

THE
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ROYAL ARCHITECTURAL
INSTITUTE OF CANADA

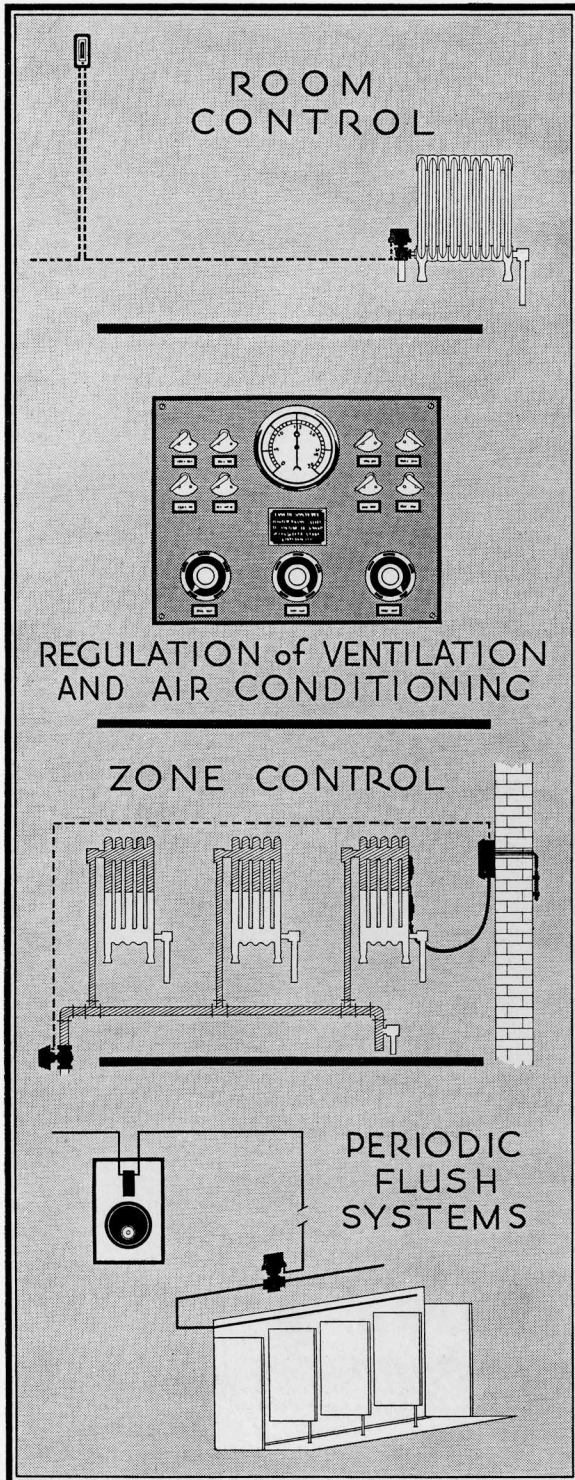


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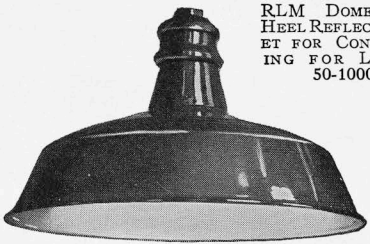
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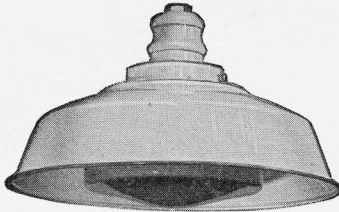
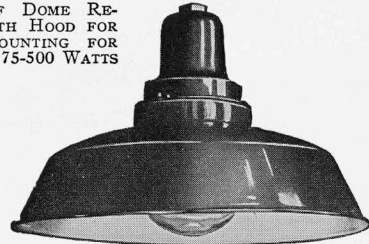
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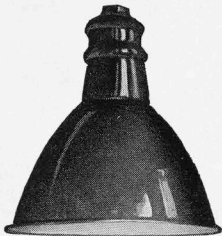


