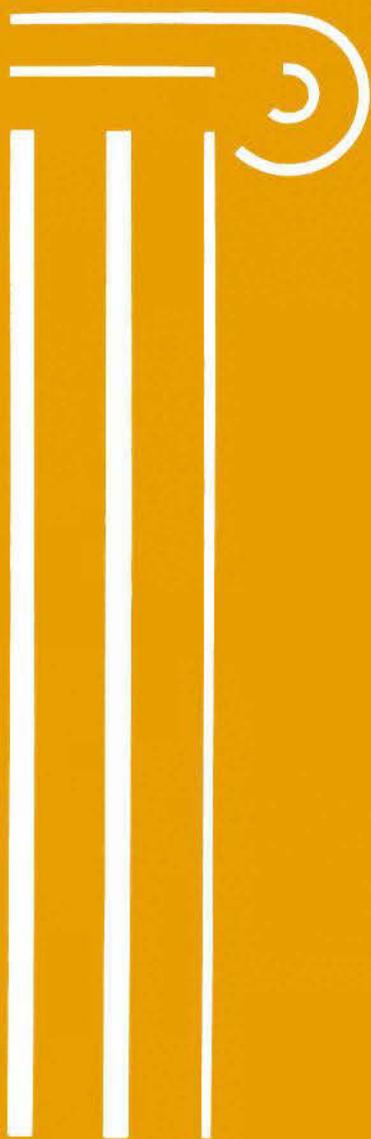


# JOURNAL

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VOL. 22

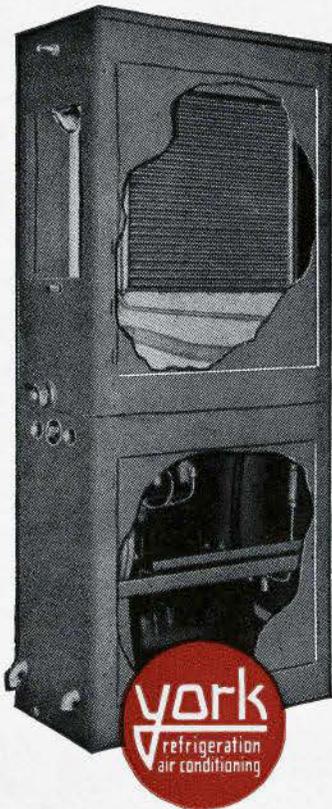
TORONTO, APRIL, 1945

NO. 4

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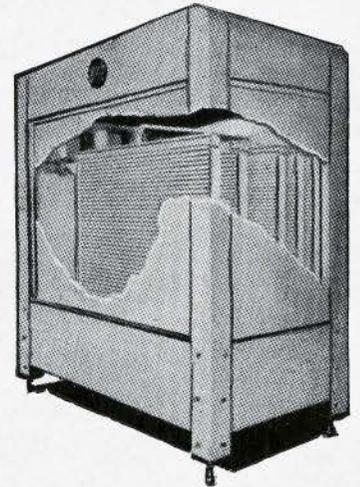
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# JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 236

TORONTO, APRIL, 1945

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# R . A . I . C JOURNAL

APRIL 1945

**T**HIS is the issue of the *Journal* usually given up to showing the work of the Schools. This month, however, is unique in School history in that it marks the end of term for some students, and the beginning of a new term and a new life for others. Discharged men from all the services are now taking advantage of courses offered by the Universities in order that they may have their first year finished by the Fall. It would appear that, for University staffs, the war will begin with the announcement of peace, and, for some years, Summer courses and even night courses may be the order of the day. We wish these veterans well, and have every confidence that, like their fathers in 1919, 20, and 21, they will set an example for industry that cannot but have a profound influence on their fellow students. No school years were as productive of work as those following the last war because the students of those days knew what it was to have lost a year to five years out of their lives. We well remember, in our own case, that a day was often a twenty-four hour one, and that it was not an uncommon sight for the charwomen, in the morning, to see fifty men at their desks, or snatching an hour's sleep in the library. Those were also the days of thirty-six hour examinations, which no one objected to, and many enjoyed. They used to be held in the R.I.B.A. rooms on Conduit street, and cold chicken and a bottle of wine were a welcome change from the typical fare of the usual landlady. The twenty-four hour day is now a thing of the past in the schools and for very good reasons. It was, obviously, a strain on the health of those not accustomed to going without sleep, but its effect on the students' morale was not good. As an English architect recently said, in a discussion of this matter, "It perpetrated an impression that the architect was incapable of organizing his own time." Anyone connected with the teaching of architecture will know that many students are quite unable to organize their time on any problem of over an hour's duration; and nothing is more demoralizing in a school than a succession of appeals for extension of time on problems. The bright student, who has rushed his work to finish by a given date, is penalized by an additional period in which those who lagged may comfortably complete their work. The presence of uniform, navy, army and air force, will be an incentive to a general speeding up in all courses.

**T**WENTY students, probably, will graduate from Schools of Architecture in Canada this spring. It may not be necessary to remind them and undergraduates of military age, but it is worth saying, that they bear a heavy burden of responsibility to their country for the privilege of completing their course of study. It was always a privilege to enter a University, but to be allowed to do so, when the Schools of Britain and the United States are carrying on only with the physically unfit, and those under age, adds enormously to that privilege. It means quite definitely that in the period of reconstruction, Great Britain and the United States will be short of architects, and the situation will only right itself when the Reconstruction period has passed its peak.

**T**HERE are many ways in which the graduate architect may be of service to his country in the next few years. The R.A.I.C. and the Provincial Associations all have reconstruction committees requiring assistance in one form or another. We can think of one committee whose work is of vital importance to the country and the labours of that committee are hampered and frustrated by the impossibility of obtaining drafting assistance even at a price. If ever there were a group of individuals who should put public service before professional and financial advancement, it is the group of architects and engineers who received their training during the war. The opportunities will not be wanting.

*Editor.*

# THE RAPE OF EUROPA

By FRANCIS HENRY TAYLOR

*Francis Henry Taylor, Director of the Metropolitan Museum in New York, visited England and France last summer as a member of the American Commission for the Salvage and Protection of Artistic and Historic Monuments in War Areas. Mr. Taylor addressed the R.A.I.C. at the Annual Dinner on February 24th.*

## I

When Hitler triumphantly entered Paris in 1940, he went immediately to the tomb of Napoleon at the Invalides. As he stood there in the great rotunda, what were the emotions of this neurotic Austrian paperhanger who had cast himself in the role of the Corsican corporal? Was Paris the ultimate of Hitler's wish fulfilment? Was his reckless desire to sit upon the imperial throne of his great idol the madness which inhibited him from plucking the ripe fruits of Britain as they lay within his grasp beyond the sands of Dunkirk? Was it his hope that this later Pius would place the crown of Lombardy upon his brow in St. Peter's and thus seal with a concordat of illegitimacy the fate of two thousand years of Christian civilization? In which case, would Paris have remained the cultural capital of Europe?

These were the questions which raced through the mind of the visitor to Paris immediately after the liberation. For Paris appeared virtually unscathed, more beautiful, more radiant than ever. From the long and wonderfully empty avenues leading into the heart of the city one felt the elation which comes only to those emerging after deep sleep from illness. The will to live had conquered. Paris as a supreme creation of the mind of man had paralyzed the hand that tried to seize her. And possibly it was the ghost of Napoleon himself that broke the mould into which this little Nazi upstart was so busily pouring his grotesque ambitions. Even the sniggering theft of two thousand Napoleonic items from the Musée de l'Armée upon Hitler's personal order to the Kommandant of Paris could not delay the deflation of this completely unauthentic Caesar.

Paris was the symbol of the unattainable. To Hitler she was a spiritual vision. One can imagine the visionary of Berchtesgaden standing at the great plate-glass windows of his eyrie overlooking the hills and valleys of a Wagnerian dream world, and conjuring up not merely the glories of Africa and Italy but the rewards of the Tuileries and Fontainebleau. To the other Nazis with grosser appetites, Paris was to be overcome by force if necessary, but much rather to be seduced by the irresistible virility of a master race. London was to be destroyed as the symbol of a power which would be forever inimical to the greater destiny of Europe.

Rome, on the other hand, had always troubled the Nazi conscience. And, since the ecclesiastical sanctions of the Pope might still be useful in attaining at least the episcopal trappings of imperial authority, it might be better to leave well enough alone. The ancient city republics of Italy would have to pay the price instead. Destruction, vengeance, terrorism would be the foundations of a new aesthetic, and on the rubble of the towns of Northern Europe would arise a new culture of which Paris would remain the gay and prostituted capital.

The pattern of looting was long established. In November, 1942, Soviet armies captured a German officer, Obersturm-

fürher Normann Foerster of the Fourth Company of the Special Service Battalion of the German Ministry of Foreign Affairs. "The Battalion," he stated in his deposition, "had been formed on the initiative of von Ribbentrop, Minister of Foreign Affairs, and acted under his direction. The commander of this Battalion is Major von Kuensberg of the SS troops. The Special Service Battalion is charged with the task of seizing, immediately after the fall of large cities, the cultural and historical treasures and the libraries of scientific institutions, to select valuable books, first editions, and films and to send all of this to Germany."

This deposition, which was published in the Bulletin of the Embassy of the U.S.S.R., Washington (No. 138, November 19, 1942), continues: "The Special Service Battalion consists of four companies. The first company is attached to the German Expeditionary Corps in Africa, the Second to the Northern Army Group, the Third to the Central Army Group. The First Company is now in Naples, Italy, where it awaits a chance to be transferred to Africa. The Battalion Headquarters is located in Berlin at house No. 6, Hermann Göringstrasse. Confiscated material is stored on the premises of the shop of the Adler Trading Firm in Gardenbergstrasse."

A year later General von Mannstein in an order taken from a German prisoner captured in Italy confirmed the policy of the High Command:—

Our pillage must be organized and methodical. We must take as many light-weight valuable objects as possible, such as jewels, precious metals and stones, works of art, religious treasures, books, linen, stamps, etc., so that they can be sold as easily as possible and transferred into cash deposits in safe and inviolable places. . . . This looting together with the destruction of factories and machinery and the terrors of deportation and scientific famine imposed on children and civilians should insure a speedy revenge.

Obviously such a military programme could not have been undertaken without many years of preparation. The looting of Poland was so thorough and complete that the official figures of the Polish government in London put the plunder and destruction of museums at 95 per cent.; libraries, from 60 to 70 per cent.; archives, 40 per cent.; and churches, over 30 per cent. The cultural heritage of Poland has been destroyed, all private property confiscated. Moreover, when the Nazis plundered and stole, they took pains to burn all records, catalogues, and inventories which might later be used in evidence against them by courts of claims. The looting was systematically carried on under the direction of German art historians, notably Dagobert Frey of Breslau, Clasen of Königsberg, and Pinder of Berlin, whose students for years had been making inventories of art treasures in Poland and Czechoslovakia under the guise of historical researches.

Russia, next to the countries of Central Europe, felt most severely the scourging hand upon the cities which fell to the enemy. The Palace of Catherine the Great at Tsarskoye Selo was stripped, Chinese silks and tapestries torn off the walls, antique furniture and paneling shipped to Berlin. Even the inlaid floors were packed and sent away. The celebrated library of French and Russian books and manuscripts was

pillaged. Peterhof was looted before it was burned and the suburbs of Leningrad were sacked. Kiev, the religious and scientific centre of old Russia, was emptied of its treasures, particularly the great collections and libraries of the university and the Ukrainian Academy of Sciences. The churches, the pride of Russian Orthodoxy, and museums were likewise stripped before they were set on fire. What is true of Kiev is equally true of Kharkov and Krasnodar, of Lvov and Odessa, of Vinnitsa, Chernigov, and Poltava. In these latter cities the destruction and theft of scientific and especially medical equipment indirectly revealed the Germans' intention of destroying the population.

## 2

In August, 1943, when President Roosevelt appointed, under the chairmanship of Associate Justice Owen J. Roberts of the Supreme Court, the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas, no one dared hope that the art of Europe would get off so easily as it has. The Nazis had repeatedly made clear their intentions, and we knew too well what they had done in Poland and in Russia. Italy was still an alley, feeble as she may have been, and France and the Low Countries were prizes too rich to destroy while they could still be exploited. Discretion and calculation, therefore, rather than humanitarian or intellectual considerations, stayed the hand of the plunderer.

The national collections in France had been put away to safety in 1939 in the cellars of châteaux in the south. Here the objects of the museums were being properly cared for by competent experts acting under the direction of the Nazi military authorities. And as the Germans, flushed with conquest, could not bring themselves to believe in the possibility of a successful invasion, they thought it best to leave these depositories undisturbed.

Not all the state treasures of France, however, escaped from German hands. Looting was carried on in high places, as is evidenced by the birthday gift to Hermann Göring by Abel Bonnard, the Vichy Minister of Education, of the Ghent altarpiece by the brothers van Eyck which had been entrusted to the Louvre for safekeeping by the Belgian government. Bonnard signed an order for its removal from a depository at Aix-en-Provence over the head of Jacques Jaujard, Director of the *Musées Nationaux de France*, who did not discover the theft until a month later.

Jaujard's violent protests to Vichy and the German authorities resulted in his dismissal from the Louvre. Thereupon the entire staffs of the museums of France resigned in a body. The scandal was more than even the Germans could explain. Since they sought to placate public opinion wherever possible, they insisted that Jaujard be immediately reinstated. Thus the prestige which he derived personally from this courageous act and the unity which it produced among his colleagues went far to protect the national collections from further pillaging during the occupation.

But the private collections of France no longer exist. The pattern of Poland and Russia was ruthlessly followed, although the Germans tried assiduously to cloak their thievery with some form of legal fiction. Rigged auction sales of private property were paid for with worthless occupation marks. Prices soared; even where sales were not forced, nearly everyone was obliged to turn in family heirlooms in order to buy food in the black market. The slightest infractions of the ceaseless police regulations which were making life miserable for every

citizen were punished with fantastic fines for which the money had to be raised by selling personal property. Nazi officers and Vichy officials accepted gladly "gifts in kind" from persons whose passports and identity papers were otherwise held up. Many a splendid apartment remained intact, however, by a simple little arrangement with the lady of the house. In fact, Mrs. Warren's professional solicitude for the arts has been one of the minor blessings for which we should be naïvely grateful.

As the veneer of "correctness" wore thinner during the four years of occupation, the true nature of German culture became more and more apparent. Increased pressure was put upon museum officials to release important works of art for "cultural exchanges" with Germany. The Bayeux Tapestry was among those items which a few weeks prior to the liberation had been requisitioned by the High Command. Removed from the deposit in the Château de Sourches near Rennes because of Patton's break through the German lines, it was brought to the Louvre for transshipment to Germany. Less than ten days after its arrival Paris was freed and the Nazi plan was never carried out. Nothing can show more clearly how little thought the Germans had given to the possibility of evacuation.

By 1942 the gloves were off and outright confiscation was in progress. The Vichy laws depriving Jews of all civil rights and properly were enforced and the great collections of the Rothschilds and others were sent to the small gallery of the Jeu de Paume in the Tuileries which became the collecting centre for confiscated property as well as the headquarters for that benevolent organization known as the *Administration des Biens Juifs*. To this gallery came periodically the agents of the party leaders, art historians, museum directors, and archaeologists employed personally by Hitler, Göring, Himmler, and those of lesser rank. These experts divided the booty among themselves and superintended the expedition of shipments to Berlin, to Berchtesgaden, to Karinhalle (Göring's palace in East Prussia), and to the museum at Linz which Hitler has built as a memorial to his mother. What was not wanted by these learned connoisseurs was sold preferentially to art dealers who had won special consideration by their collaboration.

