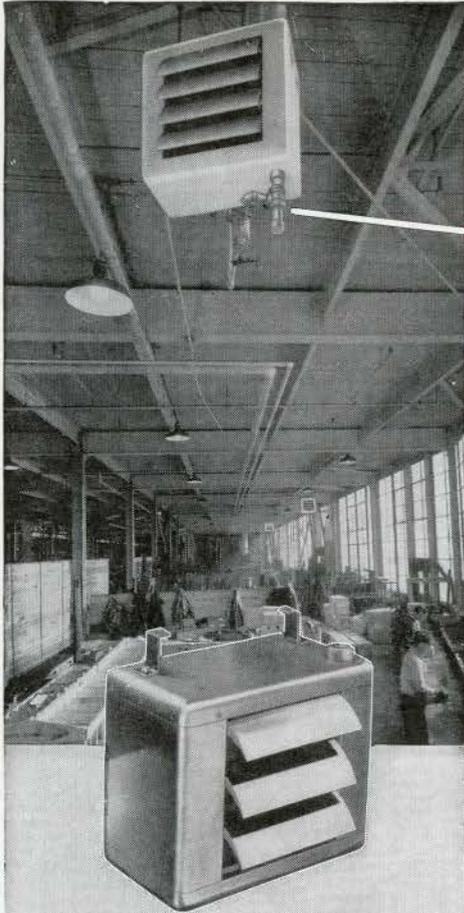


JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA



VOL. 26
TORONTO
JANUARY
1949
No. 1



LARGE EXPANSE OF GLASS along the wall in this sub-assembly room in the new Massey-Harris Combine Plant, illustrates the advantages of Trane Unit Heaters. Heat is forced along the outer wall, blanketing infiltration of cold air, and reaching the work benches at floor level. This flood of warmth, thermostatically controlled, contributes to working efficiency by providing employee comfort under all weather conditions.

A SURE SIGN OF BETTER HEATING —

TRANE UNIT HEATERS

In recently-constructed modern industrial plants like the new Massey-Harris Combine plant in Toronto and in modernized buildings across Canada, you'll find Trane Unit Heaters—a sure sign of modern heating!

As you know, heat rises and ordinarily stratifies at the ceiling or escapes through the roof. Trane Unit Heaters installed at the ceiling eliminate a great deal of this loss by re-heating this air and circulating it down to working levels, along exposed window areas or across doorways and passages.

In this way, Trane Unit Heaters reduce heating cost . . . by re-using heat which otherwise is wasted, and by placing the heat at strategic points to blanket infiltration and intake of cold air. Comfortable temperatures are easily maintained in working areas to promote efficient working conditions.

For information about Trane Unit Heaters write today for Bulletin A-1011-2 to Trane Company of Canada Limited, at the address below. SA10

TRANE . . . THE NAME IN HEATING

Specify
TRANE

PRODUCTS ENGINEERED, PRODUCED AND BACKED BY

TRANE COMPANY OF CANADA, LIMITED

4 MOWAT AVE.



TORONTO, ONTARIO

CANADA'S LARGEST MANUFACTURER OF EXTENDED HEAT TRANSFER SURFACE

For further information write to the address above.

JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 281

TORONTO, JANUARY, 1949

Vol. 26, No. 1

PRESIDENT A. J. HAZELGROVE (F)

C O N T E N T S

EDITORIAL, A. J. Hazelgrove, President	- - - - - 2
AN ESSAY ON ABSTRACT PAINTING, Lawren Harris	- - - 3
MURALS — A POLITICAL ART, Paul Duval	- - - - - 9
THE ART OF DAVID MILNE, Andrew Bell	- - - - - 13
LITHOGRAPHS FOR CANADIANS, Jack Nichols	- - - - - 17
ALFRED PELLAN, Jacques G. de Tonnancour	- - - - - 21
JACQUES DE TONNANCOUR, by P. D.	- - - - - 25
THE ARCHITECTURE IN SCULPTURE, G. Stephen Vickers	- - 28
THE INSTITUTE PAGE	- - - - - 33

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

EDITORIAL BOARD

F. BRUCE BROWN, CHAIRMAN

ERIC R. ARTHUR (F), EDITOR

H. K. BLACK, Regina; RICHARD E. BOLTON, Montreal; C. S. BURGESS (F), Edmonton; A. H. EADIE, Toronto;
GLADSTONE EVANS, Toronto; LESLIE R. FAIRN (F), Wolfville; GORDON FOWLER, Toronto; ARTHUR KEITH, Toronto;
FRED S. LASSERRE, Vancouver; EARLE C. MORGAN, Toronto; H. CLAIRE MOTT (F), Saint John; JAS. A. MURRAY,
Toronto; H. E. MURTON, Hamilton; FORSEY PAGE (F), Toronto; JOHN B. PARKIN, Toronto; J. A. RUSSELL, Winnipeg;
W. A. SALTER, St. Catharines; ROBT. M. WILKINSON, Toronto

J. F. SULLIVAN, PUBLISHER

Editorial and Advertising Offices - - - - - 57 Queen Street West, Toronto 1

SUBSCRIPTION RATES

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

JOURNAL
R. A. I. C.
JANUARY 1949

JANUARY one being the traditional day for introspection and new resolution, it is not amiss that we balance up our Institute life, and consider whether our personal contribution to general professional welfare is at all commensurate with benefit received.

O BVIOUSLY, the actual administration of Institute affairs must be in the hands of a few, but there is great opportunity for non-corporate service by the individual member. One such opportunity which comes to mind is the placing of Veteran Graduates of the Architectural Schools. This is less an opportunity than it is an obligation on all architects in practice. Progressively, through the next three years these young men and women will leave the schools. In the final analysis it is the members of the Institute who will determine whether the immediate prospects of these Graduates be bright or be grim. As one resolution, should we not each assume personal responsibility for the steering of at least one veteran through the years between graduation and practice, and after.

F OR further resolution, consider the opportunity for more active interest in Institute affairs, either through local Chapters and Provincial Associations or by direct communication with Institute Headquarters. True that in many instances geography makes personal contact difficult, but increasingly it is apparent that professional unity through the Institute must develop as a very potent force to meet the pretensions of unqualified parties who would seek to undermine the Profession of Architecture to their own aggrandisement. In the face of persistent pressure, where mere weight of numbers is held to constitute validity, the Royal Architectural Institute of Canada must speak as the voice of all the Architects of Canada in defence of their confreres in the several areas of attack.

A ND, as a final resolution, a determination to attend the Annual Assembly at Niagara Falls on February Twenty-fifth and Twenty-sixth, 1949. The Annual Assembly is the Members' Meeting, whereat the members have opportunity to participate in deliberations and decisions which will affect the whole Profession. It is an opportunity to give, and in giving, to gain.

A. J. Hazelgrove,
President.

AN ESSAY ON ABSTRACT PAINTING

By LAWREN HARRIS

ALL of the arts together embody the highest expressions of the human spirit. While literature uses the spoken and written language of a people, the Fine arts — architecture, painting, sculpture and also music are different means of expression and these are the only means of communication we have in all those matters which lie beyond ordinary language. Each one of these arts is similar to a language, is a means of communication of its own, and the understanding of these different mediums of expression is inherent in each one of us. While each art can embody experiences of truth and beauty, vision, proportion and creative power different from the others, it is important to know that the creations and expressions of one art are not translatable into the "language" of another art.

Thus you cannot translate a Beethoven symphony into a painting nor a Cezanne landscape into music and hope to get anything recognizable as the symphony or landscape. The results would yield different experiences. So it is that all of the arts are necessary to a full, rounded and balanced emotional, perceptive and intuitional life, a life of richness and meaning above ordinary work-a-day existence.

The arts can embody anything we have experienced but it is very important to know that they also constitute

a highly sensitive search at the forefront of man's nature into new experiences, new creative expressions, ideas and forms; toward new and unrevealed horizons, and it is equally important to know that this search, this heightened awareness, is indispensable to the life of an art and indispensable to the creative vitality of a people.

Most of the arts embody an immense range of experiences, many new expressions without imitating anything in nature. Thus architecture and music, being pure creations of the human spirit, convey a great variety of elevated and moving experiences yet they do not imitate anything in nature and we respond to them quite naturally with no thought of questioning the suitability of their expressive means. In music, it is true we have a number of compositions which are emotional and rhythmic equivalents in musical terms of the play of forces in nature, such as the "Flying Dutchman" overture of Wagner, "La Mer" by Debussy, "The Mountains of Rome" by Respighi, and others. But these are not imitations but creative equivalents, and with these exceptions the great body of music exists independent of any reference to nature.

If we turn to poetry, we find it is an evocation of moods, ideas, intimations, rhythmic nuances of fine and subtle

meanings with a music of its own. In it there is no imitation of nature.

Also in actuality the art of painting in all ages "begins where imitation ends." It may be an equivalent, a recreation of the experience of things seen in nature but there has always been inherent in it throughout the centuries the possibility of an art independent of representing things seen in nature. Anyone who has truly experienced the great masterpieces of the past in the light of present-day creations in the art of painting cannot fail to see the inevitable attempt to extricate the art from imitation or representation of nature.

That is precisely what has occurred over the last fifty or sixty years; so that to-day painting is by way of becoming, indeed has become, an art in its own right, independent of imitation or representation of things seen in nature and with a goodly number of masterpieces already to its credit. It is becoming an art as pure as music and with the same possibilities of infinite and moving expressions and creations and with a similar depth, power and subtlety of meaning. And this new kind of painting introduces us into an inexhaustible realm of new experiences.

But it is still representation, not of things seen in nature but representation of ideas, plastic, philosophical and social; representation of inner perceptions, thoughts, emotions and intimations similar to the evocations of music but in its own autonomous terms. It is expressive of the world of ideas, of beautiful and moving proportions and relationships; a world of the imagination and of the perceptive spirit, and this has dictated the use of new techniques, idioms and forms.

These new ways of painting are called abstract, non-objective, non-representational or non-figurative (these names are all misnomers). These are not the same as surrealism. Surrealism is automatic painting, wherein the whole process comes from and is controlled by the unconscious. Whereas the process of abstract painting is a creative interplay between the conscious and the unconscious with the conscious mind making all the final decisions and in control throughout. This leads to quite different results in that it draws upon the full powers of the practitioner and therefore contains a much fuller range of communication and significance.

There are reputable art critics who claim that abstract painting is a mere flash in the pan destined soon to disappear and be forgotten. One of them stated recently that she had been looking at abstract art for twenty years and had come to the conclusion that there is nothing in it—which is quite a statement when we consider that some of the greatest creative individuals in art in the last forty years have devoted themselves to various forms of abstract painting. Obviously the lady has been looking without seeing.

There are other art critics, perhaps not so reputable, who claim that abstract painting is the only direction in which new creative adventure in art will be found. They may be right, for we need to remember that the best

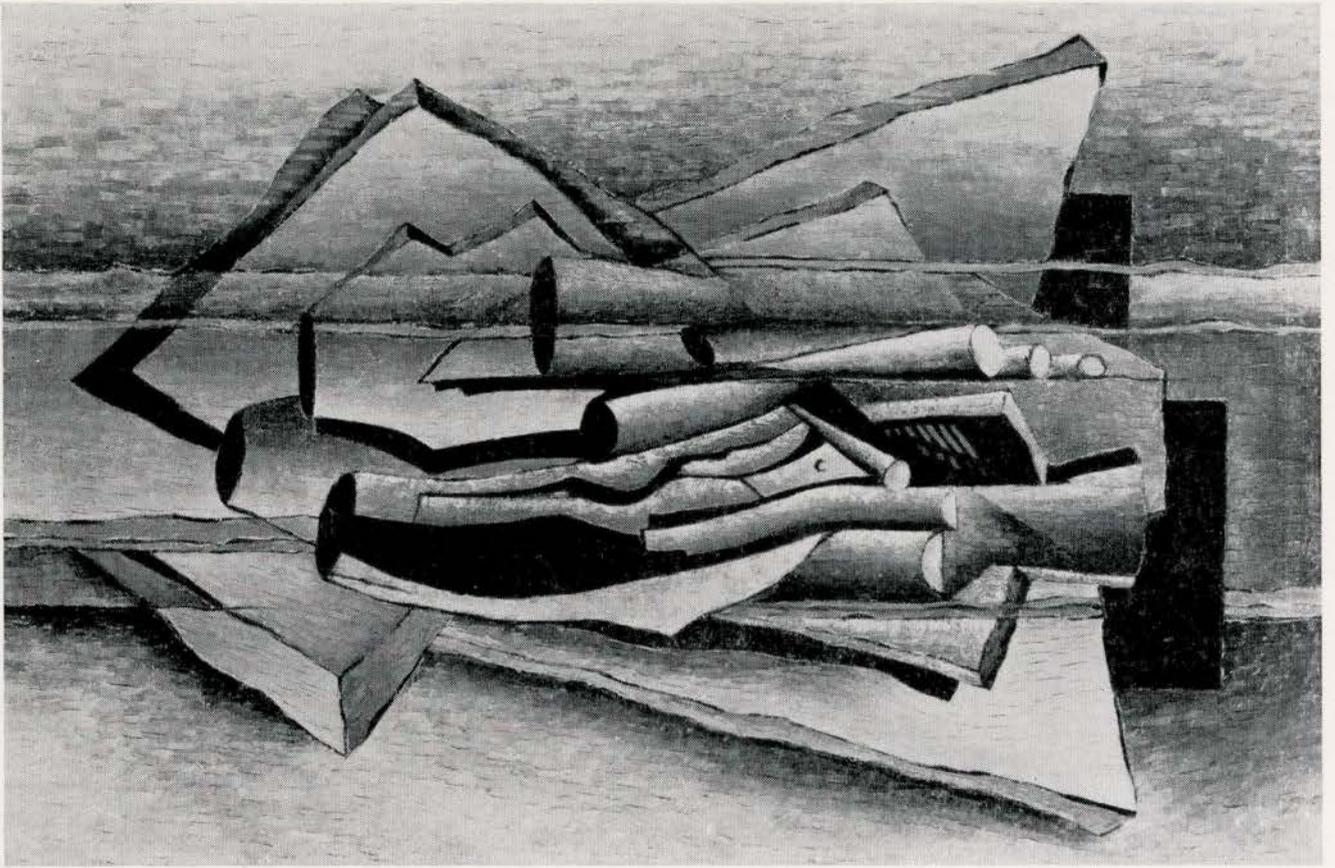
work in art in every age has always been done in the new form of its day whatever it may have been. That is the way in which the creative mind works. Eventually the interested public, though antagonistic at first, catches up with the new expressions and makes them its own. The best of them then become classics.

