

# RAIC JOURNAL

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One of the carved capitals in Ste-Anne de Beaupré, Basilica  
Subject: Suffer little children to come unto me

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expressed by contributors*

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R. S C H O F I E L D M O R R I S, P R E S I D E N T

The objects of the Institute as set forth in the Charter "shall be to facilitate the acquirement and interchange of professional knowledge among its members and more particularly to promote the acquisition of that species of knowledge which has special reference to the profession of architecture, and further to encourage investigation in connection with all branches and departments of knowledge connected with that profession".

The original charter of the then "Institute of Architects of Canada" is dated the 19th of August, 1907. "His Late Majesty, King Edward VII, was graciously pleased to grant permission to the Institute to adopt the prefix "Royal" on June 2nd, 1909", the Act being assented to on April 1st, 1912. The Royal Institute has thus almost completed its first half-century.

Great changes have taken place since our founding fathers framed our charter. The Country is bursting with life and vigour. It is impatient to go forward with great projects and it is self-confident as never before. The Profession is most conscious of this as there must be few callings which are so sensitive to changing economic conditions as is Architecture. Buildings and building operations have become more complicated, calling for widened knowledge and more than ever for the balanced judgment of those trained to equate the gifts and drawbacks of this age — as applied to physical environment — in terms of human needs and values.

The rising surge of national vigour may cause some, being mindful of the hurricanes of the thirties, to glance occasionally at the hatch covers. Others may feel only the tug of the sails and the challenge of the distant horizon. These changing times cause far reaching economic strains and high taxation now siphons off reserves which would normally protect the future. It would be dangerous if this should lead us only to husband our resources at the expense of raising the standard of our service upon which our future depends. Our pre-eminence in the aesthetics of building goes unchallenged though sometimes, like the unhappy spouse, misunderstood and unappreciated. In those other services which are such a large part of our work, our superiority is questioned and we are shouldered by competing claims. If the former is our strength, and this is unquestionably so, then the latter is our weakness and it becomes obvious which bulwarks should be strengthened.

The years since the last war are proving to be, perhaps, the most important in our national life. During this time, we have truly come of age. In recognition of this epoch in the history of our Country and of the necessity for the Royal Institute also to grow up and to become truly national in outlook and activity, the Council, at its first meeting of the year in Vancouver, instructed the Executive Committee to examine all phases of our activities and procedures and to report at the end of the year.

It will be noted that the objects of the Royal Institute as quoted at the beginning of this article are extremely limited in scope and there may be some who would argue that they should remain so. However, the demands for increased usefulness called into being by some of the factors mentioned here are hardly to be denied. The Profession itself has a great and inspiring part to play in the immediate future. It will be our task to determine what supporting role the Royal Institute should be called upon to perform and how it should be done.

# THE ARCHITECTURAL SIGNIFICANCE OF 1851

by R. FURNEAUX JORDAN

When I had written this paper it seemed to me that some explanation was necessary. My title, you may have noticed, mentions neither the Crystal Palace nor the Great Exhibition. It was assumed that by the middle of 1951 our audience might be familiar, even *ad nauseam*, with the story of Paxton's building. I hope, therefore, that I shall be forgiven if I give no more than a very sketchy glance at it. To architects there may be little new material about the nineteenth century, and so I must ask you to regard the slides you will see as a kind of kaleidoscopic background.

Now let us turn our minds to that heroic strip of Hyde Park behind the barracks which Thackeray described in May 1851 as a quiet green:

A quiet green but few days since,  
With cattle browsing in the shade,  
And here are lines of bright arcade,  
In order raised!  
A palace as for fairy prince,  
A rare pavilion such as man  
Saw never since mankind began,  
And built and glazed!

Apart from a magical emergence out of Thuringian forests to marry princesses at a wave of Stockmar's wand, there was never really anything fairylike about any Saxe-Coburg princes. But if today Thackeray's ode seems naive, we do realize in 1951 that it was a true expression of national feeling. This feeling, it is significant, was shared both by the high-born and by the industrious poor, by the new, raw, busy England of the coal measures and by the old, mellow, leisurely England of the clay and the oolite.

And Thackeray, of course, although in raptures over Paxton's 'blazing arch of lucid glass,' did not forget the greater significance of what was beneath:

Look yonder where the engines toil;  
These England's arms of conquest are,  
The trophies of her bloodless war:  
Brave weapons these.  
Victorious over wave and soil,  
With these she sails, she weaves, she tills,  
Pierces the everlasting hills,  
And spans the seas.

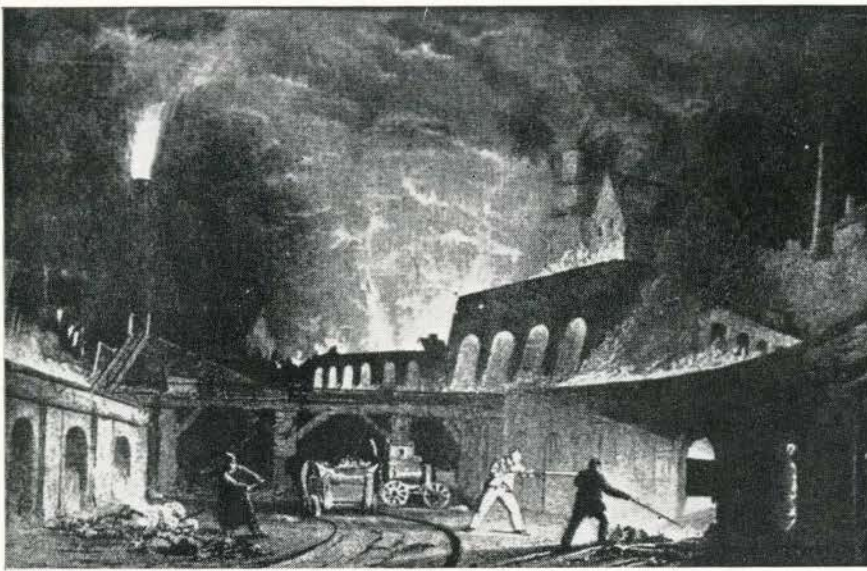
Toiling engines, whirring looms, and the elegant and magical palace for the fairy prince — utility and romance, cash and sentiment, grime and purity — there lay the tragic schizophrenia of the nineteenth century. Since there *are* laws governing man and

his visual world, that schizophrenia, that unresolved duality in society had to reveal itself in the end in architecture. The artist may yearn for his ivory tower, but just when he thinks that with his dreams he has conquered or escaped from his world he exposes himself, at least for posterity, as of that world's very essence. A Victorian church is never so Victorian as when it is most faithful to its Middle Pointed model. What could be more eminently Victorian than those two arch-escapists — Augustus Welby Pugin and Dante Gabriel Rossetti?

Every age of achievement has its own peculiar quintessence which binds all its children — rebels and conformists. This quintessence has been different things at different times; the faith and crafts of mediaevalism, the administrative and structural genius of Rome, the intellectual balance of Periclean Greece or even the tormented gloom of the Dark Ages. And tragically, it is in its own strength that each age sows the seeds of its own death: monastic corruption, Roman excess, Greek self-absorption or Victorian prosperity.

So, too, there are birth pangs. Each age of transition can change existing art forms only as it can transpose human values. Patronage and techniques must change together. Only as the conquistadores of the Spanish Main replaced the princes of the Church could the Elizabethan mansion — with such new arts as those of cabinet-maker, stuccadore and gardener — replace the chapels royal. Only when sovereign states replaced feudal lords — and that had to happen, for feudal lords can hardly govern the Indies — only then could the royal and military capital, scenic and baroque and with 50 new arts in its train, replace the lovely mediaeval labyrinth as the supreme art form. And only when the landed Regency bucks were replaced by railway kings, cotton merchants and Staffordshire ironmasters did the gay stucco spas give way to the docks, the square miles of marshalling yards, the Rhondda Valley, county gaols and Manchester itself. Eighteen fifty-one was *not* an age of transition; it was a celebration of the triumph of the English ironmaster.

Thus must each age create a new visual world in strict obedience to its own essential nature. Irrespective of what seems *at the time* to be intrinsic merit, only an art obedient to this law ultimately lives. Brunel, not Landseer, was obedient to it, and yet the Victorians, had they thought about it, would have expected us in 1951 to be paying renewed homage to 'The Monarch of the Glen.' It is the pastiche Brunel that would have surprised them — our deliberate transfer of an item from the cash and utility column to



Above: Newcastle-on-Tyne Iron Works, Lymington. From an engraving (1835) by T. Sands after T. Allom. Right: Columbia Market, Bethnal Green (1869). Architect, H. A. Darbyshire



the romantic and artistic one where it had really belonged all the time.

The fascination and tragedy of the Victorian era is that its quintessence was in itself a conflict. Tennyson's romantic *Idylls of the King* were written for stock-brokers' daughters; Pugin's romantic feudal pinnacles were for the Parliament of the Reform Bill; Rossetti's romantic paintings were sold in Lancashire and Belfast; and the bastions of the Conway Bridge, or the gables and turrets of a dozen stations, had on them everything from the Barons' Wars except a portcullis. An earlier generation had had no better use for its sham ruins than to stick them in parks; now there was the useful railway . . . romance and grime could meet, just occasionally.

This combination of social disintegration and vast resources was historically unique. It is true — if we must find an historical parallel — that the sixteenth and seventeenth centuries also had to work in obedience to a great dichotomy — Catholicism and Protestantism — and in obedience found inevitably their highest achievement. Milton and Loyola, Bach and Palestrina, Bernini's baroque piazza and Wren's Protestant preaching houses are, like the stake or the thumbscrew, illustrations of the deep emotions aroused on both sides of a great controversy. Controversy means fervour or passion, and passion is inspiration. But *that* dichotomy — the religious schism of sixteenth and seventeenth century Europe — had never been a major *technical* revolution. Patronage had shifted but the craftsman had survived. Man's visual world was changed more completely by Stephenson and Watt than by Luther and Calvin. Luther and Calvin changed the purpose for which he built; Stephenson and Watt the material of which he built and the scale on which he built.

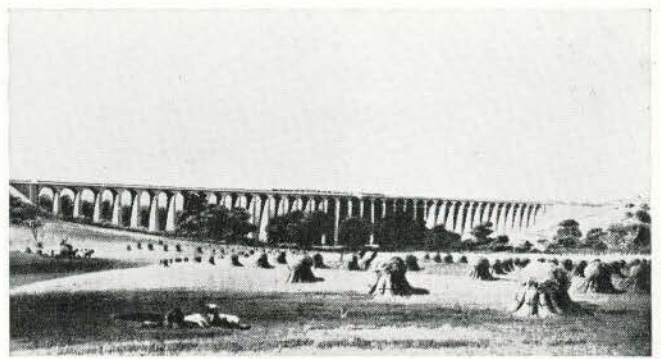
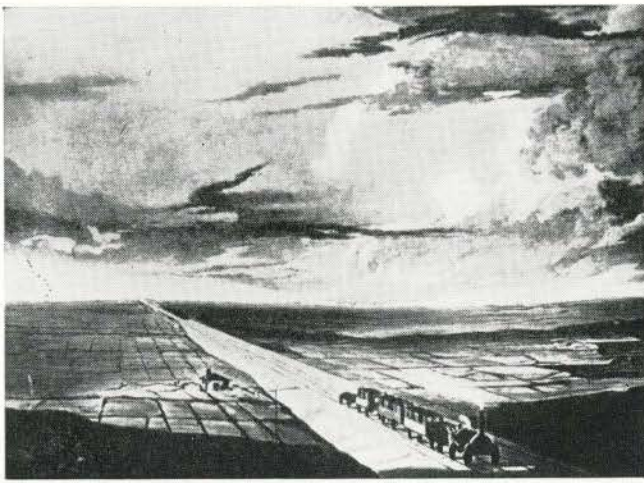
Moreover, while Luther and Calvin had been symbolic world figures, the core of a cultural quintessence is always, it would seem, geographically concentrated. Once it was in little Attica or in the Ile de France; *now* in the nineteenth century — Europe having long since turned from the Mediterranean to the Atlantic — it was in this small island. When once the island's harbours and coal measures had been linked together by water and iron, the stage was set to rebuild London and change the world. The international character of the 1851 Exhibition was not due to an

interest in foreigners, it was a patronising gesture from a *berrenvolk*, fearless of competition. Nineteenth century society and its technical revolution can be studied in England, where it can all be pinned down like a biological specimen and dissected. Then we see how the great divide between utility and romance ran through a single society.

Thus, too, in England were created Disraeli's 'Two Nations.' Slowly but surely, through the economic and political machine, without bloodshed but with an infinity of suffering, was shattered that older agricultural and aristocratic society which must have seemed, until after the Napoleonic Wars, as stable as any the world had known. Somewhere, hidden in that drama, was the virility, the passion and the inspiration.

We can recall wistfully quiet Victorian scenes: country rectories, the 'sprigged muslin in Kensington Gardens' or the dreaming empty spaces of The High at Oxford; but in truth it was an age of brilliant lights, deep darks, tremendous energy and flashing melodrama. The black smoke above the new cities was drama enough, but symbolically we must see it also drifting across the farmlands of the England of George the Third, and across the parks of the romantic England of the Regent. The Satanic mills, you will remember, lay very close under the moors of Wuthering Heights. In the seventeenth century the Lutheran and Catholic churches could, in the end, exist together on either side of the Alps; but only in the Queen's England could Rennishaw and the Derbyshire coal-mines share the same landscape and the same land-owner; and only in the Queen's England could Nasmyth's steam hammer be enshrined in a fairy palace.

This great technical revolution was not a torrent; it was a Niagara. For the new Philistine it meant cash. He might salve his conscience with sabbatarianism or philanthropy, but by and large he was punch drunk with cash. Against his own materialism he might be hungry for romance and for romance laid on thick, but he could never begin to understand or to like that high tradition of taste and style that had for the eighteenth century mattered so much and meant so much. Those few, aristocrats and antiquarians, to whom it still mattered were swamped; they shrank into their corner — a small and esoteric group. The twilight of the architect had come.



'The engineers . . . took the broad highway as the new masters of the visual world . . .' Welwyn Viaduct, 1850

In this landscape of viaducts and raw embankments lying beneath smoky skies, the broad highway lay open to the engineers — and, my God, they took it! If the architect liked to hitch his waggon to the same star he could. We have only to look at the black nineteenth century chunks on the grey mosaic of the London map to see that it was a world whose structural achievements, as it often boasted, do outweigh those of the Pharaohs or Caesars, and yet the architect suddenly becomes a dim figure. Barlow's beautiful iron roof of St Pancras Station cutting ruthlessly across the Gothic windows of Scott's hotel epitomizes the situation. Much has been written about iron roofs and we all know the anecdotes about the hotel — what is symbolic is their juxtaposition. The same kind of contrast can be drawn between Dobson's fine roof at Newcastle Central and the virile but unrelated porch which Prosser stuck in front of it. When, however, an engineer, like Cubitt, takes complete control as at King's Cross — a rush job to be ready for 1851 — then the scale of the viaducts creeps through into an urban façade.

In the *Seven Lamps*, published two years before the Crystal Palace was prefabricated, Ruskin proved that God — according to the Old and the New Testaments — had not put iron ore into the earth to be part of architecture. If it had been used for building, as two generations earlier in the Stroud Valley mills, then, of course, those buildings were just not architecture. Ruskin, however, had private doubts, for he spoke of the 'moral problem' of iron as one which came 'in a questionable shape,' and he had had to wriggle about Florentine tie-rods and nails. But three years after Paxton's triumph he was still trying in vain to persuade Dean and Woodward at least to conceal in some way the iron roof of the Oxford Museum. His moral rule had force at places like the AA where they fussed about art and had prayer meetings; and even a hundred years later there are still a few architects who like to pretend the steel isn't there. That, I suppose, is how the Lamp of Truth is still kept dimly burning.

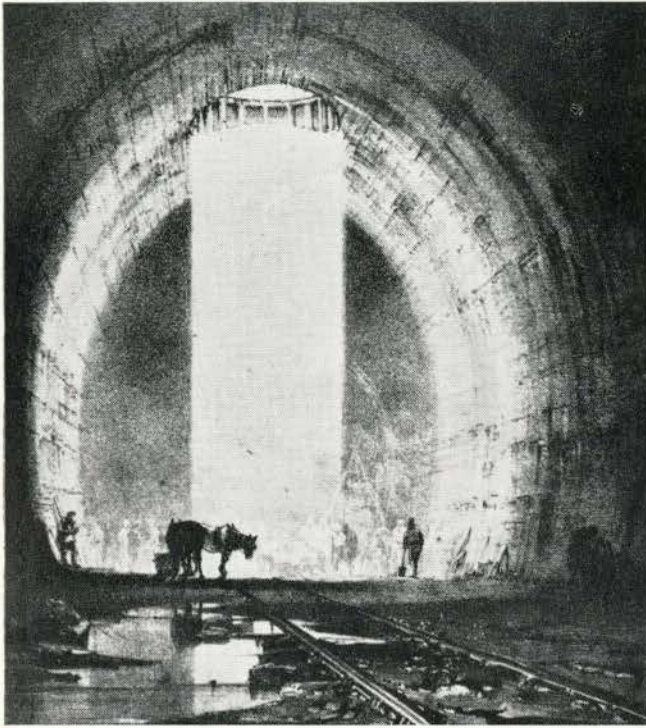
Four hundred years before that it was the architect who had taken command; the country mason and the guild craftsman who had been driven into the byways. But now, in the nineteenth century, it was the architect who became an unimportant figure, interesting only to architects and then mainly because, like Hardwick, he put a Doric portico at one end of the Midland railway, because like Digby Wyatt he partnered Brunel at Paddington, or like Pugin threw pebbles at Goliath. Only now and again does a professional gentleman from Conduit Street slip almost by accident into this portrait of an age, and then it is often with distaste

and only for the sake of his wife and little ones. We still honour the memory of Sir William Tite with an archaic prize, but some of the money he left us was honestly, if rather secretly, earned building all the railway stations between Paris and Le Havre. The engineers — with only a handful of architects in tow — took the broad highway as the new masters of the visual world; the Battle of the Styles was fought out quite privately at the end of a cul-de-sac.