## 3

So many stories have been written by war correspondents concerning the destruction of European art and architecture by military action, in dispatches containing both sense and sentimental nonsense, that before adding up the dreadful account and discussing the philosophy and principles of restitution, it may be well to examine briefly the facts as they are revealed in the official reports. For while a great deal, to be sure, has been destroyed, it is nothing less than a miracle that with an entire continent in flames it has been possible to save so much.

It must be borne in mind, above all things, that this has been from the beginning a total war. It was the proudest boast of Germany that it should be so, and Hitler proclaimed it to the world in *Mein Kampf*. No thoughtful person expected anything other than the *Götterdämmerung*. But war is waged, not by a single force alone, but by two opposing armies. To preserve what lies in the pathway of battle becomes the joint responsibility of the generals on both sides. Unilateral action is at best an improvisation; and in view of Germany's frank lust for destruction, the efforts of our armies were very often quixotic and in vain. But General Eisenhower was nonetheless insistent on what our policy should be. On December 29, 1943, he sent the following letter to all Allied commanders in

Italy—a letter which was repeated again in almost identical terms for the northern theatre shortly after D Day:—

Today we are fighting in a country which has contributed a great deal to our cultural inheritance, a country rich in monuments which by their creation helped and now in their old age illustrate the growth of the civilization which is ours. We are bound to respect those monuments so far as war allows.

If we have to choose between destroying a famous building and sacrificing our own men, then our men's lives count infinitely more and the buildings must go. But the choice is not always so clear-cut as that. In many cases the monuments can be spared without any detriment to operational needs. Nothing can stand against the argument of military necessity. That is an accepted principle. But the phrase "military necessity" is sometimes used where it would be more truthful to speak of military convenience or even of personal convenience. I do not want it to cloak slackness or indifference.

It is a responsibility of higher Commanders to determine through A.M.G. Officers the locations of historical monuments whether they be immediately ahead of our front lines or in areas occupied by us. This information passed to lower echelons through normal channels places the responsibility on all Commanders of complying with the spirit of this letter.

Remarkable as this letter is, what is even more remarkable is the astonishing co-operation which the Monuments, Fine Arts, and Archives Officers attached to the various armies have received from their field commanders. Old-line regulars who have devoted their lives to the study of firepower know the meaning and possibilities of destruction far better than men appointed from civil life, and it is possibly their inside knowledge of these things that makes them pay such particular attention to the protection of monuments. Whatever it is, posterity will be able to thank the Montgomerys and the Bradleys, the Alexanders and the Pattons, of this war for having preserved intact the vast majority of the artistic resources of France and Italy. And what is true of field commanders and artillery officers is even more true of the Bomber Commands and their gallant crews who take the most desperate risks in pinpoint bombing in order to spare a cathedral or famous palace.

Briefed in advance with maps supplied by committees of scholars in America and Britain, the Civil Affairs Officers are further fortified with instructions regarding the emergency care of monuments which come under the jurisdiction of the armies to which they are attached. They are also given lists of local museum authorities, experts, and architects upon whom they can call for assistance. If damage through military action has endangered a famous historic shrine and, for example, has left it exposed to the elements, they may call upon the military government to shore up walls or close in roofs to prevent further deterioration. In Italy they have gone even further, and it is interesting to note that the porch and roof of San Lorenzo, the only historic building damaged by our Air Force in the raid on Rome, has now been restored under the joint supervision of the Allied Control Commission and the Vatican. Costs for such emergency operations will be charged to reparations accounts.

In the early days of the Italian campaign, and before the American Commission was established, there was relatively greater damage reported, particularly at Palermo and at Naples. But Sicily came through with all the great Norman monuments of Monreale, Cefalù, and the Capella Palatina unscathed. It was the later Baroque churches which fared the worst.

In Naples, too, the Baroque churches, because of the conspicuousness of their high domes, were badly used in the early days of the bombardment. Much damage is reported around the harbour. The great library of the University was burned by German soldiers who, on the order of the Kommandant, poured kerosene on the shelves and exploded hand grenades in the alcoves, but the Museum, the greater part of whose contents had been moved first to Monte Cassino and then to the Vatican, was unhurt. The heavy sculpture had been sandbagged and protected and was undisturbed. Serious damage occurred in Pompeii in the New Excavations, although to the average tourist this city of ancient ruins will not appear to have greatly changed. Only the archaeologist will be deeply concerned, and he may find his consolation in the fact that Herculaneum, Pozzuoli, Cumae, and Minturno escaped entirely. He can also look forward eagerly to a constant flow of doctoral dissertations on the new objects unearthed by bomb and shell in Magna Graecia.

#### 4

On the path to Rome many towns, particularly Benevento, suffered dreadful losses. The Abbey of Monte Cassino has already become the subject of historic controversy. The lives and heroism of thousands of brave men were sacrificed in vain to prevent this historic and religious shrine from becoming a major military target.

Rome, save for the accident at San Lorenzo, remains in all her pristine grandeur. That Rome would be spared was fully counted on by the Italian authorities, who poured into the safety of the Vatican countless treasures from the museums of Italy. Quite recently the subcommission on Fine Arts of the Allied Control Commission, with the aid of members of the Apostolic Household and of the Italian government, opened an exhibition of these pictures such as Rome has not seen since the Renaissance. Here are united for the first time in the Palazzo Venezia many of the greatest masterpieces not only of Rome and Naples but also of the Brera in Milan, the Academy in Venice, and the gallery at Urbino.

Following the armies north to the Gothic Line, the story becomes more complicated and distressing until it reaches a climax in the senseless fury of German vandalism in Florence. Certain of the hill towns escaped miraculously; at Assisi no damage was done at all. In Perugia the Renaissance bridges were blown up by the Germans and many houses in the suburbs were destroyed, but the old town with all its monuments and treasures escaped any serious hurt. In Orvieto a single bomb fell and destroyed one house; everything else is intact. In Spoleto the damage was confined to broken windows, loosened roof tiles, and fallen ceilings. While Arezzo suffered some bomb damage, the famous frescoes of Pitero della Francesca are reported safe. Siena lost only two churches of relatively little artistic merit, thanks to the promptness of her citizens, who found the plan of demolition and deactivated the mines with which the Germans had sown the city, and to the French general who spared it from artillery fire.

San Gimignano was wantonly shelled by the Germans after their withdrawal, but the early reports of devastation were exaggerated and forty-nine of her fifty-six famous towers are said to be standing. One of the frescoes by Barna in the Collegiata was hit. Viterbo was in great part destroyed, and other towns in the pathway of the fighting suffered to a greater or lesser degree. At Pienza, for example, there was much damage; but its great glories, the Renaissance piazzas of the Duomo

and of Pius II, are intact. Fortunately, too, the large bulk of works of art from these cities which had been removed to country places was recovered, although one irreparable loss to the art world is the destruction of the *Triumph of Death* fresco in the Campo Santo at Pisa, a town whose cathedral and tire-some leaning tower escaped injury.

Florence, however, is another story. A third of the old city of Dante and Petrarch along the banks of the Arno has gone forever. In the words of Herbert Matthews's dispatch to the *New York Times*, "it is the culmination of German vandalism to date. . . . The Nazis blew up the bridges in the early morning hours of August 4 after a thorough preparation lasting several days. During that time they evacuated fifty thousand persons from a 200-metre zone on both sides of the Arno River. They then set explosive charges, tranquilly looted houses at their leisure, and finally set the fuses with very little more than verbal protests of the Florentines. They did not blow up the Ponte Vecchio, and that was their greatest crime because they destroyed many medieval palaces at both ends, changing the whole aspect of old Florence. What little credit they previously got for sparing the Ponte Vecchio with its old shops must now be withdrawn."

Fortunately, the Duomo, the Baptistry, the Bargello and the Palazzo Vecchio, and most of the principal churches escaped with only minor injury. The patience and the solicitude of General Sir Harold Alexander, Commander-in-Chief of the Allied Forces, in gradually forcing his way into the city and across the river with infantry rather than taking it by large-scale artillery action are responsible for saving for posterity the Medicean capital. The fact remains, however,—and may posterity eternally remember it,—that more American and British lives were lost than Italian in preserving for mankind this most perfect unit of European civilization.

The great collections of the Medici, accumulated from the museums and palaces, had been scattered in the Tuscan countryside by the Italian authorities in convents, castles, and wine cellars. One of the dramatic incidents of the artistic history of the war was the finding by Allied troops and correspondents of Botticelli's *Primavera* and a host of other paintings from the Uffizi in the cellars and outbuildings of Sir Osbert Sitwell's villa. By mid-August all the depositories had been recovered. Although much casual and haphazard looting has been reported, there is evidence to conclude that, because of the diligence of the Italian museum authorities, the greater part of the public collections were respected. But this, as in the case of France, is probably more by good luck and convenience to the Germans, who were otherwise busily engaged, than by good management or high morality. What the fate of Italian art beyond the Gothic Line will be, only the gods can tell.

## 5

The war damage in France presents a picture which differs widely from that of Italy. A section of Normandy, the triangle from Calais to Cherbourg to Rouen, has been more or less obliterated because of the intensity of the fighting following the invasion. But even there precision bombing and accuracy of artillery direction contributed to the preservation of the greatest monuments. Bayeux Cathedral and much of the city are intact. At Caen, although the town was badly shattered, the two splendid abbeys of William the Conqueror and the Cathedral are standing, having suffered relatively minor injuries.

Mont-Saint-Michel, despite the heavy fighting at Saint-Malo, was untouched except for certain reconstructions and fortifications which the Germans built upon its ramparts. Chartres Cathe-

dral, only a few hundred metres from one of the principal airfields of France, escaped four years of bombardment without a scratch. On the day of liberation three small-calibre German shells hit the south tower. But the damage was slight and can easily be repaired. At Coutances, while the lovely market place is gone, the Cathedral still stands above the town.

Lisieux, Saint-Lô, and many other charming Norman sites have passed into the limbo of history. Rouen will never again be the same, for it first felt the impact of a German tank division in 1940, and then suffered from German and Allied bombing, and finally from the decisive battle for the Seine in August, 1944. Five bays of the Cathedral are reported to have been demolished. Saint-Maclou was hit, the Palais de Justice destroyed by fire. Saint-Ouen and other monuments are badly damaged.

But on the whole, aside from this section of Normandy, it must be admitted that the art of France has paid a relatively small price for liberation. The late Henri Focillon cried from his deathbed, "Périssent les pierres pour que vive la liberté." If certain of these stones have perished, the greatness of French art has nonetheless preserved its integrity for future generations. Thanks to the rapidity of the advance of Patton and Bradley, and of the British armies towards Calais, famous towns were liberated before they could become military objectives. Like cavalry battles of the ancients, tank engagements brought decisions at their outskirts before the towns themselves had to be invested.

Normandy, to be sure, has borne the brunt, but the rest of France has come through practically unchanged. The capital is untouched, as are Burgundy, the valley of the Rhone, and the Ile de France. The great monuments and churches in the west and southwest have hardly felt the breath of war. The Midi, except for some minor damage at the Mediterranean landings of the French divisions that marched north so rapidly, has only the starvation and indignities of Nazi rule to wipe from its memory. The soul of France, and what she has meant intellectually and artistically to the world, are happily hers as well as ours as long as peace can be maintained.

Would that it were possible to say as much for the Low Countries at this time. What trials lie ahead for Bruges and Ghent in the next weeks no one can predict. In Holland the added threat of inundation from the blowing up of dykes gives little hope for Amsterdam, The Hague, and Delft. Consolation can be found in the fact that the greater part of the national collections of Holland were found unharmed in an air-conditioned cave near Maastricht. In Brussels, too, the state collections appear to be for the most part intact, as well as the city itself. Only the Palais de Justice was burned by the retreating Germans, an artistic blessing which unfortunately they did not visit on the Victor Emmanuel Monument in Rome.

## 6

In reviewing the fate of Europe's art, the great surprise is the extent of British casualties from enemy action. Partly because of the Briton's phlegmatic reticence and partly because of security reasons, the American reader has been totally unaware that in the aggregate Britain has sustained greater artistic losses than either Italy or France. While the Vatican authorities were quick to tell us about the slightest loss to ecclesiastical property as the Germans were hurled back to the Gothic Line, the English with characteristic stoicism have remained silent concerning the four thousand churches, most of them Protestant, which have been damaged in the British Isles—some 2,800 hurt beyond repair.

It is well to remember also that the heaviest destruction by German bombers was made in the fall of 1940 and the following spring when the air raids on Germany by the R.A.F. had hardly got under way. The severity of these attacks and of the devastation they produced was not confined to London, where the greatest losses were received, but were widespread in England and even Scotland. The ports were ravaged: Bristol, Plymouth, Southampton, Liverpool were natural and obvious military targets. Along with their harbour installations, their palaces, museums, libraries, university buildings, and public monuments were wiped out. In contrast to these, however, were the famous "Baedeker raids" which took their toll in the cathedrals of Canterbury, Exeter, and Wells. These raids were nothing but spite, and what was not then imperilled or demolished was left to the mercy of the flying bombs in 1944.

London, with the possible exception of Berlin and Warsaw, has withstood more constant battering than any other European capital. Rome and Paris, as we have seen, are practically untouched. Brussels, The Hague, and Athens appear to be safe. Vienna has been affected, if at all, only in the industrial suburbs. But London has had the core of its historic life pocked and pitted and dismembered for more than four years. Behind St. Paul's Cathedral more than a thousand acres of the City are laid waste. The churches of Sir Christopher Wren, rebuilt by him after the Great Fire of 1666, are gone and will in all probability never be replaced. In the attacks of November and December, 1940, on the City, not only were the churches and business districts the chief victims, but many historic shrines as well.

Repeatedly during the last three years the hallowed spots of London which were always haunted by American tourists have been picked off one by one. The Debating Chamber of the House of Commons, the Henry VII Chapel of Westminster Abbey, the Temple, Dr. Johnson's House in Gough Square, the Guildhall, Greenwich Observatory, Hampton Court, and the Dulwich Gallery—all these buildings have been seriously hurt along with hundreds more of equal importance and associations. Every museum building in London has undergone some change by bomb or fire or by concussion from blast in the immediate vicinity. The flying bombs, moreover, continued the devastation of London's lovely squares of the eighteenth century in Chelsea, Mayfair, and Regent's Park, and here the loss has been not so much in buildings fallen to the ground as of houses stripped of their former graciousness through scorched woodwork and frittered plaster.

That any part of the historic London that we know and admire is standing is due to guts alone. The fire wardens and the watchers, the men and women who loved their city as apparently the Florentines did not love theirs, by acts of heroism unparalleled in history, saved for the Empire and, lest we forget, for America too, the heart of the English-speaking world. Curiously enough, despite the scars and wounds, the City's face remains unchanged: it is a determined and resolute face quite ready to meet the future on its own terms and without flinching.

## 7

As we approach the final settlement with the filthy beasts who have done their utmost to destroy the European civilization which we cherish, there must necessarily be a period of soul-searching and calm reflection before justice can be dispensed and retribution made. Two wrongs cannot make a right; and, while justice demands that the Nazis be forced to give back what they have stolen and make restitution in kind for what they have destroyed by deliberate acts of vandalism, it must be re-

membered that the cultural heritage of the German people has been subjected to equal catastrophe. Even in the siege of Aachen, efforts were made to spare the Cathedral. Nevertheless the gross tonnage of bombs dropped on German cities has meted out a punishment which, however richly deserved, has left little upon which future generations may build.