There are still other critics who state that abstract art is a form of escapism from "reality" (whatever that may mean). In actuality, it is no more escapism than any form of the arts, say symphonies or concertos in music. It can embody as much meaningful drama as any play, as much depth and emotive power as music, as much stateliness and dignity as architecture. It all depends on the vision and creative ability of its practitioner, which of course has always been the case with every form of expression in the arts.

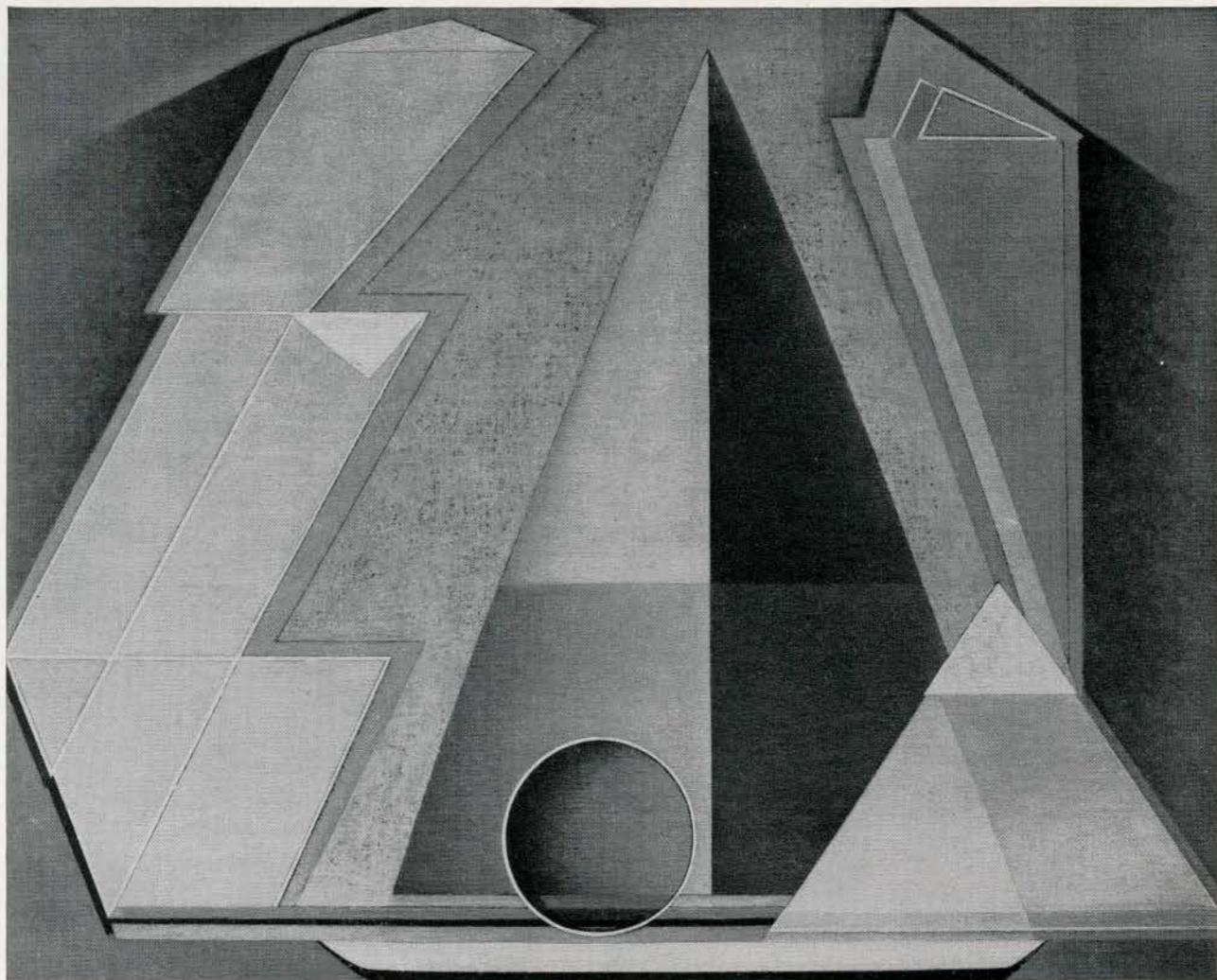
There are three main kinds of abstract painting. The first is when the painting is abstracted from nature. That has been going on in part for a long time. Most of the great artists of the past had looked beyond the appearances and "abstracted"—that is, they extricated from the surface plenitude of nature its essential forms in order to give their works a basic aesthetic underpinning, and thus a greater coherence and unified force of expression. They were at the same time however, dedicated to a recognizable representation of the world we see. Modern abstract artists, however, take a motive from nature and convert it into an expressive organization which may be far removed from the actual scene. It may emphasize the drama, the spirit of the scene or not, depending upon whether the scene suggests this or suggests an aesthetic essay in fine and moving relationships alone. They have largely abandoned descriptive representation, not because they cannot do it, but because they wish to be free of its limitations in order to create a more suggestive and evocative art in its own right. This is just as natural procedure to them as it was for the old masters to find the essential forms in nature and use these as the structural basis of their paintings.

The second kind of abstract painting is non-objective in that it has no relation to anything seen in nature. It does, however contain an idea, a meaning, a message. This meaning, idea or message dictates the form, the colours, the aesthetic structure and all the relationships in the painting, the purpose being to embody the idea as a living experience in a vital, plastic creation.

The third kind of abstract painting is simply a fine organization of lines, colours, forms and spaces independent of anything seen in nature and independent of any specific idea or message. In the best paintings of the late Dutch artist Mondrian, for instance, there are severe, exact and beautiful proportions carried to the last degree of simplicity and perfection. These and others of their kind may seem arid at first, but on attentive acquaintance they can move one into a rewarding satisfaction. For we should note that a work of art of noble proportions and nothing more can instill that sense in the onlooker. Indeed, if political minds were on the level of the best



PROGRESSION, BERTRAM BROOKER



ABSTRACT PAINTING, LAWREN HARRIS

in art, politics and government would be just and noble — for faultless and noble proportions in art parallels justice in life and can engender it.

So much for the different categories of abstract painting. Now let us turn to the difficulties of the layman in coming to terms with abstract art.

There is as much meaningless and mediocre painting in the form of abstractions to-day as there is in representational painting, and this creates a real difficulty for the layman. So much of it is little more than fancy doodling or mere pattern-making — so much of it does not signify anything, that it is perhaps natural for the layman to pass up all abstract painting as of no consequence. In time, however, and with a more perceptive acquaintance, he will learn to discriminate the mediocre from the good.

While it seems a freer mode of painting than representational painting, it actually imposes severe tests on its practitioners. The artist who essays it is deprived at the outset of one of the mainstays of the conventional painter, that is, the assistance of representational subject matter. "When that is gone — and with it all the values, sentimental, nostalgic, and otherwise, that surrounds it" — he is left free to face with his own originality and his fund, or lack of it, of meaningful experience. His imaginative powers have to draw on his inner response to life and this, if it be not fine, penetrating and deep, and if he also lacks the basic quality of inventiveness equal to whatever his inner vision may be, then the work will be of little consequence.

Another difficulty for the layman is that he is hindered from understanding and appreciating abstract painting because his seeing has been conditioned by naturalistic pictures, by scenes recognizable as such, in movies, photographs, advertisements and paintings in an almost infinite variety. So that he identifies lines, colours and shapes with things seen in nature yet the understanding of the visual language is inherent in him and is used almost continuously whenever he either likes or dislikes any line, shape or colour; the shape of a chair, table, sink or fence; the colour of a rug, wall or house, any curve or zigzag, any relationship of one object to another; in fact anything he observes with attention. Moreover, he does not identify sounds in music with sounds in nature, and it should become, indeed for many is becoming, just as easy and natural not to identify lines, shapes and colours and their infinite variety and combination with visible nature, but to see and experience them as factors with meaning in themselves because they can and do evoke an inexhaustible variety of responses.

Indeed in themselves every line, straight or curved, and all their various modifications and accentuations evoke different responses in the onlooker. Every variation of colour and combinations of different colours evoke different responses. Every interplay and relationship of line, colour, shape, volume and mass evoke different responses. All gradations, emphases, sharpnesses, blurrings, concentrations and diffusions of tone and colour, every hard or soft density, evoke different

STORM, GORDON WEBBER



responses. All of these responses are inherent in every normal individual and their potentialities can be developed to a keen perception and significant understanding. All these together constitute the universal language of the abstract artist. With the use of these factors, which afford an inexhaustible means of expression, a creative artist can embody any conceivable idea or experience. What he expresses with these means depends on his sensitiveness to the expressive power in the language of his art; on his ability to organize these into a unified, autonomous whole in terms of his idea; on the range and depth of his understanding, and on his greatness of soul.

Every age seeks its own expression in the arts, and given the whole series of progressive changes in art over the centuries and the greatly accelerated changes in our own time, it became inevitable that modern painting would seek to free itself from identifying the visual factors of art with objects and scenes in nature. The evolution of painting has headed in that direction, in the direction of clarifying the visual language until it becomes self-contained and self-expressive. To-day, that has in part been achieved, and opens up a realm of new and far-reaching possibilities in art that have never before been expressed, and introduces us into what is becoming a new way of seeing.

For example, the old masters denoted saintliness by the nimbus and adoration by upraised eyes and the upright palms of the hands held together and raised in front of the breast; whereas if any abstract artist to-day were capable of doing so, he would embody the very spirit and quality of saintliness or devotion throughout the whole painting by the way in which he would use lines, colours, shapes and form, and serene, all-encompassing light. The result would not be a convention, a description, but an evocation, an all-over-embodied experience.

In this way, though not necessarily so elevated, abstract painting is beginning to release many of us from identification into "meaning" — into identification of another kind, very similar, but not the same as, the identification of music with a whole world of "meanings" which can only be expressed in musical terms.

To-day we cannot hope to surpass the old masters in the symbolism of representation. Therein their works are supreme. But in the largely unexplored realm of abstract art, in the realm of new and living ideas for painting, in the reality of a new awareness, we have, at least, a creative adventure in harmony with the highest aspiration and search for truth, beauty and expressive evocation and communication in our own day.

Moreover, this search into abstract and non-objective creation in art is bound to revivify representational painting so that it will take on new forms, new ways of expression. Indeed that is happening to-day. For one kind of painting does not necessarily supplant other kinds; it can reinvigorate them, if they still have untapped possibilities. All kinds, styles and idioms are necessary to afford all kinds of people a rewarding life in art.

FLEEING, EDNA TACON



"Architecture has its political use; it establishes a Nation, draws people and commerce; makes the people love their native country, which passion is the great original of all great actions in a Commonwealth."

Christopher Wren.

MURALS — A POLITICAL ART

By PAUL DUVAL

POLITICAL art has virtually never existed in Canada. Painting has never played a truly communal role, reflecting the social and religious aspirations of our people, unless we except the religious art of New France which grew out of Monsignor Laval's Arts and Crafts School at Cap Tourmente during the Seventeenth century.

Mural art, the most characteristic manifestation of political art, has been especially barren. "The State and its affairs" — by which definition we accept the word "Political" — has had small part in our painters' creative consciousness to date. Perhaps this should not be too surprising in a nation whose last Prime Minister went to London to have his portrait painted and to New York to have his features reproduced in bronze, when his fellow countrymen could, in fact, have portrayed him just as well. Yet, despite this lack of concern on the part of leadership, it is necessary to constantly press home the value to our national welfare of political art.