Of course we can, if we like, devise some narrow or cowardly definition of architecture which will allow us to settle down in a cosy corner with the historians to discuss Hansom, Butterfield or Carpenter. But if we do, then first we must realize that we shall be distorting the nineteenth century by discussing only one small facet of it. Secondly, we must realize that our definition will have excluded from architecture both the mediæval town, a conglomeration; and the aqueducts, built by the sappers of the legions. If, however, architecture is the whole structural visual world — technics and cities — then *real* architecture was, with literature, the dominant art of the nineteenth century. This was the twilight only of the *architect* as opposed to architecture. The tide of technical revolution had swept away real structure to some point beyond his amateur comprehension and beyond the 'good taste' of that system of patronage which, he still hoped, would not die. His only consolation was to keep alight the Seven Lamps while the great black cities grew.

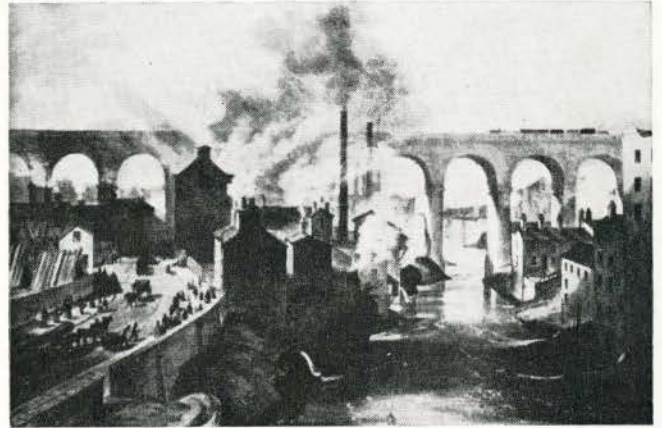
Eighteen fifty-one is the symbolic date of this twilight. Whether or not the twilight has now become a dawn; whether or not the architect has converged once again upon the broad highway to meet the engineer, is not our business this evening. The era of the professional architect — a very brief era in the great cycle of the arts — began gloriously in Italy with Brunelleschi and Alberti and ended in England, rather provincially, with Nash and Soane. Lutyens, Blomfield, Baker were all a hundred years late and never knew it. We have worked our way through all that and today, in 1951, have even finished, one hopes, with the idea of Victoriana as something merely amusing. We can now stand, very significantly, on Bazalgette's great embankment to feel the cold wind of truth (spiced with a little wit) blowing gently northwards across the river. I can think of several differences between Bazalgette or Paxton and Hugh Casson, but the latter is at least an architect.

The tragedy of that divided Victorian society was twofold. First, its dual nature kept it for ever from the highest peaks of achievement; the golden ages of Parthenons and Ravennas had not only long since passed out of the world, but were, we now



'The age was fascinated to the point of awe by its own tunnels; it had no doubts about their magic or their stupendous novelty . . .' A working shaft in the Kilsby tunnel (1837). Engineer, Robert Stephenson . . .

' . . . when railway kings were swinging gauged brick viaducts across the Dee valley and driving the Kilsby tunnel.' Below: Stockport Viaduct (1850)



see, equally inconsistent with railway booms and with earnest romanticism. Second, it was tragic because it could never itself quite make out what had gone wrong. The age was fascinated to the point of awe by its own tunnels; it had no doubts about their magic or their stupendous novelty, but it also felt some moral duty to regard them as a source of wealth whereby something quite different, called the 'fine arts' — meaning often the worst sculpture and some of the worst painting ever known — could be allowed to flourish.

What, of course, the age could not see — it was too near to itself — was that the destruction of an aristocracy, a priesthood and a peasantry, begun 400 years before, was now completing itself and that the vacuum must be filled, not by incidental fashions in style, still less by what it called the 'fine arts,' but by the age's very essence — structure.

Good painting, like good poetry and the thin thread of romantic architecture (in spite of the 'official' Gothic of the Law Courts and the Houses of Parliament), went into the rebel or heterodox camp. Whistler's 'At the Piano' was shown within 10 years of the Great Exhibition, but it was Landseer who left a quarter of a million. This fairly normal turn in the wheel of fashion might have surprised the Victorians, but what would have hurt *and* surprised them would have been the odd way in which we smile at the orthodox art, at Hiram Power's 'Greek Slave' or at the gigantic statue of the Queen in zinc; for they were a parvenu generation — sensitive as well as self-assured. But what would have shocked and astonished them even more would have been the fact that the tunnels, warehouses and delicate iron roofs are, 100 years later, regarded by young architects as the nineteenth-century's greatest achievement *within the arts* — and most shocked and astonished of all would have been our professional colleagues of 1851.

Not that the young architects of today are wrong. These things have happened before. Roman proconsuls, proud of their vulgar Hellenistic villas outside Nimes, would have been equally astonished at the praise lavished by the centuries upon that useful

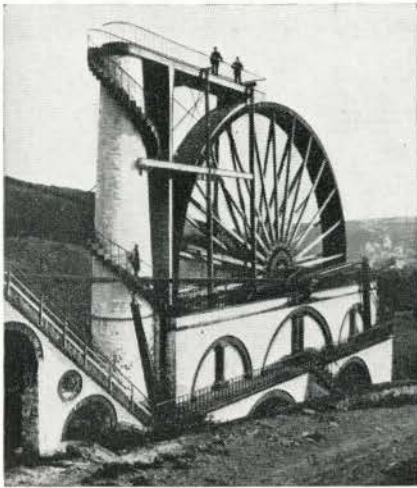
waterworks — the Pont du Gard, a job of which Brunel, but not Butterfield, would have been proud.

Let us be sure, however, in this 1951 summer of Victorian memories, that we do not turn the wheel too far. Victorian achievements, in both halves of that society, were stupendous, but just because society did have two halves and was not — like Periclean Athens or Angevin Christendom — at one with itself, its achievements were always below the top line. Of not one of the many Victorian giants in any sphere could it be said as Matthew Arnold had said of the dead Keats: 'He is, he is with Shakespeare!' The Pre-Raphaelites really do matter but they are not the Italian Primitives; the Midland Railway really is a monument to the energy of man, but it is not the Pont du Gard. But then the Italian Primitives and the Pont du Gard could never have come into existence together; the first was contemporary with only primitive engineering and the second with only crude painting. The Pre-Raphaelites and the Midland Railway, however, were robust if monstrous Siamese Twins; the patrons of the former being the magnates of the latter.

However, when either half of the Victorian age was being true to itself; when railway kings were swinging gauged brick viaducts across the Dee Valley and driving the Kilsby tunnel, or when — on the other hand — Turner was painting, say, 'The Sun of Venice Going to Sea,' or when Pugin was devising the scarlet and gold of the House of Lords, then as an age it does take a place of sorts in the succession of world cultures.

The romantic artist, finding his inspiration in his dreams or the passion of his social protest, or the conformist engineer cashing in on the bandwagon of his time, had each their great moments. Holman Hunt was neither more nor less Victorian than Brunel. His fanatical mission to save sinners through painting was typically Victorian (1851 was the year in which, as a penance, he painted 'The Light of the World' out-of-doors on frosty nights). But the age belonged to the Brunels; they had stolen it and were its master spirits. The painters, philosophers, and poets could still matter both as an official opposition and because they

The waterwheel and pump at Laxey in the Isle of Man, designed by John Casement, a local mechanic, to pump water from a lead mine (1854)



were as always the underground force reshaping their world for the distant future and for us. In the greater roaring '50s, however, they must have seemed in their ivory towers of rebellion to have mattered only a very little. Wordsworth's *Excursion*, Carlyle's *Past and Present*, Ruskin's *Seven Lamps*, Dickens' *Oliver Twist* or *Dombey and Son* (with its Camden Town railway scenes), Pugin's *Contrasts*, the Tractarian Movement, the Pre-Raphaelite Brotherhood, the Red House and Morris's *News from Nowhere* were all arrows let fly from the ivory battlements against grime, cash and tunnels. But for the architect there can never be an ivory tower, and out in the cold hard world, under the smoky skies and with a slave economy to hand, the Brunels and Telfords were too busy and too prosperous to bother with him . . . much.

Just now and again, inevitably, the two worlds met. The poet might glimpse romance in 'the ringing grooves of change,' and Martin might paint his fantasies of chaos and old night from hints picked up in the Black Country at dusk. Bell Scott even painted the industrial scene as the culmination to an historical series. Turner might see a vision on the Great Western as in 'Rain, Steam and Speed' or transmute the sooty towers of Newcastle into pure Claud Lorraine, and then, too — now and again — the engineers might machicolate. Often, of course, the two worlds got physically mixed and so, as the train runs its last miles into Liverpool Street, into London Road, Manchester, or into New Street, Birmingham, one still sees the dingy Tractarian spires and Ruskinian Board Schools — beacons of piety and enlightenment — standing high above a grey ocean of Welsh slates. But that was a chance mixture, and if Keble's *Christian Year* had produced the Tractarian spires, no one ever wrote a poem about the Festiniog slate quarries or about the navvies swarming like ants over the Chat Moss embankment and the Lickey incline. On the whole, appeasement in this cold war was rare, and it can never have seemed very likely that those seething, turbulent years of wealth and poverty, cruelty and philanthropy, fanaticism and hypocrisy, elegance and squalor, could leave behind them any symbol of their monstrous two-headed nature. In the event they did, and that symbol was

the Great Exhibition of 1851.

So long as each half of this very complex society went its own way, as long as the romantic limited himself to dreams of Lancelot and Iseult or to savage comment on the materialist, and as long as the materialist limited himself to his job of making money and buying romance, then all was comparatively well — at least for one of Disraeli's 'two nations.' It was only when the two halves were brought together in highly unnatural wedlock — as sooner or later they were bound to be — that the Victorians provided the raw material for Mr Lytton Strachey to be ironical and for Mr Osbert Lancaster to be funny. There is nothing inherently comic about Rossetti and nothing inherently comic about railways, but Rossetti in a train is somehow the beginning of a joke.

The consummation of this unnatural marriage, the grandest and most deliberate of all the attempts at reconciling the two worlds, was the Great Exhibition of 1851. We can see the Crystal Palace as a most elegant shelter for the engines or as a useful iron structure for housing bad sculpture, but in both cases the incongruity of the 'Rossetti-in-a-train' type is there. That is why we have never quite made up our minds whether — like the Victorian age itself — the Great Exhibition was supremely great or supremely comic. Oddly enough, of course, it managed to be both. Remembering the sincerity, the optimism and the prayers it was also perhaps — looking back on it over the space of a hundred years — supremely tragic.

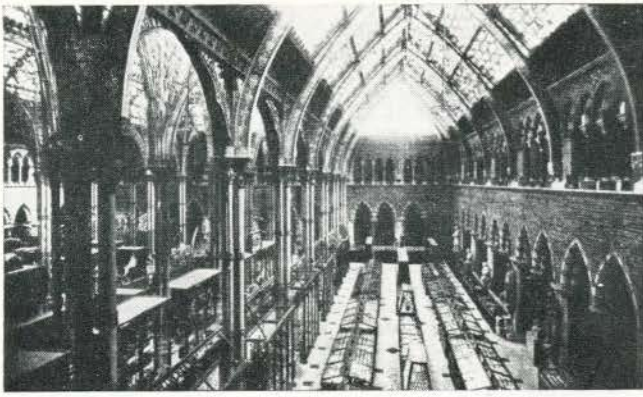
Above all it was a miracle. The industrialists were too busy and too prosperous to need an exhibition. The aristocracy were too comfortable and too obtuse about the future to bother; and the rebels — the Carlyles and Ruskins — can have seen no reason for celebrating the triumph of filth and cruelty. It is indeed difficult to conceive of any neutral guiding force which could bring together those three warring elements — officially described as 'Machinery, Science and Taste.' This neutral force must not be insular and yet, since the whole mood had to be one of fervent self-assurance, it must be intensely patriotic. It had to be earnest about economics, romantic about science and scientific about art. Obviously, therefore, it had to be German. It had to be politically neutral and socially influential — if only to satisfy the guarantors — and, of course, untiringly energetic. It was 11 years since Albert had left for ever the fairy castle of Rosenau, and for 11 years he had been looking for a niche. He had been snubbed by the aristocracy and lampooned in the streets, but every dog has his day and 1 May 1851 was most emphatically Albert's.

In spite of Thackeray's reference to:

God's boundless Heaven is bending blue,  
God's peaceful sunlight's beaming through,

the morning of 1 May was, in fact, showery, and the glimpses of God's sunlight intermittent. But if the real sky of the century was turgid — a Piper sky with sunlight behind thunder clouds — Thackeray had at least captured the buoyant mood of that particular morning. It had cleared by mid-day when the Queen left Buckingham Palace, and after that all was jewel-like.

The guardsmen's horses, the Sovereign's escort to nine State carriages, were still those delicate high-stepping beasts with curved necks and big nostrils who come to us in Regency prints. The flags in serried lines along Paxton's eaves and the pennants dressing the frigate on the Serpentine all flew bravely, while the raindrops glistened and sparkled on the glass and on Owen Jones's brilliant paintwork. The procession of the season-ticket holders — 1,050 noblemen's carriages, 800 broughams, 600 posting carriages (mostly with postilions), 1,500 cabs, 300 clarences



The Oxford Museum. Architects, Deane and Woodward

and 380 other vehicles — formed a twinkling, glittering line (glossy coachwork, glossy horses, glossy toppers), all the way back to the Strand where it met the chimes from the City churches. This cavalcade was converging upon the apotheosis of mechanized transport and everyone seems to have missed the point. In the carriages and the clarences was the last generation of merchants to live over their City counting-houses; already they were moving out to pretty Islington, to the leafy villas of Herne Hill, to Cubitt's Pimlico and to the white cliffs of Bayswater and the Cromwell Road, to bigger drawing-rooms and bigger nurseries. By the '60s, with Consols still going up, the Forsytes were all living round the Park, buying pictures and paying for Gothic churches.

They were not alone that morning. From dawn the labouring masses, with the help of excursion trains from the north, and the village peasantry in parties under the care of their vicars, had been picnicking on what they called the sward. Fagin and the Artful Dodger did a roaring trade, but Colonel Sibthorpe's scourge of Papists and his Bubonic Plague were all forgotten. The first burst of cheering came early, it came outwards from the Crystal Palace when the Duke of Wellington was discovered with Lady Douro in the Waxed Flower Section. Thereafter the morning was punctuated by cheers. As the royal cortège reached the north door there was a flurry of ostrich plumes, white satin, red velvet and little girls' pantalets. Then as the balloons went up into the spring sunshine and the music stopped, the cheering became a great roar of huzzas from Notting Hill to Trafalgar Square.

The 'two nations' were both in the Park that morning, but otherwise, one may ask, what on earth had this buoyant scene to do with the smoky skies or the Puseyite churches, with the great viaducts or the Pre-Raphaelite dreams? Nothing whatever. Until that moment, after the Hallelujah Chorus, when the Queen passed through the Coalbrookdale Gates to the toiling engines and the model of the new Liverpool docks — until that moment it all had nothing whatever to do with either of the dual worlds of the nineteenth century. That scene on 1 May 1851 was the last act of the age of elegance, and yet the perfect backcloth was the Crystal Palace.

That buoyant morning was all meant to be the celebration of iron and steam, and yet — at least on this side of the Coalbrookdale Gates — with the parasols, the high-sprung carriages and the breakfasts at Brookes and Whites, it might equally well have been part of the Peace Celebrations of 1812, and still the perfect backcloth was the Crystal Palace. The Palace was crystalline, it was elegant and it was slender. Somehow it contained within

itself just the ghost of a ghost of Carlton House or of a Sussex Terrace drawing-room writ very large. Halve the scale, put some fronds round the top of Paxton's columns and you are back in the simpler rooms of the Pavilion at Brighton. True, you can halve the scale again and you are in one of Mr Aslin's classrooms — but that is an altogether different story.

The whole form and structure of the Crystal Palace was dictated by expediency. It is an illustration, if ever there was one, of the thesis that only through inspired obedience to all the circumstances of a moment does an artist succeed. The Crystal Palace was poised magnificently and accurately in mid-century; in its transparent Regency elegance it was the perfect setting for that Winterhalter scene of 1 May, and yet in its scale and in its structure it is not and never could have been a product of the age of Nash and Soane. The biggest unbroken floor space of *that* generation had been Porden's Riding School at Brighton (178 ft. by 58 ft.), a *tour de force* in laminated timber. Somehow, I suppose, the Carlton House elegance of the Crystal Palace was begotten by Paxton out of the Palm House at Kew and the Chatsworth conservatories, but essentially it was a triumph for big Midland contractors. The conservatories were only collateral, the real ancestors were iron train halls and Paris markets. A building reveals its designer as mercilessly as it does its era, and the more one studies the Crystal Palace the more plain it becomes that Paxton was a man of taste, but not of education, who had dabbled very competently with railway shares *and* with water lilies. The Crystal Palace was by Newcastle Central out of Lilia Victoria Regia.

In spite of Albert's earnest care for the 'fine arts' it seems to have been taken for granted by almost everyone that this would be a building with which the gentlemen of the Seven Lamps were to be hardly concerned at all. Once the complex preliminaries between the Royal Society of Arts and the Treasury were over, and the battle with Colonel Sibthorpe and THE TIMES had been waged; once in fact it was decided that there really would be an Exhibition on that site, it was Brunel himself who proposed a competition. He was to play the dual rôle, by no means unique, of assessor and winner.

'I believe', he wrote at the end of 1849, 'that there is no one object to be exhibited so *peculiarly* fitted for competition as the design and construction of the vast building itself. Skill of construction, economy of construction and rapidity of construction would call forth all those resources for which England is distinguished.'

The committee of assessors was weighted with engineers. True, there were three architects: Cockerell, Barry and Donaldson, but as they were respectively to be the Royal Gold Medallists for 1848, 1850 and 1851, they must already have been past their prime. There were three engineers: William Cubitt, Stephenson and Brunel, and two members of the nobility of whom one, the Duke of Buccleuch, was himself an engineer. Cubitt was chairman. Thereafter, save that Owen Jones advised on colour, that Pugin had his little mediæval court and that Barry claimed credit for Paxton's transept, we are back in the railway age. The competition committed nobody to anything and the 233 schemes were all rejected in favour of Brunel's dome — a monstrous bulb of sheet iron 200 ft. across. If Paxton, through the science of construction, managed to bring south the grace of a Chatsworth garden party, Brunel would have brought us little with this bulb except the robust stink of Wolverhampton and Smethwick.