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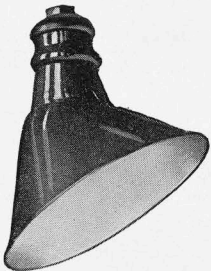
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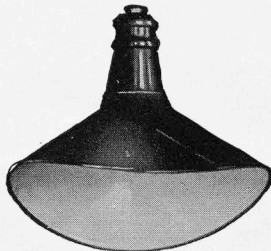
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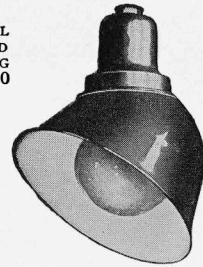
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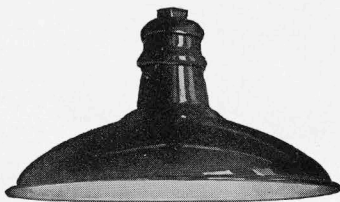
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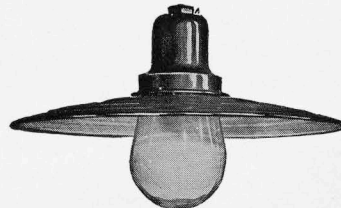
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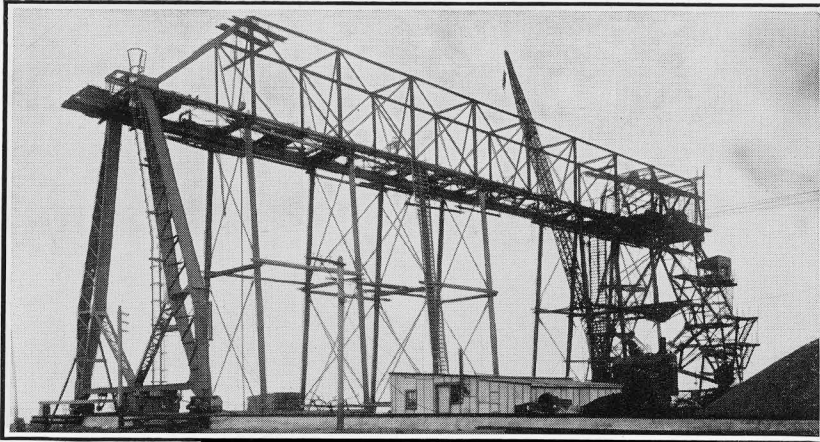
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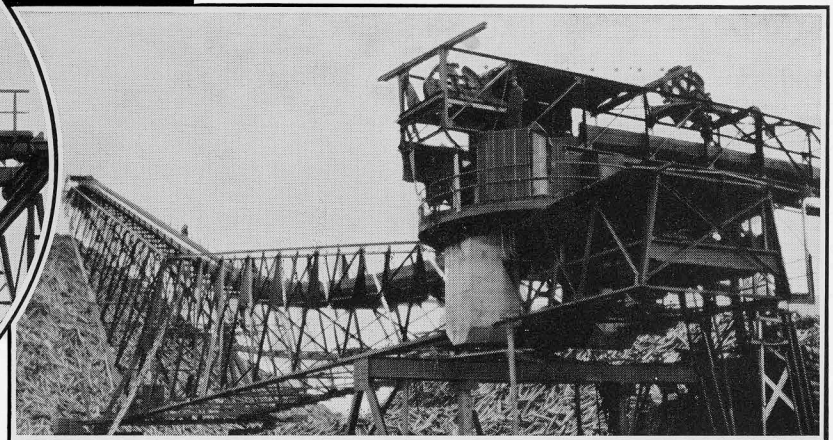
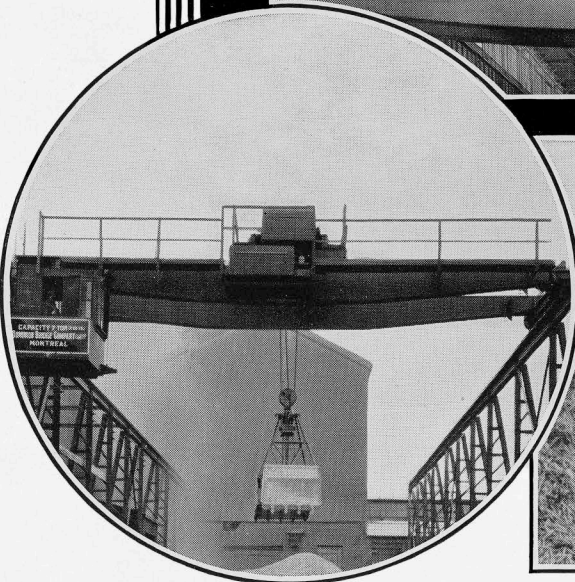
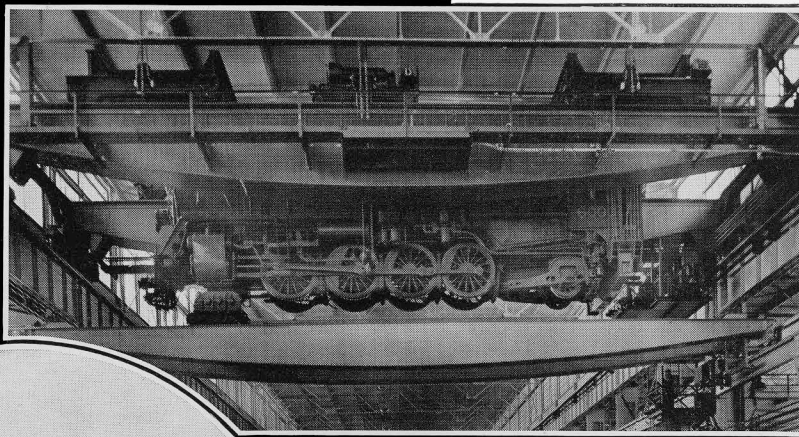
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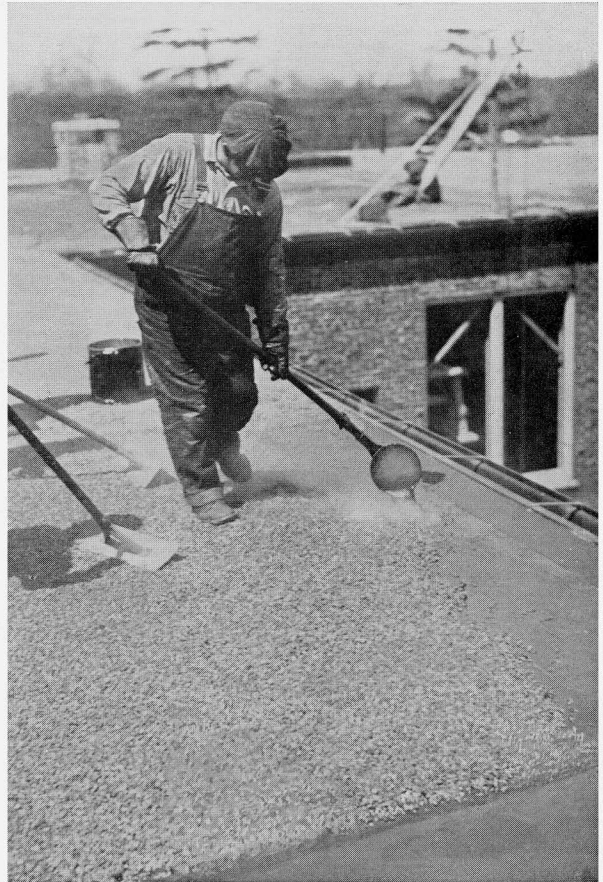
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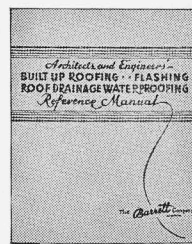
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Serial No. 98