There have been efforts in the past — notably that of George A. Reid's — to awaken government groups to an awareness of the practical value of mural art. But it remains a blind spot in their patriotic vision. For mural art can give to a people a warm sense of belonging, of building together, and a pride in themselves, their work and their traditions. In Mexico City, one can walk into the Ministry of Education and find the peons gazing intently up at Diego Rivera's frescoes, discussing them intently with one another. The designs about them echo their very garb, and there is left the impression that each peon considers it *his* building. For do not the

pictures honor *him* and his labor? Such scenes are repeated daily in all of the capital city's public buildings. And what do we find in Canada?

In Canada, there are few visible symbols that our public buildings are the property of the people. They are like cells, with their long, bare and quite bleak corridors and rooms through which the average citizen passes with more or less sense of foreboding. Certainly, there is little to encourage the feeling that he is in the presence of the very heart of the democratic system. Rather than feeling a sense of belonging, he almost feels that he is trespassing upon foreign ground. This is no altogether trifling thing, and needs to be given some careful thought. If we cannot move the citizen to pride in the buildings of government, how can we expect to move him to a deeper appreciation of freedom within his own home?

Whether, in the past, the death of humanism in the design of our public buildings has been from a lack of concern on the part of architects, or a lack of understanding by government — or both — we are not prepared to say. But if we are to keep our people aware of their rights and their worth in the present ideological conflict for their allegiance, we must offer them more than the Jeffersonian, negative philosophy that the price of freedom is "eternal vigilance". We must use every means to help them to a realization that freedom and democracy are not abstractions, but living, dynamic things which are capable of continued growth or devastating blight. And the mural can put these ideas right on democracy's doorstep in a visual form which is readily understood.



DANCING FIGURES, CANDIDO PORTINARI

The Recent Past

It might help towards a more dynamic attitude towards mural art if fewer people conceived of it as something very glamorous, but very dead, and to be relegated to history books about the High Renaissance. While murals did suffer an eclipse following the flowering of Italian painting, it has been making a very real return during the past century. Since the Industrial Revolution, there has been a growing concern among painters with the means of reaching the mass social consciousness released by mechanization. In the more aesthetic realm, the mid-nineteenth century also saw a restoration of architectural qualities in wall decoration, through the work of Puvis des Chevannes which reached its peak in his Hôtel-de-Ville murals. And in the realm of crafts, William Morris' revival brought about a European-wide interest in the functional use of materials and design. All of these things bore within them the seeds of modern political art which, whether the aesthete like it or not, is going to play an increasingly vital role in our society. The immediate question is whether we, living in a free society, have enough appreciation of its power to put it to work on behalf of our beliefs.

A realization of mural art in this country would involve a close co-operation and understanding between architect, government and painter. Architects, themselves, have shown an increasing awareness of the functional characters of art, in a social as well as material sense, over the recent decades. In 1893, John Sedding pointed out that buildings "express and perpetuate in durable form the ancestral conceptions of our race, and not of our race in a general sense only, but of the picked men of the race at their brightest and most expressive movements. They represent, so to speak, the mirror of the nation's mind, the essence of its genius, the slow growing sum of its imaginative reach . . ." A few decades later, W. R. Lethaby commented: "If we are to have a time of architecture again, it must be founded on a love for the city, a worship of home and nation. No planting down of a few costly buildings, ruling some straight streets, provision of fountains, or setting up a number of stone and bronze dolls, is enough without the enthusiasm for corporate life and common ceremonial. Every noble city has been a crystallisation of the contentment, pride and order of the community . . ."

And, only a few years ago, Sir Charles Reilly put his subtle architect's finger on the more immediate mural problem as a means of assisting architecture to its social responsibilities. "Modern architecture", he wrote, "having, with its armour of steel, concrete, glass, and other materials, won its offensive battle against the old formulae of expression, has now itself to give meaning and expression to the space it has conquered. Till now it has been so deeply engaged in forging its weapons that it has given little time or thought to what it should do with its conquered territory . . ."

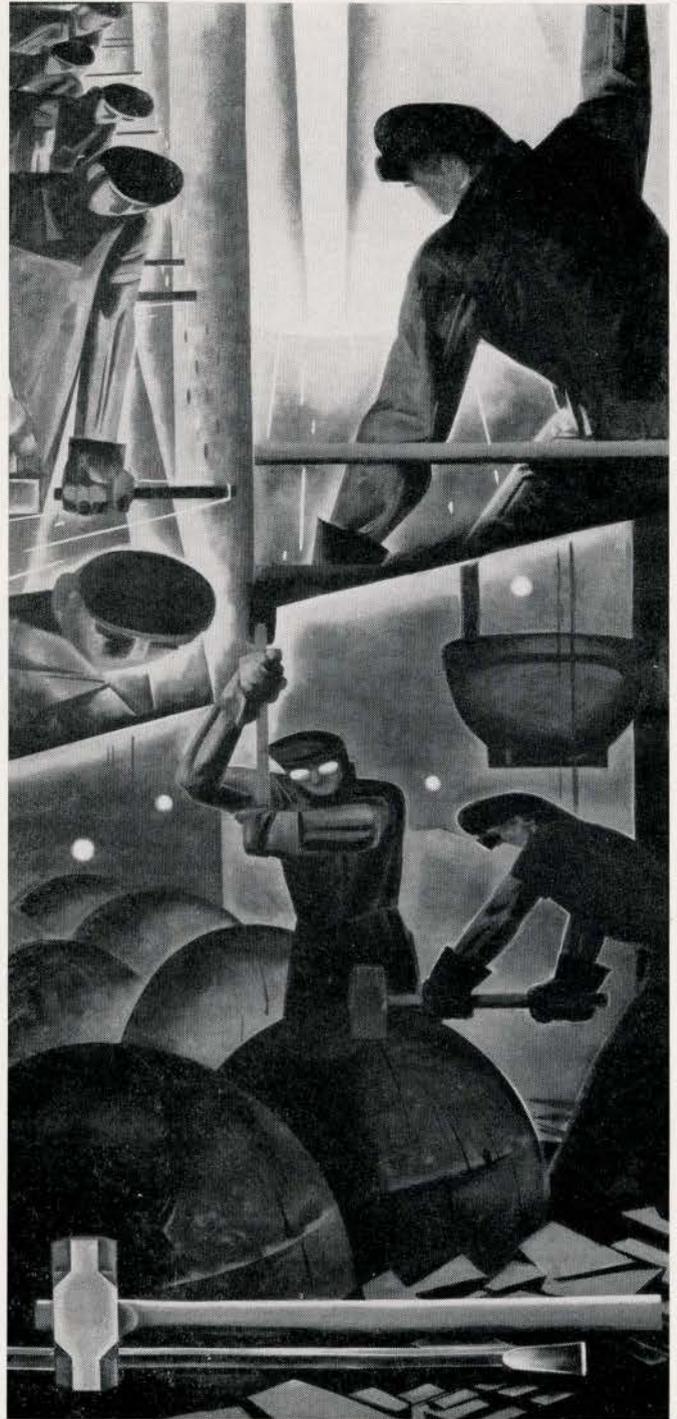
The architect's appreciation of buildings as a focal point of society is becoming very real, then. What of the painter? He cannot expect the architect to tutor him, or coax him forth from the studio with promises of unlimited "free expression". Mural painting is an exceedingly co-operative venture, and demands certain responsibilities, and fine craftsmanship, from the artist. Fortunately, fewer and fewer painters are inclined to sulk in solitude unless given "carte blanche". Nevertheless, Sir William Rothenstein's lecture to his art students, delivered more than 30 years ago, still applies too widely. It also remains one of the best comments on the situation as it so often is today:

"Our engineers are as capable and resourceful as the builders of our old cathedrals", Sir William remarked in 1916. "But no sane interpretation of the beauty of the world is sought from artists — only tricks of style and trivial felicities . . . we are content to get from our architects make-believe Gothic or Renaissance, and from our painters and draughtsmen amusing pastiches of Persian drawings, Japanese prints, Byzantine mosaics. Interesting enough such essays are; but is it not a pity that so many people should be satisfied with this masquerading spirit? Is it not time that some of this mummery were swept away and that our democracy should, like the aristocracies of old, require of its creative children an illuminating beauty to give a noble form to its own ideals of justice and order? . . ."

But there are no signs that the artist is willing to co-operate with the architect in creating a new social art. More and more, they are gaining the spirit which was stated so quaintly and eloquently in the 6th Century "Benedictine Rule" (for "abbot" read "architect"): "If there are artificers in a monastery, they are to ply their art with all humility and reverence, if so the abbot allow. But if any of them grows vain on account of his knowledge of the art, as if he were conferring a benefit upon the monastery, he shall be removed from the practice of his art, and shall not again resume it . . . until he again receive a command to that from the abbot. . ."

The 1922 manifesto of the Mexican Syndicate of Technical Workers, Painters and Sculptors is perhaps the most socially aware artistic document of modern times, in its stated aim "to materialize an art valuable to the people". And in their actual painting, the signers of that document, including Rivera, Orozco and Siqueiros have given evidence that social expression and original plastic expressions need not conflict. In fact, they are among the few moderns who have continued to believe, and to express, their confidence in the eventual nobility of man.

In Canada, today, that confidence is shared by many painters and architects. They would, if they could, give a more vivid visual expression to the social life of our people. But they will not be able to do so, unless governmental leaders are made aware of the immense value of the plastic arts in giving leadership and spiritual sustenance to our people. Mural painting is one of the most immediately possible and useful of these arts.



TORONTO STOCK EXCHANGE MURAL, CHARLES COMFORT



EDDY MILL AT HULL, 1923



SNOW IN BETHLEHEM



PALGRAVE, 1944

THE ART OF DAVID MILNE

By ANDREW BELL

THERE is, and can be, I think, no simple definition of what makes "good art". Important art can and must take many forms. All I can suggest as a common denominator is that particular capacity on the part of better painters to put over, in a combusive manner, the vital truths of whatever may be their subject.

Certainly David Milne, as the brilliant exponent of the fragrant, earthy beauties of Canada, has this power. For me, at least, in his own way, he is unique. Small children at the corner dancing about the red candles of autumn, the gently-rolling, half-wooded country not far from his doorstep, the first wild flowers from the neighbouring woods—such is the stuff of Milne. Who else, among our artists, has captured so well in paint the quickening joys of these unpretentious, close-by things!

In many respects Milne, as a Canadian painter, stands alone. In time he is a contemporary of the Group of Seven. Like the Group what, above all has inspired him (though along quite different lines), is the Canadian landscape. But this primary source of inspiration is the sole link. Technically, and in the sort of incandescent quality which animates it, his work reflects no influence of that first great native art movement.

The story of the Group, of course, is the story of a nationalistic revolt against the application to Canada of the European artistic tradition. The conscious seeking of these men was for an original mode of expression, and characteristic subjects, which could symbolize alone our vigorous and new world. For them the subjects almost always had to be dramatic—often remote from their homes—ones which would only spell Canada. The Northern Quebec, Algonquin Park and Canadian Rockies pictures are examples.

In the work of Milne there is also the break with Europe, but with him the artistic expression takes quite another form. Absent is the strong, nationalistic flavour—the bold, sometimes almost cruel, realism of the Group. There are no canvases of lead-indigo thunderheads; tortured, haughty pines; towering, ice-blue mountain forms. Always it seems the subjects he has chosen have been of whatever close to home happened to interest him. His, in short, is a gentler art—with a different kind of original power—searching out, and through, nature in her more smiling, reflective moods. Fragile, elfin-like flowers in a bowl; saffron maple and lemon birch mirrored in the glass of an autumn lake; serene, little village houses in the crease of two hills—that is Milne.



RED TRILLIUMS, 1944

The personal facts one need know about him are few. He was born on an Ontario farm, and is now in his sixties. He studied painting at the Art Students' League in New York, and during the first War was a private in the Canadian Army. Later, in France and the United Kingdom, as an official Canadian war artist, he did over a hundred water colours representative of the Canadian contribution. These pictures are in the National Gallery at Ottawa. Since then, first in New York state, and latterly in various parts of Ontario, all his time and enthusiasm have been given over to working up, in a sort of mystical converse with nature, sketches of the countryside he feels with such intensity.

Partly perhaps because he has worked so much in the country and alone, Milne, to quite an unusual degree, owes no debt to any particular school or tradition of painting. Seemingly he preferred to best himself his aesthetic difficulties, and evolve himself an individual artistic philosophy. Not that his art shows no trace of qualities one associates with other painters. There is

something, for example, of the Sung water-colourists in his quick, nervous line; in the sharp cutting away of non-essentials; in the easy, all-enveloping brushwork. There is, too, an element of French logic in his feeling for arrangement, and the balance of shapes and colours. Still these influences (whether conscious or not) are so in the thrall of his own original talent that it is not suitable nor useful to try and tie him in with any particular tradition.

And how does Milne achieve these penetrating, deceptively simple sketches? The description I give is a paraphrase of his own account. Let us, in effect, follow him as he goes out to sketch. Slowly, quietly, all his senses alert, he walks, struggling to get "the feel" of the surrounding country. Quite unexpectedly he stumbles on a subject he finds exciting. He studies it for some time: he cuts away in his mind's eye every superfluous detail: the process is like an X-ray laying bare the vital features. Each moment the inner tension in him grows stronger.