On Friday 7 June 1850, two weeks before Brunel's tenders

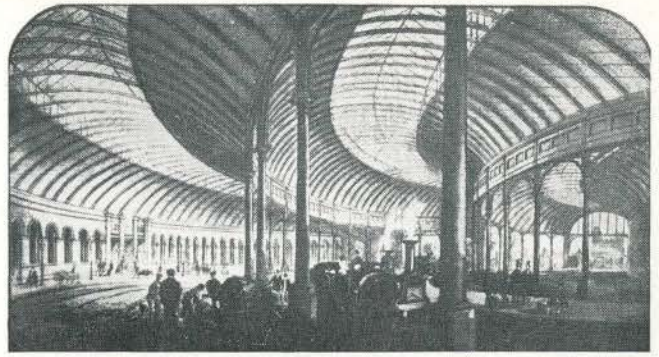
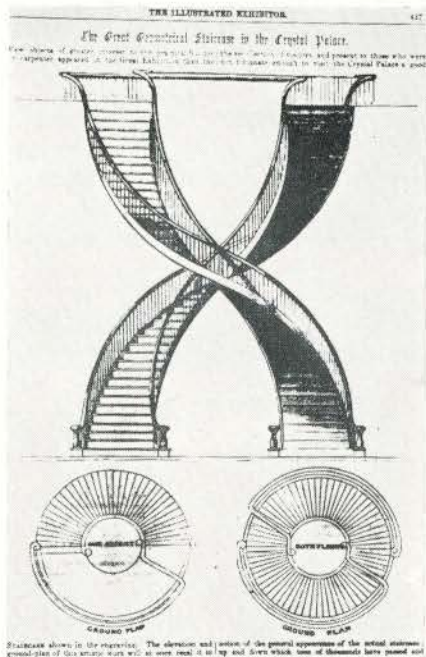


were due, Paxton told Mr Ellis, MP, manager of the Midland Railway, that he had 'had an idea.' On Tuesday, at a Midland Railway committee at Derby, Paxton made the famous blotting-paper doodle. In nine days the Chatsworth Estate Office turned the doodle into plans and a vast set of calculations. On the tenth day Paxton, waiting for a connection at Derby, mysteriously 'fell in' with Stephenson who had been visiting his great job at Menai. Twenty-four hours later Paxton was inside Buckingham Palace. It was not quite jobbery, but it was swift. Even on the 1850 railway map Derby was not on the line from Menai to Euston. The electric-telegraph clerks may have been busy, but anyway if you have an age of *laissez-faire* you mustn't grumble when the devil takes the hindmost.

Brunel, whose successes were now behind him, could afford to be chivalrous over the death of what he euphemistically called his 'bantling.' Paxton, with the spur of royal approval, now acted quickly and his arrangements with Fox and Henderson and with Chances were so advanced that by 16 July (five weeks after the blotting-paper doodle) the Building Committee unanimously adopted the plans. The committee were embarrassed by their own conduct but realized that they were being got out of a very nasty hole — in at least five ways. One: ever since Paxton's appeal to public opinion, through the ILLUSTRATED LONDON NEWS, Brunel's dome had been widely unpopular. Two: Brunel's very permanent-looking brick sheds had again fanned the flames of controversy over the desecration of the Park. Three: they couldn't be built in the time. Four: they would cost more to remove than to build. Five: the exhibits would have been inadequately lit.

Albert's black despair of the previous month would alone have forced the committee's hand, but Paxton — if he was to be trusted — really had solved the problem. It is not always realized how functionally essential it was that the Crystal Palace should be crystal, that its walls and roof really should be 95 per cent glass. This evening, as the lights go up, the South Bank will assume its greatest glory; but in 1851, with the incandescent mantle 40 years over the horizon, the artificial lighting of a building as long as Portland Place and three times as wide was never even attempted. The Great Exhibition always closed at dusk.

The great geometrical stair in the Crystal Palace



Central Station, Newcastle (1850). John Dobson's Royal Academy drawing

However, the Building Committee were taking enormous risks. It was all paper and promises, and prefabrication of components (as distinct from the mere mass production of an article) was entirely novel. Victorian optimism was never so blatant as in this transaction. As Charles Dickens wrote in *Household Words*:

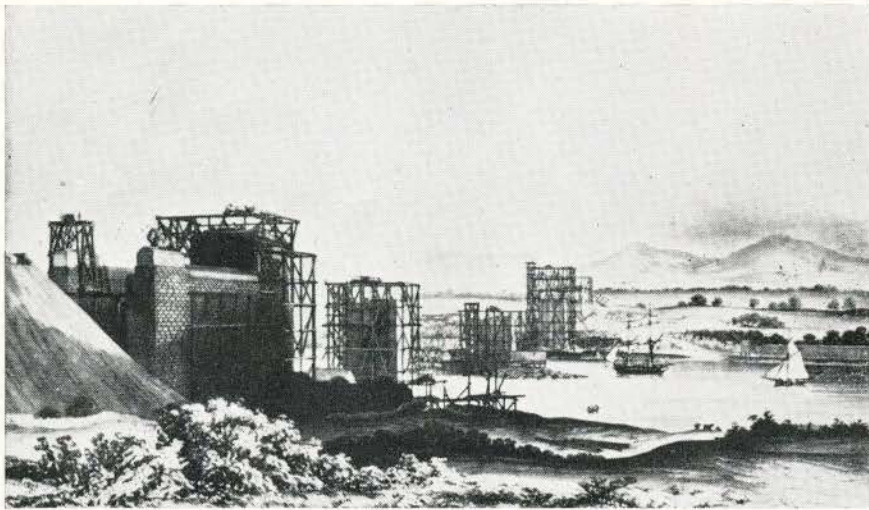
'Two parties in London, relying on the accuracy and goodwill of a single ironmaster, the owners of a single glass-works in Birmingham and of one master-carpenter in London, bound themselves for a certain sum of money and in a few months to cover 18 acres with a building upwards of a third of a mile long.'

That was 16 June 1850; on 31 January 1851 the building was handed over to the Royal Commissioners for the reception of exhibits. Between those two dates lies the first miracle of prefabrication — a miracle *almost* without a sequel.

A miracle — because the essence of prefabrication is adequate preparation. There were hundreds of sheets of exquisite and entirely original full-sizes; even the beautifully designed column heads and joints which Brunel had used at Newcastle or Paddington were no sort of precedent for this job. There were, also, all the details for the ingenious devices — the famous glaziers' trucks running in the gutters, the mechanically controlled louvres to frustrate Sibthorpe's prophecy that everyone in the giant greenhouse would be roasted, or such beautiful examples of the new aesthetic of iron as the spiral stairs to the galleries. And all these on a module, so that even the fence round the site could ultimately go down as the floor boards. However honest the contractor, proper preparation is the first necessity of prefabrication; Paxton did prepare everything and think of everything, but when we examine his time schedule there just isn't room for that preparation . . . we can only deduce, literally, gallons of midnight oil.

I have tried to see the Crystal Palace as one should see any great building — giving it first a social or historical setting, glancing at its antecedents (conservatories and train halls) and then going on to judge not only whether it met its technical and functional circumstances, but whether those circumstances were or were not the mainspring of its inspiration or its poetry. On the whole, it stands the test and fails only where any work of art in the middle of the nineteenth century was bound to fail. The design by Brunel or one by, say, Pugin, would have been a mistake, for either would have been an over-emphasis of one-half only of the dual world. The Crystal Palace was a mirror — more or less — of Victorian England. As such it was, in one sense, a colossal success, but as such it was necessarily a failure.

When we have done our best for the Crystal Palace we still know in our hearts that it is not Chartres Cathedral, nor even — since we must be fair to it as a temporary building — the mar-queses of The Field of the Cloth of Gold. It fascinates us because



... Paxton ... mysteriously "fell in" with Stephenson, who had been visiting his great job at Menai.' The Britannia tubular bridge under construction, 1848

of its social and technical significance. It fascinated the Victorians; in a wave of self-congratulation and gusto they even wanted it permanently in central London. In 1852 a very special plea was made in a pamphlet by 'A Medical Man' that it should become the Hyde Park 'Kurhaus' combining 'all that is desirable in the Spas of Germany with all that is decent in the Roman Thermae.' The plea failed and so it went to Sydenham where Ruskin described it as 'a cucumber frame between two chimneys' — and we would not have had it otherwise.

If, as I have said, the Great Exhibition was a mirror of the elegant England and the industrial England of the '50s, then it follows that only those who had fled to their ivory towers — the Preraphaelite dreamers and the gentlemen of the Seven Lamps — were left out in the cold. But since they too were part of the age, that could not be done with impunity — not in the end. And there lies the great sequel.

Some weeks after the almost Hanoverian scene of 1 May a curly-headed boy from Marlborough visited Hyde Park. William Morris was by nature, even then, more interested in the section labelled 'Taste' than in those labelled 'Machinery' or 'Science.' He spent a day among the 'fine arts' in the Crystal Palace, and he was then violently sick. In 1951 we have moved a very long way from *The Dream of John Ball*, *The Well at the World's End* or the drowsy garden at Kelmscott; and yet in that little episode in the gentlemen's lavatory of the Crystal Palace there was founded one wing of the Modern Movement. The other wing, though Morris would never have admitted it, was up there above his head in the iron and the glass.

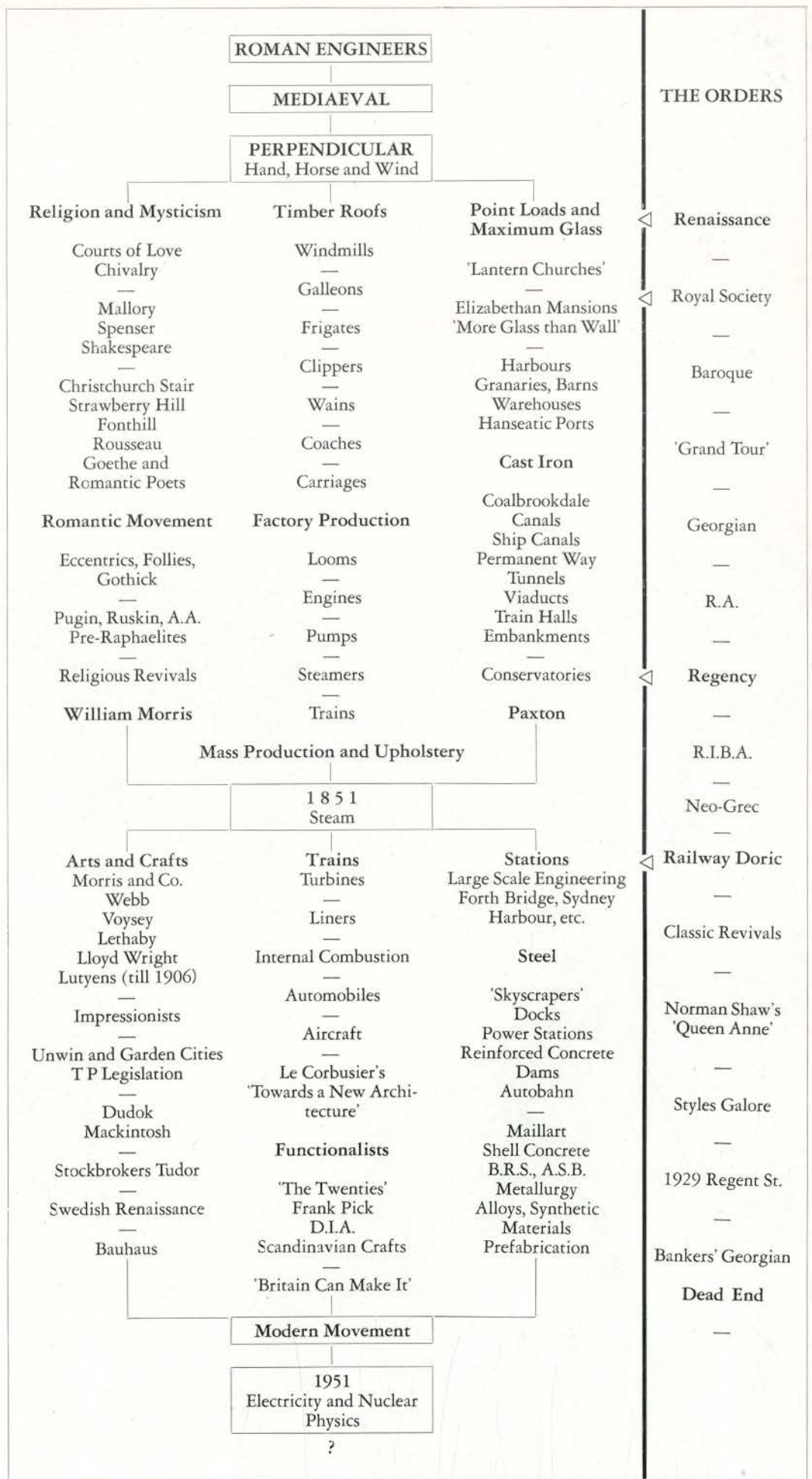
Ever since the Reformation, when structure and mysticism had violently dissolved their partnership, those two wings had drifted further and further apart. Neither belated cast-iron Gothic

nor the Romantic Movement nor anything else had been able to bring them together. In 1851 they were poles apart and yet, since both were part of the central story of structure, both had somehow to be brought back into the bloodstream of our cultural fabric. For those two wings to meet — the romantic and the structural — has taken 100 years. Morris did, under the banner of honest workmanship, bring the dreamers out of their ivory tower and into battle. On the other wing the engineers — and specially one remembers Maillart — did ultimately rationalize the ships, bridges, and dams (not to mention cars and typewriters) so that 30 years ago in *Vers une Architecture* Le Corbusier could point to them as our main æsthetic inspiration.

If to integrate a philosophy and a technique is the source of life in art then there are today on the South Bank things which — intrinsically slight and trivial though they may be — have yet the true dynamic of structure: the dynamic of Gothic. Today, in our union of science, engineering and art, Prince Albert, Henry Cole and even Sir Robert Peel would find a bizarre, incredible but sparkling realization of their own high enlightenment and ideals. They would be puzzled to know why it has all taken 100 years, but as pleased as we are surprised to discover that it has actually happened in England. The diversity of winding roads down which the once opposed armies of the Modern Movement have been marching have converged and met — the armies have discovered that they are allies.

Their battles have nearly all been fought; but all that is *our* story, and it is not one that I would dare to tell in this hall — so many of you are still alive. But the architect has at last rejoined the engineer on the broad highway. If the planet survives and if both can understand their true historic rôle, then the future might be theirs.

*This article was read before the Royal Institute of British Architects and appeared in the R.I.B.A. Journal. It is here printed by permission.*



'The diversity of winding roads down which the once opposed armies of the Modern Movement have been marching have converged and met — the armies have discovered that they are allies'