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CONTENTS

THE NEW WINNIPEG AUDITORIUM.....	165
SOME NEW REFLECTIONS UPON GOOD AND BAD MANNERS IN ARCHITECTURE, BY A. TRYSTAN EDWARDS, M.A., F.R.I.B.A.....	170
BRIEFS PRESENTED BY THE NATIONAL CONSTRUCTION COUNCIL TO THE ROYAL COMMISSION ON BANKING AND CURRENCY.....	174
RESIDENCE OF W. R. L. BLACKWELL, ESQ., PETERBOROUGH, ONTARIO.....	175
ROYAL CANADIAN ACADEMY OF ARTS, FIFTY-FOURTH ANNUAL EXHIBITION.....	176
NOTES.....	176

PLATE ILLUSTRATIONS

MAIN ENTRANCE, CIVIC AUDITORIUM, WINNIPEG, MANITOBA.....	FRONTISPIECE
THE WINNIPEG AUDITORIUM FROM THE NORTH-WEST.....	167
STAGE IN MAIN AUDITORIUM, CIVIC AUDITORIUM, WINNIPEG, MANITOBA.....	168
THE FOYER, CIVIC AUDITORIUM, WINNIPEG, MANITOBA.....	169

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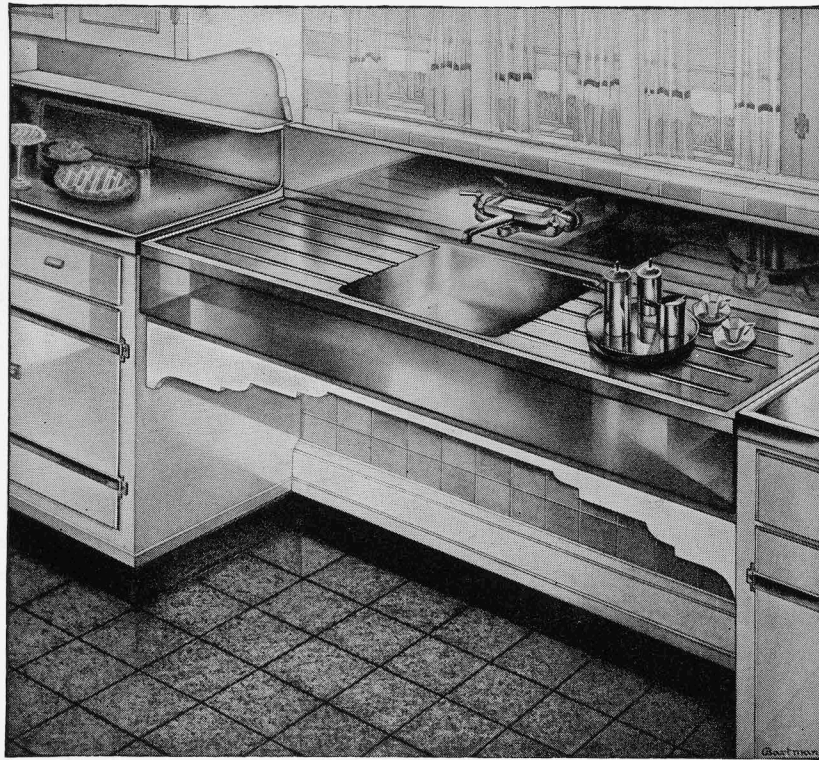
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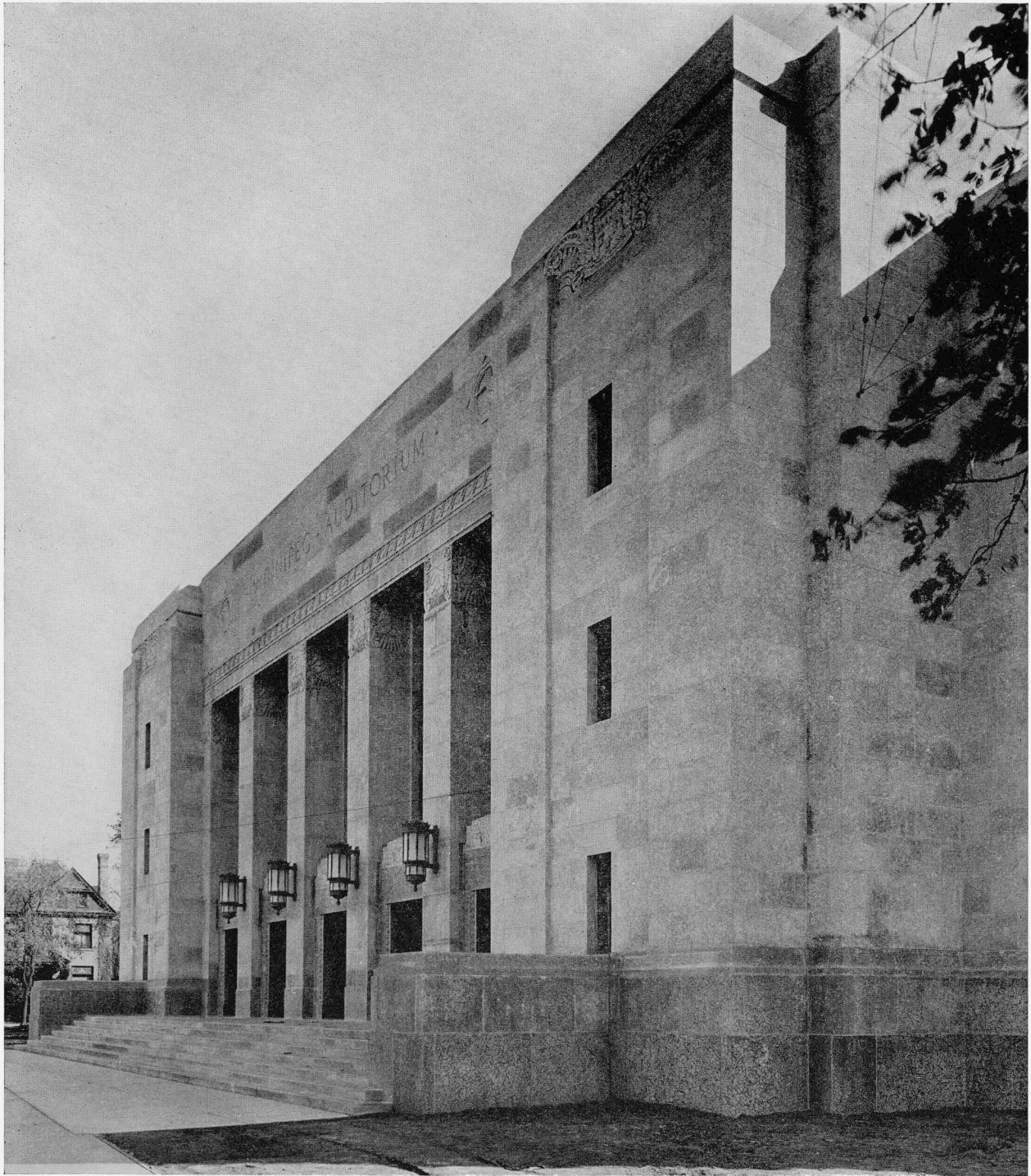
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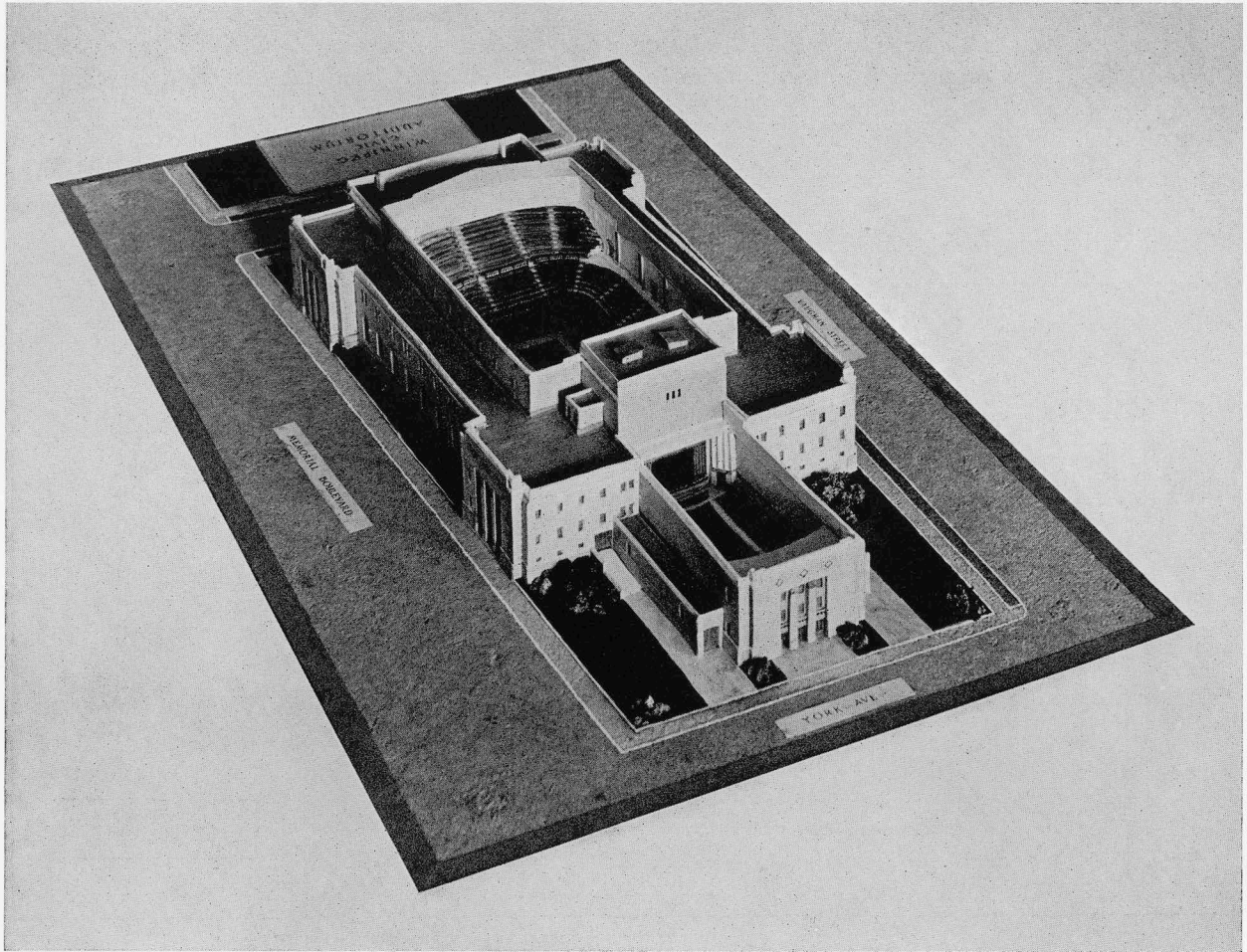


