Documents are listed at a cost of \$2.00 by the A.I.A. Since duty and exchange increase the cost to the Institute, the Index may be obtained from the R.A.I.C. Office at a price of \$2.25.

ALBERTA

Ninety per cent. of town planning consists of unscrambling the mess into which towns naturally get themselves. This applies to all towns from villages to cities and it seems almost inevitable. It is a kind of "growing pains" which accompanies growth. Very young animals at the start of growth are graceful and beautiful but when half-grown they become awkward and ungainly. Later, they attain a full grown perfection of form. Something like this happens with towns except that they cannot without severe regulation attain any approach to perfection of form.

The little hamlet fits into the pattern of nature. It begins to accumulate industries. If its growth be rapid it soon becomes unsightly and unless means are taken to check this the condition becomes continuously worse. There are obvious reasons for this. As the small town becomes busier the interests of its people are absorbed in the businesses which are the source of its prosperity. There is no inclination for preserving that orderliness which belongs to more settled conditions of life. Building after building is erected with little thought of precision of purpose in itself and still less of their relationship to the surroundings. Additions are soon stuck on to the original buildings in a hasty and makeshift manner so that larger orders may be filled. New industries are stationed in the most prominent places.

Roads and streets must be made and people must hold title to their lots. The arrangement of these lots is most easily made by laying out a rectangular plan regardless of contours or any natural features. The streets themselves are made by the most rapid and easy method, that is to say, they are "dirt roads". In prairie towns especially this means merely the shaping of the surface of the deep and stoneless soil by shovels and scrapers. The result is a mass of potential mud which, when welcome wet weather arrives, is very real mud. This gets churned up into ruts and remains in this condition until another scraping operation can be applied. Generally there is a high degree of toleration. Sidewalks of planks are laid down and a good deal of disrepair occurs before renewals are made. Street crossings are commonly things to be circumvented by wide detours.

As a little town is only a small spot in a vast country setting, any idea of town parks, except for certain organized sports, seems to be perfectly superfluous until the time arrives when it will be asked "Why did we not reserve some parks or parking places earlier?" The advisability of channelizing traffic and of allocating parking places if it occurs to anyone is regarded as a totally unnecessary hampering restriction. In reality it would enable traffic to flow more easily and would economize space thus allowing of planted areas and the introduction of some order and natural beauty.

In larger towns and cities, so long as they continue to grow freely, the same tendencies prevail. New businesses, venturing little capital expenditure at the outset, build cheaply and advertise loudly, calling attention to themselves by blatant advertising signs on mean buildings. When they have attracted considerable custom, if by good chance they do so at all, they begin to feel the advantage of more respectable appearance. They may then build in a better manner. Should they be able to do this on a large scale, say a whole block, they may create some genuinely fine effect; but, of course, this is seldom the case. A mere fifty feet or even less of new frontage is the much more common extent dealt with at a time. The endeavour is usually to produce something as different as possible from other buildings in the neighborhood. The general effect of this procedure is a complete discordance of appearance. If there is any valuable truth in the old saying "Beauty is of complex things and consists in diversity with unity and unity with diversity", we are clearly getting an overdose of the diversity and doing nothing towards securing any unity. The problem is to get some unifying elements into the medley. Well laid out and well paved streets do, of themselves, furnish some unity, especially when they are relieved of hampering trolley wires and poles etc. Their unifying effect is also too much disturbed by rooftop signs and huge signs projecting from buildings. Even if these be reduced to subordination, the variety of forms, sizes, heights, materials and colours of the buildings call for some further element of unity. We can see in some old cities the fine effect of buildings all of stone, or of brick or of wood, or, at least some definite dominance of one of these. In these old towns we also see the effect of orderliness produced by relatively settled conditions of life. The mere general sentiment for tidiness has a strong unifying influence. To-day we have a score or more of new and attractive materials enticing us to employ them and we may be tempted to think that variety has a virtue of its own. But when that variety is the occasion of a general degradation of appearance it calls for some reformation.

The first step towards some reformation is the reduction of the more obvious extravagances, the more glaring offences, upon which the largest consensus of opinion can be enlisted. The more such opinion can be aroused and brought into activity the better will be the expecta-

tion that it will become a steadily operating influence in our communities. Campaigns by propaganda literature, radio talks, films etc. would be better directed towards this sort of thing than to the more advanced developments of town planning; these might then follow with some basis of an awakened sentiment.

Cecil S. Burgess.

MANITOBA

After almost two years of stony silence, which we think has been far from golden, Manitoba once again appears on the Provincial Page. We hope to become a regular contributor once again.

Since the election last January of H. H. G. Moody as President of the Manitoba Association of Architects, there has been a noticeable sense of vitality pervading the meetings of the new Council. Discussions have centered largely around the revision of the requirements for entrance into the Association and the formation of a small house planning group.

After a careful survey of the possibilities of organizing such a planning service to fill the urgent need for good small house designs, the sub-committee recommended and the Council approved the creation of an independent, self-governing body, similar in general respects to the very successful Architects' Home Plan Institute in Minneapolis.

The first meeting of those interested in setting up this planning bureau was held May 28th and elected a board of directors which would include the President of the Manitoba Association and six members or associate members of that Association. This board, from its members, elected Roy Sellors, Associate Professor of Architecture at Manitoba's School of Architecture, as President and Miss Ruth Scott as Secretary-Treasurer.

Negotiations are nearly completed with Central Mortgage and Housing Corporation for mutual co-operation on the venture, the Corporation undertaking the publication of the first booklet of plans and sketches which will include designs accepted and purchased from the members of the planning group. From this booklet, the public may then choose a house and purchase a set of working drawings at a nominal fee, the designer receiving a royalty from each set of drawings sold.

The group is to be known as HOMES BY ARCHITECTS, sponsored by the Manitoba Association of Architects. Membership in the group will be open to practising and associate members of the Association, the membership fee being \$25. Incidentally, graduates of any recognized school of architecture are eligible for associate membership in the Manitoba Association of Architects, whether residents of the province or not: the membership fee is \$10.

At present, committees are working on a set of by-laws, on the final arrangements with C.M.H.C., on the program for the first house design to be required of each member, and upon the publicity program. The board of directors will, from time to time, call upon the member-