# CHURCHES AND FUNERAL CHAPELS

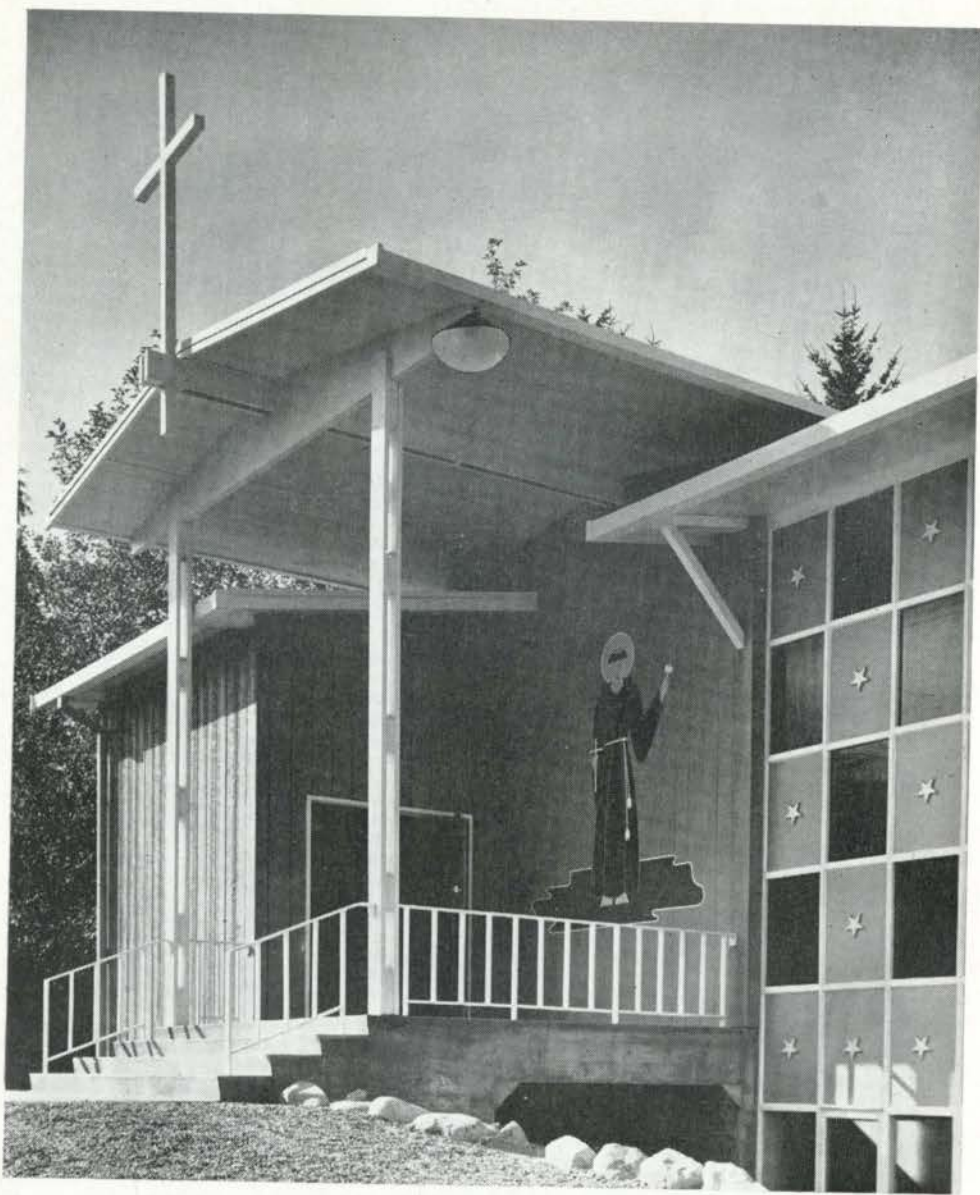
## CHAPEL AT ÅBO, FINLAND

ERIK BRYGGMAN, ARCHITECT



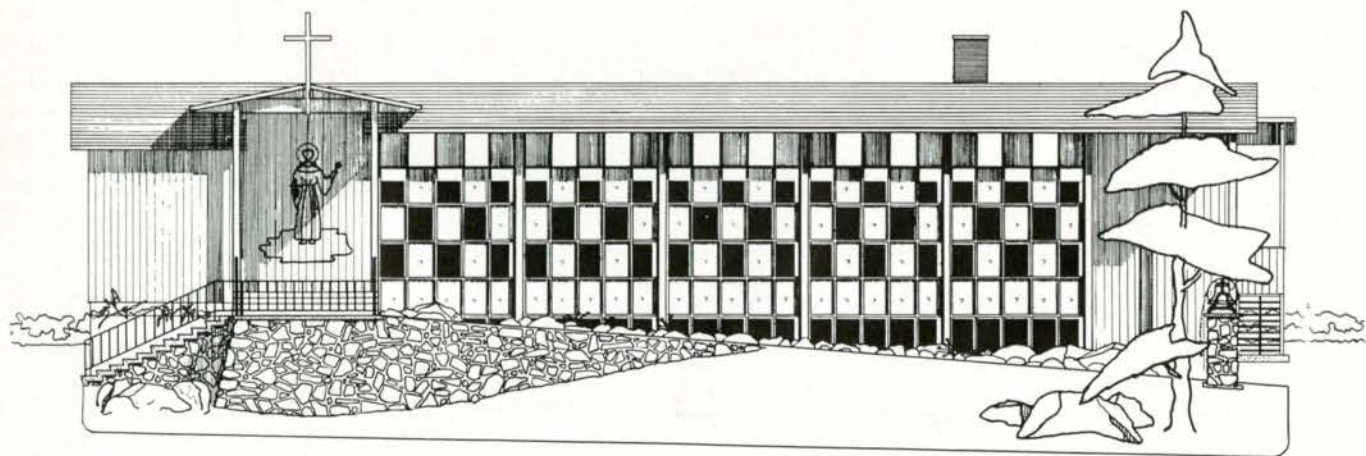


INTERIOR



ST. ANTHONY'S CHURCH, WEST VANCOUVER, BRITISH COLUMBIA

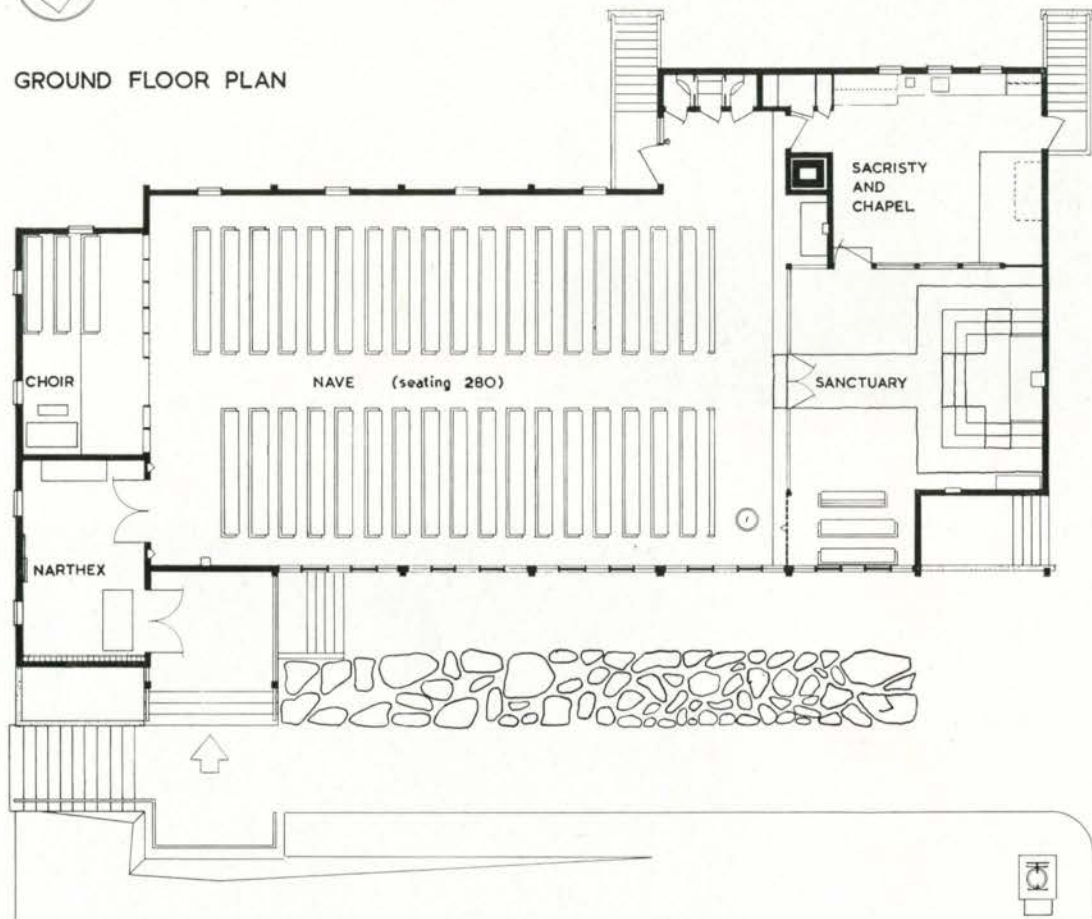
GARDINER & THORNTON, ARCHITECTS



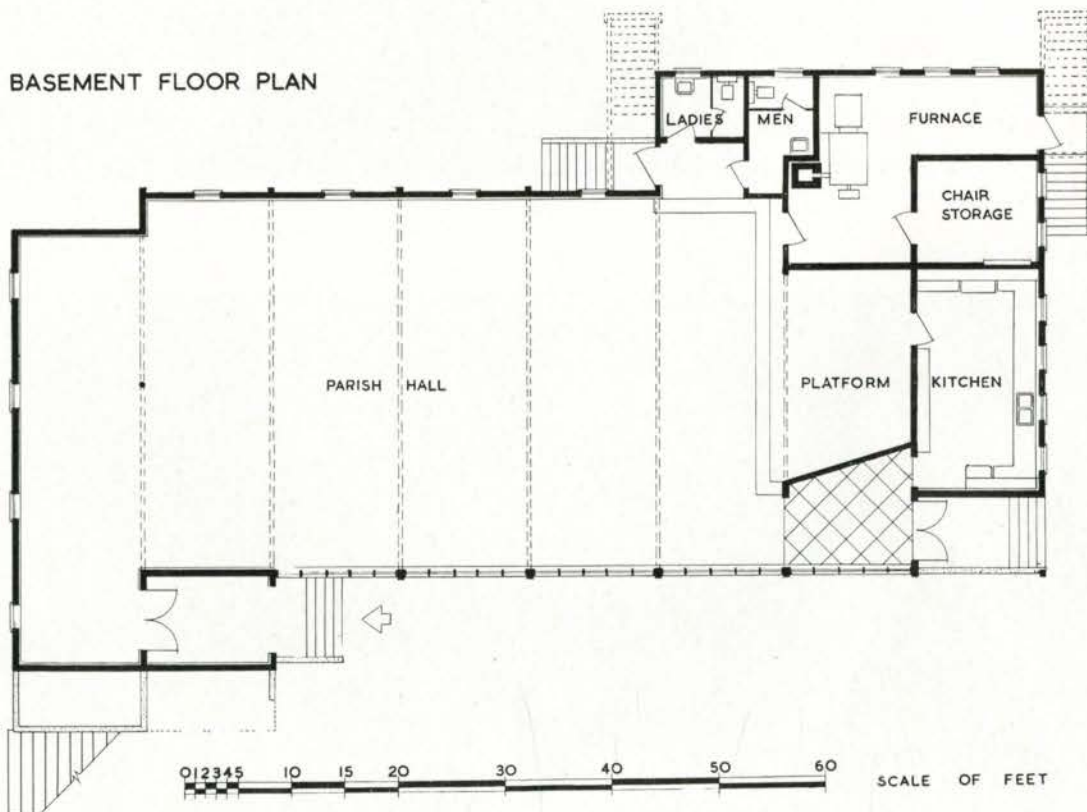
STREET ELEVATION



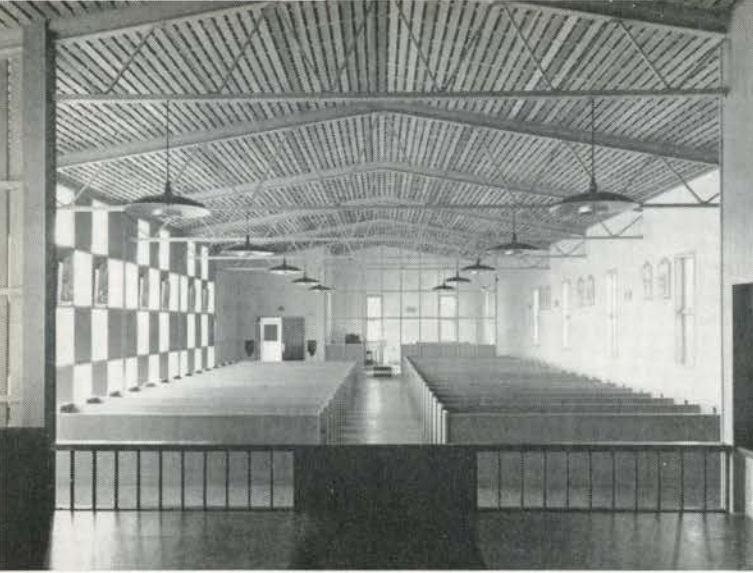
GROUND FLOOR PLAN



BASEMENT FLOOR PLAN



ST. ANTHONY'S CHURCH

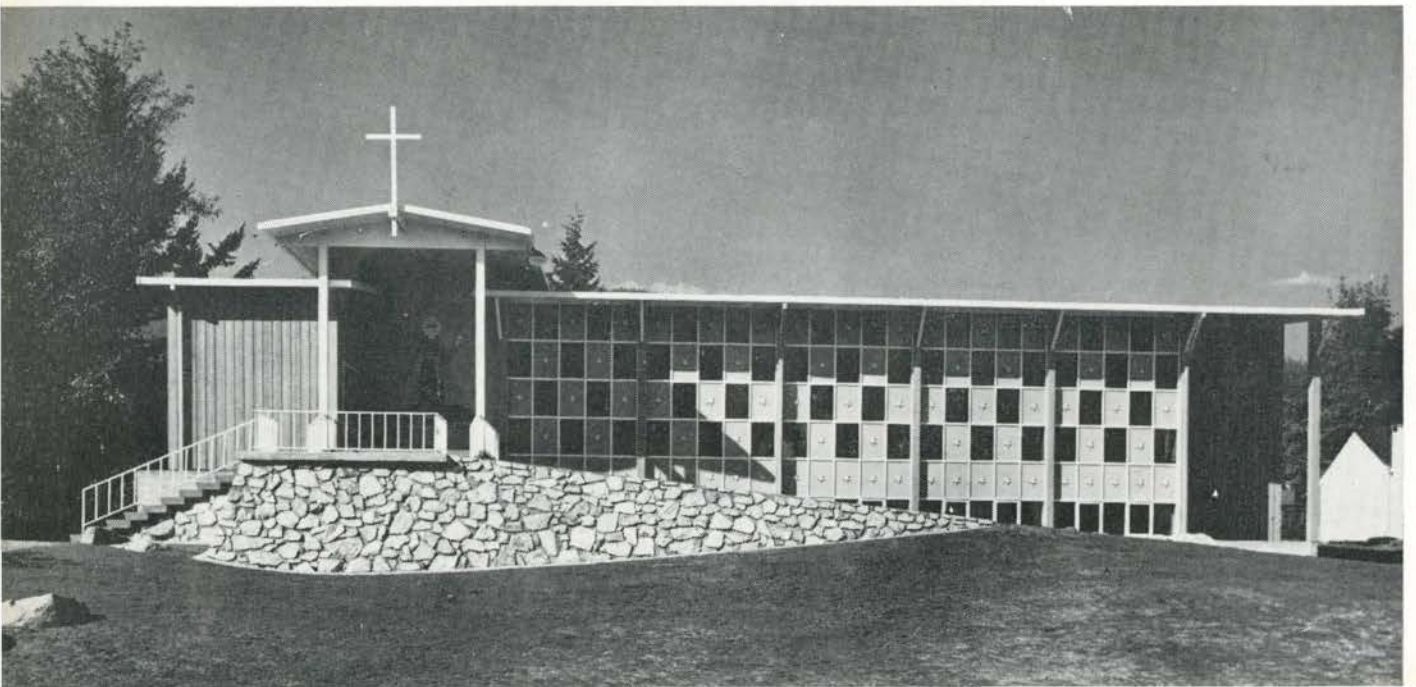


INTERIOR VIEW FROM SANCTUARY



SANCTUARY DETAIL

FRONT ELEVATION FROM SOUTH

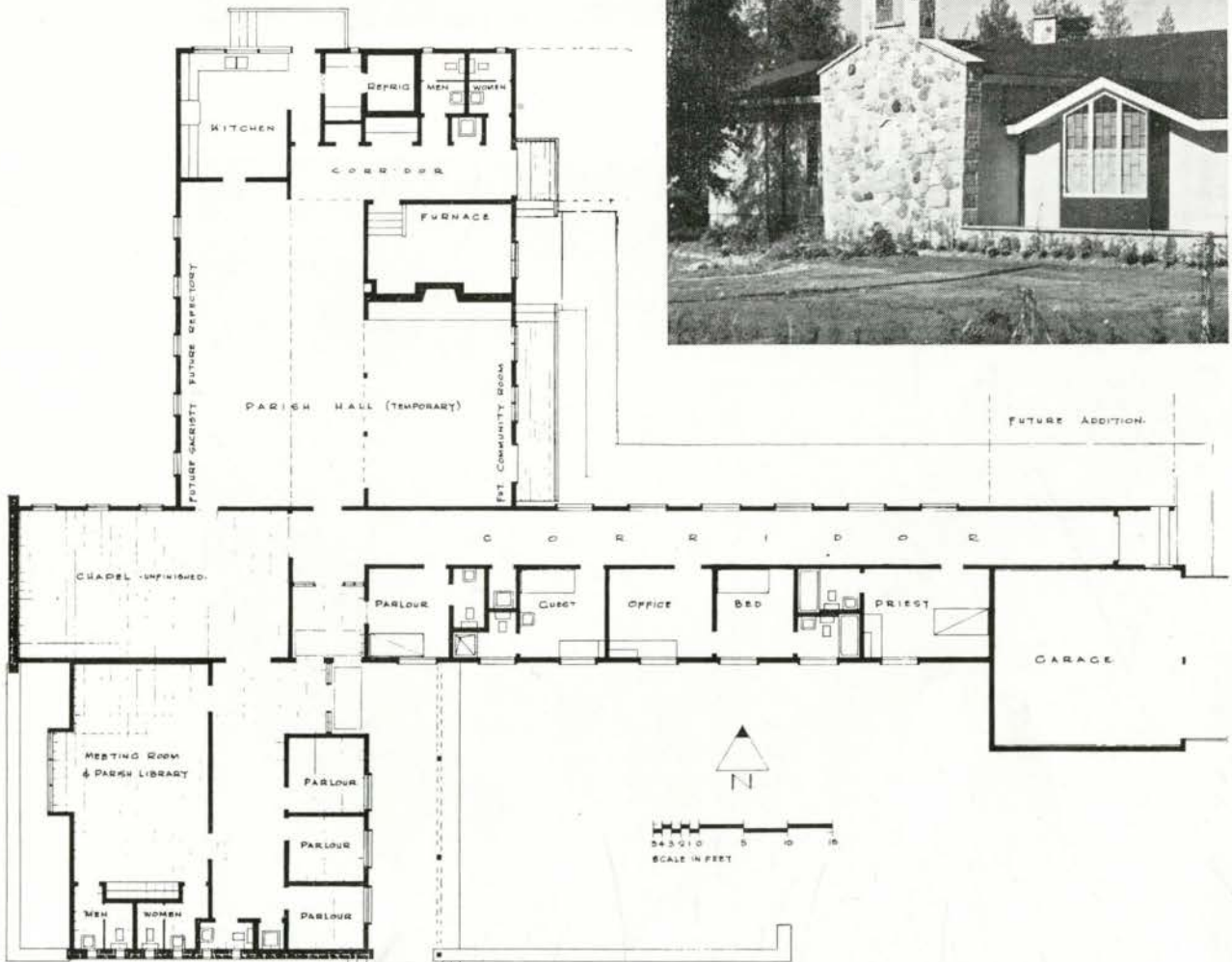






ST. MONICA'S PRIORY, LULU ISLAND, BRITISH COLUMBIA

GARDINER & THORNTON, ARCHITECTS



SUNDAY SCHOOL ADDITION TO  
MANOR ROAD UNITED CHURCH,  
TORONTO, ONTARIO

W. J. McBAIN, ARCHITECT

KENT BARKER, ASSOCIATE ARCHITECT



VIEW OF AUDITORIUM