MAIN ENTRANCE—CIVIC AUDITORIUM, WINNIPEG, MANITOBA

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ARCHITECTS' MODEL OF THE WINNIPEG AUDITORIUM

THE NEW WINNIPEG AUDITORIUM

ACTIVELY sponsored by many public bodies and private citizens for a number of years, the erection of the Winnipeg Auditorium was carried out in 1932 as part of the unemployment relief programme of the City of Winnipeg. The cost of the building, exclusive of land and furnishings, was \$1,110,000.00, towards which the Dominion Government contributed \$525,000.00, the Provincial Government \$250,000.00, and the City \$335,000.00.

The responsibility for the design and supervision of the construction of the building was placed in the hands of a board of architects appointed by the city council. This board consisted of three architectural firms, Messrs. Northwood and Chivers, Pratt and Ross, and J. N. Semmens, with Mr. George Northwood and Mr. F. W. Watt acting as chairman and secretary respectively of the board.

The immediate problem of the architects was to plan a building that would meet the needs of an expanding centre of population and provide ade-

quate facilities for national conventions, large trade exhibitions, concerts and even small assemblies.

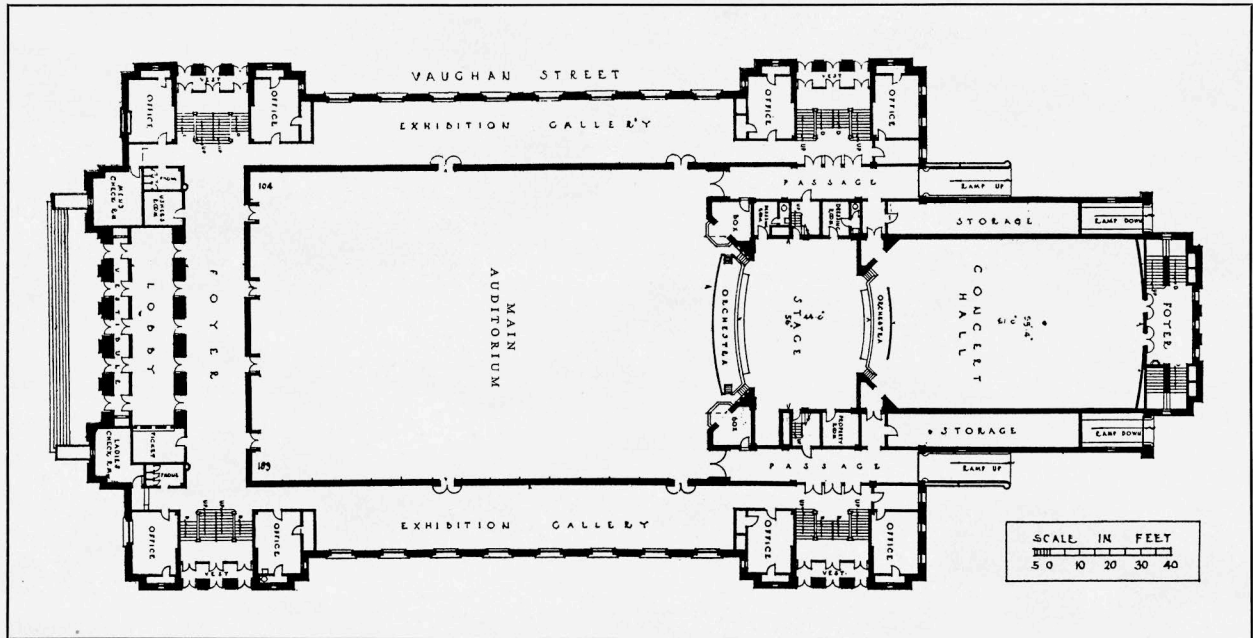
The building occupies an entire city block, and is located close to the heart of the downtown shopping district. It is one hundred and seventy-three feet wide, three hundred and sixty-seven feet long, and sixty feet high to the roof of the main auditorium. The basement or industrial floor is thirteen feet below the sidewalk level, and is provided with two ramp driveways. A large industrial hall is available for exhibitors at the north end of this floor with storage and packing rooms around the sides. A smaller industrial hall adjoins the main hall to the south. The ground floor contains the main auditorium, one hundred and two feet wide by one hundred and sixty-five feet long, and a concert hall fifty-six feet wide by ninety-three feet long. The main auditorium has a seating capacity, including the balcony and gallery, of over four thousand, while the seating capacity of the concert hall is over eight hundred. The floor

of the auditorium is level to allow for dancing, athletic events, trades shows, etc., while the floor in the concert hall is pitched up from the stage to a total rise of seven feet six inches.

One of the features of the auditorium is the stage which is situated between the concert hall and the main auditorium with openings on both sides to serve either hall. On the east and west

The six entrance doorways are relieved with a small amount of carving and with inset panels of cast stone finished to match the colour and texture of the limestone.

High circular headed windows on each side light the exhibition galleries and over the front entrance the spandrels are almost entirely of glass, lighting the committee rooms and assembly hall.



MAIN FLOOR PLAN—CIVIC AUDITORIUM, WINNIPEG, MANITOBA

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sides of the auditorium are two exhibition galleries approximately twenty-one feet wide by one hundred and thirty-eight feet long. These galleries have been designed to take permanent show windows.

Over the main entrance on the second floor is situated the assembly room, with a seating capacity of over five hundred. Along the east side of this floor is the art gallery, and on the west side the museum. Curator's offices, cloak rooms, toilets and committee rooms are also provided and on the south end a ladies' lounge for use in connection with the concert hall.