If one recognizes that the Teutonic disease may lie dormant for half a century and suddenly break out with virulence because of social, economic, and political circumstances, one sees immediately the danger of reducing Germany to the same kind of cultural desert that she has made of Poland. For in the arid soil of such a desert the germs of future wars may breed. With this in mind the committees which have been meeting in London, composed of representatives of the United Nations governments, many of whom have had a tragic personal stake in the discussions, have tried to arrive at an intelligent and just program for settling the artistic problems of the peace, rather than a vindictive one.

General Eisenhower has already made public the policy of military government in Germany and has issued orders and directives to his officers in regard to property control in general. All forms of property, including cultural material, works of art, books, scientific specimens, will be subject to the same general seizure and "freezing" restrictions. Stolen or looted objects recovered will be held for disposition by the proper international bodies appointed under the terms of the peace settlement. It is interesting to note that the Dumbarton Oaks agreement provides for the establishment of economic and social agencies to deal with such matters.

The very vastness of the task facing the peace negotiators is terrifying to the lay mind. The British Board of Economic Warfare has announced that the Nazis have looted Europe to the tune of some thirty-six billion dollars. On top of this add the twenty-six billions which they have extorted as occupation costs from the countries which they overran. They stole, as they said they would, every imaginable category of property—bullion, jewels, works of art, securities and equities in corporations, rolling stock, inland water transport and ships, factory equipment and machinery, books and periodicals and archives. It is difficult to think of any normal economic activity of man in which the Nazis hand had not been rifling. Various competent estimators have placed the value of works of art stolen or destroyed at some two and a half billion dollars in this larger total.

The problem of identification of stolen works of art alone will require a mobilization of all the available experts in practically every field. This cannot be done except by the most carefully integrated international co-operation. The implications of these operations will spread throughout the world and into countries that escaped the war but have given refuge to property concealed by Nazis or their agents. These who have illicitly profited by the distress of Germany's victims will have no title to their stolen goods, for the Declaration of Saint James's signed by the United Nations in London on January 6, 1943, invalidates all transactions made under duress in occupied territory. And more recently at Bretton Woods further steps were taken to this end.

War crimes must be punished and those who have been pilaged compensated, for Germany must learn that the rape of Europe, however scientifically and ruthlessly carried out, did not pay. German scholarship and Germany's claims to intellectual equality can never again be entertained by civilized men until the slate is clean.

*Reprinted from The Atlantic Monthly.*

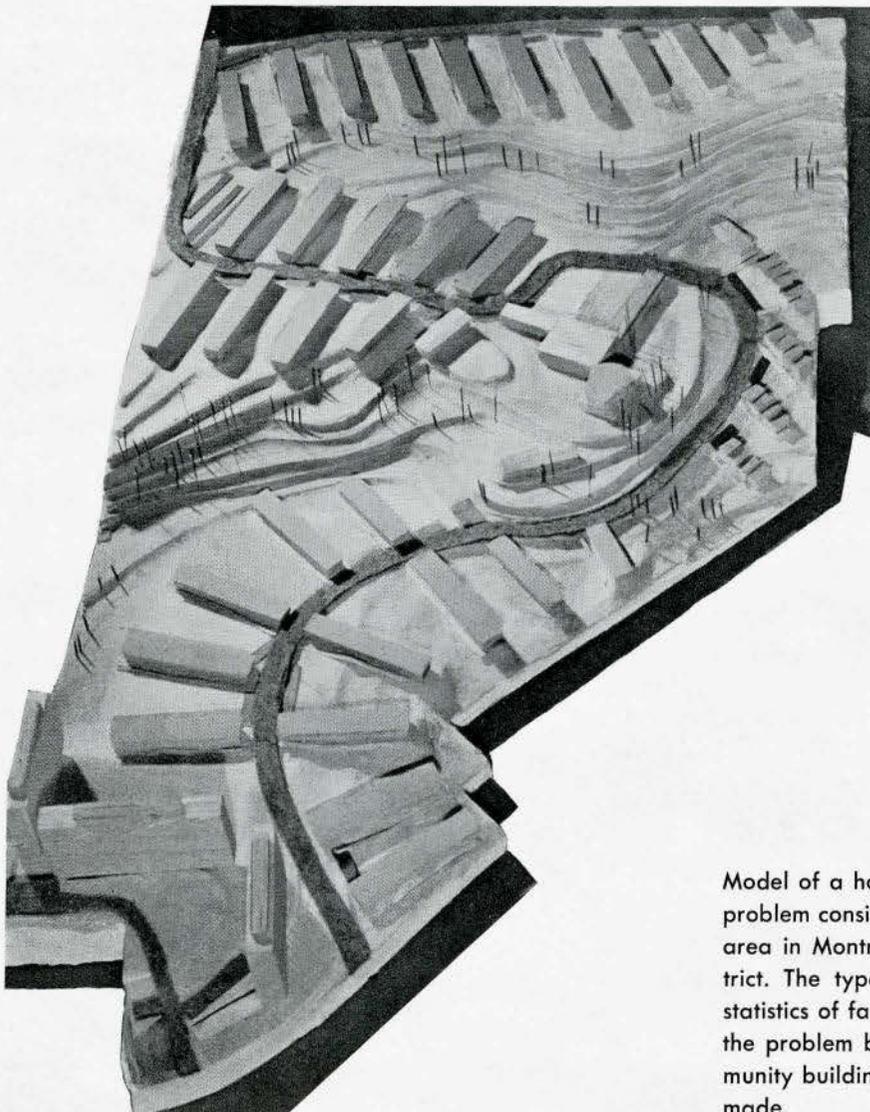
# MCGILL UNIVERSITY SCHOOL OF ARCHITECTURE

We have selected (1) two building design problems; (2) a workshop structure and (3) a sketch to illustrate the work of the School this year. The descriptions of the relevant courses are taken from the calendar.

1. Design of Buildings. Detail studies of two or three buildings are made each session in the third, fourth and fifth years. The students are required to research into the main elements of a given project considering purpose, historical and contemporary counterparts, structure, materials, details of finishes, mechanical and other equipment as well as aesthetic disciplines and enrichment. The method of consideration is usually as follows: — (a) written report with illustrations upon the proposed building outlining its function, materials and construction. (b) Preliminary plans, sections and elevations. (c) Structural layout. (d) Graphical abstractions of the building in order to clarify the pattern of the structure and the texture and colours of the materials. (e) Working drawings of a part of the building. (f) Final presentation drawings or scale models with details of any special features. There are weekly conferences for discussion of the current project.

**Design Class C. Fifth year. Eight three-hour drafting periods, one one-hour lecture per week throughout the session. Complete buildings or groups of buildings are studied, which usually include a housing problem and a commercial or public building. The diploma design for graduation is done in the second term.**

*Fred Lasserre.*



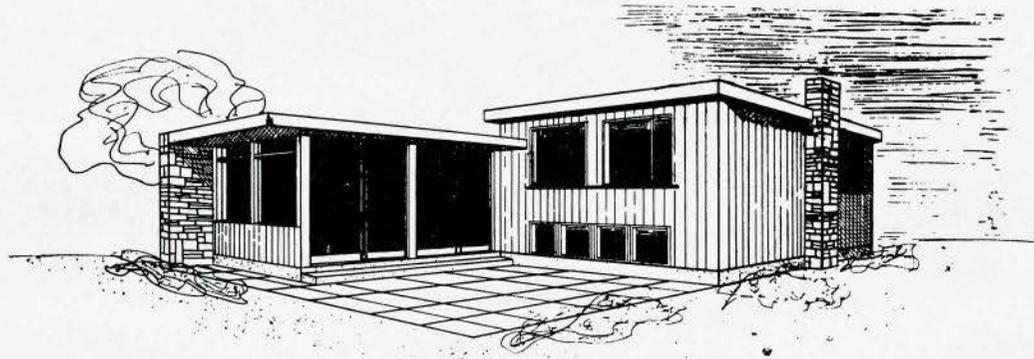
Model of a housing scheme. Design C. Peter Oberlander. The problem consisted of designing a housing scheme for an actual area in Montreal. The density was that prevailing in the district. The types of accommodation were established by the statistics of family composition in the area. This scheme solved the problem by rowhouses and some apartments. Some community buildings were also introduced. A financial set-up was made.

# McGILL UNIVERSITY SCHOOL OF ARCHITECTURE

Design Class A. Third year. Four three-hour drafting periods in the first term and two three-hour periods in the second term, per week. Residential, Industrial and Educational buildings are the types studied.

John Bland.

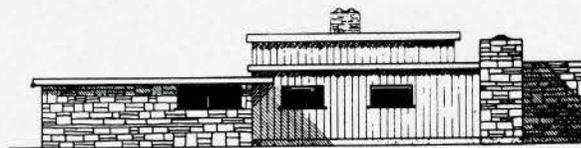
## HOUSE FOR CHEERFUL LIVING



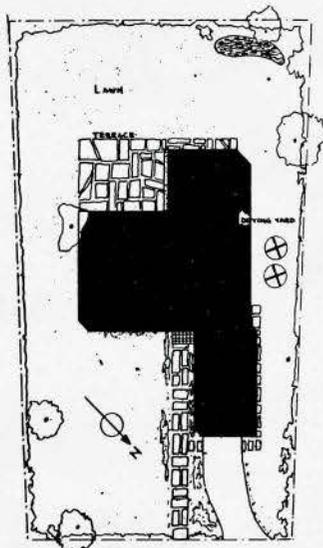
PERSPECTIVE



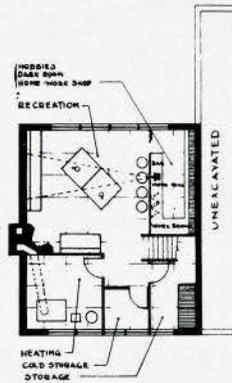
FRONT VIEW



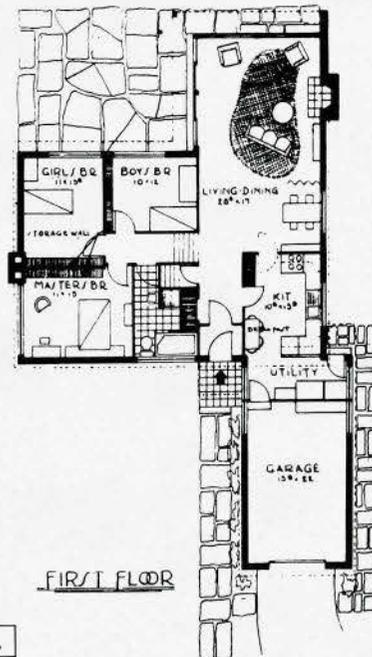
SIDE VIEW



PLOT PLAN

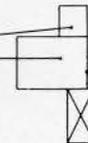


BASEMENT



FIRST FLOOR

AREA: 15' x 11' 26.4'  
 AREA: 21' x 42' 11.35'  
 TOTAL AREA: 1097'



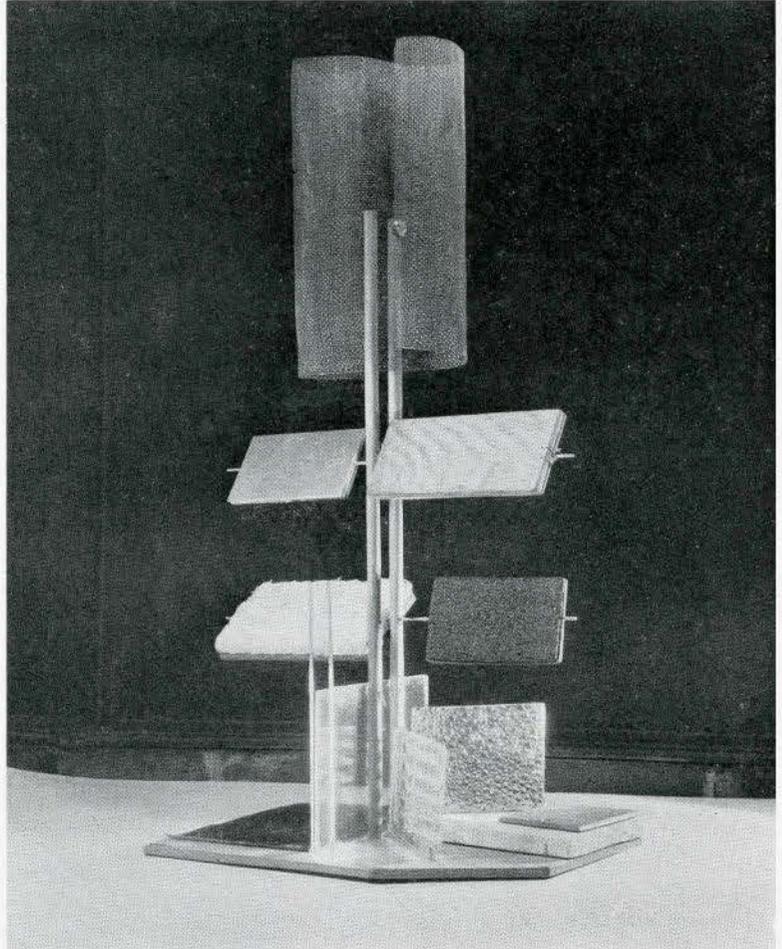
Domestic Problem. Design A. Maurice Girard. The current "Pencil Points" competition house for G. I. Joe was used as the problem this year. Besides the preliminary plans shown, studies have been made of the structure and materials as well as working drawings.

# McGILL UNIVERSITY SCHOOL OF ARCHITECTURE

Studio work. Third year. Three hours per week. This course consists of experiments in design, the making of structures in order to explore combinations of materials, textures, forms, colours and lighting. There is also some practice in photography.

*Gordon Webber.*

Materials Structure. Studio work. Rudolf Papanek. This structure displays different relationships of varied textures and varied materials. The parts are mobile and permits free manipulation in exploring various combinations. Each student prepared a construction to display samples of materials, which were specially selected. This unusual experiment succeeded in stimulating a great interest in materials and textures and their relationship in subsequent design problems.



Sketching School. Two week period before the commencement of the session in September, students are required to attend two sketching school periods in their course. The school is usually conducted out of town and the students are given the opportunity of examining and making graphic records of an unfamiliar district.

*Arthur Lismer and Gordon Webber.*

Sketching School. Barbara Milne. This sketch is part of a record of a farm. Other drawings in the series show the farm house, barns and equipment. Similar examinations were made of other occupations, besides investigations of the landscape, basic forms of the hills, the rocks and the vegetation. The students are encouraged to observe scenery and to use all of their ability in rendering expressively.

# UNIVERSITY OF TORONTO SCHOOL OF ARCHITECTURE

The course in Architecture at the University of Toronto was first organized in 1890 as a Department of the School of Practical Science and became known as the School of Architecture, Faculty of Applied Science and Engineering in 1931. In such a length of time, fifty-five years, the training in the School of Architecture has followed world movements in different periods of its history. In the early part of the century a member of the staff spent some years at the Ecole des Beaux Arts in Paris and this experience had its effect on teaching methods and on the work of the graduates of that time.

In the middle period, which most of us remember as the McKim, Mead and White period, most architects endeavoured to spend some years in a large American architect's office and to visit the monuments in Europe, on which such buildings as the Boston Public Library were based.

Since the last war we have witnessed a trend toward modern design, which we think is right and inescapable if we take the attitude that the buildings which we design are to be built with the materials and techniques of our civilization and for a mode of life which is our own.

The subjects of the five years of the course grouped as Architectural, Technical or Cultural are as follows:—

the preparation of working drawings and scale and full-size details.