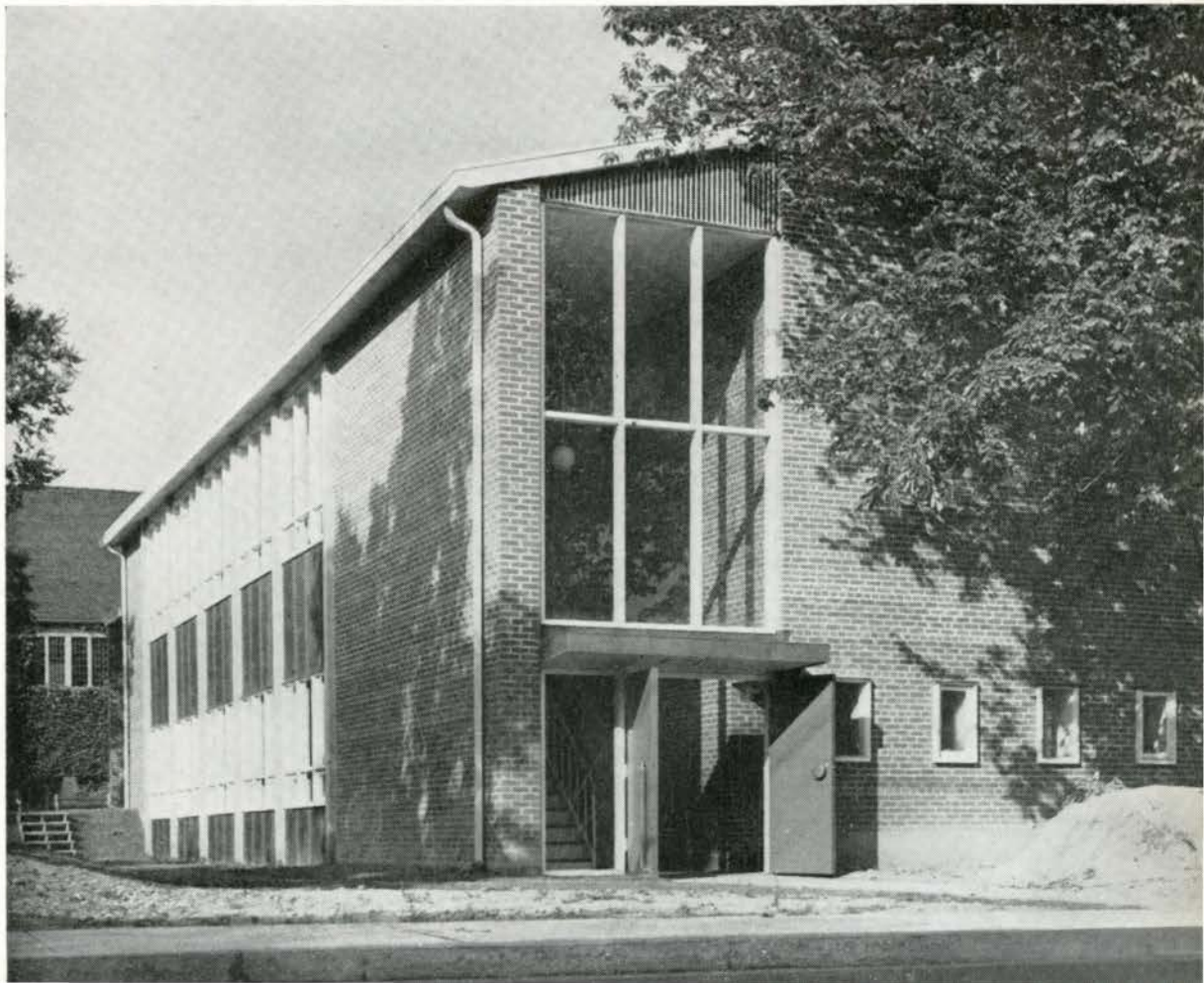
NEIDER STUDIO

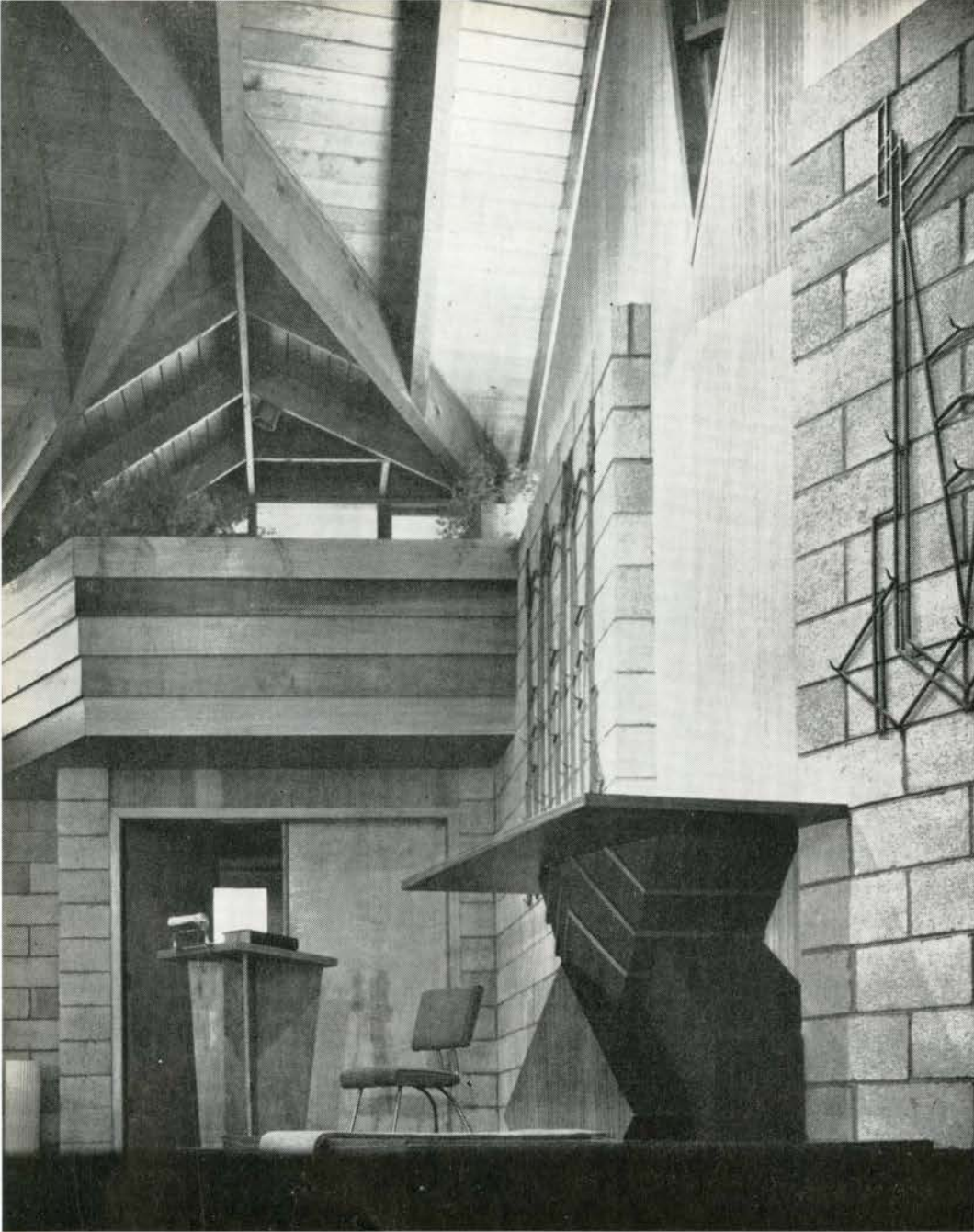


MAIN ENTRANCE

SECONDARY ENTRANCE

Corrugated Copper Spandrels Appear as Dark Bands Between White-Painted Window Frames.





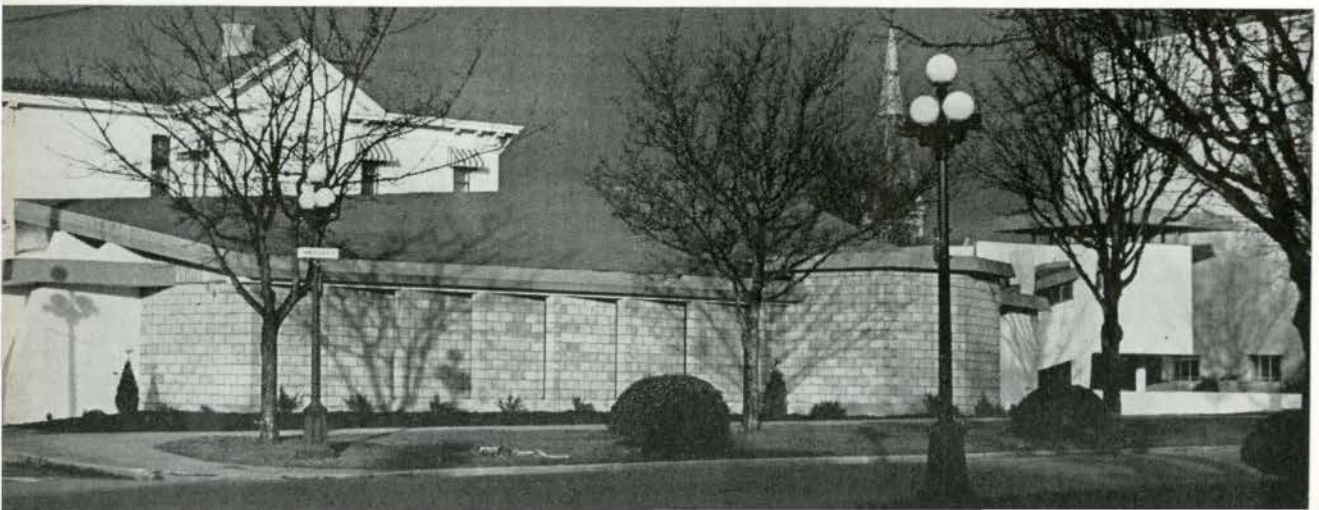
ROGERS

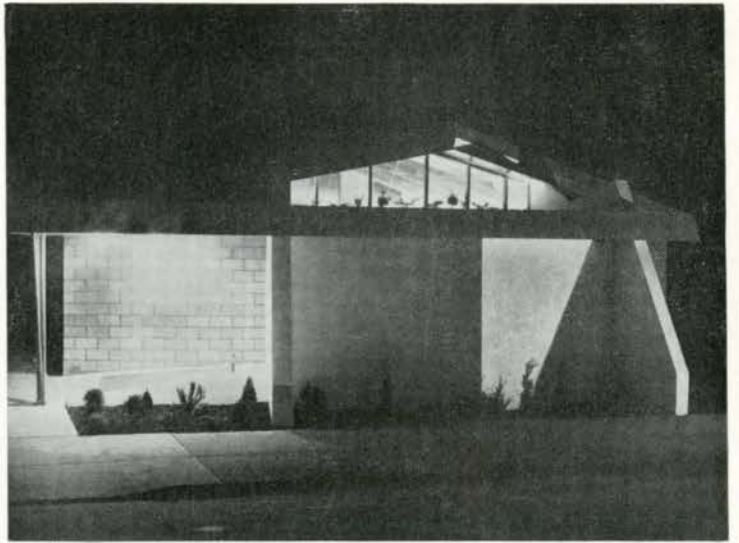
Altar and Front of Chapel

**McCALL BROS. FUNERAL CHAPEL, VICTORIA, BRITISH COLUMBIA**

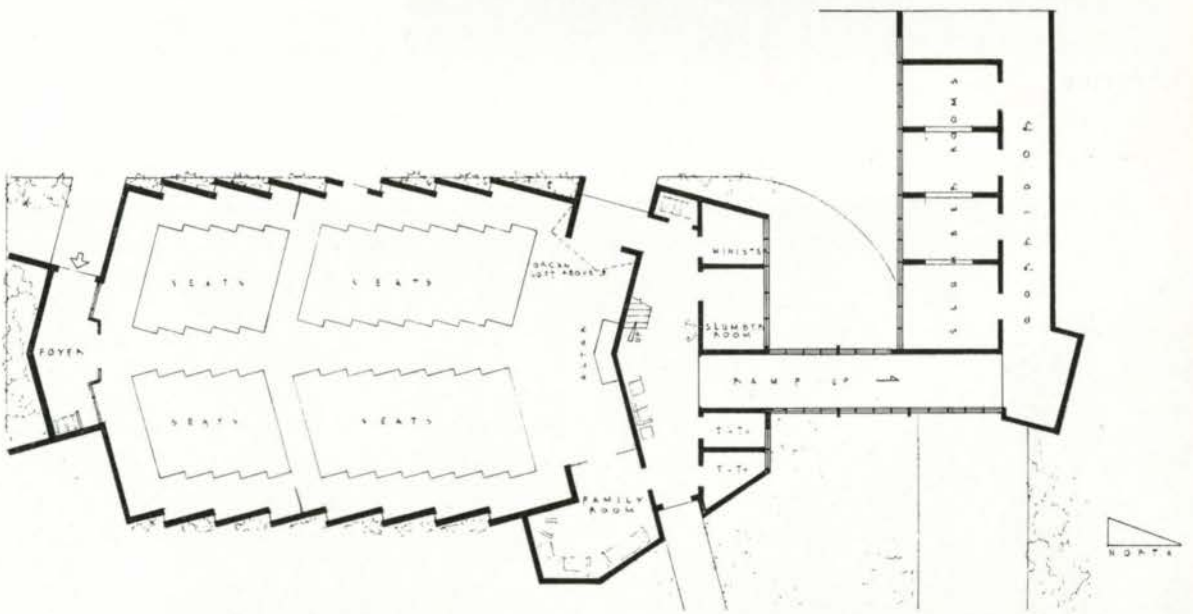
NICOLLS & DI CASTRI, ARCHITECTS

South-west View Showing Chapel and Family Room





NIGHT VIEW OF ENTRANCE TO CHAPEL

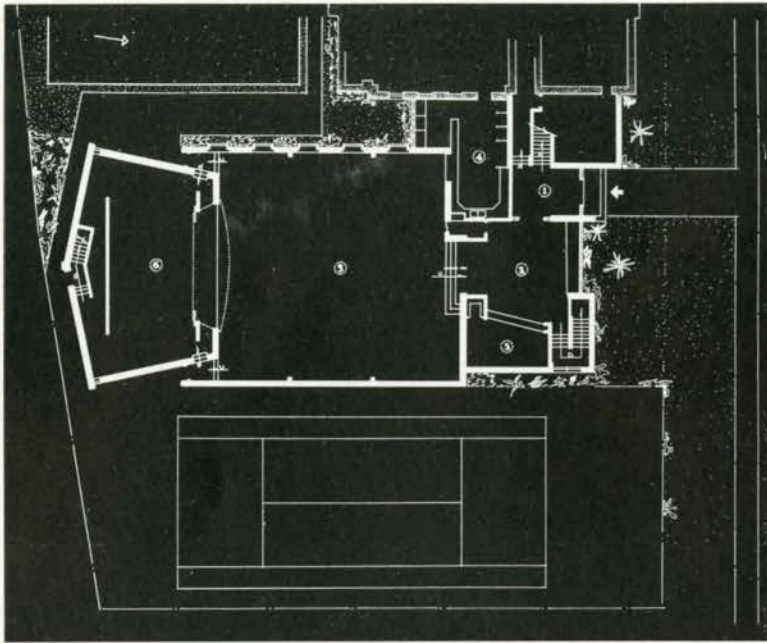


INTERIOR SHOWING ENTRANCE FOYER



PARISH HALL FOR ST. CUTHBERT'S  
ANGLICAN CHURCH, TORONTO,  
ONTARIO

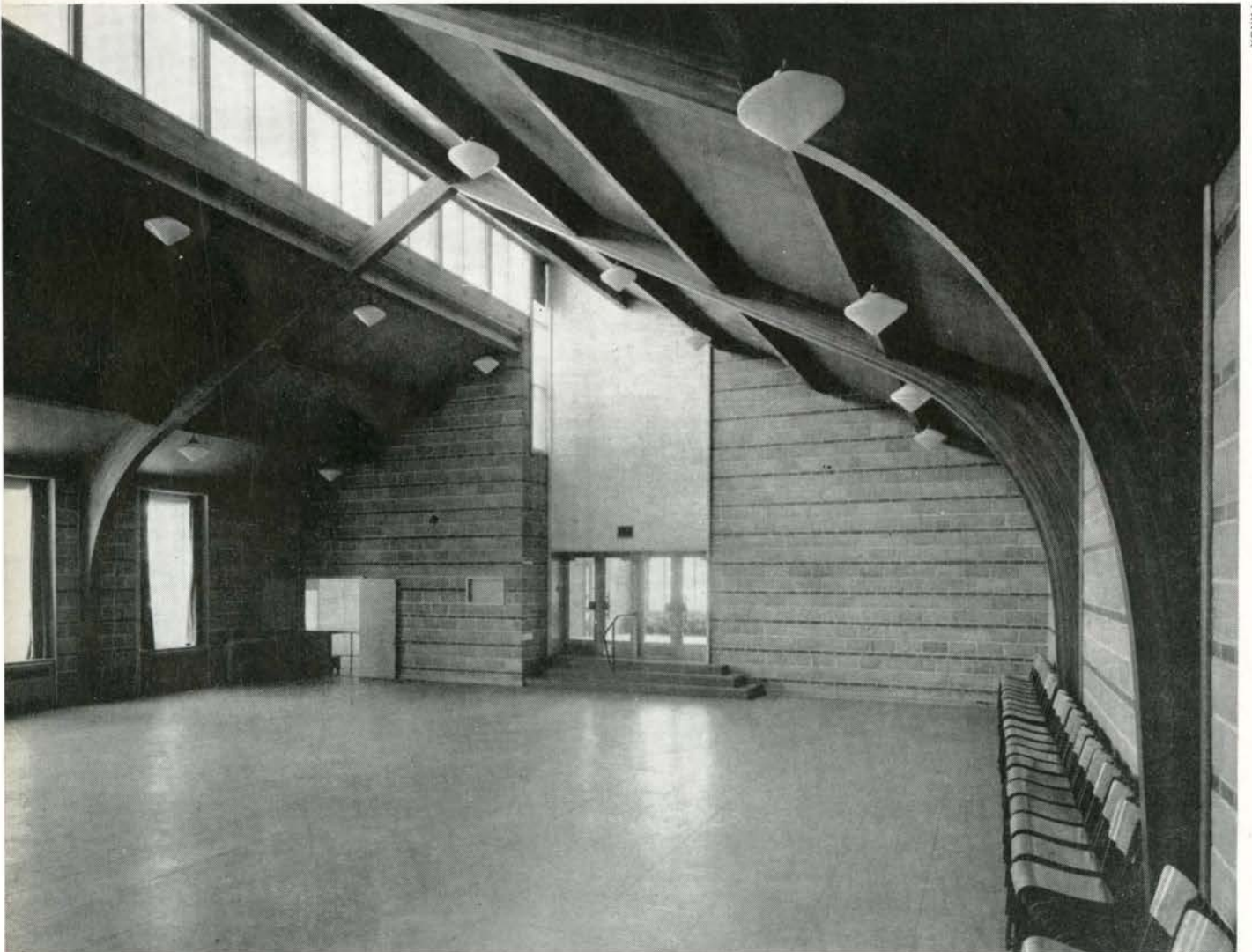
FLEURY & ARTHUR, ARCHITECTS



- |              |           |
|--------------|-----------|
| 1 Vestibule  | 2 Foyer   |
| 3 Coat Room  | 4 Kitchen |
| 5 Auditorium | 6 Stage   |