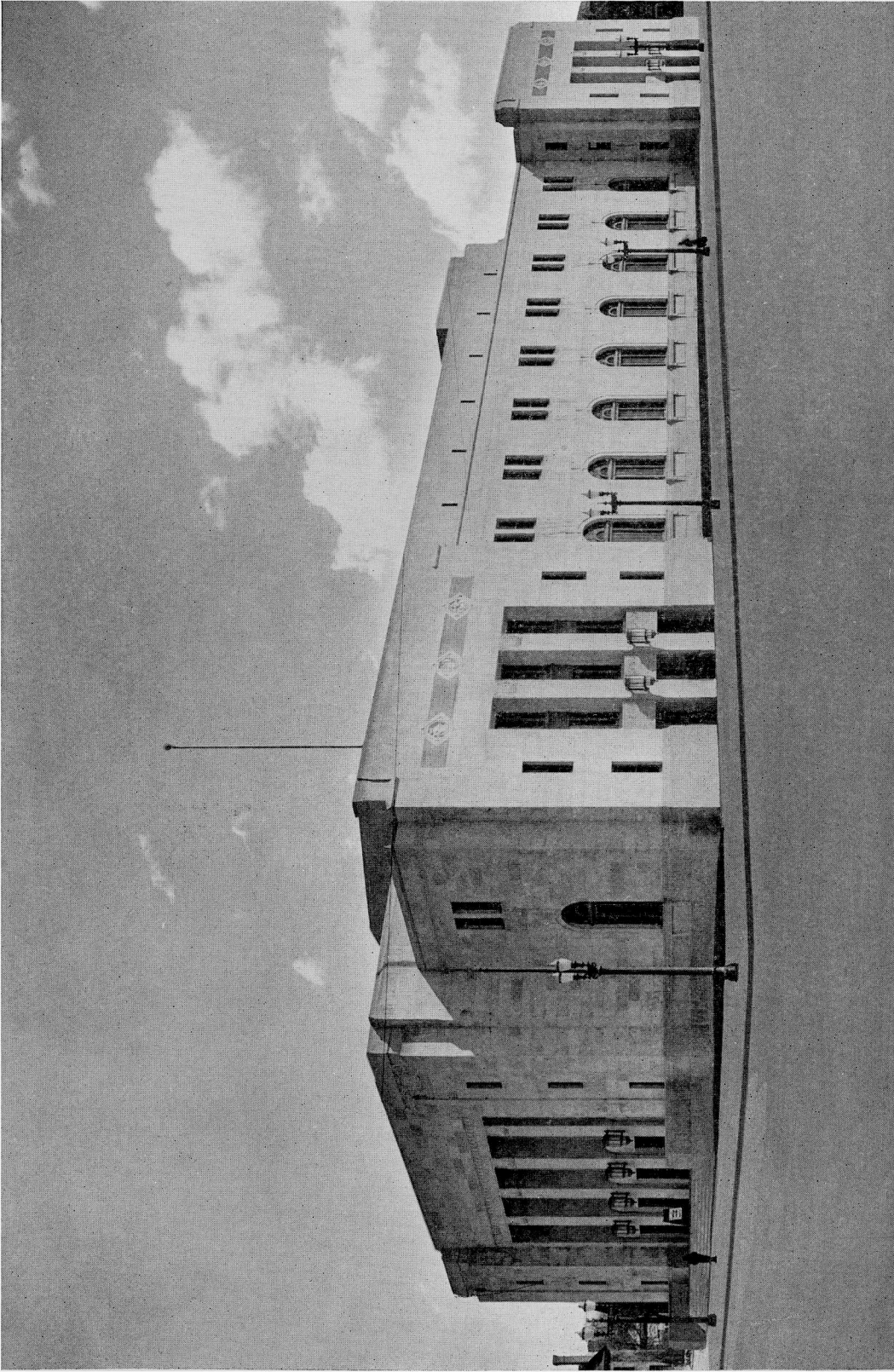
The architectural design of the building is a simple adaption of Neo-Classic with modernistic motifs, rather sparingly but effectively used, the chief reliance for architectural effect having been placed on the lines and mass of the structure itself.

The exterior is faced with Manitoba Tapestry Limestone, the base of which being of what is known as "Bird's eye" stone, a rather dark grey with deep brown markings. The trim around the doorways and windows is carried out in "buff stone" with a honed finish, and the remainder of a mixture of "buff" and "blue" stone with a rough textured surface.

The building is carried on 127 caissons extending down to solid bed rock varying in diameter from 3'6" to 5'6", and in depth from 51'0" to 67'0" below the sidewalk level. These caissons were finished off 14'0" below the sidewalk level and the reinforced concrete walls and columns carried up to the ground floor level. The structural framing above the ground floor consists of steel columns, beams and trusses supporting the balcony, gallery and the roof over the main auditorium; also the roof over the concert hall. The roof deck over both halls is of gypsum precast slabs.