In the Second Year the problems include simple residential and institutional buildings and in the Third Year, commercial and industrial buildings. In the latter year one problem is carried through to working drawings in steel construction.

Fourth year work includes interior design, furniture, alterations and institutional buildings. One problem is carried through to working drawings in re-inforced concrete construction.

In the Fifth Year an experiment was tried this year in requiring two theses. One is a written thesis done in the student's own time at home. At the present time one student is making a study of Farm Housing, and another, School Planning in England, with an analysis of the British Education Act 1944. The other is what is commonly called a thesis in other schools and consists of a major design problem. In theory it embraces working drawings, including structural and mechanical, specifications and contract documents.

In each year, after the first year, each student sets a design problem of his own choice. After the necessary research, he prepares the programme and when this is approved, he pro-

	1st Year	2nd Year	3rd Year	4th Year	5th Year
<b>ARCHITECTURAL</b>	Architectural Drawing	Architectural Design	Architectural Design	Architectural Design	Architectural Design
	History of Architecture	History of Architecture	History of Architecture	Housing	Town Planning
	Elements of Architectural Form	Theory of Architectural Planning	Functional Requirements of Buildings	Modelling	Professional Practice
	Freehand Drawing	Freehand Drawing	Freehand Drawing	Freehand Drawing	Garden Design
		Colour	Garden Design	Garden Design	
		Modelling	Measured Drawings	Outdoor Sketching	
			Modelling		
<b>TECHNICAL</b>	*Analytical Geometry	Mechanics of Materials	Structural Design	Structural Design	Structural Design
	*Calculus	Descriptive Geometry	Light and Acoustics	Building Materials	Heating and Air Conditioning
	*Statics	Photography	Commercial Law	Foundations	Architectural Economics
	Building Construction			Contracts and Specifications	
	*Surveying			Sanitary Science	
	*Descriptive Geometry			Illumination Design	
	*Engineering Problems and Drawing				
<b>CULTURAL</b>	*English	Economics	Modern World History	History of Painting	Philosophy of Science
	*Engineering and Society		Political Science	Modern Political and Economic Trends	
			Public Speaking		
			History of Sculpture		

In the First Year considerable progress is made in architectural subjects, both in the lecture room and in the drafting room. The subject of Architectural Drawing includes drafting and lettering, shades and shadows, building construction and detailing, problems in mathematics and statics; a beginning is made in architectural design in such problems as,—composition of solid shapes studied in isometric, the planning of a living unit and the design of a small building. The first year subjects marked \* are taken in the same classes with the engineering students. A start is thus made in the engineering courses which are essential to architecture. In our opinion this is as far as it is desirable to go in subjects of a "common first year".

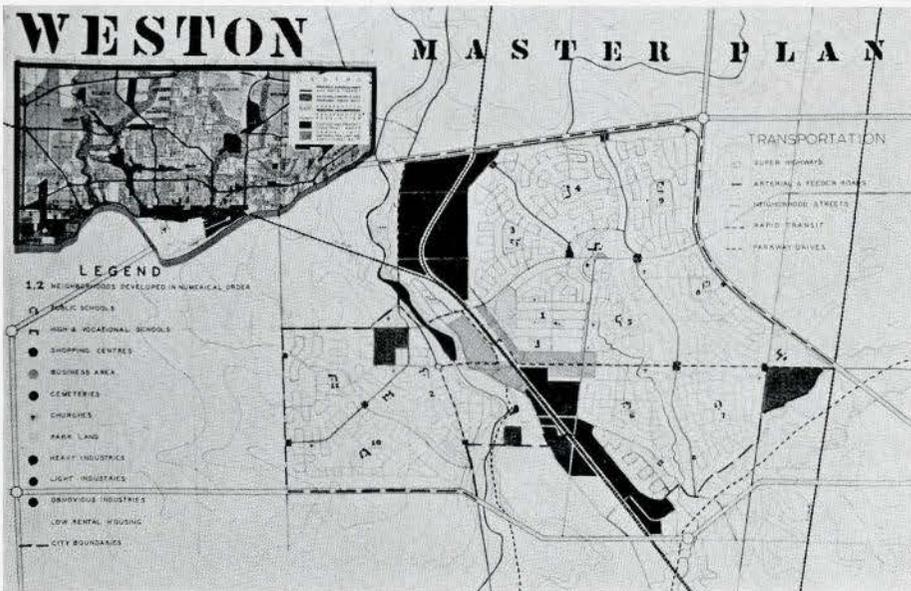
The work in Architectural Design continues through all years and progresses from simple to more complex problems. The technical subjects are co-ordinated with the work in design in

ceeds with the solution of the problem. Models of as many designs as possible are prepared in all years to ensure the study of the design in three dimensions.

We note with pleasure the increasing emphasis being placed on cultural subjects in the best American Faculties of Engineering. The percentage varies from 10 per cent. in hours of all subjects taken up to 25 per cent. If ever there was a time when, in any school on this continent, students were trained with the short term view point of immediate usefulness as draftsmen, such a condition can no longer be tolerated.

We believe that the function of the staff is to stimulate thinking in the undergraduate, and to turn out an individual who is enthusiastic about his profession, realizes its responsibilities and has a very real appreciation of his obligations to society and the state.

**H. H. MADILL,**  
Professor of Architecture.



UNIVERSITY OF TORONTO  
SCHOOL OF ARCHITECTURE

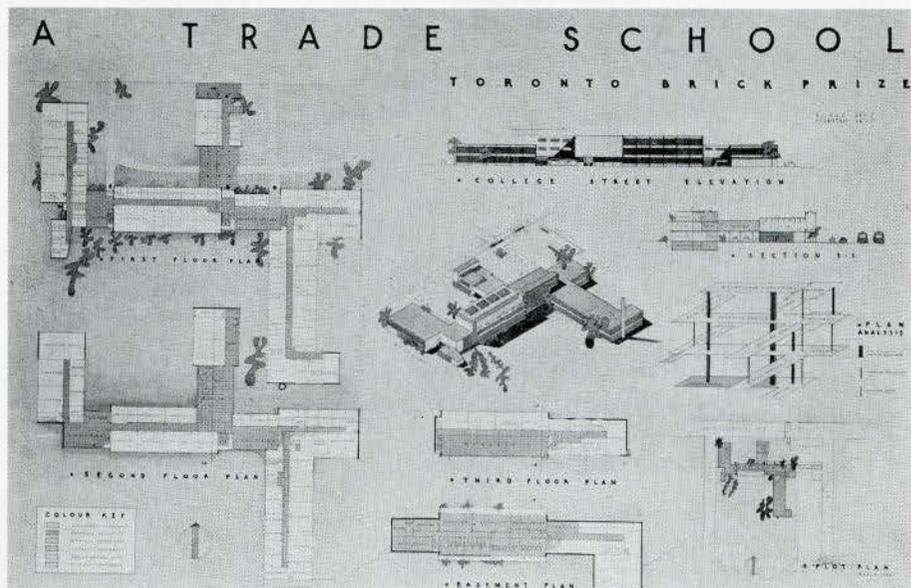
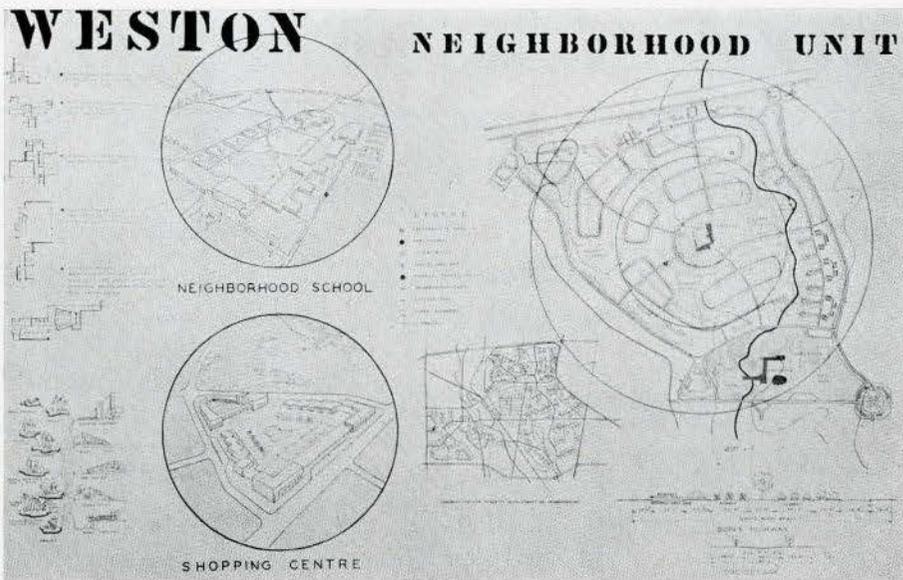
FIFTH YEAR

PLANNING STUDIES FOR THE  
TOWN OF WESTON

Earl J. Nickelson

THESIS PROBLEM 1944

The two drawings illustrated are from a series outlining a proposed plan for an existing town on the outskirts of Toronto but within the metropolitan area. The assembling of data on existing conditions and future possibilities for Weston was accomplished on the site and from many sources as a joint effort by the entire fifth year. Each student then proceeded to develop studies for the town's present and future pattern. In these studies were included the presentation by drawings, photographs, reports and models of existing conditions, the delineation of a master plan for the town, the development in detail of a neighbourhood unit and design studies of some important building projected for the redevelopment of the town. Mr. Norman D. Wilson guided the students in their studies.



FOURTH YEAR

A TRADE SCHOOL

Miss P. Sygne

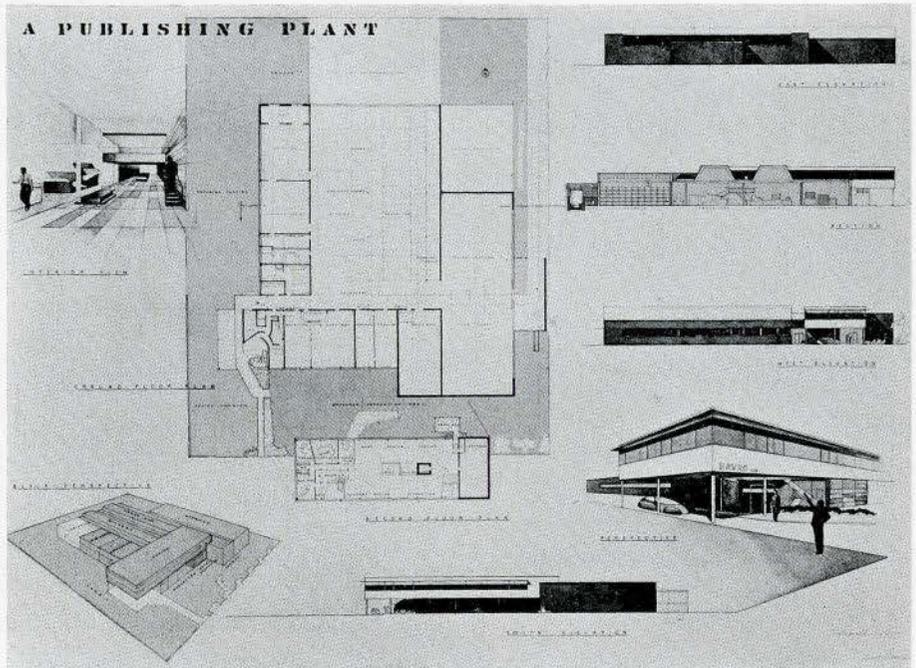
This problem, set for the third and fourth years, was intended not only as an exercise in architectural design but in addition as a problem in the programming of a complex institutional building. The demand for a Canadian Trade School to relate design to industry by providing design and technical facility for quality production was all that was submitted to these students. They, in collaboration with interested groups throughout the city, programmed the scope of the school's activities, and from this analysis derived the building requirements. The proposed school was assigned an actual site near the University of Toronto and adequate circulation between the two was implicit in the solution. In addition to lecture halls, libraries and offices, a partial list of departments in the school included—ceramics, textiles, woodworking, metals, printing and bookmaking, photography, sculpture and painting and landscaping.

**UNIVERSITY OF TORONTO  
SCHOOL OF ARCHITECTURE**

**FOURTH YEAR  
A PUBLISHING PLANT**

*George Robb*

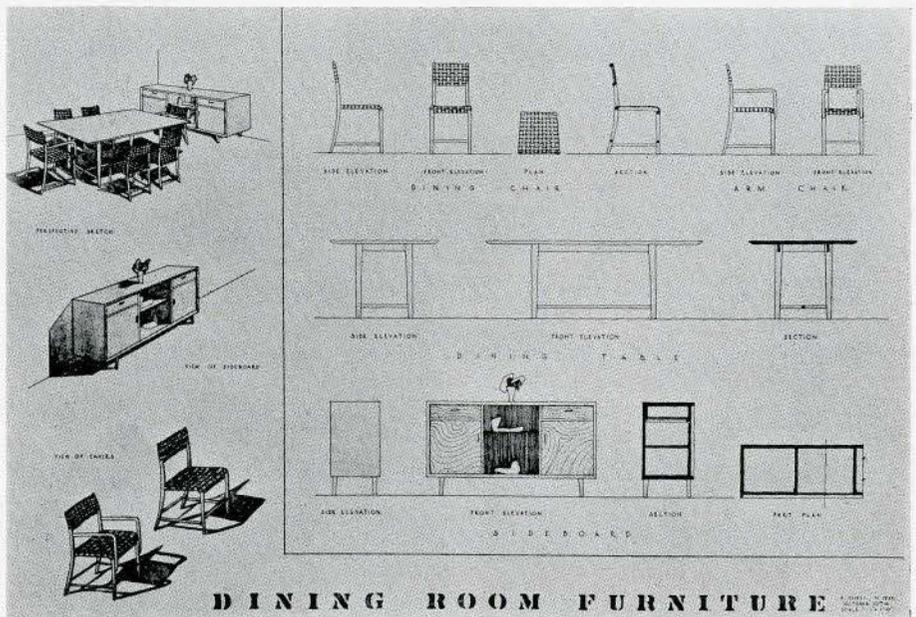
This problem was set for the fourth year, patterned on an actual plant, by Mr. A. S. Mathers. The plant publishes note books, business forms, order books, etc. The requirements called for future expansion of the storage area, the press line and the bindery. Non-expandable requirements were the carborizing department, the stereotype and composing rooms, personal facilities and the offices, which were adequate for the ultimate plant. This problem necessitated thorough investigation of production and management processes and circulation of employees and materials.



**THIRD YEAR  
DINING ROOM FURNITURE**

*H. Fliess*

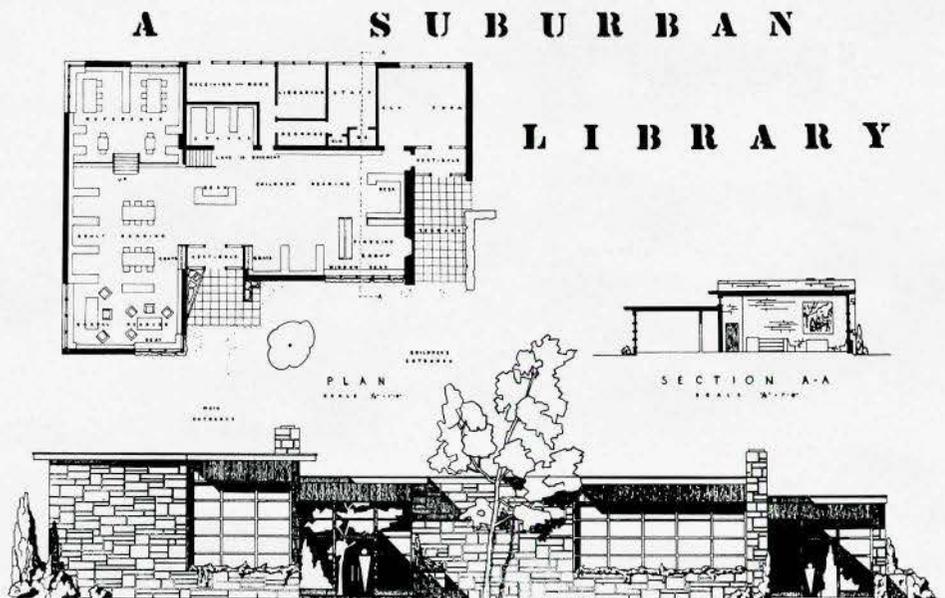
Interior design work is a basic problem in the third year of the course. For this problem a furniture manufacturer required a new design for dining room furniture to be made on a production basis and to be reasonably priced. The furniture had to be well built of wood and designed to serve the needs of the average home. The suite consisted of one table to seat six persons, an end table to be used in conjunction with the main table, a sideboard and typical chairs plus an arm chair.