FIRST FLOOR

INTERIOR LOOKING NORTH

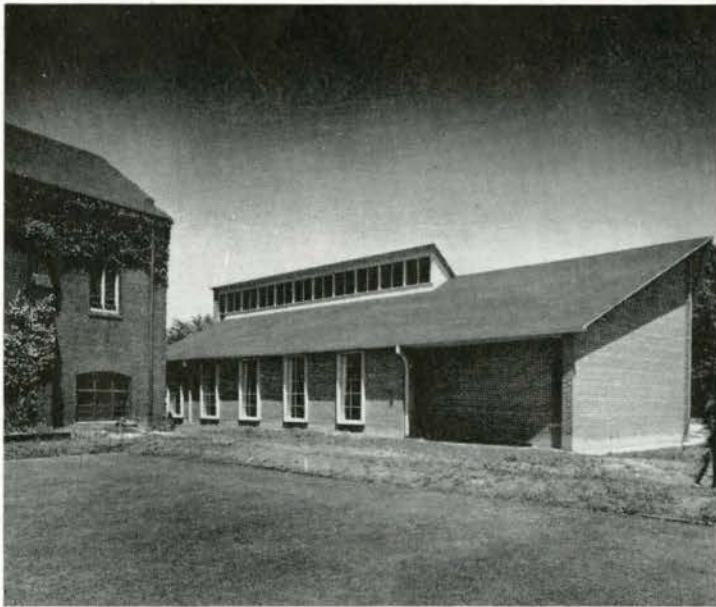


PANDA

ENTRANCE FROM THE NORTH



VIEW ACROSS BOWLING LAWN



INTERIOR TOWARD STAGE



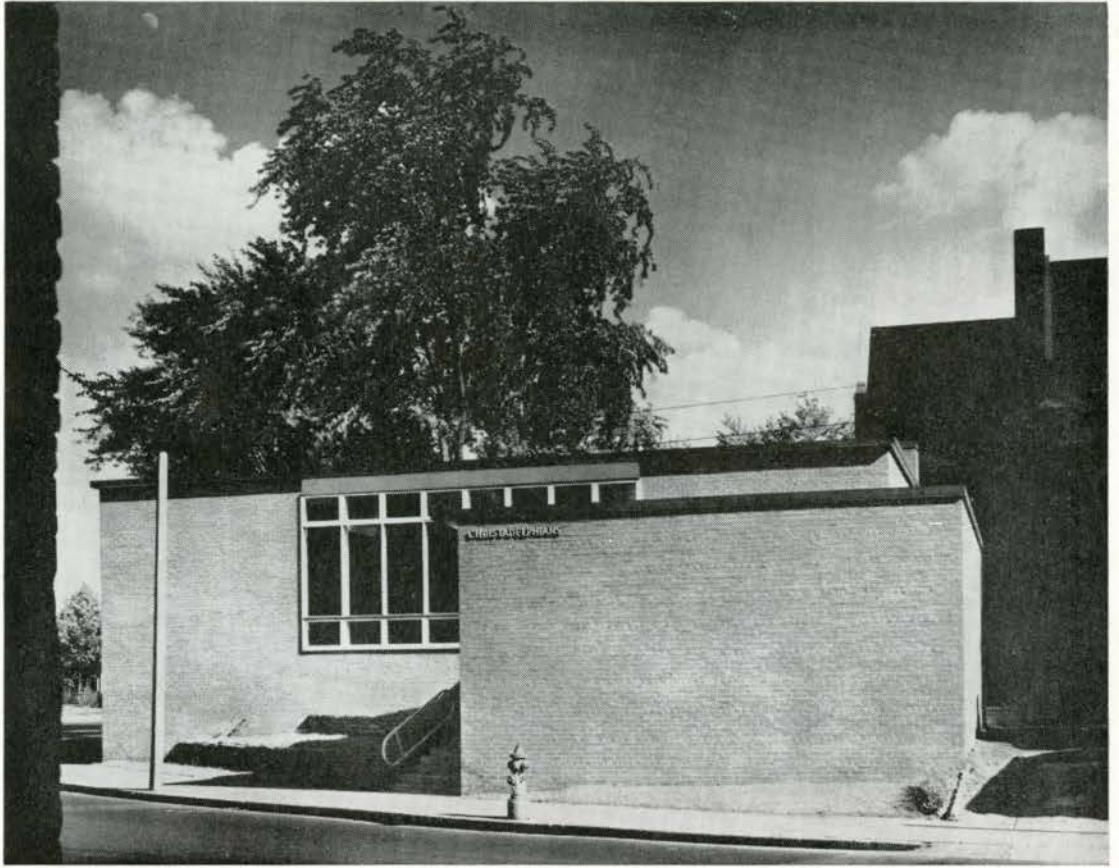
MOUNT PLEASANT CHAPEL, VANCOUVER, BRITISH COLUMBIA

ROBERT R. MCKEE, ARCHITECT

WILLIAMS BROTHERS



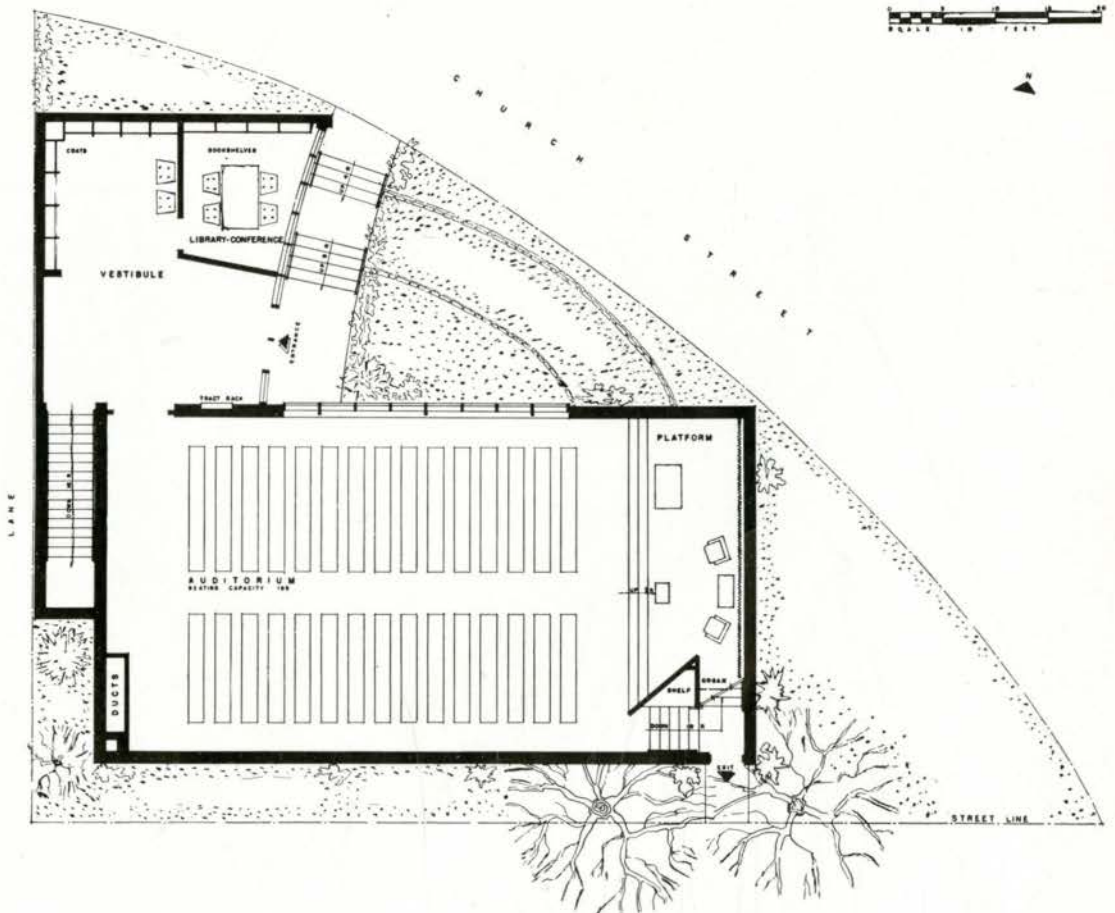




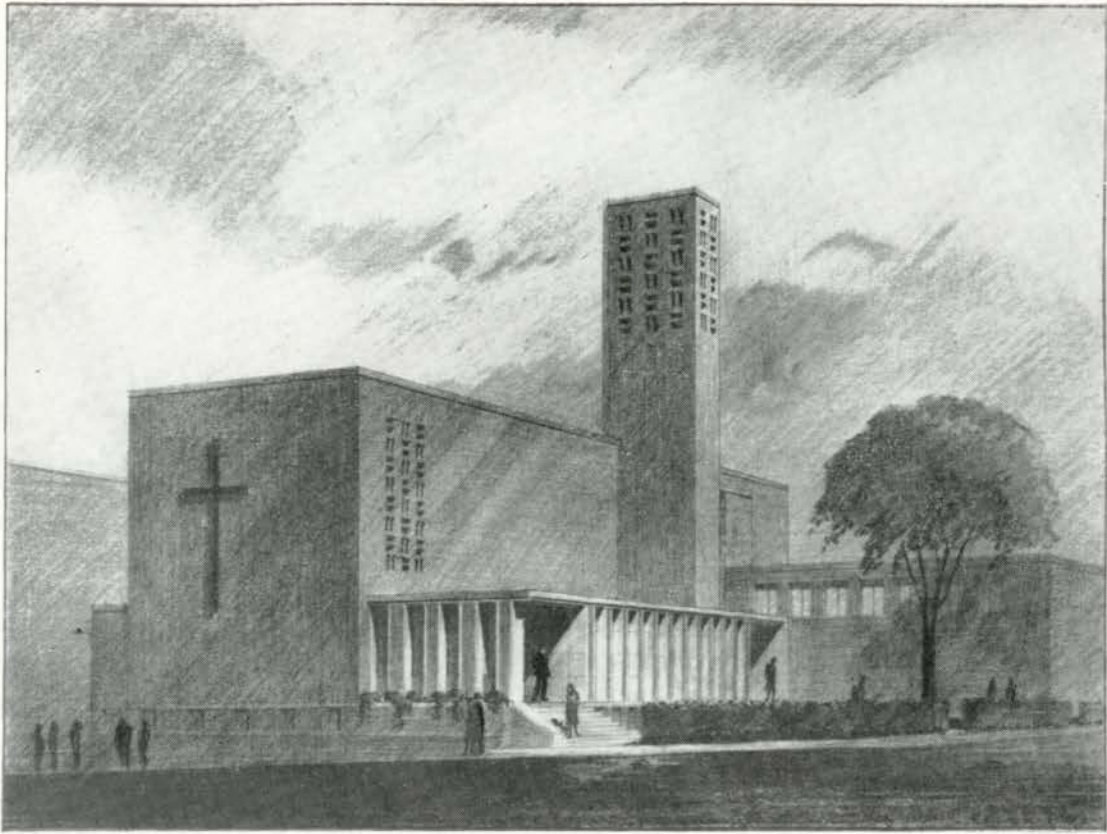
PANDA

**CENTRAL CHRISTADELPHIAN CHURCH, TORONTO, ONTARIO**

JOHN B. PARKIN ASSOCIATES, ARCHITECTS



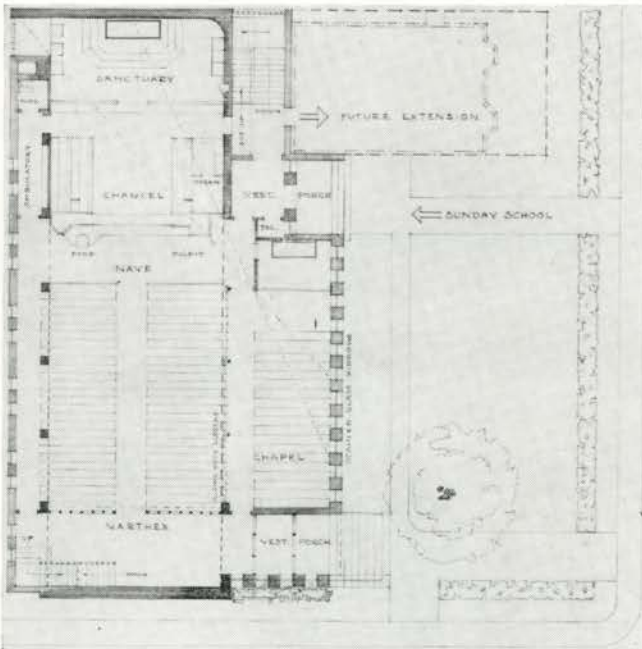
FIRST FLOOR PLAN



**PROPOSED CHURCH, BRITISH COLUMBIA**

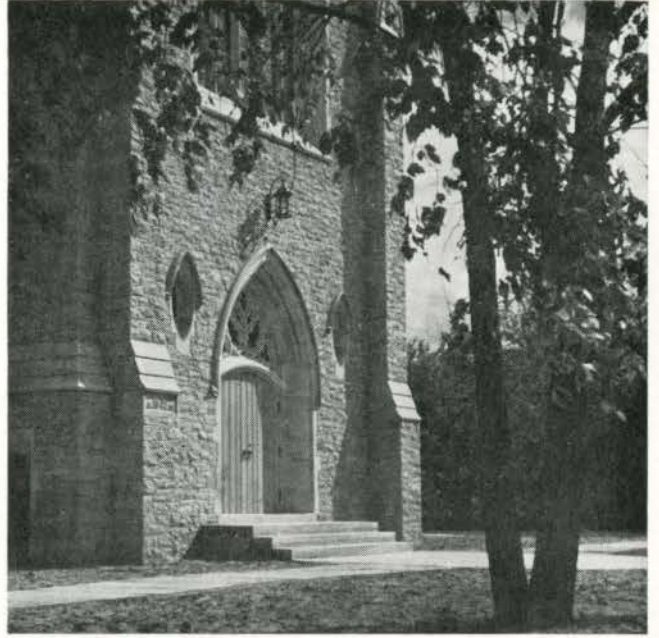
FETHERSTONHAUGH, DURNFORD, BOLTON & CHADWICK, ARCHITECTS

**GROUND FLOOR**



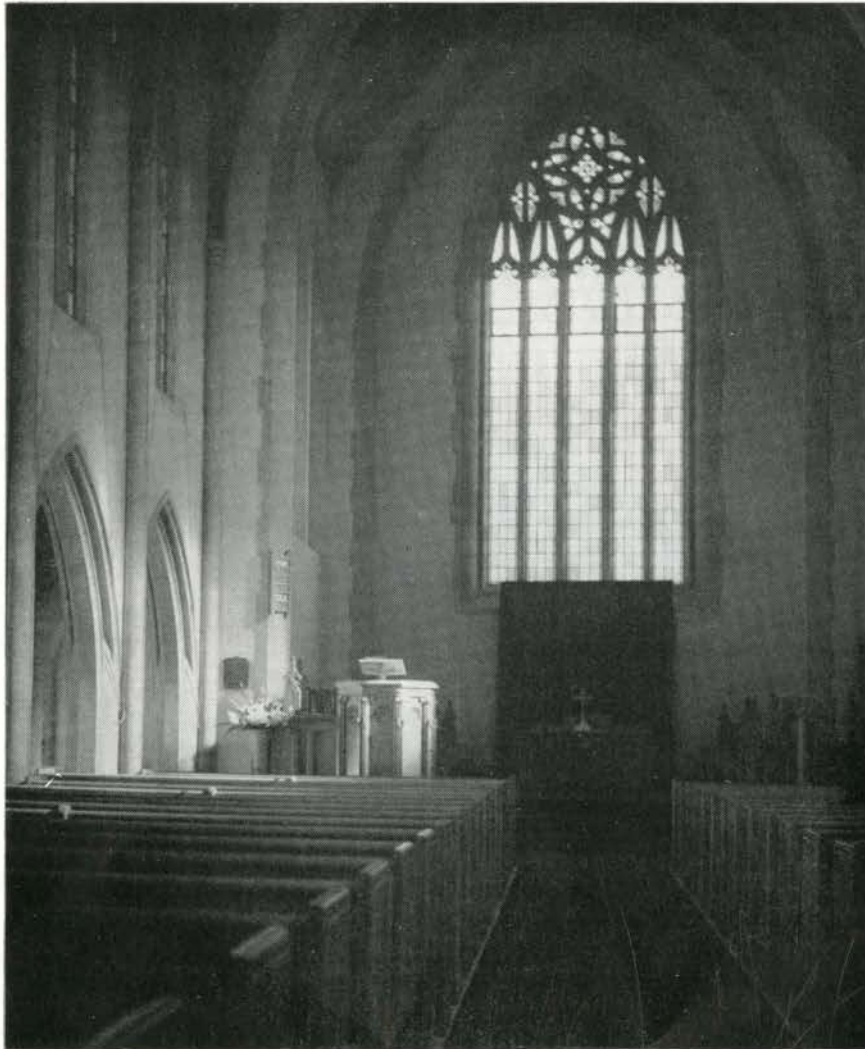
**BASEMENT FLOOR**





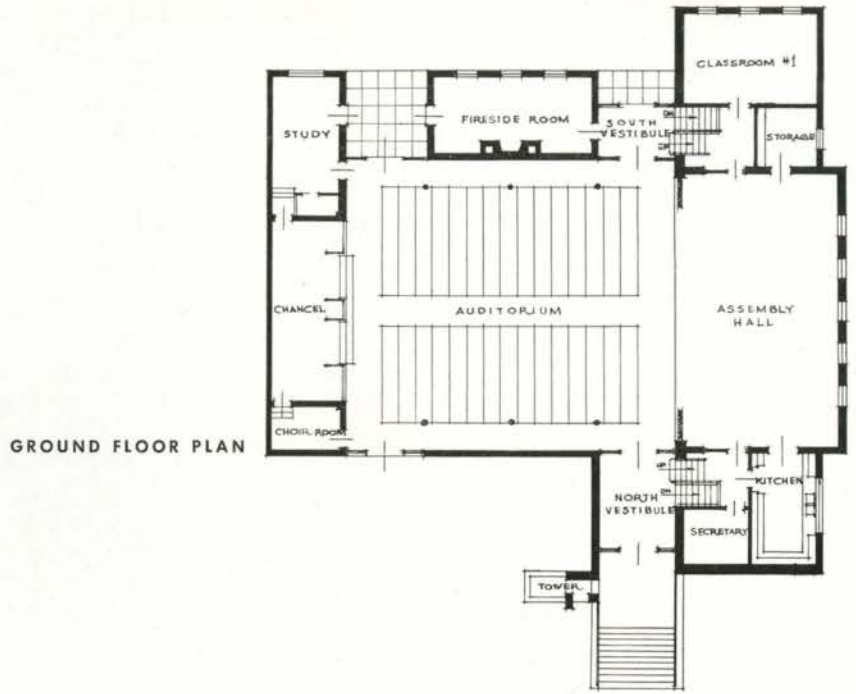
ISLINGTON UNITED CHURCH, ISLINGTON, ONTARIO

BRUCE BROWN & BRISLEY, ARCHITECTS



FIRST UNITARIAN CHURCH,  
TORONTO, ONTARIO

RICHARD A. FISHER, ARCHITECT



H. MCLORRINAN, GLOBE & MAIL.

MAIN ENTRANCE

Entrance pylon of brick and stone. There is a concealed light and fountain at the base.