EARTH, SKY AND WATER, 1944

All at once Milne begins to work. In earlier days the medium would probably have been oil, and the result rather intellectual, with a strange element of tension to it. Now the medium would very likely be water-colour—the feeling more free and almost spiritualized. At any stage there would be a minimum of colour and line. For always Milne has believed that this way—through utmost simplification—he could put over best what he wanted to say. His colour would be vivid, yet delicate—suggestive like his use of line—applied quickly, nervously. There is a chance parts of the picture might be left quite blank. This device, Milne thinks, can often heighten the emotional impact.

This really is how this artist approaches all his subjects. He brings home spring flowers. For some time he may ponder their shapes and colours, gradually fitting them into a "still life" grouping. Then suddenly he "bursts into paint". Thus it is also with his fantasies—pictures such as "Snow in Bethlehem". This joyful

study is the outgrowth of some old snow crystal sketches. Slowly the idea in Milne grew—from snow to Christmas—from Christmas to snow in Bethlehem.

The Milne quality of fantasy is important. Canadians, seemingly, are a little afraid of fantasy, and thus unwilling to experiment with the captivating imagery it permits. Milne knows better. It is an appealing and powerful way to breath fresh meaning and life into what appear to the average person quite dead or inanimate things about us.

It is too soon, of course, for any definitive appraisal. You can say that the art of Milne is modest, and in a sense, simple work. But it is in no sense an aseptic "simplicity for its own sake". Rather it is the issue of a contemplative mind intent on the revelation of inner truths. Certainly it is not too soon for us to try to see, and learn, through his eyes. For me, anyhow, these gentle, yet strong, pictures of David Milne illumine the Canadian scene with new and revealing light.



LITHOGRAPHS FOR CANADIANS

By JACK NICHOLS

IT was my privilege as a Canadian artist to work and travel in the United States this past year. The opportunities and benefits arising out of such a situation are many and probably too diverse in scale to bear accurate description. I was led onto paths and into ideas somewhat different in character from personal needs, and requiring different means of expression. Pre-conceived plans for work wilted swiftly on contact with new experiences and the realities of new situations. A year seemed to contract into a month of intense experience. Avenues of knowledge and expression unfolded themselves in a manner barely contemplated at the outset of the adventure.

As a result, the processes of selection, so all-important to any artist, become difficult and his sensibilities work at fever-pitch in order to arrest, so to speak, fleeting images and ideas in mid-air. In a way, I suppose, it is the result of an extreme change of pace within a short period of time. Nevertheless, in order to facilitate work it is necessary to bring a sense of organization into that restless private world of the individual who is experiencing all this, so that one may better articulate and communicate the resultant ideas.

The United States, housing as it does, many of the world's great art treasures, and being very active within the framework of its own cultural past and present, is fertile ground indeed for the visiting artist from other lands. The impressiveness of the Eastern cities, the maze of local and imported aesthetic influences, the flood of people, the inter-action of the parts that go to make up the whole of this amazing cultural and social phenomenon is breath-taking. There is a sense of urgency, competition and ever-changing values which prompt a great deal of constant experimentation on the part of many American artists. This can be, and often is, of great value, although many of the experiments themselves are frequently insufficient or inconclusive as individual creations.

Although my interests led me through many collections of paintings, and in pursuit of examples of those mural paintings which had been produced in the United States through the WPA and the United States Treasury Department, I found myself increasingly aware of the need for exploiting the remaining period of time to the best advantage. I felt that it would be unfortunate were I merely to remain in the Eastern cities such as New York,

HEAD OF A WOMAN



Boston, etc., and in consequence miss seeing those other parts of America which had always quickened my imagination. Therefore, after covering as carefully as I could such ground as seemed advisable with regard to meeting painters, seeing works of art and studying the murals in public buildings, I then set out through the Deep South to New Orleans, across Texas, New Mexico, Arizona, Nevada and finally to San Francisco via Los Angeles. Despite my being prepared for experiences of great interest along the way, I nevertheless found myself overwhelmed before this part of my stay was done.

The contrasts alone in peoples, cultures and the terrain itself are incredible. The means of transportation that I elected to use turned out to be a fortunate choice, for while travelling by bus may not be the most comfortable or speedy way of getting about, it certainly is one of the most interesting and exciting ways of becoming a more intimate part of what one sees. We paused everywhere — in the hearts of cities and in lonely desert areas, passing through rich prairie lands, great mountain ranges, meeting every conceivable situation, and experiencing the reason why America has so frequently been called a melting pot.

A medium appropriate to my ideas had of course to be decided upon. My past interest in graphic mediums, the subject-matter, and the favourable circumstances surrounding my visit to the United States made it natural for me to gravitate in the general direction of print-making. This had been at the back of my mind for some time, and the opportunities afforded me at this point made it possible to tackle the problem more or less intensively. Consequently, I devoted a considerable period of time to the study of lithography and etching.

Considering that my main interest is the human being in his physical and psychological environment, and having reacted strongly to the kind of people that I met on the bus journey, it was not unreasonable that I should give preference to this subject-matter above and beyond any other possible themes rising out of the various trends or ideas that I met up with while in the United States.

Lithography, like any other black-and-white means of expression, lends itself to a host of interpretative and creative uses, provided one is willing to accept the limitations inherent in this or any other like medium. I have found in my own contact with lithography that it is no less complex than painting, and that it has the added advantage — or at least what I consider to be an advantage — of compelling the creative artist to use and develop his mechanical skills as well as his artistic sensibilities. He is confronted by a process of creation that demands the fullest recognition of the materials with which he is to work. From the grinding of a stone to the printing of a stone there is a lapse of time during which the artist brings into play not only those resources necessary to the creation of a picture, but he also must contemplate practically every decision, artistic and mechanical, throughout the development of his work. A lithographic



MOTHER AND CHILD

stone will not tolerate being misunderstood or misused. There is a war of attrition that goes on, without let-up, between the stone and the artist, until the image has been safely transferred to the paper.

As evidenced by the work of men such as Goya, Daumier, Rouault, Orozco, etc., black-and-white used skilfully possesses an extremely rich vocabulary in the general direction of dramatic and psychological suggestion, but it is not, nor need it be, confined only to these purposes, for in the case of many contemporary artists (and print-makers in general) who employ the lithographic medium, it has proven itself adaptable to abstract and non-objective concepts of art as well. My own work has been done on stone. I feel that a stone allows for considerable freedom of technique and, in a sense, possesses a very intimate quality resulting in part from the fact that artists generally grind and polish a stone by hand. The surface of a stone, if properly employed, is to a large extent responsible for the textural qualities and luminosity of subsequent prints, and can be manipulated to serve individual needs.

It seemed to me that some of my own ideas and feel-

ings, drawn as they were from situations possessing dramatic impact, could best be said through this black-and-white medium of reproduction. This is not to suggest that colour work in any graphic medium lacks additional qualities or that it is not a worth-while extension of a particular medium in a positive and interesting direction, but rather that my own particular sense of urgency seemed to demand those qualities that I consider are found only in black-and-white. In addition to all this, I was greatly enthusiastic over the creative possibilities within print-making itself, and determined to acquaint myself with every aspect of the process from grinding the stone right through to, and including, the actual printing of editions.

The United States has many fine artists who devote much time to the graphic arts, and in a small way help to offset the staggering vulgarity of the popular type of print which degrades the general level of taste in communities, and perpetrates a great deal of harm.

I have returned to Canada enriched and grateful for the many opportunities afforded me in the United States. My encounter with the American artist and his experi-

ments in many directions has been both useful and worth while. It would obviously, however, be difficult to assess these movements or ideas that I came in contact with and which appear to be in a state of flux, unless I identified myself with them as a member of a group or as an individual. However, I feel a basic admiration for the adventurous qualities of the better American artist in general. The Canadian artist need not be greatly concerned over the relative aesthetic merits of his work as compared to that of his American brother. But it would be wonderful indeed to see many of our own fine artists and craftsmen utilizing the graphic mediums to greater advantage, thus enabling their work to reach a larger audience.

It need not be wishful thinking to envisage a situation in Canada, where groups of artists, working in various communities throughout the country, would get together and establish print-making workshops. Individual artists could then work and experiment in the various graphic mediums and produce much of real value. It would certainly enable the Canadian artist to broaden his scope, allow for the interchange of ideas through inexpensive, easily-transported exhibitions between the widely separated areas of our country, stimulate public interest in original pictures and, in general, make for new possibilities as well as exciting events in the cultural life of both artist and public.

Men like William Stanley Hayter and Lazansky, concentrating mainly on etching, engraving and allied techniques, have been and are activating groups of artists in the United States, and thus contribute much toward fostering a real and vital interest in contemporary print-

making. To them, as to other artists practising the graphic arts, lithography and etching, etc., are not merely convenient methods of reproduction, but represent important outlets for creative ideas. Conceiving of these mediums as vehicles for creative work, they have opened the eyes of many artists to the limitless creative possibilities inherent in the art of print-making. Contrary to popular belief, the individuality of an artist is not restricted nor need his ideas suffer (indeed they could be enhanced) by the mechanical aspects involved in the process.

While it is true of all creative effort that idea and technique are interrelated — technique generally being born as the result of individual needs involved in creative expression — it is especially important in the case of print-making to marry successfully these two aspects of idea and technique; for to be confronted by a stone or a plate, both of them aloof and hostile to begin with, is an experience in itself. Neither the blank paper for the writer nor the white canvas for the artist can, I think, compare to the forbidding appearance of a bare stone or plate. It is only through accepting this initial conflict that the full value of the medium can be understood. I have often felt that one must lavish a great deal of affection on a stone, and be sympathetic to its every idiosyncrasy all the way through the various steps leading up to the production of a good print.

An exciting experience lies in store for those artists who have not as yet ventured into the realm of print-making. We could, I feel, do worse in this country than bring to more active life such time-honoured mediums of expression for the mutual benefit of artist and public.



BUS STOP, NUMBER TWO

ALFRED PELLAN

By JACQUES G. DE TONNANCOUR

MUCH is happening presently in the world of French-Canadian painters; it is happening suddenly and also in a way unknown so far in Canada.

I think the past has prepared this event for a long time, and I am rather inclined to believe that the material and spiritual hardships the past generations of French-Canadians have had to come up against — from the standpoint of artistic achievement — turned out to be constructive. They have not impoverished us, really, although they apparently did for a long while. The sustained introspective effort carried on for some centuries led us to understand deeply and to treasure the "drama of solitude" as Elie Faure calls painting.

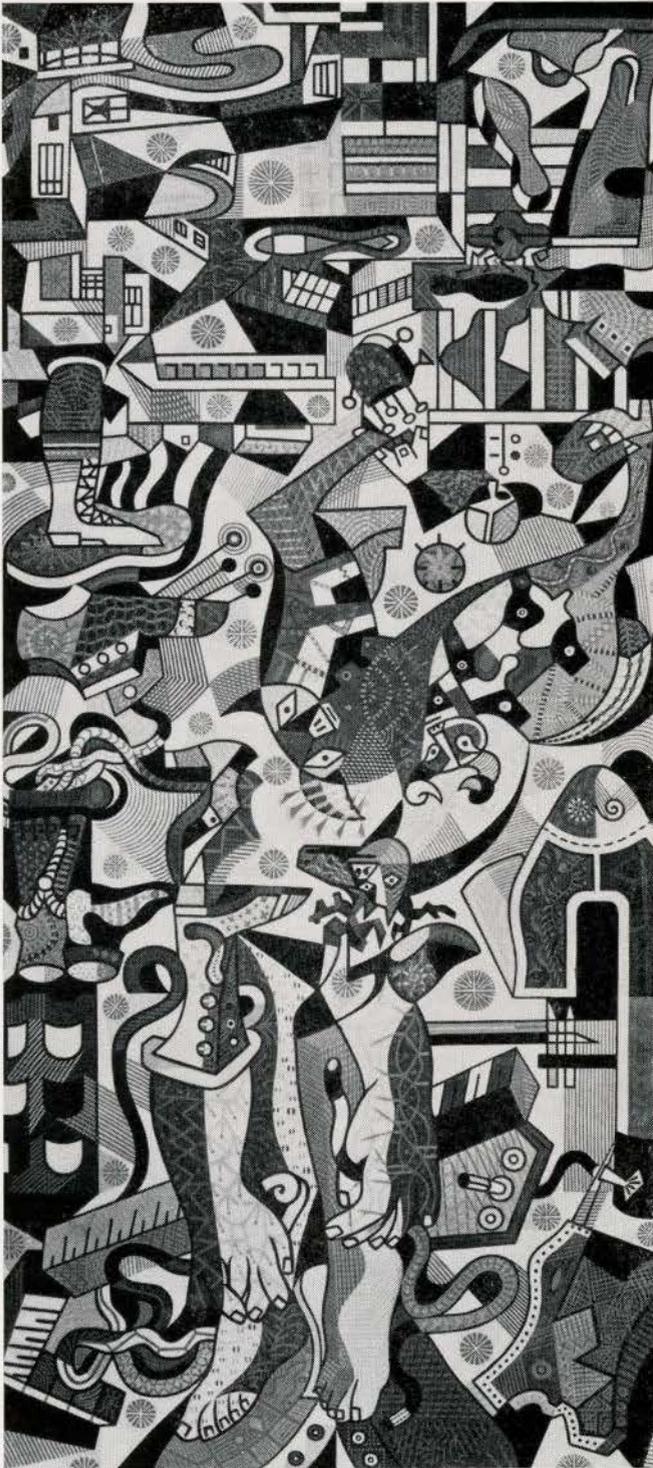
This hidden dimension behind the contemporary facts explains them well as it guarantees the future developments to be expected of a French-Canadian view-point in painting.