**SECOND YEAR  
A SUBURBAN LIBRARY**

*R. H. Williams*

In the second year certain types of simple institutional buildings are included among the basic problems. This small library is typical of such design work. Accommodation for four classes of readers and books grouped together or separated by partitions, screens or low shelving was required. In addition, the usual staff and public provisions were requested plus one room for club meetings or children's story hour, etc.



# THE COURSE IN ARCHITECTURE AT THE UNIVERSITY OF MANITOBA

A course in Architecture must reflect the current trend of the times. Demands made upon the profession will necessarily affect the content of courses and mean that some must be abandoned while new ones, more in keeping with present requirements, must be added. There have been drastic changes in architectural curricula during the past decade with the gradual lessening of the stress upon art and an increased emphasis upon construction. This may be a passing phase but it seems unlikely that the architect will wish to lose his present intimate touch with the engineering and construction aspects of his profession that are so closely allied with modern architectural design.

The architect is both planner and builder and must be a master of both design and construction. The course at the University of Manitoba is an attempt to provide the student with a thorough grounding in the fundamentals of both subjects. We feel that the architectural graduate should be of immediate practical use to an employer and that he should be able to successfully handle an architectural problem that does not involve technical or construction problems of too complicated a nature. To this end we have introduced or expanded our courses in Foundations, Testing Materials Laboratories, and in Steel and Concrete Design. We believe that the architect and the engineer should work together in the laboratory on problems based upon practical field experience. In the Thesis problem we encourage co-ordination and co-operation between the two professions in the working out of large and complicated design problems, with the feeling that mutual respect is established as well as a better understanding of each others problems.

The demand for architects trained in city planning and housing has resulted in our adding new courses in this field which are designed to provide the student with an understanding of the complicated nature of this subject. Practical local problems are assigned for solution, and plans, models, and reports are required which are usually placed before the public for comment and criticism. Since city planning is a specialized field requiring specialized training, we do not attempt in our course to train men and women to cope with its many problems but insist that it be taken up as a post-graduate study after graduation in architecture.

Architectural design has progressively become more practical and more concerned with modern demands for the use of new materials and new construction methods. However, there is a serious attempt to understand the new materials and their most advantageous use in relation to local climatic and building conditions.

The Thesis problem is the major design problem of the course. The student selects his own subject but is encouraged to design a building for which there is an obvious need. The design is carried through development of contract drawings, details and specifications. The drawings are made on linen so that the student may have copies for his own use. One of the important features of the problem is the use of undergraduates as helpers during the last two weeks, which gives the senior student training in the efficient running of an office organization.

The Free-hand Drawing courses are designed to provide the architect with the skill necessary to present his ideas in an attractive manner easily understood by the client. But they are meant also to promote an understanding of colour and texture which are so important in modern design.

**MILTON S. OSBORNE,**  
Director, School of Architecture and Fine Arts, University of Manitoba

**UNIVERSITY OF MANITOBA  
SCHOOL OF ARCHITECTURE**

**FIFTH YEAR  
AN APARTMENT HOUSE**

*Harry Seidler*

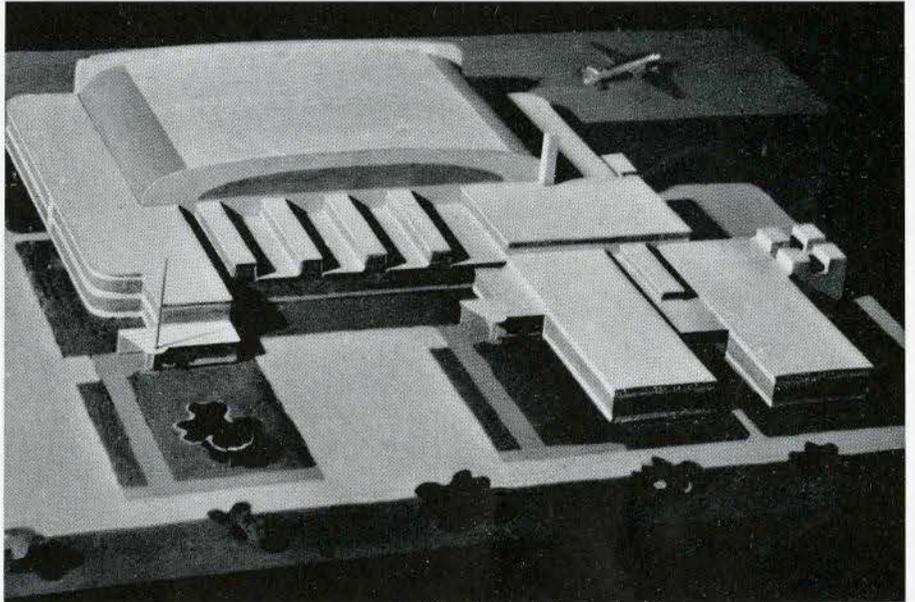
This is a Thesis design required for the degree of Bachelor of Architecture. The student selects a site and writes the programme for the building he intends to design. Complete contract drawings, details and specifications are prepared on linen so that the student may have a copy for his own use. This particular design called for a seven-storey apartment building which included suites and "maisonettes". Shops, a restaurant, nursery school, etc., are provided as well as a large under-ground garage.



**FIFTH YEAR  
AN AIRPORT  
MAINTENANCE BUILDING**

*Ernest Smith*

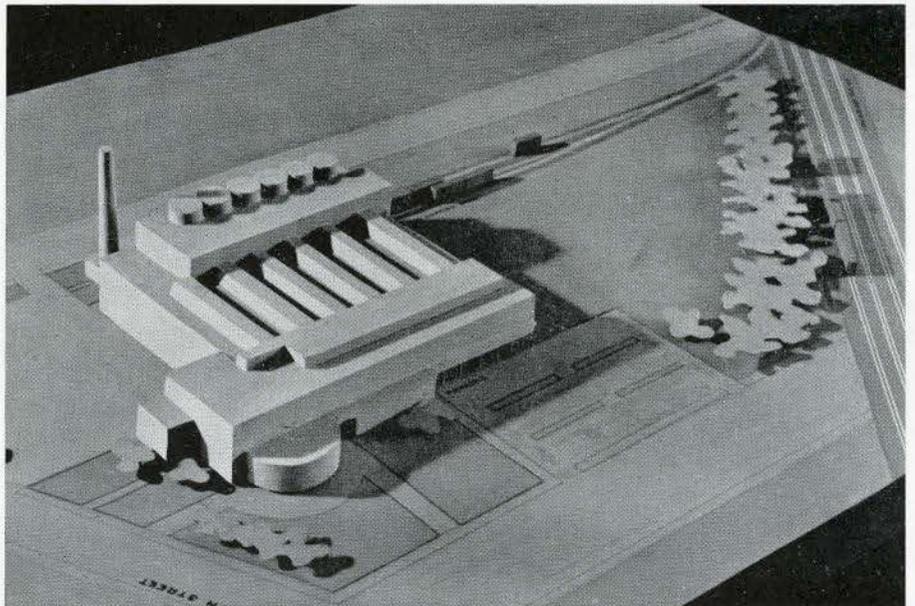
This is a Thesis design for the degree of Bachelor of Architecture. The problem carried for the complete services for the maintenance of airplanes at the Winnipeg Municipal Airport. Complete working drawings, details and specifications were prepared.

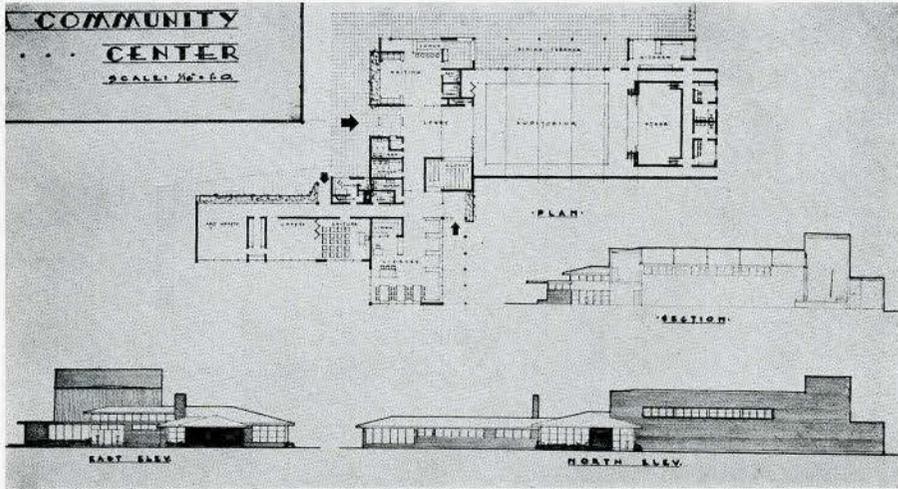


**FIFTH YEAR  
A GLASS FACTORY**

*John Parkin*

This Thesis problem called for the design of a Glass Factory and included complete working drawings, details and specifications, as well as an essay on the methods used in glass manufacture.



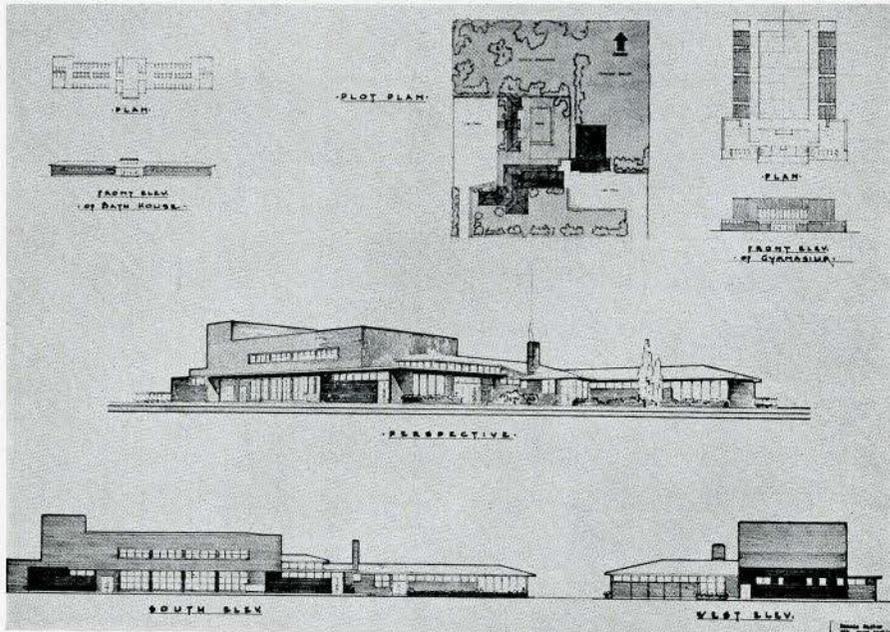


**UNIVERSITY OF MANITOBA  
SCHOOL OF ARCHITECTURE**

**FIFTH YEAR  
A COMMUNITY  
RECREATION CENTRE**

*Dennis Carter*

This problem called for a group of buildings comprising a Hall seating 500 persons, a Library and several Crafts Rooms, a large Recreation Building, and a Meeting Room that might be used for community gatherings. The building is capable of being erected as a series of units which might be built over a period of several years. A Swimming Pool and Bath House are also included in this solution. The site for the building is on the outskirts of a town, easily accessible to the residential sections and within walking distance of the shopping centre.



**FOURTH YEAR  
A BANK AND OFFICE  
BUILDING**

*Cecil W. White*

An office building project for the north side of Winnipeg's Portage Avenue, incorporating the requirements for the main branch of a large bank; an exhibition area for building materials to be maintained by the architectural and building material associations; official headquarters, club rooms and dining facilities for these two organizations; and office space for their respective members.

White's solution provides a large office building entrance, with escalators leading to the second floor banking room and exhibition area. The long office building block takes advantage of south light for offices, north light for drafting studios; an additional office wing at the east end provides for large office areas with east light.



# UPON THE TEACHING OF ARCHITECTURE

Should the teaching of architecture be traditionalistic or modernistic? Should it be artistically inclined or scientifically biased? Should it be theoreticizing or bluntly practical?

Any and all of these different attitudes have at times been advocated by one or another, according to the mood of the moment. The first one appears to be as old as the world. It is the eternal battle of the "ancients and the moderns". For us this question is solved by the word of Fontenelle: "all the matter of point, said he, is only to know if the trees in the country used to grow bigger or smaller at certain periods." One has to be "modern" if he is to live with his fellow men; one has to understand and appreciate the ancient if tradition is worth while and must be continued. So the schools should not, we think, be mere propagandists of one or the other attitude. They must teach tradition, because they find in it a solid ground, and proven results and achieved successes. They must also be open-minded and instruct the students of the hypotheses extant in our days. They must discuss the value of new ideas in the light of past achievements, but they must insist that new trends may change quite rapidly, that an experiment is a matter of personality, that hypotheses have to be demonstrated as true, and then that they become part of the tradition. This is our attitude. Tradition, classical architecture is sound to enlighten principles. Hypotheses, new ideas, experiments are necessary to progress, so the students must try them.

To the second point, we answer: a good architect must necessarily be an artist, or else we should change the definition of architecture; and then there will be no more architecture. But also, a good architect needs scientific knowledge: he shall never have too much. This does not mean that the training of the architect has to be something of "engineering" plus something else. Not at all. The good architect must be trained, right at the beginning, to conceive artistically on scientific basis. He uses, he utilizes science as a matter of thought towards artistic results. So the teaching has to try and blend the two attitudes rather than segregate them. This also is what we try to accomplish, and given the material support necessary to that end, we hope for some success.

To the last question? Well, well. Practical is a very much worn word, and, when pronounced by critics, serves more as a shield or veil to ignorance than to anything else. Of course the teaching must be aimed towards the "practical", but let us not forget that any student will have yet his lifetime to be so, and that he has but a few, very, very small years to learn something about theory. And more, a good principle, well understood, well mastered holds the solution to an infinity of immediate material problems, whilst a host of practical facts remains but a heap of things. The good theoretician shall always dominate his problems, and can find the solution to new ones, whilst the "practicalist", if I may risk that neologism, can solve but the problems the solution of whose he knows before hand.

And there also we try to maintain a good balance.

Do we succeed as we wish? No. But we try and ameliorate all the time. And who is fool enough to say that he succeeds in teaching as well as he desires?