H. MCLORINAN, GLOBE & MAIL



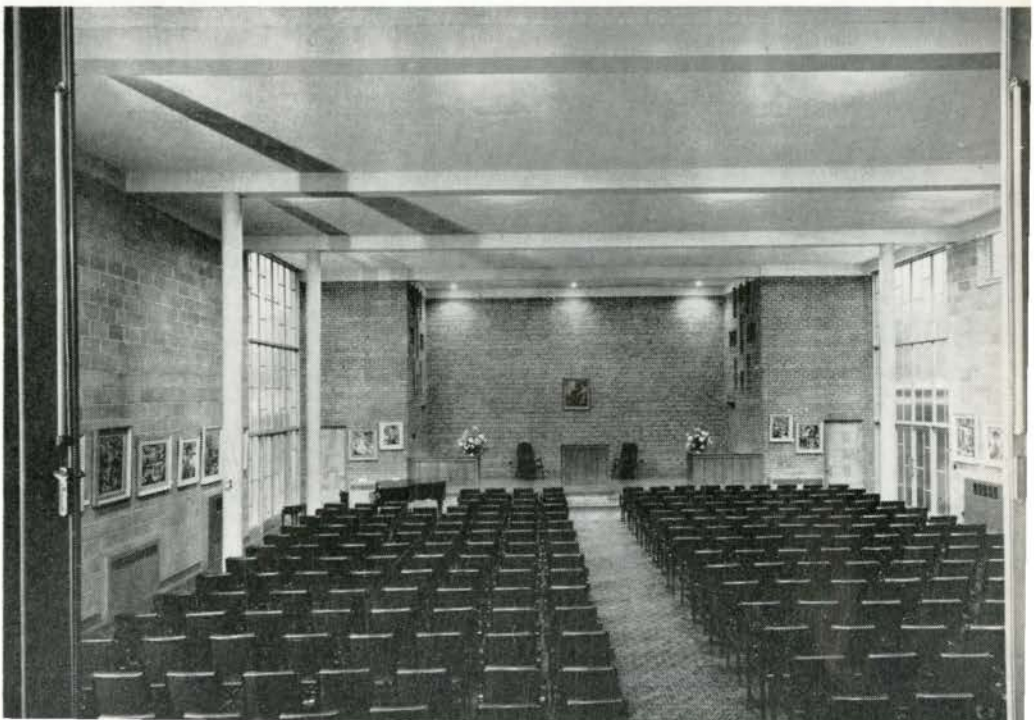
Looking towards Chancel and Loft

H. MCLORINAN, GLOBE & MAIL



Looking towards Assembly Hall

WARNER BROS.



General View of Auditorium and Chancel

## CARACTÈRES ET TENDANCES DE L'ARCHITECTURE RELIGIEUSE DANS LE QUÉBEC

DEPUIS UNE VINGTAINÉ D'ANNÉES il s'est construit beaucoup d'églises dans la province de Québec et, à l'heure actuelle, un bon nombre y sont en voie de construction un peu partout. Quels sont les caractères généraux de ces nouvelles églises et quelles sont les tendances actuelles de notre architecture religieuse? Telles sont les questions que nous allons analyser ici.

Il faut noter tout d'abord que dans le Québec comme ailleurs au Canada et à l'étranger, l'architecture en général et surtout l'architecture religieuse a été orientée, tout au cours du XIXe siècle et jusqu'aux environs de 1930, par l'imitation des styles historiques plutôt que par la recherche de nouvelles formules et de nouvelles solutions. Nos églises construites au cours de cette période possèdent donc les caractères généraux de l'architecture civile et participent à cette décadence de l'art observée dans les autres pays dont nous avons subi l'influence. Il y a encore vingt cinq ans, quand il s'agissait de construire une église, la première chose qu'on se demandait et qu'on devait décider, c'était de quel "style" la nouvelle église serait, et par ce vocable on entendait l'un quelconque des styles historiques, tels le Roman, le Gothique, le Renaissance ou encore le Byzantin. Cet état d'esprit était encore plus marqué pour les églises que pour toute autre construction, pour la bonne raison que les religions sont traditionnalistes et conservatrices pour des motifs d'ordre pratique autant que sentimental puisqu'elles ont à garder un dépôt de doctrines et de coutumes qui en assurent la pérennité.

"Supposez, disait Julien Guadet, que l'on demande à un architecte en pleine possession de son talent un projet de Musée ou d'Abattoir, de Palais de Justice ou de Marché, de Théâtre ou d'Hôpital, il réussira plus ou moins, mais il cherchera en toute sincérité dans la voie résultant de son programme, poursuivant la même solution, rencontrant presque forcément les formes nécessaires et l'expression logique de son concept, arrivant à la fin de son étude sans avoir cessé de rester lui-même avec ses qualités et ses défauts, son bonheur ou son insuccès. . . Maintenant, poursuit-il, mettez le en face d'un programme d'église. Il ne cherchera plus dans le présent, encore moins dans l'avenir, il cherchera dans le passé: il abdiquera la fonction sublime de l'architecte pour se faire archéologue."<sup>1</sup>

Une telle attitude et une telle conception de l'architecture ne pouvaient donner d'autres résultats que ceux qu'elles ont produit, c'est-à-dire le pastiche. Mais il ne faudrait pas cependant conclure que toutes les églises de cette époque soient dépourvues de vraies qualités artistiques, car il existe trop d'exemples de belles réussites réalisées suivant cet idéal qui voulait faire revivre, adapter les formes anciennes à de nouveaux besoins.

Le renouveau de l'art sacré chez nous a commencé de se manifester assez timidement vers les années 1935 ou à peu près. Les nouveaux matériaux, les nouvelles méthodes de construction et aussi l'influence européenne furent les stimulants. En 1934, l'éminent moine-architecte bénédictin Dom Paul Bellot o.s.b. (1876-1944) vint donner dans la Province une série de conférences sur l'architecture religieuse française, où il mit l'accent sur l'illogisme d'une architecture de trompe-l'oeil asservie à des traditions mal comprises et à des formes périmées et montra la nécessité d'une rénovation de l'art sacré.<sup>2</sup> Ses paroles réveillèrent la léthargie des retardataires et fortifièrent les convictions de ceux qui voulaient renouveler notre architecture religieuse depuis longtemps en décadence. Dom Bellot mettait aussi ses auditeurs en garde contre une trop grande admiration pour les grands maîtres de l'art moderne et qui porte à chercher d'imiter leur manière plutôt que de chercher notre propre voie.

Le jeune clergé fut presque unanimement conquis aux doctrines et aux idées enseignées par l'éminent conférencier, idées et doctrines qui sont les principes permanents de l'architecture et qu'avaient enseigné Viollet-le-Duc dans ses "Entretiens sur l'Architecture", (1863-72). Bientôt une pléiade de jeunes Architectes se mit à faire du Dcm Bellot sur commande et un nouveau "style" devint à la mode: le maître n'avait pas été compris. Ce qu'il voulut inculquer à ses auditeurs, c'était d'être personnels, de travailler, de chercher de nouvelles formes et de nouvelles solutions et non pas de le copier et de le plagier.

Cet engouement pour le style Dom Bellot passa comme passe tout engouement, et au moins c'était du nouveau. . .

Nos églises récentes n'ont pas l'originalité et la variété qu'on observe dans celles qui furent construites en Europe depuis la fin de la dernière guerre, et cela tant au point de vue de leur plan ou disposition générale qu'à celui du traitement des coupes et élévations. Nous avons gardé la plupart du temps le plan traditionnel et nous traitons et orons les élévations qui en découlent de façon à leur donner le "new look". Nos petites églises de village n'ont pas beaucoup changé tant qu'à leur plan et à leurs dispositions générales sauf qu'on tend de plus en plus à supprimer les colonnes qu'on regarde comme une nuisance, obstruant la vue du sanctuaire et de l'autel, centre du culte public, et il arrive même que les colonnes soient supprimées quand les dimensions et les proportions de l'édifice les exigeraient. L'église "sans colonnes" paraît même à plusieurs comme le summum de la réussite, abstraction faite des autres qualités ou défauts de l'oeuvre.

Au siècle dernier, le type de nos églises de village était un édifice à trois nefs avec bas-côtés et transepts, ayant

SCULPTE PAR M. MAURICE LORD  
D'APRES DES MODELES DE  
M. EMILE BRUNET



LA FUITE EN EGYPTE



LES NOCES DE CANA



UN DES ANGES, CHAPITEAU DE L'ANONCIATION

des voûtes hautes en berceau ou en lancette ornées d'une profusion de moulages de plâtre rehaussés d'or. Les murs extérieurs, la plupart du temps en pierre, étaient assez élevés, et la façade principale était dominée par de hauts clochers de tôle galvanisée d'une complication souvent excessive. Les églises de ville, plus élaborées, possédaient les mêmes caractéristiques.

Ces églises attestent par leur dimensions monumentales et leur richesse, fut-elle factice, l'effort d'une collectivité qui a voulu donner à Dieu ce qu'elle avait de meilleur et faire de Son temple un monument de gloire dont le clocher domine la ville ou la campagne comme une exaltation de la Foi et un symbole de pérennité.

Bien que plusieurs de nos églises récentes possèdent certaines reminiscences des styles périmés, qu'il s'agisse du néo-gothique ou du néo-roman, la plupart sont d'un caractère franchement et honnêtement moderne. Il ne viendra à l'esprit d'aucun architecte aujourd'hui de faire du Roman ou du Gothique purs, à moins que ce lui soit imposé par le client ou encore qu'il s'agisse d'agrandir ou de parachever une oeuvre ainsi commencée. Nos nouvelles églises sont donc des édifices modernes, c'est-à-dire qu'elles sont conçues et réalisées suivant les idées d'aujourd'hui et que leurs auteurs s'efforcent de leur donner de l'originalité dans la mesure du possible. Ces églises sont simples, sobres, bien proportionnées, confortables, faciles d'entretien, et répondent aux exigences du culte qui veut qu'une église ait un caractère religieux, c'est-à-dire qu'il ne puisse exister de confusion tant qu'à sa destination et qu'il soit manifeste aux yeux de tous qu'on est en face d'une église.

Le type qui prédomine aujourd'hui pour les églises modestes c'est une église basse, à nef unique (sans colonnes), à toitures peu inclinées et clocher unique placé de côté légèrement en retrait de la façade et surmonté d'une flèche élancée, ou encore avec clocher au centre de la façade et en saillie sur celle-ci. On a aussi cherché à garder le caractère et la mine de nos vieilles églises du Régime Français, si belles dans leur simplicité parce que leurs proportions étaient toujours heureuses.<sup>3</sup>

L'architecture a de plus en plus tendance à perdre ses caractères régionaux et même nationaux et à devenir internationale, c'est-à-dire à perdre toute personnalité pour devenir anonyme et standardisée. C'est que de plus en plus, par suite des contacts plus fréquents facilités par les moyens modernes de transport, d'échanges d'idées et de marchandises, le monde s'unifie. Notre architecture religieuse cependant n'a pas été trop influencée jusqu'ici par ces tendances à l'uniformisation et a gardé une certaine originalité. L'Architecture religieuse actuelle du Québec est différente de celle des autres provinces du Canada et de l'étranger.

Le type décrit plus haut de l'église modeste, quoiqu'étant assez conservateur, est caractéristique des églises récentes construites dans le Québec. Il a été nécessité, si l'on peut dire, par divers facteurs, tels la sévérité de notre climat, le désir de réduire le volume intérieur au minimum pour diminuer les frais de chauffage, et l'esprit conservateur de notre peuple qui veut qu'un intérieur d'église soit voûté. Nous sommes trop habitués à certaines formes pour nous en départir aisément et l'on en vient même à les

considérer comme seules convenables à certaines fins. C'est ainsi que les plafonds voûtés et les arcs, soit de plein-cintre, soit en lancette, nous paraissent posséder un caractère essentiellement religieux indispensable pour créer l'ambiance propice à la prière liturgique, et que le fidèle se sentira dépaycé dans une église au plafond plat qui lui semblera ne convenir que pour un hall public quelconque mais pas pour une église. Ces petites églises ont donc un plafond voûté sous le comble et des arcs transversaux qui marquent les travées de leur nef unique.

Pour les églises plus grandes, par contre, on note une plus grande variété dans la disposition intérieure (plan parterre) et dans l'agencement des masses, mais c'est presque toujours le plan traditionnel qui domine, soit la croix latine plus ou moins accentuée par le saillie des transepts. Pour obvier à l'inconvénient des colonnes, devenues tabous, on a réussi en maints endroits, grâce au béton armé, à construire des églises d'un plan plus ingénieux qui a permis aussi des formes assez inattendues auxquelles on finit par s'habituer.

En somme, l'architecture religieuse du Québec s'est heureusement dégagée des traditions mal comprises dans lesquelles elle stagnait depuis une centaine d'année, et les nombreuses réalisations contemporaines attestent qu'elle est dans la bonne voie. Nous sommes peut-être encore un peu trop timides et conservateurs, et ce n'est pas chez nous, du moins à l'heure actuelle, que naîtront des querelles retentissantes au sujet de certaines oeuvres audacieuses comme celle suscitée récemment en France au sujet de l'église d'Assy et de la chapelle de Vence,<sup>4</sup> mais ce temps n'est peut-être pas si lointain que d'aucuns pourraient le croire. De plus en plus notre architecture d'église s'achemine vers cette grande simplicité, vers ce dépouillement et cette pureté qui sont devenus en Europe les marques de noblesse de l'art sacré.

Mais que Dieu nous préserve des horreurs de l'art moderne dit d'avant garde, de l'influence des Picasso, Matisse, Braque, Fernand Léger et compagnie pour la décoration de nos églises! Qu'on se souvienne toujours que l'Eglise "c'est l'ordre moral, spirituel et harmonique dans ses oeuvres terrestres qui magnifient cet ordre du Créateur, comme firent ceux du Moyen-Age. . . Espérons que "le temps de la réaction viendra, où l'ordre sera remis dans la maison à l'envers", comme le souhaitent beaucoup d'artistes sincères,<sup>5</sup> et qu'enfin ce mouvement de déformation, de caricature, sera banni de l'art sacré et que le beau reprendra ses droits.

Car il ne faut pas oublier que la fonction sacrée, dans une église, doit primer sur la fonction purement utilitaire, puisqu'une église est "une maison de Dieu et une maison de prière".

#### REFERENCES

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- <sup>5</sup> Correspondance entre A. Labouret et Maxime Roisin, de Paris, avec Louis-N. Audet, Re: *Basilique Ste-Anne-de-Beaupré*.



## 1952 AMENDMENTS TO THE MECHANICS' LIEN ACT, ONTARIO

THE RECENT SESSION of the Ontario Legislature enacted five changes in the Mechanics' Lien Act which are of importance to the architectural profession.

### THE CHANGES

1. The period of retention of the holdback is increased from thirty to thirty-seven days.
2. When an architect has issued a certificate that a sub-contract under a contract has been completed to his satisfaction, the amount of the holdback under that contract may be reduced by 15 percent of the amount of that sub-contract.
3. Every contract shall be deemed by law to provide for the retention of the holdback in accordance with the Mechanics' Lien Act, irrespective of whether or not such provision is expressly set out in the contract.
4. Delivery of material at some place in the immediate vicinity of the land, designated by the contractor or subcontractor for whom the materials are furnished, in the absence of notice from the owner to the contrary, shall be good and sufficient for establishing a lien, as has heretofore been the case where the place has been designated by the owner.
5. It has now been made clear that the supply man who places material has the right to remove it under his lien for unpaid purchase money.

### EXPLANATION OF THE CHANGES AND RECOMMENDATIONS

1. The increase in the time of retention of the holdback from thirty to thirty-seven days after the completion or abandonment of work was apparently made in view of the prevalent practice of allowing thirty days credit in the building trades. It is not until that thirty-day period of credit has expired that a material man knows whether or not he is going to be paid. Under the former retention time of thirty days it would be too late to file a lien at the expiration of a thirty-day credit period and the additional seven days now provided remedies this situation.
2. On certification by the architect that a sub-contract under a contract has been completed to his satisfaction, the holdback on that contract may now be reduced in Ontario by 15 percent of the sub-contract price, or if there is no specific price, by 15 percent of the actual value of the work. This provision appears to be an attempt to relieve contractors of the financial burden when completion of the main contract is drawn out after completion of the sub-contract.
- It should be noted that what might be recognized as "the general contract" on a particular job might not be the contract to which this provision applies. It might apply to the plumbing contract where it is separate.
- The actual wording of this amendment does not authorize the reduction of the holdback as aforesaid unless certificates to the above effect are given to the person primarily liable upon the contract *and* to the person who became a sub-contractor by a contract made directly under that contract.
- There is no obligation on the architect to issue any such certificates as those contemplated by this amendment, unless the contract so provides. RAIC document No. 12 in its present form does not provide for such certificates. It requires only

certificates for payment of a percentage of the value of the work done based on the contract price and the issue of these certificates to the owner, and not to a sub-contractor as well. As a practical matter, however, contractors may press the architect to reduce the holdback in the manner contemplated by this amendment, even though the contractor has not a legal right to call for a certificate expressly stating that the sub-contractor's work has been completed to the architect's satisfaction. If the architect, under such pressure, were to reduce the holdback in the manner contemplated by the amendment, in a certificate for payment, it might be treated at law as being "to the effect that the sub-contract has been completed to the architect's satisfaction".