While the English-Canadians grew and matured on every plane, French-Canadians underwent a laborious, painful and slow process of finding their true identity. To the impatient ones, this process may have seemed hopeless. And if any observer founded his judgment on our contribution to Canadian painting, he was not wrong.

In Montreal, where most could have happened among French-Canadians names appeared and disappeared in the Annual Spring Show Catalogue; some were worshipped, but none stood for anything significant.

What a French-Canadian needed in order to be resurrected after these centuries of lethargic slumber was a vigorous blow from the outside.

One French-Canadian had awakened and grown into a painter of international calibre: Alfred Pellan. — When this last war broke out, Pellan was in Paris where he had worked for fifteen years in ideal conditions. He had seen all the best in contemporary art as well as the best of past centuries. He was one of the painters of the Paris School we have known after the war as "the young generation": painters now in their thirties or early forties. By some of the leading critics he was recognized as one of the most gifted of this new generation; universal consecration for him was just a matter of years: Pellan was to have a retrospective exhibition in Paris which would have launched him into fame. War broke out! Instead, Pellan crated all the works he could save from the German invasion of France and sailed back to Canada. Thus, we, instead of Paris, saw this retrospective show: Quebec,



MAGIE DE LA CHAUSSURE

his home-town, then Montreal, where he decided to stay.

Although no English-speaking painter has been influenced in any way by this event, this show, held in the Art Association of Montreal in 1942, now can be looked upon as the birth-date of most, if not all, contemporary French-Canadian painters of progressive thinking.

I am sure very few people understood what it was all about at the moment of the exhibition. But none could remain indifferent in front of "that"! The spectator was either irritated or elated beyond expression by the terrific force such painting radiated. But every one passing through those rooms had to think of painting as something that could reach a tremendous power, as something dangerous.

The only logical question one could ask oneself was a philosophical one: "What is painting?" or "what can it be?" It was really the first time in Canada that a massive exhibition of such paintings had reached us — not considering a few exhibitions of Modern European paintings in which an isolated Matisse, Braque or Picasso had found its way. Consequently, even the above simple question was a lot to expect from an untrained public and Pellán was rated high, in most minds, as a crackpot.

In these works, the intrinsic powers and qualities of painting were released freely without being tied to depiction, narration or any other restrictive form of expression so often imposed upon painting — almost universally imposed upon Canadian painting.

Georges Braque has remarked: "The aim of painting should not be the recreation of an anecdotal fact but the creation of a pictorial fact." These Pelláns were pictorial facts. This was beauty produced, not simply reproduced!

Such essential distinctions were the gist of what "it was all about" and these were so radically established that, at once, a young generation of painters or painters-to-be awoke to them and was given a new turn.

Pellán's painting was revolutionary, that is why it was traditional! It followed that long succession of creative efforts unbroken since the first attempts man ever made to give form to his innermost, mysterious pressures. And what else is Tradition if not the entire submission of the artist, one after the other, to this need to create? How, otherwise, can he create if he does not revolt against the already created and face the unknown as he draws from these accomplishments of the past, extracting their essence and discarding their aspects? Without revolt, the artist is conventional, not traditional. These two terms, respectively mean death or life.

Pellán has been influenced. That is quite natural. But his conquering personality soon had worn out any influence to which he had been exposed. And I know of no Canadian painter who has experienced so completely "the drama of solitude" Elie Faure identifies painting with. None has emerged from that solitude through so many works of extraordinary quality with such treasures of expression.

Such was Pellán's lesson to us young painters. Some were direct followers who took short-cuts to nowhere. Others understood that if anyone has created, it is because he has found his own way which is always unique and shut behind the creator as he moves into the unknown. These others went about seeking for new problems, after experimenting with tools Pellán and other contemporary painters had used.

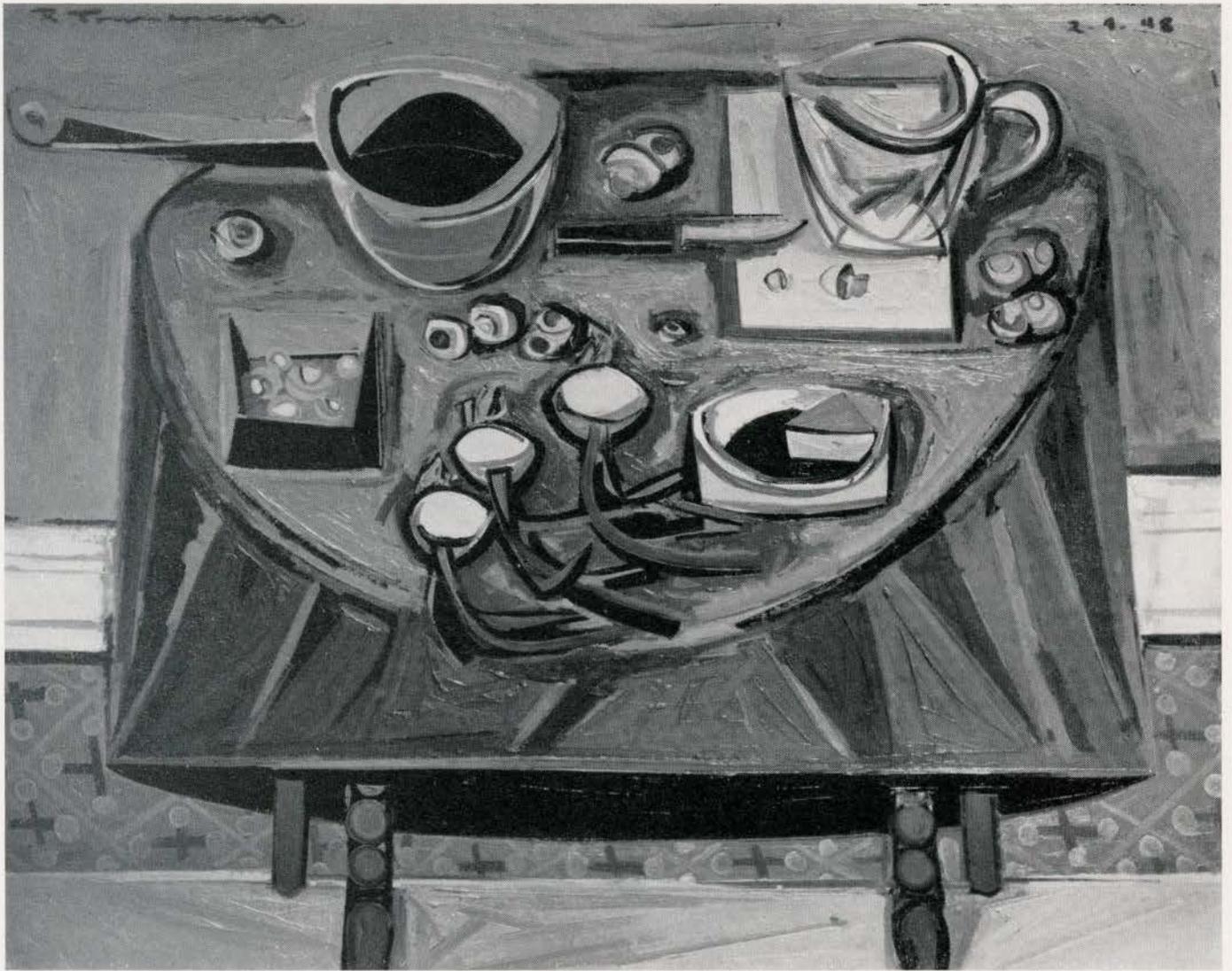
Pictorial expression of this kind is highly conceptual and metaphorical. And through the ages, can any art be found in the manifold developments of thinking in plastic terms that lives without this character?



DREAM



MASQUE ET FEMME



STILL-LIFE ON ROUND TABLE, 1948

JACQUES DE TONNANCOUR

THE contemporary painters of Montreal have won increasing national and international attention during the past few years. Of these painters, it would be difficult to find a more typical representative than Jacques de Tonnancour. He possesses the keen intellect, energy and creative curiosity that a cross-section of Montreal's present painters would disclose.

Jacques de Tonnancour was born thirty-one years ago in Montreal and attended "College Jean de Brébeuf" until he was seventeen. He first became interested in art through a youthful concern for entymology. Even at the age of twelve, the iridescent hues and complex patterning of the insects excited him more than scientific analyses. And it was the careful renderings which he did of butterflies in his collection that first drew de Tonnancour to painting. Purely literal though these early drawings were, they led his visual sensibility toward creative art.

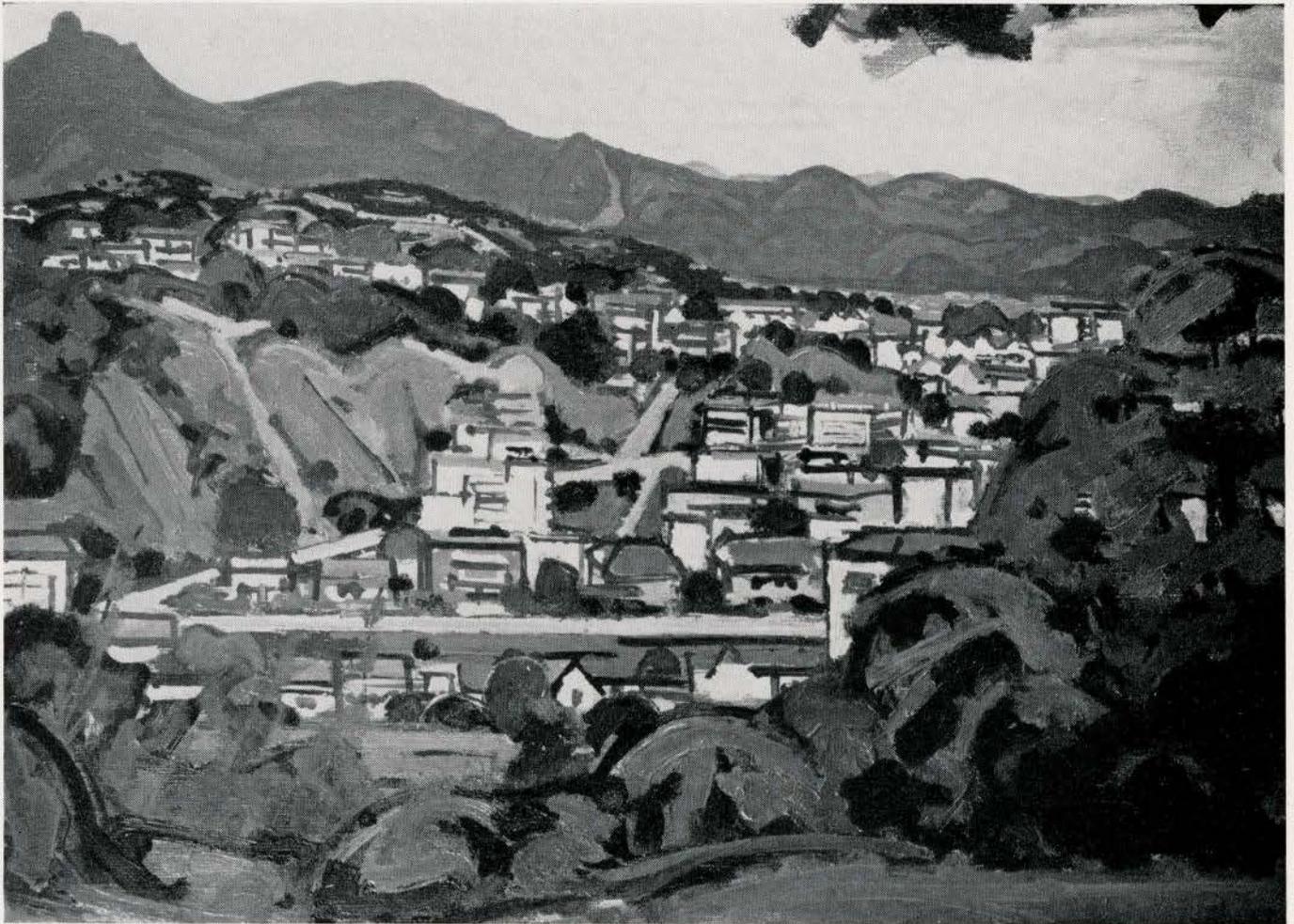
Jacques enrolled at Montreal's Beaux-Art school when eighteen. He spent the following four years there, doing the usual routine studies from plaster casts and life. He now describes those years under the old Beaux-Art regime as a period of "sterile developments", and the three years that followed them as "complete darkness" during which he struggled to shake off the aesthetic

corset in which stereotyped teaching had left him.