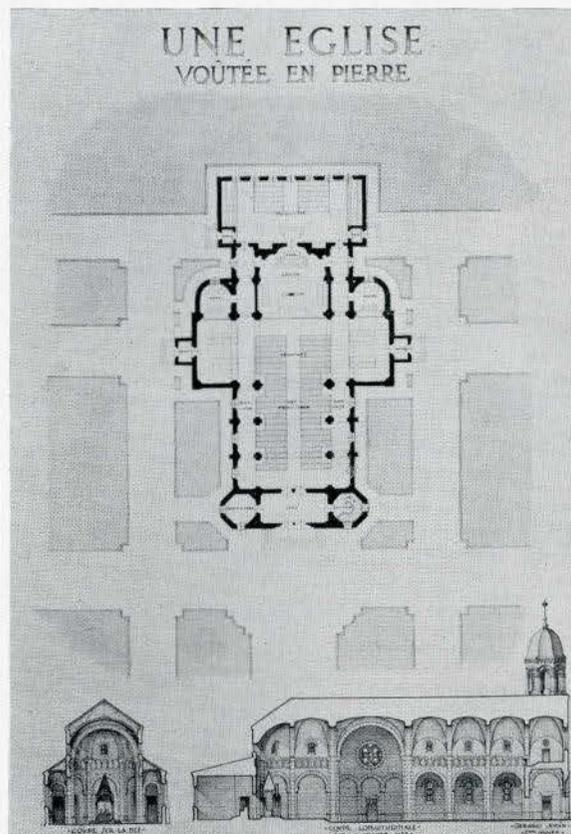
**EMILE VENNE,**  
**École des Beaux-Arts de Montréal**

# ÉCOLE DES BEAUX-ARTS DE MONTRÉAL



2<sup>è</sup> année  
**UNE EGLISE VOUTÉE EN PIERRE, FACADE**  
*P. Béland*

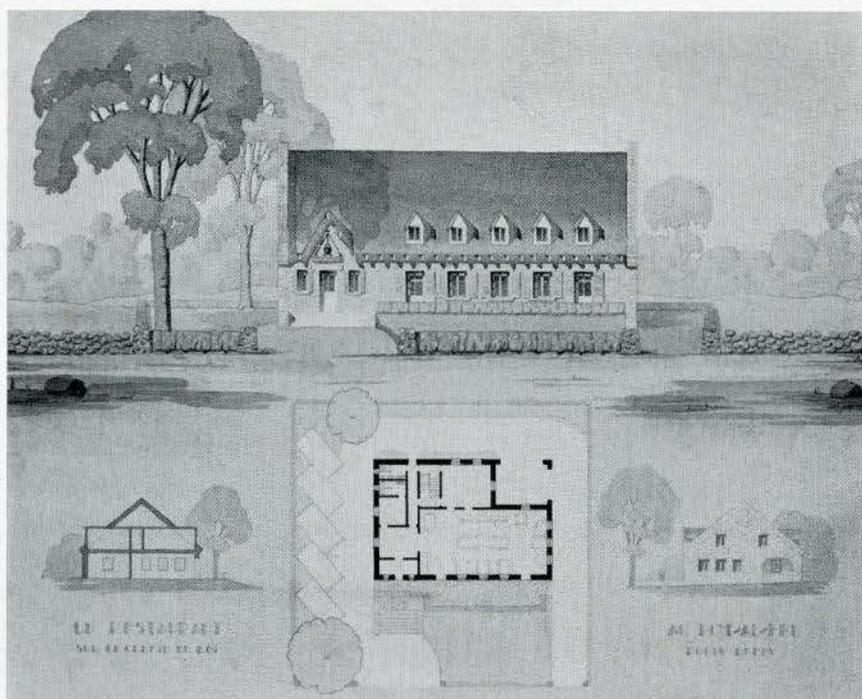
Connaissance et compréhension de la structure en maçonnerie de pierre. Application du cours de construction: calculs, épures d'équilibre, détails (sous la direction du professeur de construction).



2<sup>è</sup> année  
**UNE EGLISE VOUTÉE EN PIERRE, PLAN**  
*Gerard Jobin*

Eglise destinée à 500 fidèles. Une nef, avec ou sans bas-côtés; un choeur assez vaste, avec stalles disposées de chaque côté du maître-autel; deux petits autels; chaire de vérité; confessionnaux; une grande sacristie; un petit baptistère, à proximité de l'entrée principale; une tribune d'orgues; un clocher. La sacristie serait reliée au presbytère par un chemin couvert.

On devrait pouvoir accéder à la sacristie, de l'intérieur de l'église, sans avoir à traverser le choeur.

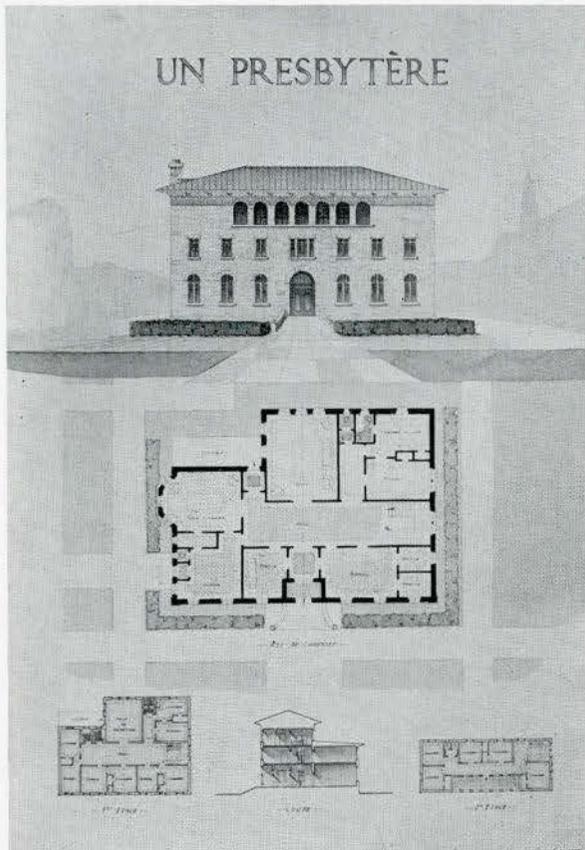


1<sup>ère</sup> année  
**UN RESTAURANT SUR LE CHEMIN DU ROI**  
*P. Roux*

Terrain de 100 x 100 pieds, en pente douce, dans une région pittoresque. — Surface bâtie: environ 3200 pieds carrés.

On s'inspirera de la vieille maison canadienne, ou de l'auberge villageoise française.

Services requis: Petit vestibule et hall d'entrée; salle à manger, comptoir pour 8 à 12 personnes, tables pour une trentaine de convives; une terrasse, ou un porche, extension de la salle à l'extérieur; cuisine d'environ 200 pi. car. de superficie; une petite cour de service; toilettes etc., séparés pour les deux sexes. La route est bordée d'ormes et d'érables. On organisera le paysage du terrain en harmonie avec celui de la route. — Un soin particulier sera porté à la remise des autos, leur garage en parc, en relation avec l'accès au bâtiment.



2<sup>e</sup> année  
UN PRESBYTÈRE  
J. Chicoine

Etude d'habitation spéciale

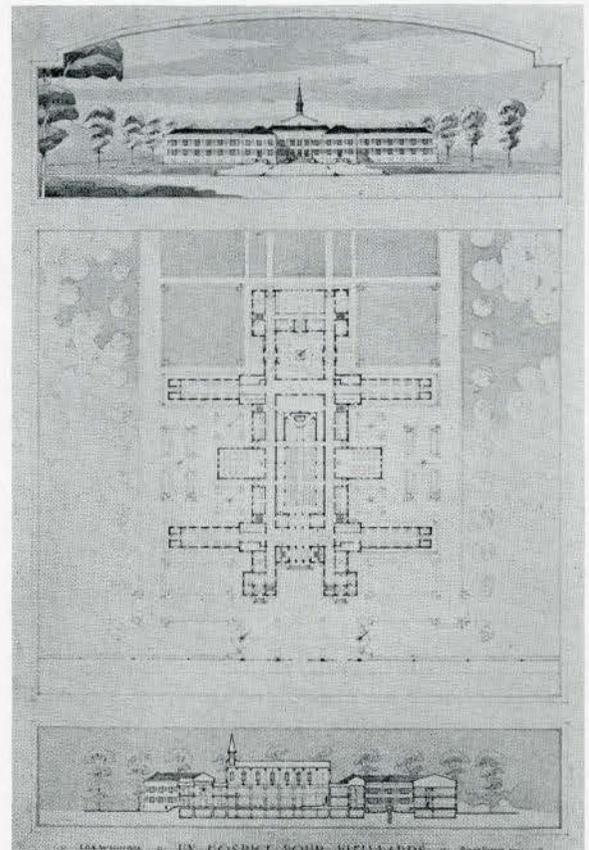
**Rez-de-chaussée:** salle à manger, office, cuisine à proximité d'une entrée spéciale et indépendante; chambre du curé et son étude; un grand, et un ou deux parloirs avec bureau attenant; un salon; une galerie extérieure pour la lecture du bréviaire. La tendance est à une seule entrée donnant accès au bureau, mais il peut y avoir une entrée d'honneur et une entrée spéciale pour le bureau, chacune avec son vestibule.

**Premier étage:** salle de récréation; appartements des vicaires (2 pièces dont une avec lavabo et garde-robe); bains, etc.

**Deuxième étage:** chambre de visiteurs; bains. (Étage partiel, si l'on veut).

Surface occupée: 3600 pieds carrés, maximum.

Un petit parterre peut précéder l'entrée.



5<sup>e</sup> année  
UN HOSPICE  
R. Vandal

Composition d'un grand ensemble. — Terrain isolé de tous côtés: 150,000 pi. car. 3 divisions principales: 1<sup>o</sup> Administration; 2<sup>o</sup> Services communs; 3<sup>o</sup> Locaux et logements pour 110 hospitalisés hommes, et 110 femmes.

**Administration:** En un ou deux bâtiments. Rez-de-chaussée: concierge — économat — cabinet du directeur. Premier étage: Logement de directeur et de l'économiste.

**Services communs:** Communauté (8 à 10 sœurs et une supérieure); chapelle et sacristie; logement de l'aumônier; cuisines et dépendances; médecin; petite salle d'opérations; 2 salles d'isolement; lingerie; buanderie.

**Hospitalisés:** (chaque division): 4 dortoirs (20 pers.); 4 dortoirs (6 pers.); 6 chambres séparées, avec cabinet de toilette; préau couvert; salon avec bibliothèque; grand réfectoire; chambres de veille, dépôts de linge, etc.: escaliers rampes, ascenseurs.

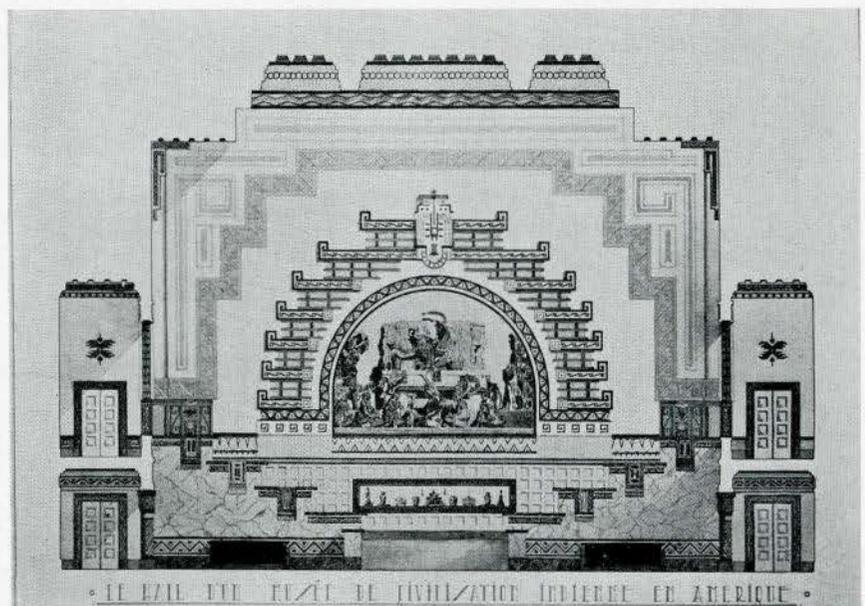
Les diverses parties seraient réunies par des circulations chauffées.

4<sup>e</sup> année  
LE HALL DU PUBLIC, DANS UN MUSEE  
DES CIVILISATIONS INDIENNES  
EN AMERIQUE

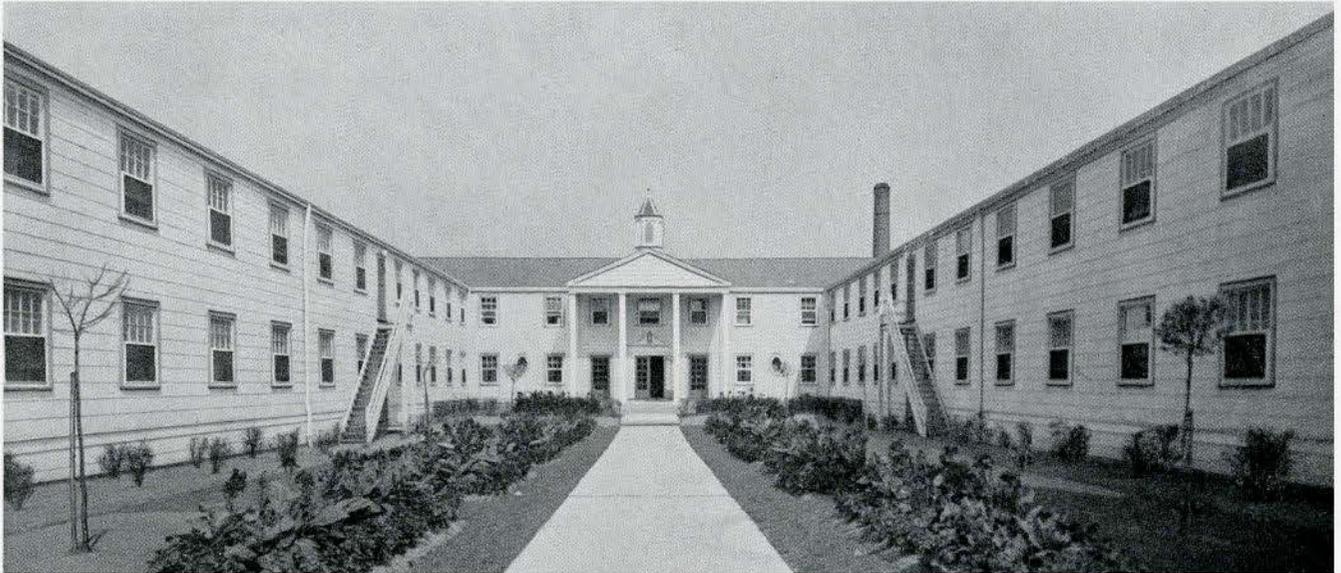
E. Bujold

Etude détaillée d'un intérieur et d'un grand ensemble monumental en couleurs.