It is advisable that a certificate designed to have the effect contemplated by the amendment should follow the wording of the amendment, and state that "the sub-contract has been completed to my satisfaction". A reservation of the rights of the owner in respect to latent defects should be added to this, for example, by stating that — "This certificate is issued without prejudice to the rights of the owner under Article 16 of the contract." If the RAIC form is not applicable, then this certificate should read: — "This certificate is issued without prejudice to the rights of the owner in respect of defects in work or materials which could not reasonably be detected by the inspection provided for in the architect's retainer." Indeed, this form of reservation might be the better in all cases.

The architect should also require an acknowledgement from the contractor that the sub-contract has been completed to the contractor's satisfaction and satisfactory evidence that the sub-contractor has been paid in full, and that there are no claims for work done or material furnished under the sub-contract for which liens could be filed or enforced.

3. Hitherto there was some doubt where a construction contract had not provided for holdbacks, as for instance where payment was to be made on completion of the work, whether the owner could make the holdbacks contemplated by the Mechanics' Lien Act and not be held to be in breach of his contract. This doubt has now been resolved in Ontario and the owner may make the holdbacks whether or not the contract has expressly provided for them.

4. The owner's "agent" who may designate a location in the immediate vicinity of the job where materials may be placed now includes in Ontario the contractor or sub-contractor for whom the materials are placed. This amendment is a clarification of the word agent. It should be observed that the amendment does not go so far as to say that the contractor or sub-contractor are the *only* persons who may be deemed "agent" of the owner for this purpose. According to the circumstances of the job the owner might constitute others as his agents for the purpose of designating material parks.

5. Whether a supply man who placed materials had a right in Ontario to subsequently remove those materials before they were incorporated into the building had been doubtful under the former wording of the Ontario Act. This doubt has now been resolved by the current amendment in favour of the supply man's right to removal.



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## NEWS FROM THE INSTITUTE

A number of our members, including the President, attended the 84th Convention of the AIA which was held on June 23rd to 27th at the Waldorf Astoria Hotel in New York City.

Space does not permit of more than an outline of the Convention which was hot — 95° or better — and varied.

There were no organised meetings for visitors on Monday. Entertainment consisted of a choice of two boat trips and four tours or visits to interesting buildings or parkways.

The opening luncheon was on Tuesday. The President's reception was on the afternoon of the same day and was held at the Cloisters which is an interesting part of the Metropolitan Museum of Art. At this function the medals for Fine Arts and Craftsmanship were awarded. The Gold medal was awarded at the Annual Dinner which was held on Thursday evening in the Ball Room and which was a very fine sight indeed. The floor was covered with tables and diners occupied tiers of boxes on three sides of the room. Flowers were on each table and against the wall at the back of the dais. Candles on the tables completed a truly impressive sight.

There were four morning business sessions. The following were the subjects of seminars:

- Shell Structures
- Precast Structural Systems
- Reducing Costs of Schools
- Conservation in Hospitals
- Government Standards and Practices
- Lift Slab, and
- Prestressed Concrete

Collateral meetings were held by:

- The Association of Collegiate Schools of Architecture, National Council of Architectural Registration Boards, Producers Council, National Architectural Accrediting Board.

There was a Symposium entitled "The Crossroads of Architecture", a joint meeting of the AIA and the Construction Specification Institute and almost innumerable collateral events including organised tours of buildings and even visits to ships in port.

Apart from tours and committee meetings, the organised functions ended with the business session on Friday morning.

The above is a factual and very abbreviated account of the Convention. All members of the RAIC were invited and those who attended, which included Mr. Maurice Payette, President of the PQAA, found a warm welcome and enjoyed three or four days of great interest and instruction.

The RAIC was recognised in the awarding of an Honorary Corresponding Membership to the President who, by special invitation, was also an Honoured Guest at the Annual Dinner.

### ALBERTA

THE JOURNAL has instituted prizes for the best displayed advertising matter published in its issues. No doubt advertisers will appreciate this as indicating that the Editorial Board takes serious notice of their efforts in good presentation. It should be remembered that advertisers have very large stakes in the magazines in which they place their notices. Recent letters to the editor have been commenting, not too constructively, I think, on the quality of the *Journal* as an architectural publication. These letters for the most part omit any mention of the advertising matter. Yet this is of great importance. The *Journal* resembles a sandwich; the text and its illustrations are, as it were, the meat between two layers of what may be considered the less important feeding stuff. As in sandwiches the outer layers are necessary and valuable parts of the nourishment rather than merely conveyors. When it is realized that there are more than twice the number of pages devoted to advertising as there are to the ostensible subject matter it may at first seem to be a case of little meat and much tablecloth. The advertisements are, however, much more than mere tablecloth. They resemble rather the whole setting of the meal and the setting of the meal goes a long way towards making it pleasant and appetising. If I judge rightly the *Journal* is one of the most satisfactory of monthly magazines in this respect. The matter of these advertisements is all to the point of the architects daily work so that readers may browse through them with both interest and profit. If in our buildings we are to take advantage of the best of modern products we must keep a watchful eye upon what is cooking in the manufacturers' pots and we get a serviceable taste of these from the *Journal's* advertising pages. Architects' files or shelves may be well stocked with pamphlets and even volumes which set forth in detail the nature and gradings of similar matters but these are apt to become out-of-date or obsolete. The skill and eye-catching ingenuity displayed by many advertisers is often admirable. Even the clowning favoured by some of them may be taken as the comic relief of the drama. It is more especially when he comes to write his specifications that the architect has to be alive to what is on the market of the day and place. He may do some pleasant and profitable shopping in the *Journal's* advertising pages.

*Cecil S. Burgess*

### NEWFOUNDLAND

The third Annual Meeting of the Newfoundland Association of Architects was held May 29th, last, in the city of St. John's.

After the usual reports were read by the Honorary Secretary-Treasurer and adopted by the members, the meeting was adjourned and a Council meeting was convened immediately. At this meeting officers for 1952-1953

## NEWS FROM THE INSTITUTE

were elected as follows: Robert F. Horwood, President; Frederick A. Colbourne, Vice-President, and William J. Ryan, Honorary Secretary-Treasurer.

The Association now has an act being re-drafted by its solicitor for submission to the Newfoundland Legislature at its next session. The proposed Architects' Act as it was originally prepared was introduced to the Legislature last year, but because of certain alterations and deletions suggested by members of the Legislature, it was given a six months' hoist. The members are confident that when the act is again introduced for enactment that it will be passed.

The Association of Professional Engineers introduced an act at the last Session of the Provincial Legislature during April. This act was altered in two or three sections and was passed.

The Newfoundland Association of Architects is at present registered as a Society under "The Industrial and Provident Societies Act, 1919" and amendments thereto. The certificate of Registry was issued the 10th day of November, 1949.

It was decided recently, that in conjunction with the Art Exhibit of the Newfoundland Art Club, that the architects of this province would have an exhibit of architectural work performed here, by means of photographs of interiors and exteriors of various buildings and special features. The details for this proposed exhibition must still be finalized. During the summer it will be possible to obtain some fine exterior views of buildings and residential work, and it is hoped that the exhibit will be successful.

*William J. Ryan*

## COLLEGE OF FELLOWS SCHOLARSHIP, 1952

The *Journal* is pleased to announce the award of the College of Fellows Scholarship for 1952.

The Scholarship goes to Mr Gerald A. P. Carrothers, who graduated from the University of Manitoba in 1948. Since graduation, he has continued at his University as post-graduate student and part-time lecturer. In 1951 he received his Master's degree in Community Planning, for which his thesis was "The Study of Factors Affecting the Growth of Lethbridge."

Mr Carrothers is a member of the RAIC, and the Institute of Professional Town Planners. He proposes to use his Scholarship for further study in town planning at Harvard University.

## OBITUARY

**Walsh, William J.**, Smiths Falls, Ontario, a member of the O A A for 20 years, died on March 26, 1952.

The late Mr. Walsh was general superintendent for the Ontario Department of Public Works at the Ontario Hospital-School at Smiths Falls. He came to this city in December, 1946, and was making good recovery from an illness before a relapse set in.

A practising architect in his home city of Hamilton prior to World War II, he was originally associated in the firm of Whitton & Walsh. Later he bought out the interest of his partner. During World War II, he was appointed consulting architect by the Department of National Defence and after serving with the R C A F was later transferred to the Army. He was employed on the construction

of the Longue Point, Que., ordnance depot and worked for the R C A F and Army in Ottawa and New Brunswick. When the war ended, he entered the service of the Ontario Department of Public Works, and was posted to the Ontario Hospital-School project.

*John Caulfield Smith*

## CONTRIBUTORS TO THIS ISSUE

**Meredith Fleming**, son of Arthur L. Fleming, Q.C., Counsel for the Royal Architectural Institute of Canada, and practises law in Toronto in partnership with Arthur L. Smoke, Q.C., A. Campbell Burgess and his father. He was graduated from the University of Toronto in 1939 and served overseas with the Royal Canadian Artillery before commencing practice.

**R. Furneaux Jordan**, professional training at the Birmingham School of Architecture and at the Architectural Association, London. R I B A Associateship in 1928, Fellowship 1937. In partnership with George Fairweather built houses, cottages and planned gardens in the Cotswolds. Two modern Secondary schools. Pavilions at the Scottish Exhibition 1937. Articles in professional press, etc. Appointed to staff of A A School in 1934. History Lecturer and Senior Design Master in 1936. Principal 1948-51.

**Denis Tremblay**. Born in 1905. Studied architecture with Wilfrid Grégoire and Louis-N. Audet, in Sherbrooke. Member of the P.Q.A.A. since 1935. Now partner of Audet, Tremblay & Audet, Architects, Sherbrooke, Que.

Professor of technology at St. Charles Seminary, Sherbrooke, from 1927 to 1929. Past president of Sherbrooke Junior Chamber of Commerce. President of Sherbrooke Building Trades Training Commission, and of the Sherbrooke Section of the Quebec Division of the Community Planning Association of Canada. Vice President of Sherbrooke Youth Festival, and active member of many civic organizations. Has designed churches, schools, etc.

## LETTERS TO THE EDITOR

Sir:

May I congratulate the *Journal* on the publication of the letters to the Editor in the May issue with answers from the members of the Editorial Board immediately following them. This practice adds a dramatic piquancy to the stimulating ideas of your correspondents.

While not wholeheartedly agreeing with Mr Fairfield that "casuistry" is required to relate the appearance of a building to the merit of its design, I felt that the general tone of his letter indicated a healthy unconcern over what Mr Di Castri called the "singular lack of creative imagination" in Canadian architecture. After careful reading of all the contributions to the May issue, it is obvious that the "empirical law of human ecology" mentioned in the article on "Manitoba" is about to be manifest in a new form of social organization which can only be called ARCHITECTOCRACY. Manitoba suggests that the architect should be a "collaborator, coordinator and designer"; McGill more modestly hopes that, having had revealed "the whole scope of the practice of architecture . . . students will

appraise their own capabilities and choose a happy and useful *part* in which to grow", implying that no single human could assume the whole practice of architecture by himself. For "architecture is achieved when all the relevant circumstances involved have been comprehended and materials have been exquisitely assembled into a building that serves its purpose in a full sense." The range and complexity of the relevant circumstances become frightening when we hear from Mr Foster that "sociology, psychology, philosophy and physiology are meaningless unless they are related to the whole, architecture"; and Mr Wells Coates augments the roster, adding the economist and the biologist to those who "must somehow be brought into the general playing area — the orchestra — of architecture and assist in making the new compositions for which society unconsciously waits."

One can see the new Utopia taking shape. The members of the RAIC will all possess the type of intellect described by Mr Foster "which can better coordinate the growing number of specialist skills and direct their application towards the emergence of a higher order of living." They will be Manitoba's "leaders of society and interpreters of its philosophies", the ARCHITECTOCRATS, and will have no time for the exercise of their own private creative imaginations. This state is darkly hinted in the last paragraph of the Ontario letter with its threat of corruption.

But this is probably an over-pessimistic view of the future of the profession and society. Perhaps the *Journal* could help in bringing some of the very fine sentiments a little closer to the drafting room by applying them to the buildings illustrated in its pages. It has been my impression that only the largest and least typical buildings receive the sort of coverage which gives the reader an opportunity to relate the "relevant circumstances" to the "exquisitely assembled building." "I would like to second the suggestion of Mr Ian Brown that "fewer buildings . . . be published and these in greater detail, with some analysis of the problem and its solution."

Yours faithfully,

L. A. Oxley

Sir:

I thought you might like the following notice taken from the Lucknow *Sentinel* of Thursday, April 17, 1952:

CALL FOR NEW SCHOOL TENDERS

Tenders have been called for the construction of the new Lucknow District High School, by the Architect, Mr Philip C. Johnson of London.

The closing date for the reception of tenders has been set for Monday, April 21st, according to an announcement in the trade paper, the *Commercial News*.

The plans call for a nine-classroom, one-storey school, approximately 300 by 60 feet of concrete block and brick construction with wood beams and joists. *The building will have a built-up roof to add height and attractiveness to the structure.* The heating system will be coal-fired, hot air heating.

Philip Carter Johnson

ILLUSTRATIONS OF CHURCHES WANTED

Architects who design religious buildings will be interested to know that the United Church of Canada plans to publish a brochure to help ministers of congregations faced with the problem of erecting a new church, or altering an old one.

The brochure will be divided into two sections. The first is to deal with such matters as finance, timing, location, etc. The second will consist of photographs and renderings (including studies of projects abandoned or uncompleted) of new and remodelled United Churches throughout Canada. Black and white floor plans would be helpful in explaining the elevations. Adequate captions are requested.

Information on churches using building materials and methods native to the district in which they are located, and particulars concerning small village churches are especially desired.

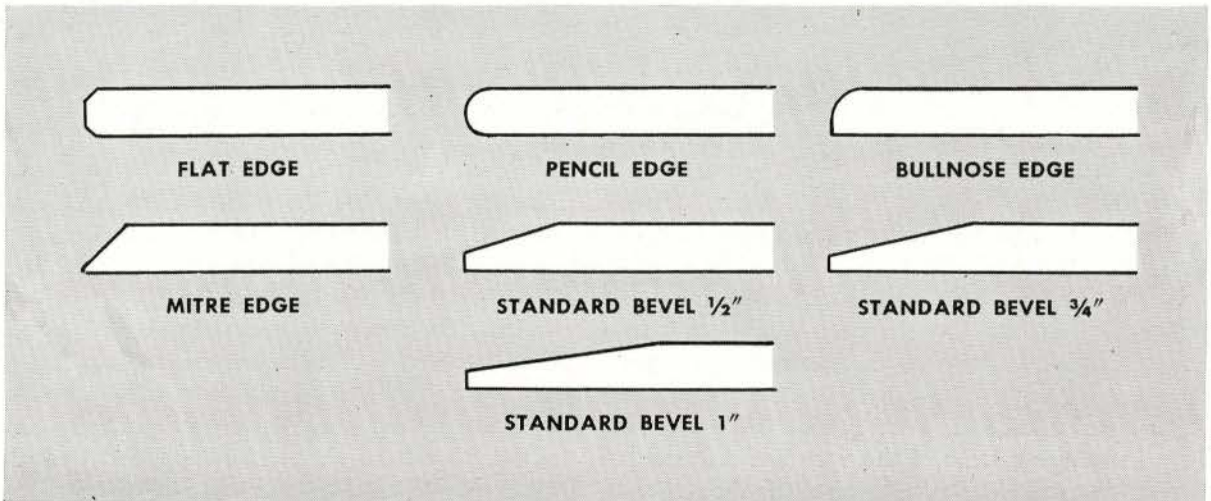
All material should be well wrapped and mailed to Mr R. P. Stouffer, Secretary, Committee on Architecture, United Church of Canada, 299 Queen Street West, Toronto 2B, Ontario. It will be carefully considered and returned as soon as it has served its purpose.

# Facts by Pilkington about Glass

## FOR ARCHITECTURAL STUDENTS

VOL. 2 — No. 14  
**WORK ON GLASS**  
 Beveling and  
 Edge-work

Beveling and edge-work are the terms applied to the hand, or machine, processes whereby the surface or cut edges of glass are ground, smoothed and subsequently polished, or ground smoothed, or ground only, according to the type of bevel or edge-work required.



### SPECIFIC FORMS, AS ILLUSTRATED ABOVE, OF BEVELS AND EDGE TREATMENTS

**FLAT EDGE**—may be ground, smoothed or polished.

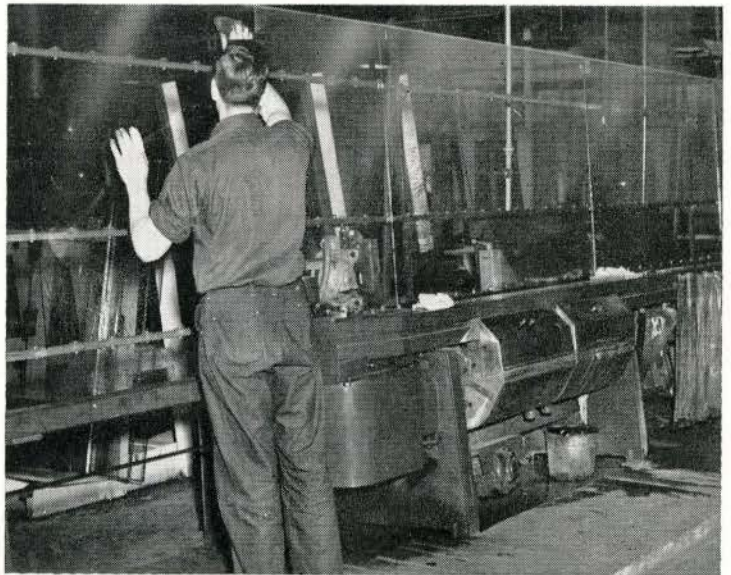
**PENCIL EDGE** — may be ground, smoothed or polished.

**BULL NOSE EDGE** — may be ground, smoothed or polished.

**MITRE BEVEL**—unless specified, angle will be 45°.

**STANDARD BEVELS** — measure from 1/8" to 2" across the face. The angle formed by the intersection of the plane of the bevel with the opposite face of the glass is about 7 1/2°.

In specifying the type of edge required, it is necessary, in many cases, to specify the finish; for example, "ground", "smoothed" or "polished" as the case may be. The "ground" finish is simply a roughly ground surface, a "smoothed" finish is a finely ground or "frosted" surface, and a "polished" surface, being what its name implies, does not call for explanation.



The automatic beveling machine at Pilkington's Central Works, Leaside, Ont.

Reprints of this series with binder for safe keeping as well as copies of Vol. 1 are available by writing to our Head Office.



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