It was when he was twenty-five, while studying under Goodridge Roberts, that de Tonnancour began to feel personally at home with his medium. "Roberts", he says, "had a liberal outlook and a good understanding of creative problems. He helped me to find myself theoretically". For two years, the mark of Robert's influence appeared strongly in de Tonnancour's painting. Like Roberts, he always worked directly from nature. But it was not to be long before his enquiring temperament moved him into fresh aesthetic pastures.

"While I continued painting landscape in Robert's way, I began to paint figures in the manner of Dufy and Matisse" . . . De Tonnancour is always thus aware and frank concerning the influences which have aided him. Knowing that no artist can build rich structures without a foundation, he sees no point in evading an admission of his sources. And it was the Figure paintings done under the shadow of Matisse during 1943, 1944 and 1945 that won public attention for the young painter's work. They also gained for him a Brazilian Government Scholarship.

De Tonnancour arrived in Brazil in July, 1945, and remained until September of the following year. During that period, he held two successful exhibitions in Rio,



LANDSCAPE, 1946

one of paintings and the other of graphic arts. But of much more permanent importance to de Tonnancour's painting was the impact upon him of the Brazilian landscape. "There was so much natural beauty", he recalls, "that I felt it was hopeless to attempt competition with it". While in Brazil, he felt strongly that he could not gain any continuing creative satisfaction from using nature directly as a model and, although he did considerable painting during his visit to South America, he was constantly preoccupied with considerations of what future form his painting might take. When he returned to Montreal, he did no painting for three or four months. He was searching for a new pictorial approach.

De Tonnancour finally found the springboard for his "new approach" in the more recent paintings of Picasso. He abandoned the model completely in his striving to give his canvases the "eternal values" which he finds in the brilliant Spaniard. "I have become convinced", explains de Tonnancour, "that the essence of art lies in immobilizing and fixing life; as against nature which is always changing. I find this still quality religious and

God-like in its notation". These characteristics which he admires so much the artist found in Picasso's painting. And he frankly confesses that he has adapted whatever he found useful from the work of Picasso. For he feels that the Spaniard is the man who can most assist him to get through to what he wants to express pictorially. "Either you swallow an influence or you are swallowed by it — and, after all", smiles this slim, young Montreal artist, "Shakespeare built his plays upon other people's plots". Thus, de Tonnancour is fully aware that all vital art has grown to some extent out of the traditions which preceded it.

It should be pointed out that de Tonnancour's present paintings are more than pastiches of Picasso. Though they contain certain strong resemblances, including use of the "double image", the color, design and calligraphy used by de Tonnancour are quite personal. Through serious devotion and patience, he is gradually producing a remarkable group of paintings. Certainly, no one can doubt the artist's earnestness. His "Woman With Crossed Arms", for example, was repainted more than ten times, though there is no suspicion of labored effort in the com-

pleted canvas. For the "Annunciation", batches of preliminary sketches were produced, and changes were still being made to it a year after the picture was begun.

Jacques de Tonnancour admits that in his paintings he is trying to wrest some symbol of order out of the vortex of disorder which is our contemporary society. Theme is relatively unimportant to him, except in so far as it will help him to achieve this end. "It is a matter of absorbing from life's undirected movement some moment important to me and presenting it in a heightened, condensed and organized form." Always, however, de Tonnancour gives the human equation precedence over aesthetics. "Art for art's sake" leaves him cold.

An intellectual artist, Jacques has an interest in all the arts. In literature, Paul Valery has been particularly valuable to him. Music is also important. In Canada, where there are few great paintings to be seen, he finds music a "substitute". As a rule, de Tonnancour listens to music in the morning before starting to paint. "I find it", he says, "a presence and a comfort, and a contact with intense life". So, as he listens to his favorite records of Bach and Mozart, this young Canadian thinks and plans of paintings to come — paintings which are likely to win him an increasingly noteworthy position in his country's art.

P.D.



PORTRAIT, 1942

ANNUNCIATION, 1947



THE ARCHITECTURE IN SCULPTURE

By G. STEPHEN VICKERS

IT is an awesome fact that the first sculptured pediment in imitation of classic antiquity is to be found on the city hall of Amsterdam, built in the middle of the seventeenth century. In 1650 Amsterdam was the capital of a state, young and powerful, peopled by patriots whose enthusiasm for country was not assisted by any traditional symbolism, whose zeal for trade was equally lacking in any forms of artistic expression. Out of the precedents of antiquity they shaped the elements of modern national and capitalist iconography. In the beginning there was a gusty naturalism in the gods and goddesses of Industry which the sculptor could believe in as he saw Trade daily practised by the citizenry of Amsterdam; but in the three centuries which have intervened the institutions of state and economic life have grown immensely and have lost their humanity in the process. The mechanical fatalism of *laissez faire* economic theory has its true counterpart in the stony wastes of sculptured decoration upon banks and exchanges of nineteenth century Europe. Yet it would be grossly unfair to signal out the economic system as the sole instance of the failure of an art and its symbolism: all our major public institutions have expanded beyond the point where the participants in them can grasp their

totality or see in them anything but a machine. It is no wonder that the artist's imagination has had so little to feed on: both architect and sculptor were lost in a desert of ideas.

There has been nothing within the structure of these institutions fitted to criticize their artistic symbolism and the manner of its expression. Their mechanical efficiency allows no room for unregulated values, and the mediocrity of committee decisions proves this. Their strength resides in their executive function — as a post office in delivering mail, not in what mail shall be delivered, let alone how it shall be represented in stone.

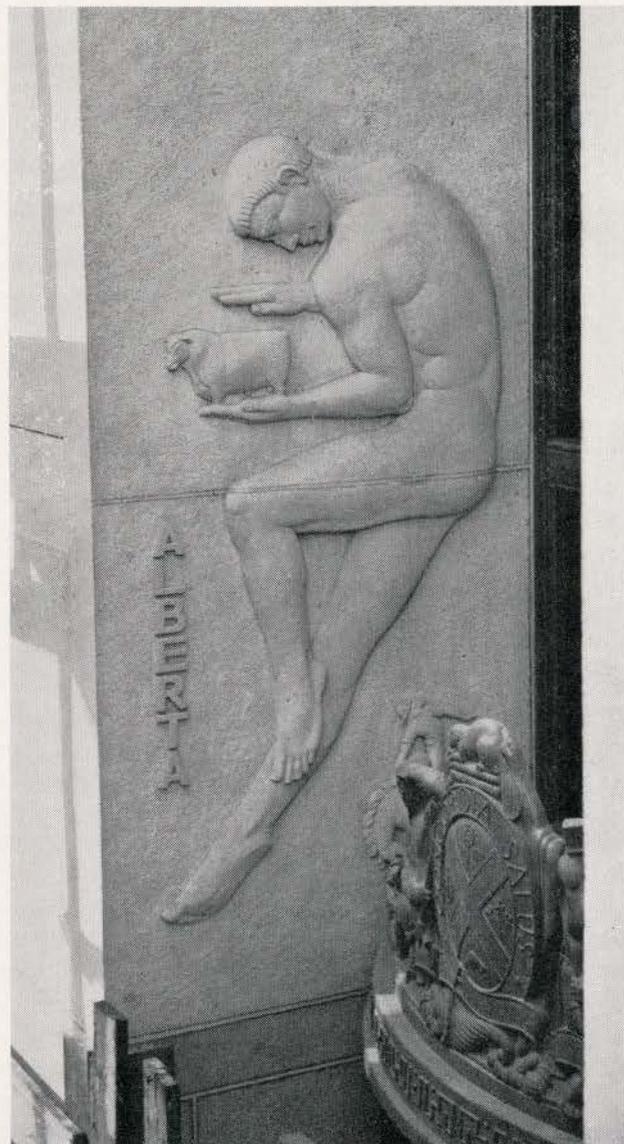
The usual refuge has been to outline a programme of long-accepted symbols considered descriptive of the public functions of the institution and to rely on the inertia of precedent both as to subject and placing on a conventional neo-this or that facade to render apparent the meaning of the building, without forcing the spectator to make any judgement upon appropriateness or quality. This identifying service, in fact, has become the most justifiable ground for the employment of sculpture, though good, clean lettering is cheaper and more easily understood. Had architecture persisted in eclecticism the assessment of the worth of sculptural decoration



THE BANK OF MONTREAL, TORONTO, SCULPTURES BY JACOBINE JONES

EMANUEL HAHN

JACOBINE JONES



would have been indefinitely postponed; but the revolution in the art of building has brought the problem acutely to our attention. The time is not distant when even government building specifications will recognize the permanence of the change though perhaps not the implications of it.

Modern architecture has passed through its formative first stage almost without occasion being offered to experiment in public buildings the existence of which were thought to have more than an utilitarian function. Hospitals and sanatoria, to the planning of which practical considerations within rather than traditional concepts of appearance without were paramount, are the major examples of public edifices in the new manner; and not they but factories and flats of apartments were the characteristic monuments of the International Style as it has been labelled. The apologists of the style described architecture as a machine for living, and thereby demonstrated unwittingly that the new art was an unvarnished expression of just that condition of institutionalized society whose deplorable indifference to its member parts has been noted earlier in this paper. Between pain and the use of dope to prevent it there is this to be said in favour of the former, the victim will more readily take steps to ameliorate the condition provoking it. Yet neither course is permanently pleasant. Even the private dwelling, though it offered opportunities for comfort and convenience not vouchsafed before demanded an austerity and perfection as constant as it was inhuman. This has been noted and condemned with more frequency of late, even by the practitioners of the new concepts; and has become particularly stressed as modern architecture infiltrated into all branches of our social structure.

Its adaptation to public buildings has been accompanied by no little friction; and not the least of this has been how to give expression to the place of these new-housed institutions in the social complex. There are now no tympana to be filled, and no place for neo-classic Justices, blindfold, and holding a pair of scales.

The self-criticism of the affected parties has been considerable. He who sets the scheme, the iconographer, prefers representatives of the industries to Industry itself, a mother nursing her child to Hygeia. In substituting the particular for the general he has been able to rid himself of the worst vestiges of classic allegorization. The sculptor has been helped by a choice of imagery, observable from life, manual in its activity and expressive through the agency of the body, the traditional mould of sculptors' thoughts. This is a limited solution, however: there is no substitute for a geographical entity. Certainly the province of Nova Scotia is no Venus Anadyomene, who is the symbol of the birth of love — if that is the veiled allusion in a recent work. Similarly it is much easier to give sculptural form to hand- than to head-labour: all Chemistry is not summed up in a careful examination of a test-tube. Among the better solutions to the problem of subject, that attempted by Lipschitz in his sculpture of Prometheus upon the Ministry of

Education building in Rio de Janeiro may serve as a guide. The titanic effort of creation and the educational process, given sculptural form by the artist, seems suitable to a ministry of education and is refreshingly different from the complacent symbolism often adopted elsewhere. The classic myth is but the beginning of the idea: the sculptor has not been trapped into imitation of antique models, and the most innocent observer will recognize the intent. The harassed iconographer might well bear this example in mind, commission an imaginative sculpture and have faith in his artist. Failing this, the planner of the subject is doomed to a mere fragment of all he might want to say. It is as if the west facade sculpture of Chartres was limited to the Labours of the Months, the Signs of the Zodiac and the Liberal Arts, or the ornament of the Parthenon to the metopes. It is perhaps inevitable that it should be so in an age crammed with facts and empty of meaning to ordinary observation. Yet the artist is committed to a search for understanding, and his client should trust him to discover the symbol.

The previous paragraphs have been written on the assumption that modern architecture has physically a place for sculptured ornament. The absence from it of sculpture in its initial phase of development is to be expected on historical grounds — the buildings then constructed did not generally call for significant decoration. The narrow interpretation of the concept of functionalism seemed to imply the necessary rejection of sculpture as superfluous. And hardly less odious than useless classic columns upon a facade was the sculpture they supported: one of the major arts was temporarily relegated to a very minor role because its degenerate offspring were a symbol of an oppressive past. The architecture of the 1920's was as barren as architecture ever has been of sculpture.

This was the ebb of the tide: the flow is now so strong that not only is it debatable that sculpture has a role in the modern building complex but also convenient that certain principles or guiding rules be disengaged from the data available as a guide to its employment.

There are certain basic characteristics of both modern sculpture and modern architecture which must be observed if they are to be successfully combined. Parenthetically, it is worth remark that modern sculpture has developed along remarkably parallel lines to modern architecture. Sculptors stress the unique possession of a real third dimension as contrasted to painting, and their ability to order complexes of interpenetrating volumes, to measure distances, to create an ever-changing image as the spectator moves. There are no facades in modern architecture or sculpture. Then, too, sculptors are interested in materials and textures and hope to find their expression within the limitations of their medium.