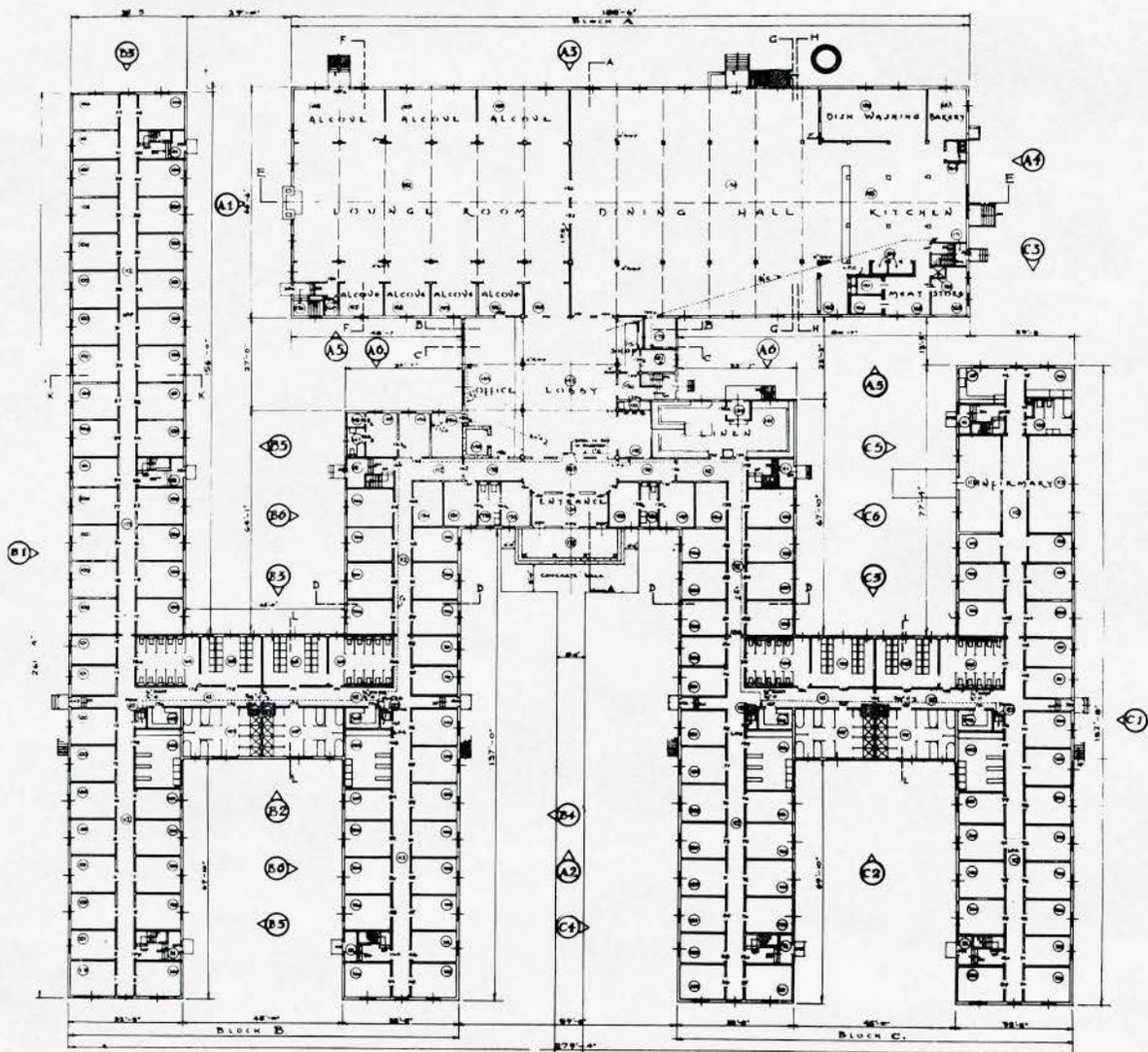
Hall de 100 pieds de longueur, 45 pieds de hauteur maximum, largeur libre. A chaque extrémité, un escalier monumental accédant à des galeries au premier étage. Eclairage naturel: par des fenêtres sur un ou trois côtés et principalement, ou seulement, par le plafond. Eclairage artificiel: plafond lumineux et compléments par appareils disposés dans le hall.



# WARTIME HOUSING



HAMILTON WOMEN'S HOSTEL, HAMILTON, ONTARIO

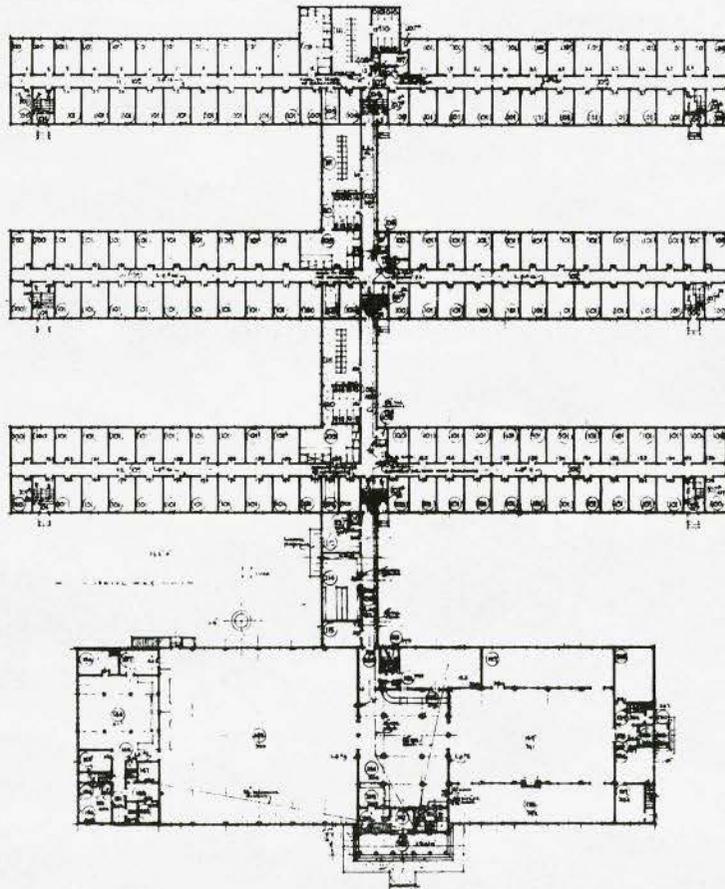


FIRST FLOOR PLAN

# WARTIME HOUSING

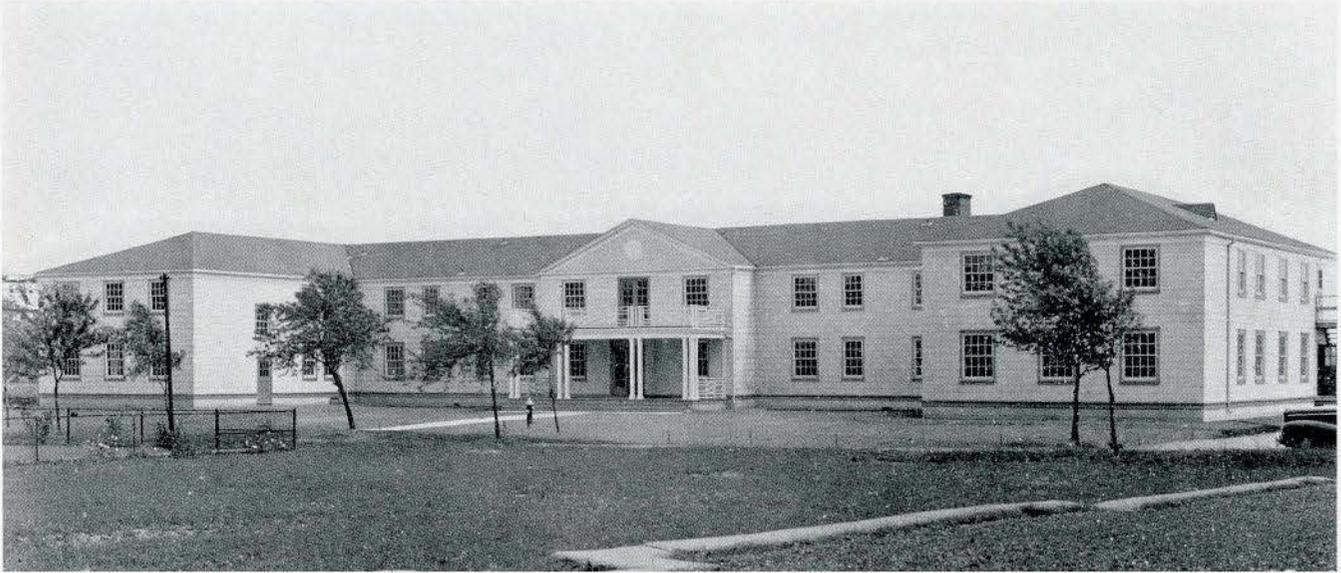


PETERBOROUGH MEN'S HOSTEL, PETERBOROUGH, ONTARIO

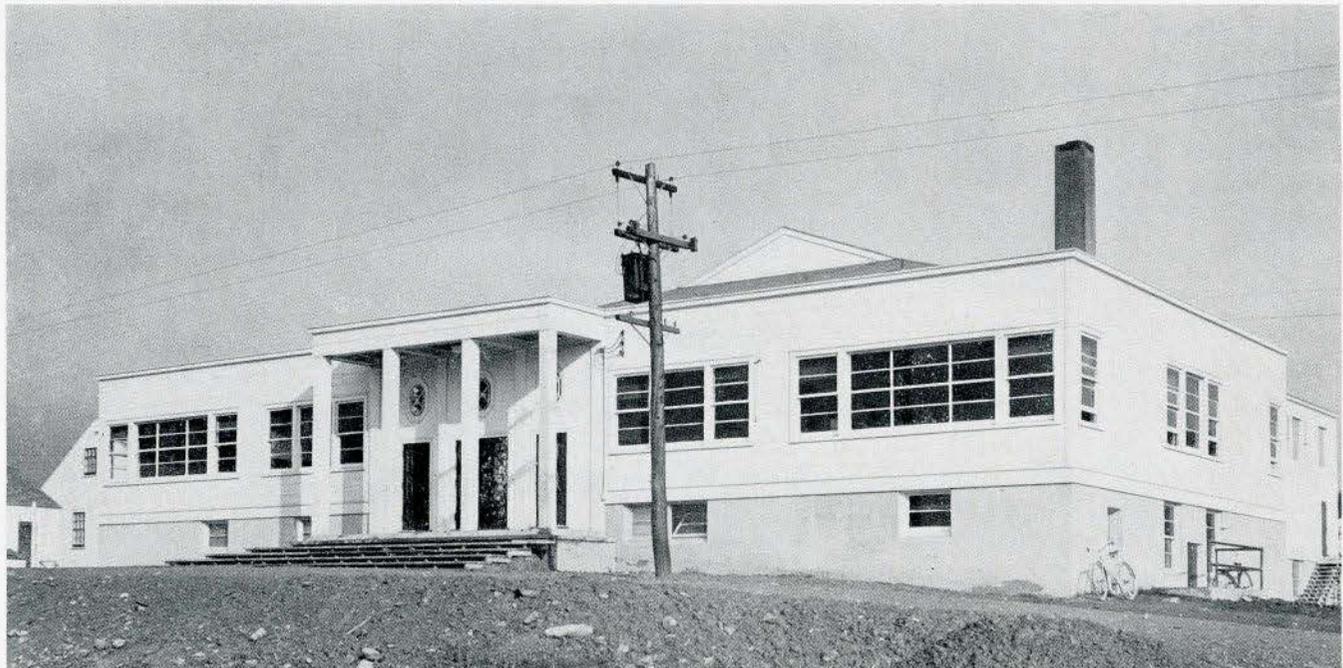


FIRST FLOOR PLAN

## WARTIME HOUSING



WELLAND WOMEN'S HOSTEL, WELLAND, ONTARIO



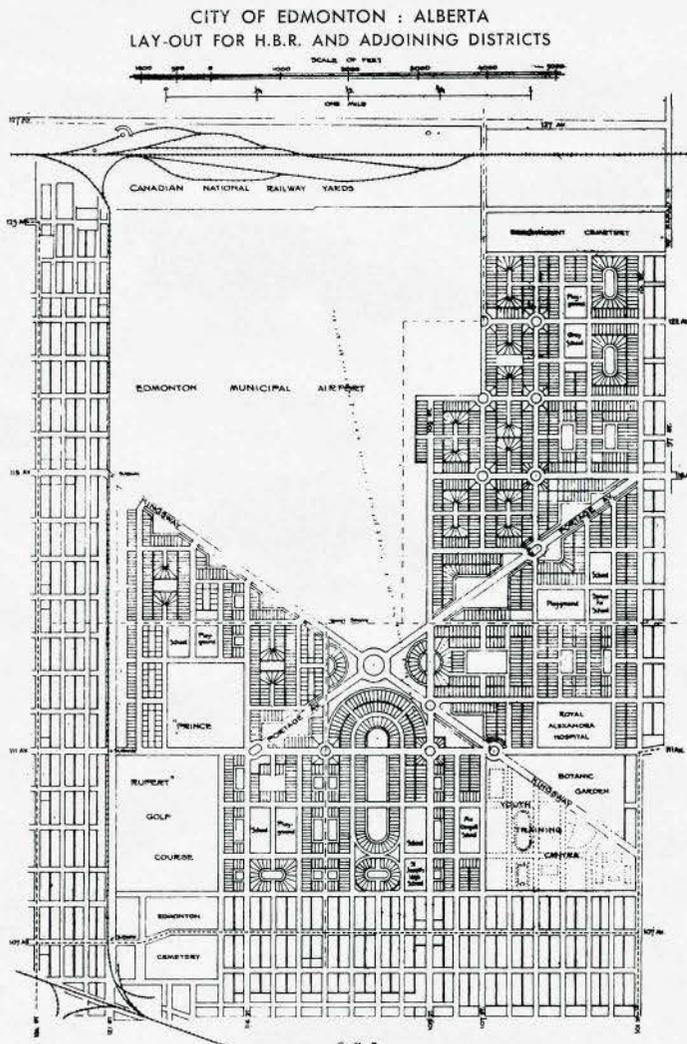
RECREATION BUILDING, EASTERN PASSAGE, HALIFAX, NOVA SCOTIA

# INTERIM REPORT

By the Edmonton Town Planning Commission to the City Council,

Relative to a Plan for Revised Lay-out of H. B. R. and Adjoining Districts, 1st September, 1944.

By CECIL S. BURGESS



Cecil S. Burgess, Architect

**PURPOSE.** The plan proposes a lay-out for this area providing a residential district self-sufficing with regard to dwellings, schools, playgrounds, local shopping and other neighbourhood conveniences, in a number that will create an environment and permanently secure property values not so secured by the registered plan.

The area is city owned to more than 90 per cent. A few privately owned lots are dispersed here and there throughout. Of these a number are not built upon. There would appear to be no reason why the whole area may not be treated as one comprehensive scheme. The present undeveloped condition of the area affords an exceptional opportunity for a specially attractive lay-out. If this be not considered now this opportunity will probably be lost.

At this time much stress is being laid upon the necessity of placing housing in localities accessible to the work places of the occupants. The central location of this area is excellent

in this regard. The diagonal thoroughfares tend to the four corners of the city and those in the cardinal directions lead to the business centre of the city. Street car lines bound the area on west, south and east.

The plan provides for more than 2,000 one-family dwellings besides a number of apartment houses. The dwellings would probably suit families with from \$1,500 to \$4,000 annual income.

**MAJOR STREETS.** Within the area there are three highways of primary importance: Kingsway, Portage Ave. and 111 Ave. (Norwood Boulevard). Secondary to these but still of major importance are the boundary streets 124 and 101, the internal streets at 109 and 116 and also 107 Ave. which is the boundary to the south.

The importance of the great diagonals is (1) that they serve as short cuts between the east and west parts of the city and (2) that they enable traffic from external points north-west and north-east of the city to by-pass the centre of the city. Kingsway is especially important in this respect. A privately-owned bus service makes use of this fact and it seems probable that the city buses will eventually run on this highway.

111 Ave. has an important function in that it collects traffic from the main diagonals as well as from the Fort Trail and from Namao Ave. and acts as a distributor from these to the various parts of the city.