Modern architecture is one of wall and window, screen and void, deliberately thin in appearance and penetrable only by openings. Sculpture, then, which denies the nature of the screen wall and by its carving suggests the illusion of considerable or even unlimited depth is

especially inappropriate to modern architecture. An excellent example of this failure to appreciate the site is observable upon the new Bank of Montreal building in Toronto. The fault is the sculptor's and is made all the more noticeable by the suitability of most of the remaining figures. The reference is, again, to the lamentable figure of Nova Scotia. The bank itself is not rigidly consistent in its modernity, but by no historical standards can this disturbing conception be justified. A low relief, unbounded by any molding, applied to the surface of the wall, whose apparent direction of movement is outward, draws into its orbit the space behind as well as to the side; and when that space is further extended by the presence of the fishing boat to the rear then the intention of the sculptor is only too declared. The wall, whether to be considered as screen or as the face of a pier, has vanished into space! Sculptors have at all times sedulously avoided this effect: even the extraordinary illusionistic low reliefs of the Renaissance were framed and isolated, seldom used in architectural decoration, and at their maximum depth of illusion preserved contact with the foreground.

In the majority of cases on the Bank of Montreal building, the figures though in moderately low relief seem to stand before the neutral surface of the screen wall. They are still or move parallel to the screen and do not seem to sail out of the depth of the wall. The sculptors have been anxious to suggest by the contours of the forms the reverse and hidden side of the figure, its organic and vital unity, but the necessary distortions of reality have a painful and undesired effect in one relief. Again, the carving must not seem appliqué, like the coloured plaster-of-paris monstrosities sold for household ornamentation. There is no possible concept of life where the form is felt as half a form.

The apparent weight of the relief or attached figure fastened to a wall which is seen as pure screen is also a problem. Few modern sculptors cultivate the impression of weight; and the greater their skill the more able are they to form the full volumes of their art without suggesting weight. This is effectively illustrated by the one Wind which Henry Moore carved for the London Underground Building. Though as simply bulky as any of the remaining seven Winds, it is the only one that actually expresses itself. Here is a figure which is both man buffeted by the gale, and the force of the gale itself. And, be it noted, without any tiresome references to bellows, billowing cloaks, or puffing cheeks. Where the sculptor has the ability he can dispense with the sugges-

tion of elaborate support beneath his figures: his is an art of living forms, not ground-lines.

There are occasions, however, when considerations of scale call for extremely high relief, or an effect of massiveness is sought. Then the best solutions have been to place the carving low on a kind of ground-based pylon, contiguous to, or even bounding the interior volumes. The sculpture is part of an intrusive solid, in some cases, valuable for textural differences and solid-void contrast like the monumental stone walls and fireplaces employed in much modern domestic architecture.

It is only one step from this to the complete withdrawal from the skin of the building into the interior spatial arrangements or out upon the terraces which extend the structure into the natural setting. Architects from the beginning, have not hesitated to suggest the use of free-standing sculpture. It measures and directs; and its swelling, rounded forms produce the most dramatic of contrasts to the precise rectangularity of the buildings.

Finally, where on or around a public building is sculpture to be sited? Traditionally such a structure was planned symmetrically to get the maximum effect of size consonant with man's egocentric notion of himself as the axis of that symmetry and some-related to it all. Modern architecture tends to abandon symmetry or diminish the once enormous central doors to mere functional openings. The facade as a single impression may not exist: it is often a sequence of changing compositions as the spectator advances. Where once architectural sculpture was seen only to grow in scale and perhaps to alter into distortions with foreshortening as one advanced to the entrance, now it may be seen laterally, from a number of angles and should present ordered form at each view; or else be carefully limited to one aspect. Once upon a time the portal as symbol of the link between the institution within and the people without, and as the place where the rulers of those institutions appeared to the public, served as the ideal location for sculpture. Today a most modern device might be better used, a traffic flow chart to bring the question's solution within the corpus of factual data basic to modern design in building. Lest this be taken seriously, the present writer hastens to add that a creator's judgment cannot be so measured, and the problem of the integration of sculpture and architecture is above regulation. Even the few do's and don't's suggested above are average opinions; and good art admits of no average solutions. But we shall not end in futility if we recognize that the problem exists and that compromise and mutual understanding is necessary.



ROYAL ARCHITECTURAL INSTITUTE OF CANADA

OFFICERS

PRESIDENT	A. J. HAZELGROVE (F)
FIRST VICE-PRESIDENT	MURRAY BROWN (F)
HONORARY SECRETARY	JAS. H. CRAIG (F)
PAST-PRESIDENT	CHAS. DAVID (F)
SECRETARY	MRS. ANNE M. BARSTOW

1323 Bay Street, Toronto

COUNCIL

JOHN S. PORTER, JOS. F. WATSON, HENRY WHITTAKER	British Columbia
PETER L. RULE, G. K. WYNN	Alberta
FRANK J. MARTIN, JOHN C. WEBSTER	Saskatchewan
H. H. G. MOODY, J. A. RUSSELL, ERIC THRIFT	Manitoba
Ontario	
VICTOR J. BLACKWELL (F), MURRAY BROWN (F), JAS. H. CRAIG (F), A. J. HAZELGROVE (F), D. E. KERTLAND, R. S. MORRIS (F), FORSEY PAGE (F), W. BRUCE RIDDELL (F), HARLAND STEELE (F),	
Quebec	
OSCAR BEAULE (F), R. E. BOSTROM (F), EUGENE LAROSE (F), HAROLD LAWSON (F), J. C. MEADOWCROFT, A. J. C. PAINE (F), MAURICE PAYETTE (F), J. ROXBURGH SMITH (F)	
J. L. FEENEY, H. CLAIRE MOTT (F)	New Brunswick
LESLIE R. FAIRN (F), A. E. PRIEST	Nova Scotia

EDITORIAL BOARD REPRESENTATIVES

British Columbia: F. S. LASSERRE, Chairman;	R. A. D. BERWICK,	WILLIAM FREDK. GARDINER (F),
	PETER THORNTON,	JOHN WADE
Alberta: C. S. BURGESS (F), Chairman;	M. C. DEWAR,	PETER L. RULE
Saskatchewan: H. K. BLACK, Chairman;	F. J. MARTIN,	DAN H. STOCK,
		JOHN C. WEBSTER
Manitoba: J. A. RUSSELL, Chairman;	H. H. G. MOODY,	ERIC THRIFT
Ontario: JAS. A. MURRAY, Chairman;	WATSON BALHARRIE,	L. Y. McINTOSH,
	HARRY P. SMITH,	J. B. SUTTON,
		A. B. SCOTT,
		PETER TILLMANN
Quebec: RICHARD E. BOLTON, Chairman;	O. BEAULE (F),	JOHN BLAND,
	HAROLD LAWSON (F),	J. CAMPBELL MERRETT,
		PIERRE MORENCY,
	J. ROXBURGH SMITH (F),	LUCIEN PARENT (F),
		E. J. TURCOTTE
New Brunswick: H. CLAIRE MOTT (F), Chairman;	W. W. ALWARD,	J. K. GILLIES,
		D. JONSSON
Nova Scotia: LESLIE R. FAIRN (F), Chairman;	ALLAN DUFFUS,	A. E. PRIEST,
		J. H. WHITFORD

INCORPORATED BY THE DOMINION PARLIAMENT 16th JUNE, 1908, 1st APRIL, 1912, AND 14th JUNE, 1929

NEWS FROM THE INSTITUTE

ANNUAL ASSEMBLY

Members have now received their advance notices of the Annual Assembly, with the Registration Form enclosed, and are reminded that the completed Form must be returned to the Institute Office by January 31st. Members who have not sent in their Registration Form are urged to do so immediately.

IMPORT REGULATIONS

The Institute Office has received a copy of P.C. 5732, dated December 14th, 1948, which suspends the operation of the Emergency Exchange Conservation Act with respect to certain goods. Members may be interested to note that, included in these goods are:

- (a) Signs other than electric signs; letters and numerals of any material other than paper
- (b) Door and window frames and sash
- (c) Wooden doors of a height and width not less than 6 feet and 2 feet, respectively
- (d) Mouldings of wood.

In addition, the following goods are removed from the prohibited list and placed on a quota basis:

- (a) Baths, bathtubs, basins, closets, lavatories, urinals, sinks and laundry tubs of iron or steel, coated or not
- (b) Apparatus designed for cooking or for heating buildings (not including parts)
- (c) House, office, cabinet or store furniture of wood, iron or other material, and parts thereof, not to include forgings, castings, and stampings of metal, in the rough
- (d) Wire screens, wire doors and wire windows; window cornices and cornice poles of all kinds.

C.C.R.U. MARCH OF BOOKS

The Canadian Council for Reconstruction through UNESCO and the Canadian Library Association have embarked on a March of Books, a nation-wide campaign to collect from Canadian books and periodicals of a scholarly nature for distribution to needy libraries in war-devastated countries. From January 15th to February 15th, a special appeal is being directed to professional groups and the general public. Members are urged to do everything possible to make this appeal a success, by contributing as many books and periodicals as possible to the drive. The Provincial Associations have been requested to organize the collection of architectural material on a local level, and full information concerning the March of Books can be obtained from the Secretary of your Association. The following is an outline of the types of books wanted, and will serve as a guide in the selection of volumes from your shelves:

Publications of learned and professional societies and institutions; encyclopaedias; yearbooks; dictionaries; Government publication likely to contain information useful abroad; collected works—complete or broken sets of famous writers; classics in all subjects; standard texts and reference books and illustrated works on art and architecture; standard works on science and technology, economics, political science, sociology, psychology, history, philosophy and religion; in all cases, special interest is expressed in items published since 1935.

INTERNATIONAL COMPETITION

Further to the announcement contained in the September Issue of the *Journal*, with regard to the International Competition for the Imperial Palace in Addis Ababa, word has been received from the Department of External Affairs changing the closing date. Members are advised that the closing date for the competition has been postponed from the 30th of December, 1948, to the 1st of May, 1949.

AMENDMENT LIST No. 3 TO MEMBERSHIP LIST

Changes of Address

Alberta—Blakey, Richard P., Room 22, 10042 109th Street, Edmonton. Blakey, W. G., Room 22, 10042 109th Street, Edmonton.

British Columbia—Baxter, Jas., 901 Credit Foncier Building, Vancouver. Peden, Frank, 489 Wallace Street, Nanaimo.

Students: Bennett, R. C. 6074 Argyle, Vancouver. Roberts, F. J., 50 E. 12th Avenue, Vancouver. Shaw, O. C., 2048 Steven Street, Vancouver.

Ontario—Baker, Langton G., 238 Glenrose Avenue, Toronto. Brydon, Arthur M., Public Works Dept., Parliament Bldgs., Edmonton. Cameron, Kenneth Aird, 15 St. Mary Street, Toronto. Fryer, S. T. J., 200 Canada Permanent Building, Hamilton. Ludlow, Basil, 62 Duggan Avenue, Toronto. Mollard, W. A., 57 Bloor Street West, Toronto. Pomphrey, T. C., c/o Mr. R. W. R. Shearer, 12 Queen St. W., Toronto. Sproule, Stanley, 332 Ballantyne Ave. N., Montreal West, P.Q. Templin, B. P., 5 Castle Frank Crescent, Toronto. Whaley, Wilfrid M., 57 Bloor Street West, Toronto.

Quebec—Sproule, S. M., 332 Ballantyne Ave. N., Montreal West.

Deceased

British Columbia—Dodd, Wm. M.

Ontario—Reynolds, A. W. (Retired Member). Bishop, Roy H., Hambleton, R. Stacey, Methven, John.

Resigned

British Columbia—Nobbs, Percy E. (F).

Quebec—Magill, Louis B.

New Members

British Columbia—Davies, J. W. Lovatt, 1155 W. Pender Street, Vancouver. Davison, K. B., 605 Courtney Street, Victoria. Hodges, A. W., 1110 Hoover Street, Nelson. Humphrey, L. A., 1376 Hornby Street, Vancouver. Martin, J. L., 3506 W. 42nd, Vancouver. McIntyre, J., P.O. Box 621, Powell River. Nicolls, F. W., 101 Pemberton Building, Victoria. Porter, J. C. H., Dept. of Architecture, U.B.C., Vancouver. Rule, Peter L., 513 8th Avenue West, Calgary, Alberta. Shore, T. G. F., 1514 Royal Oak, New Westminster. Wagg, Donald, 403-745 Yates Street, Victoria.

Ontario—Brown, Henry F., 15 St. Mary Street, Toronto. Crowther, Bruce S., 312 Canada Cement Building, Montreal, P.Q. Stanton, James A., 157 Carleton Avenue, Ottawa West.

Quebec—Beland, Paul, 34, rue Ste. Julie, Quebec City. Dube, Jean-Maurice, 1001 2nd Avenue, Verdun, Montreal. Girard, Maurice, 360 Albinson St., Apt. 3, Sudbury, Ontario. Goodfellow, Phil. E., 7465 Churchill Road, Ville Mt. Royal. Lithwick, Sidney, 53 Queen Street, Ottawa, Ontario. MacLeod, Malcolm D., 2 Prospect Avenue, Westmount. Metarozzi, Joseph, 1436, rue Jeanne-Mance, Montreal. Poirier, Adrien, 2600 chemin Ste-Catherine, Outremont. Sylvester, W. C., Room 25, 46 Elgin Street, Ottawa, Ontario.

New Officers

The Saskatchewan Association of Architects announces the election of the following officers at their Annual Meeting:

President: F. J. Martin; First Vice-President: Dan H. Stock; Second Vice-President: E. J. Gilbert (F); Secretary-Treasurer: John C. Webster; Councillors: Dean R. A. Spencer, N. L. Thompson, W. G. VanEgmond (F).

ALBERTA

The population of Edmonton is increasing so fast that the number on any one day can be only a rough guess. To-day, it is said to be 135,000, which may be either somewhat over or under the mark. The rapid increase of a city creates one of the major difficulties that town planning has to deal with and is a source of trouble to would-be citizens. There is, of course, the initial and very serious question of housing accommodation. At the moment, it is just about impossible for new arrivals in the city to rent living space. They must buy. There are new houses built to sell, but the price seems high for what it purchases. Incidentally, hotel accommodation too is very short. Civic authorities and the building trades are endeavouring with seriousness to do what can be done to cope with the situation.

A special circumstance which in Edmonton is affecting the problem of increased population is the development of an extensive oil-field around the city. Numerous sporadic discoveries in various directions have led to the various groups being now spoken of as the Edmonton oil-field. Gentlemen who bore holes in the ground not being generally distinguished exponents in the art

of understatement, one wonders what is a fair deduction to be made from their forecasts. We hear it confidently stated that there exists here the greatest oil-field, next to that of Texas, on the North American Continent. This gets some substantial support from the fact that quite obviously hundreds of millions of dollars are being expended on the strength of these high hopes. Many new industries are starting up in the city in the form of refining plants, tank manufactures, chemical producers and supply warehouses. Large acreages are being purchased or leased for storage of pipes and other equipment.

Meanwhile a new town has been born in the midst of the Leduc-Calmar area, about 25 miles south-west of Edmonton. This infant has been christened — Devon, in respect of the Devonian limestone strata from which the precious liquor flows. Devon has been laid out in an orderly manner by Mr. J. H. Holloway, director of Surveys and Town Planning for the province. The young town grows apace. Although the work of bull-dozers and trenchers have made considerable havoc over much of the area, yet in the space of a few months, there has appeared considerable stretch of good road on which small boys disport themselves on bicycles and also cement side-walks on which mothers are wheeling perambulators. The quality of the housing is good and is being strictly controlled. Although at present of somewhat dishevelled appearance, the prospect for the future is good. The town is placed in a region of the famous black soil that produces the royal families of all the cereals. The location is upon land high above the wide, wooded valley of the North Saskatchewan river. Already about 150 houses and other buildings have been completed and the place is well supplied with all utilities including sewer, water, gas and electric power.

Cecil S. Burgess

BRITISH COLUMBIA

Another active year has ended for the Architects of British Columbia and our Annual Meeting of the A.I.B.C. is over and new officers elected for the ensuing year.

The Annual Meeting held in the Hotel Vancouver extended for one full day and terminated with a Cocktail Party prior to the Annual Dinner, which was held in the social suite.

The lady guests as in past years, with other guests, added to the success of the Dinner, when a record attendance of 150 were seated. To the regret of those who were responsible for the arrangements of the Dinner and entertainment, some of the Members and their guests were unable to obtain seats and had to retire to the main dining-room, which was most unfortunate.

Our retiring President, Mr. John S. Porter, presented his Report and welcomed those attending the 29th Annual Meeting.

In my own Report as Honorary Secretary, I emphasized the difficulty which every professional society

has to solve in keeping members informed about the current policies and activities of their Council, which task fell upon my shoulders to keep the members advised upon from time to time. It has been gratifying to have had so many favourable comments from local and particularly outside Architects, telling how they have appreciated this periodical information.

Mr. Porter dealt with the activities of the Legal Committee and the status of our revised Act. A general discussion ensued with our legal adviser who acquainted the Meeting of the difficulties encountered and surmounted at the last Legislature, at the same time going through chapter by chapter of the new Act itself as now approved to present to the forthcoming Legislature in January.

Other matters contained in Mr. Porter's Report dealt with the School of Architects at the U.B.C. under the professorship of Professor Fred Lasserre, where a total of 98 students are enrolled. The Architectural Institute of B.C. donated \$800.00 for the establishment and provision of equipment for a Model Workshop and Laboratory.

Mr. Porter also referred to the Examination Board and thanked them for the grand job which they again accomplished this year.

Dozens of applications for registration and for student membership were reviewed and examinations were held for the Final and Intermediate Examinations.

The Report also referred to the Editorial Board, the Financial Report, as well as the attendance and activities of the Council during 1948, which space does not allow me to go into in detail.

Five members were nominated for election to the Council to occupy the seats vacated by the retirement of Mr. Jack Mercer, Mr. Percy Underwood, and our President, Mr. John Porter. These vacancies were filled by the election of Mr. Fred Townley, Mr. Jocelyn Davidson, and Mr. Peter Thornton.

The new officers elected included Mr. H. H. Simmons as President, Mr. Fred Townley, Vice-President, myself as Honorary Secretary, Mr. Ross McKee, Honorary Treasurer, and Mr. R. B. Deacon was again re-elected as our Executive Secretary.

Arrangements were completed for an Architectural Exhibition to be held in the Vancouver Art Gallery in January, followed by the same Exhibition which will be shown in the rotunda of the Parliament Buildings, Victoria, which I hope to write more fully about later.

Wishing the Members a very Happy and Prosperous New Year,

William Fredk. Gardiner,
Hon. Secretary.

MANITOBA

In looking over the monthly letters from the Members of the Council of the Manitoba Association of Architects, I notice that all the general matters and activities of

the Association have been well taken care of. I have an idea that the members would expect something different from the Secretary, so to provide something that will be interesting especially to our younger members, I have delved back into the ancient history of Architects in Winnipeg.

History records that the first Architect to come to Manitoba was Mr. A. C. S. G. Kemp in 1872, who in an advertisement, offered to furnish plans and designs for all branches of engineering and architectural undertaking – quite a comprehensive programme, and in the same year Mr. Powis came from Hamilton to supervise the erection of James Turner & Company's brick building. In 1872 Frank Moberly, an Engineer of the new C.P.R. survey, went into partnership with John Nichol as engineer and contractor.

Now comes the beginning of today's Manitoba, and in view of the City of Winnipeg celebrating its 75th Anniversary of incorporation next year, allows me to quote that the incorporation of the City took place in 1874 at the fourth Session of the First Parliament of Manitoba. The effort which had been made at the previous session in 1873 involved revenues in dispute between the Province and City. The speaker Dr. Bird ruled the bill out of order and following the ruling the Doctor was assaulted and covered with tar. An attempt was made afterward to incorporate under the Canada Municipal Act, but through some informalities of the Government this also failed and the town did not know whether the name was Fort Garry, Selkirk or Winnipeg. Toward the end of 1873 incorporation was again taken up. The meeting was held in the school house, Winnipeg – the School House! It means one school house, and now look around you! Mr. James Ashdown was Chairman and W. F. Luxton, Secretary, and at the meeting of the Provincial Parliament of February, 1874, the bill of incorporation was passed.

The records show the number of buildings in Winnipeg in 1874 to be: Dwellings 408, Hotels 17, Saloons 7, Boarding Houses 23, Manufactories 27, Miscellaneous Buildings 42.

To make a long story short, I now skip quite a number of years and come to the month of May on the 25th day, in the year 1906, in the springtime, when hope and ambitions are high, the minutes were duly inscribed of the first authentic meeting of The Manitoba Association of Architects.

And at this meeting, who were there? The roll call will be interesting to most of the members who now benefit by its farseeing work, as it was the genesis of organized architecture in Manitoba.

The chairman was S. Frank Peters, and lest it might be overlooked in our more magnificent ideals, it should be mentioned that S. Frank Peters was a pioneer architect. He came to Manitoba in 1885 with the 7th Fusiliers of London, Ontario, and in the fighting that followed was badly wounded. All the older members of the

profession can remember the empty sleeve of the Captain and volumes could not give more evidence of the keen organizing spirit which would choose such a gallant man as the first Chairman and subsequently as the first President. An ardent imperialist whose opinions were substantiated by the empty coat sleeve, Captain Peters gave ungrudging support always to the ideals that the Architectural Association aimed for.

At the first meeting the minutes of the Provisional meetings were submitted by the Secretary, W. P. Over, and however dull a record of this kind may sound, it is of outstanding importance to give a verbatim account of this first meeting:

"Minutes of the inaugural meeting of the Manitoba Association of Architects held in Manitoba Hall Building, Friday, May 25th, 1906, 8 P.M. Those present were: S. Frank Peters, Wm. Fingland, Chas. H. Wheeler, W. P. Over, Herbert B. Rugh, John A. Atchison, Jos. Greenfield, H. R. Eade, Wm. A. Marsden, C. W. U. Chivers, E. S. Estlin, Jas. Chisholm, C. C. Chisholm, John Schwab, M. O. Jones, Herbert H. New, Paul M. Clemens, E. D. Tuttle, C. H. Walker, Arthur W. Wheeler, Donald A. Ross, Albert Jewett, Jno. S. Hooper, W. C. Eade, J. H. G. Russell, J. A. Gauld, Robt. E. Davies, Geo. G. Northwood, Wm. Wallace Blair, D. Richard Marshall, W. A. Elliot, Sam Hooper, V. W. Horwood, R. B. Pratt, Geo. G. Teeter, Herbert Matthews, L. T. Bristow, Alexander Melville, Wm. Noble Melville.

"S. Frank Peters in the chair.

"The Secretary read the minutes of several provisional meetings and all matters referring to the formation of the Association.

"The constitution which was framed by the advisory board was then read and was adopted on motion by L. T. Bristow and S. Hooper.

"It was moved by C. H. Wheeler, seconded by H. B. Rugh, and carried that the schedule of fees be adopted.

"The election of officers was then proceeded with and was determined by nomination and open voting as follows: S. F. Peters, President; J. H. G. Russell, 1st Vice-President; C. H. Wheeler, 2nd Vice-President; W. P. Over, Hon. Secretary; L. T. Bristow, Treasurer; and the following directors: Wm. Elliot, S. Hooper, Jas. Chisholm, Jos. Greenfield, J. D. Atchison.

"It was moved by Wm. Fingland, seconded by R. E. Davies that the Secretary write to the City Council advising them that an Association of Architects had been formed and that a representative would be pleased to confer with the City Council at any time they might desire to have the opinion of the association on any question
Carried.

"The meeting adjourned."

In this manner, with all the enthusiasm of a young growing country, was blazed the first trail of The Manitoba Association of Architects along the path that has been so successfully followed ever since.

E. Fitz Munn

CONTRIBUTORS TO THIS ISSUE

S. J. Key

Is Curator of The Art Gallery, Toronto, and lectures in the Department of Art and Archaeology at the University of Toronto.

The Editorial Board is greatly indebted to Mr. Key for assuming responsibility for the organization of this issue, which has now become an annual number devoted to art in Canada.

Editor

Andrew Bell

Formerly a member of the Canadian Diplomatic Service, and now a free-lance writer living in Toronto. A contributor to a variety of publications such as "The Studio" (London), "Saturday Night" and "Canadian Art."

Paul Duval

Mr. Duval, of Toronto, is a painter and critic who contributes articles on contemporary Canadian art to varied newspapers and periodicals.

Lawren Harris

An original member of the Group of Seven, lives at present in Vancouver, where he is active, as he always has been, as writer, patron and painter.

Jack Nichols

Awarded a Guggenheim scholarship in 1947, is at present teaching in the Vancouver School of Art.

Jacques de Tonnancour

Teaches at the Montreal School of Art and Design. He has contributed articles to several French and English publications, and written a monograph on Goodridge Roberts (Editions de l'Arbre, 1944).

G. Stephen Vickers

Lecturer in the Department of Art and Archaeology, University of Toronto, former Junior Fellow, Society of Fellows, Harvard University.

ACKNOWLEDGMENTS

Unless otherwise noted, the pictures are from the collection of the artist.

Cover — View of Rio de Janeiro, Jacques G. de Tonnancour.

Page 5 — Collection, The Art Gallery, Toronto.

Page 6 — Photograph courtesy of The Art Gallery, Toronto.

Page 7 — Photograph courtesy of Douglas Duncan.

Pages 12-15 — Photographs courtesy of Douglas Duncan. "Snow in Bethlehem," collection, The Art Gallery, Toronto.

Pages 16-19 — Photographs courtesy of Douglas Duncan.

Page 20 — From the collection of The Art Gallery, Toronto.

Page 22 — From the collection of Maurice Corbeil.

Page 28 — Photographs of the sculptures on the Bank of Montreal Building were supplied by Marani and Morris, Architects, and Miss Jacobine Jones.