In carrying out this distribution the secondary highways at 109 and 116 Sts. are fairly central in the H.B.R. district. 101 and 124 adjoin it on west and east.

107 Ave. gives further opportunity for cross distribution and carries a street car line convenient to residents in the district.

In dealing with the three primary highways the plan provides one-way "turn-about" at all main traffic crossings. These ensure safety and provide points of interest. The plan avoids facing residential lots directly upon the main highways. It is undesirable to have residences facing upon busy and noisy roads and the practice increases the danger to children who are apt to run out upon the roads.

**MAIN FEATURES.** The area dealt with extends from the Edmonton Cemetery on the south-west to the Beechmount Cemetery on the north-east. There is ample space for more than 2,000 residences. The aim has been to arrange that the district shall be in every way attractive with suitable provision for daily life so that the environment which constitutes at least half the value of the home shall be agreeable and convenient. Major features are the Youth Training Centre at the south-east corner and the Prince Rupert Golf Course at the south-west.

In addition to the schools already existing: Gray, Spruce Ave., McDougall and St. Joseph's High School, there are four sites reserved for schools, two for city and two for separate schools.

**NEIGHBOURHOODS.** Taking the schools as natural neighbourhood centres, the areas enclosed by main highways have been treated as self-contained neighbourhoods, each with community playgrounds and local shopping, forming related groups.

(Continued on page 89)

# THE PROVINCIAL PAGE

## ALBERTA

A question being agitated in many cities is that of the improvement of the appearance of the main business streets. One proposal frequently mooted is that buildings of less than two storeys in height should not be permitted to be built in these streets in the future. A considerable number of buildings of one storey generally exist, many of which are decidedly of cheap and nasty appearance. These are there from various causes. The worst of them are probably left-overs from a pioneer pre-regulation era. The owners of such properties,—in some cases the city itself,—are awaiting handsome offers for the purchase of the lots. Sales may be fairly numerous, but often these sales are themselves speculative, with no intention of immediate building, only to hold for still higher prices.

The prohibition of one storey buildings is advocated with the hope that the result will be a more continuous line of building giving a more orderly and better appearance to the street. This expectation is itself highly speculative and it is open to question whether the resultant buildings at two storeys will actually give a better result than one storey buildings. Often enough the lower buildings are better designed than the higher. There would be a temptation to pinch the cost of a compulsory extra storey. As things stand civic regulations can demand a certain standard of construction but not of design or appearance.

Much must depend on the probable demand for occupation. That many are not building more than one storey of itself indicates slackness of demand for business purposes. Such a demand, if active, would automatically produce the extra storeys. If two storeys must be built, then the upper floors must be rented. If there be no business demand then they will be rented for residential purposes. There may be no serious objection to this so long as they are occupied by people without children. In our present circumstances it will be practically impossible to ensure this. People will say "there are residences and here are families with children in dire need of housing." Could such a plea be resisted? Will the owners dare to say "no children allowed"? It is thoroughly undesirable that children be brought up or housed in upper apartments facing upon a busy business street. The situation might be slightly alleviated if rear yards, suitable for playgrounds could be preserved. This is not practicable, for business is operated through the rear by means of the lanes.

The natural development of a business district is from low to higher buildings. The first necessity of a small business is ground area not height. One storey shops bring customers and only after these become frequent other business follows as a consequence.

This appears to be one case among many where an idea may be raised into popularity, and perhaps put in effect without a sound idea of ultimate consequences. If the appearance of our business streets is to be improved a vast improvement could be effected by the relatively simple action of improving the quality and arrangement of signs and advertisements. This could be effectively done by having these subjected to the approval of a controller or a committee of control. This would be an extremely unpopular idea. It would be resented as an interference with individual action. The best hope for curing the deplorable disease of advertisement is the improvement of general taste in the matter. A number of the more respectable stores and institutions exercise some regard for

the appearance of their premises. These, however, count for little in the general riot of shrieking and offensive advertising. It seems strange that in these times when much enthusiasm is being displayed about the development of culture and the arts it all takes no direction towards one of the most glaring needs in the appearance of our streets,—a matter that deeply affects the amenity of living conditions and the pleasure of daily life.

*Cecil S. Burgess.*

## ONTARIO

Colonel Mackenzie Waters, M.C., certainly held the attention of his friends at the Toronto Chapter luncheon recently when he told of happenings "across the pond". Mr. Forsey Page was there, as were Mr. Abra and other guests from distant centres who joined with us in laughing heartily at the Colonel's choice humour and in appreciating his lively account of the effect enemy fire has on people's lives and thinking. A pound seems to go no further than a dollar now, the V-1 annoys the Englishman more intensely than the "Blitz" raid, and the V-2 has some curious effects. Col. Waters was just starting his breakfast when a V-2 exploded a mile away. It shattered the window over him and his meal and turned one of a pair of horses upside down. The other horse just went on grazing! Apparently narrow streams of air streak out with the force of shrapnel. Wall bearing buildings not directly hit will burst and collapse in heaps, while concrete or steel frame ones only lose a few panels and glass. As for architects over there, most of the young ones are away fighting; but the middle aged in many cases are attacking problems with the freshness of young men. The Colonel's final story was too good to print!

"City for Tomorrow", exhibited at Eaton's College Street store, depicted a Toronto replanned in its buildings, its highways and its transportation facilities. Photographs, maps, drawings, and models dealing with the general problem occupied the outer sections, while the T.T.C.'s rapid transit exhibit was displayed down the centre. "Would you like somewhere to leave your youngest?" in large print faced us as we entered. That went very well with my wife, as even before we could glance at the accompanying picture we had to dart through the crowd after our own little toddler. The displays were obviously meant for the man-in-the-street, and judging from the remarks all around told the story very clearly. There was just enough material to leave a vivid impression: any more would have befogged him. The models of the Regent Park, Trinity Park and Yorkville areas showed the grades with the buildings depicted in cut-out block form mostly an inch or more high. The old or remaining areas were in drab colours: the proposed new building developments of low rental apartments, row houses, and public buildings in green surroundings were tinted more brightly. Existing conditions were questioned with separate models, diagrams, and photographs. Serge Chermayeff was represented by a foot-high white model of an apartment building for workers. This clean design should help prepare people for modern developments in architecture, which are bound to come as a shock here, after a fifteen year lull. A pretty girl looking at revamped Yorkville said, "This looks too good to be true, but will it come in our time?" Someone else said: "Very good, very good indeed! I am now going to buy the house I'm renting. They will have to pull down a section including the house next door, which will leave a splendid view up a new right of way. The 'underground' won't be noisy there, and I can remain central!" The "Magic Room" was remarkable. This

was a "before and after" display set behind glass on a small stage, all arranged like a giant peep show. A typical slum back-lane, modelled with yards (plus clothes-lines) and houses faithfully executed to the last crack. A few seconds, then the lights fade, trees and new row houses about a pleasant court gradually appear from nowhere in the midst of the delapidation, and grow brighter, until the slum has vanished. An amazing thing to watch. Then, just as startling, the new melts into the old.

*J. H. W. Bradfield.*

## LECTURE TOUR

The Royal Architectural Institute of Canada is sponsoring Miss Jaqueline Tyrwhitt in a lecture tour across Canada. Miss Tyrwhitt comes from Great Britain through the British Ministry of Information and the Canadian War Information Board. The list of Miss Tyrwhitt's accomplishments, and her connections with Architectural and Town Planning Associations covers four pages of foolscap. One gathers, from even a cursory reading, that she is quite a person, and this is confirmed by private communications from friends in England. Miss Tyrwhitt would endear herself to undergraduates in Canada, now struggling with examinations, by two notes in the statistics that precede her arrival. "Studied architecture at the Architectural Association, London, but did not take the examinations." "Studied economics at the London School of Economics, but did not take the examinations." However, just to prove that one cannot get away with that sort of thing all the time, she studied horticulture at Girton College, Cambridge, where she took and passed the examinations. Likewise, at the School of Planning and Research for National Development she prepared herself for the examinations of the Town Planning Institute, and passed with a Diploma. At different times she has worked on the integration of industry and agriculture; she has visited China, travelling third-class on the trans-Siberian Railway and has practised as a Landscape Architect. All of this, and much more, leads to her present distinctions and positions as Director of Research, Association for Planning and Regional Reconstruction; Member of Board of Management and of Directorate of Studies, School of Planning for Regional Development; Member of Heads of Schools Committee, Town Planning Institute.

Meetings will be arranged in the following cities at the times given below. Miss Tyrwhitt arrives at a time when every Canadian Municipality is grappling, or is about to grapple with Town Planning problems. What she will have to say about that is, of course, interesting to every architect. What she will say about the wider problem of urban dependence on the country and regional planning is of intense interest, and is a subject and a problem too little understood and too little appreciated in this country. Architects are reminded that the tour is sponsored by the R.A.I.C. and the responsibility for support by their attendance, is largely theirs.

Arrive Jasper, 3.00 p.m., April 21, Alexandra Hotel; arrive Vancouver, 9.20 a.m., April 24, C.P.R.; arrive Victoria, April 25; arrive Calgary, 8.25 p.m., April 27, Palliser Hotel; arrive Regina, 9.35 a.m., April 29, Hotel Saskatchewan; arrive Winnipeg, 8.45 a.m., May 1, Fort Garry Hotel; arrive Montreal, 11.15 a.m., May 4, Mount Royal Hotel; arrive Ottawa, 11.30 a.m., May 6, Lord Elgin Hotel; arrive Montreal, 11.15 a.m., May 8; arrive Sherbrooke, 10.00 p.m., May 8, New Sherbrooke Hotel; arrive Quebec, 9.30 p.m., May 9, Chateau Frontenac; arrive Fredericton, 11.55 a.m., May 11; arrive Saint John, 10.30 p.m., May 12, Admiral Beatty Hotel; arrive Moncton, 1.15 p.m., May 14; arrive Halifax, 10.30 p.m., May 14, Nova Scotian Hotel.

## INTERIM REPORT

*(Continued from page 87)*

**RESIDENTIAL LAY-OUT.** The main arrangement of streets and avenues forms no radical departure from the general layout as shown on the registered plan. But, for the sake of variety and interest in the streets and for the privacy and convenience of the homes, a number of variations in detail have been introduced. These have been shown on the plan, for the purposes of illustration of the many possibilities, in greater variety than need be employed in carrying out the scheme. A fairly geometrical arrangement is adhered to for the sake of orderliness and convenience in locating addresses and in finding one's way about. It will be seen that this general geometrical arrangement is capable of many combinations that relieve the monotony usually associated with a grid-iron plan.

**INTERSECTIONS.** In the residential parts that are free of main highways "round points" have been introduced at road intersections. These serve two good purposes. They break up the tiresome "endless vistas" by plots of bushes, etc., and they form centres around which apartment houses may face. This segregates these apartments from the one-family dwellings whilst yet retaining them in the same neighbourhoods. This provides a suitable degree of separation and combination. In one or two cases these "round points" instead of being occupied by apartment houses are reserved as local business centres. In either case they should be strictly reserved for the purposes assigned to them.

Along the main traffic ways, in order to avoid having houses facing directly upon the thoroughfare a number of open triangular spaces intervene. These spaces bordering the highways give interest to them and afford safe play places for small children.

**RESIDENTIAL BLOCKS.** The system of rear lanes which is usual in Edmonton has been adhered to. In all cases lots are approachable from front and rear. The size of lots indicated on the registered plan has also been maintained. They are normally 50 x 150 feet with a minimum of 40 feet frontage. As regards the residential blocks themselves; three general types have been shown. The question of how many of each type should be introduced is open to any arrangement that may be found desirable.

(1) One type is that of houses arranged around an open square or park so that the houses face upon this park.

(2) A second arrangement is the acceptance of single blocks as registered but, laying out the lots with wider frontages and less depth so as to obtain a common playground for small children entirely enclosed by the dwellings.

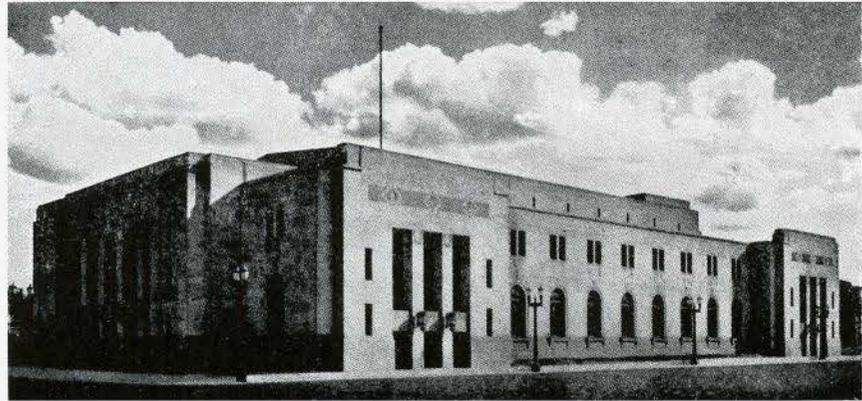
(3) A third arrangement is a combination of four blocks into one with short culs de sac or blind ended streets at each end of the larger unit. In the centre a common playground is reserved for the children of the whole of the larger block, accessible to all through the lanes. This type would result in a considerable economy in roads and is capable of considerable variety of treatment.

The intention in these playgrounds is to provide safe play places for children of, say up to ten years of age. They should be kept in grass and shrubs, not bare soil or gravel or weeds. They should in every case be provided with paddling pools and perhaps a few swings, slides, etc., and a shelter to serve as a simple type of creche. They should be supported and managed by the residents of the block.

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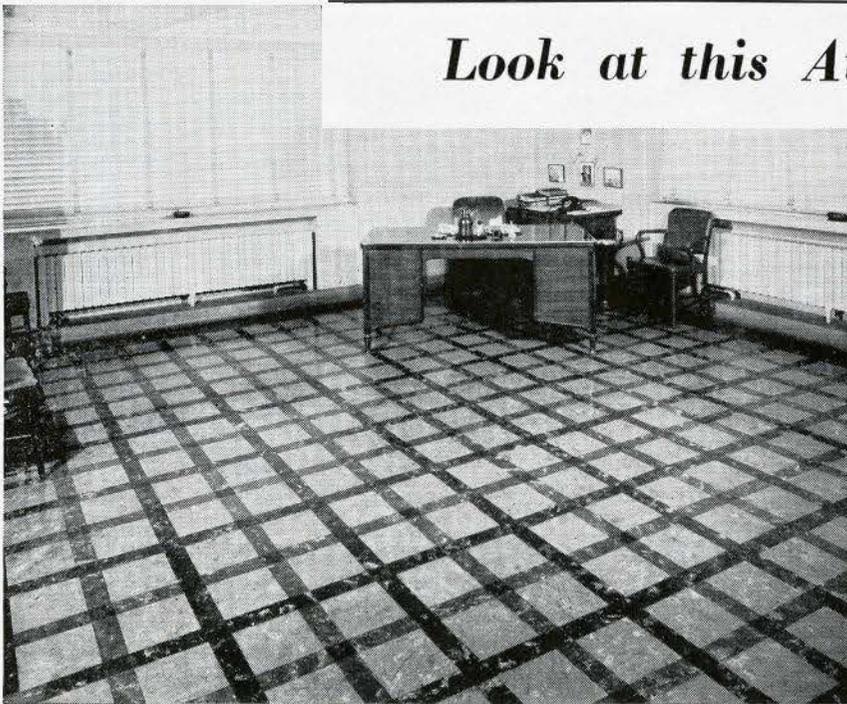
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