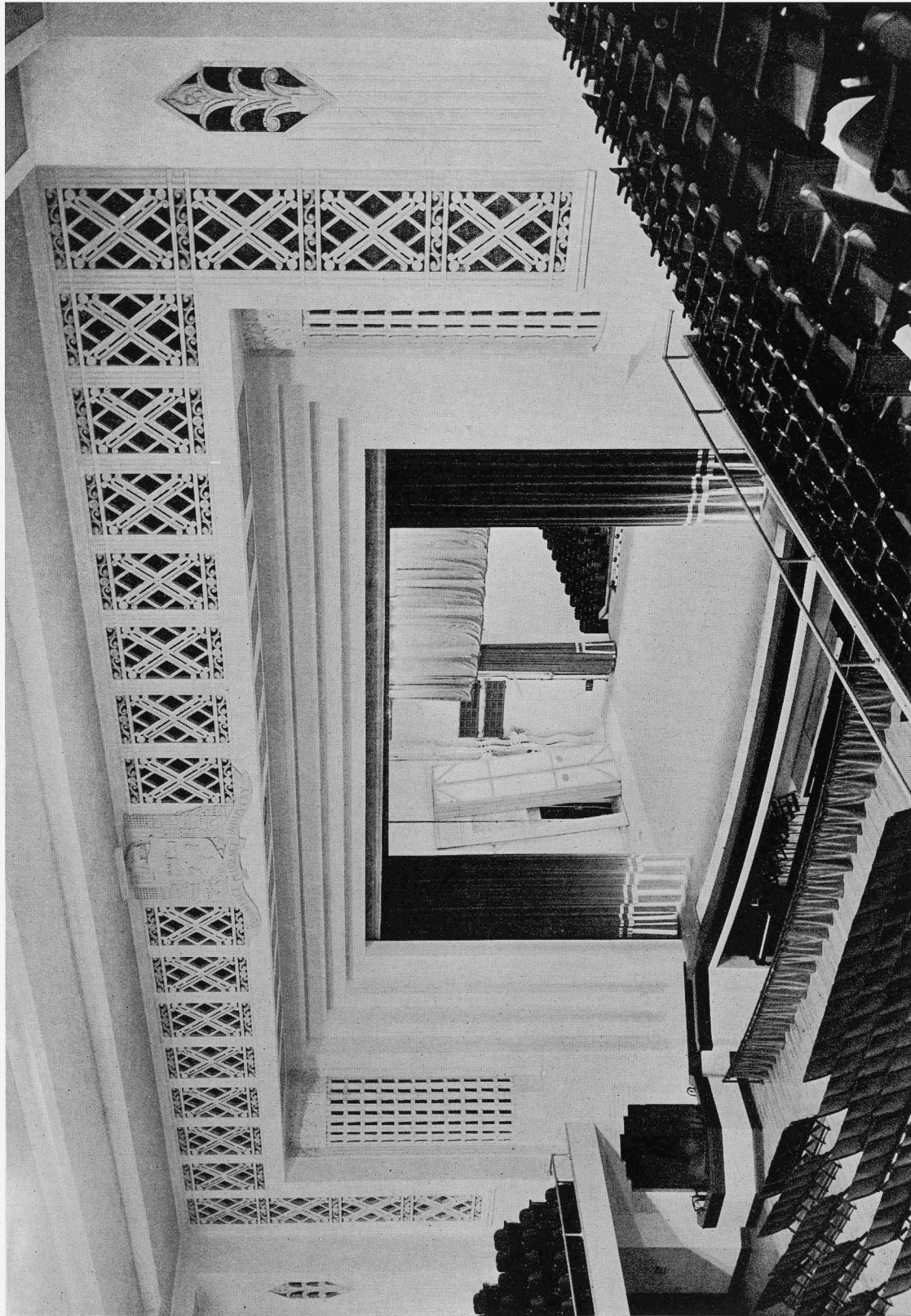
The interior design of the building was kept simple and dignified. The use of ornamental plaster was confined to the foyer, the proscenium arches, the plaster grilles concealing the ventilation, and lighting outlets in the ceiling of the auditorium and concert hall. Acoustical plaster was used in both of these halls and on the ceiling of the assembly room in order to render the acoustical qualities of these three rooms as perfect as possible.

The General Contractors for the building were Messrs. Carter-Halls-Aldinger Company Limited.



THE WINNIPEG AUDITORIUM FROM THE NORTH-WEST

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STAGE IN MAIN AUDITORIUM—CIVIC AUDITORIUM, WINNIPEG, MANITOBA

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SOME NEW REFLECTIONS UPON GOOD AND BAD MANNERS IN ARCHITECTURE*

BY A. TRYSTAN EDWARDS, M.A., F.R.I.B.A.

THE arguments advanced by the modernists seldom even indirectly refer to the main problem of civic design which is surely the interrelationship of various types of building to form an expressive city composition. It would be of interest if some enterprising statistician could record what proportion of modernist propaganda and controversy is devoted to contemptuous references to sham-Tudor villas and the supposed impropriety of adorning a steel frame building with classic columns. Having established to their satisfaction that their critics must favour either one or other of these particular practices, they feel a sense of intellectual security which leads them to dismiss the possibility of an attack from any other quarter.

AN ENGINEER'S PHILOSOPHY

Their philosophy, such as it is, is an engineer's philosophy, and, indeed, if the students in schools of engineering were to supplement their study of construction with a course on planning, there would appear to be no reason, from the modernist standpoint, why the profession of engineering should not entirely supersede that of architecture. If the Royal Institute of British Architects, instead of being a learned and academic body, had the instincts of a trade union, it would immediately proscribe all the practitioners who call themselves modernist, after first dubbing them traitors to their own profession. Yet, of course, it would be most unjust to accuse the modernists of deliberate treachery, for they are honestly trying to follow out a theory, and if that theory happens to disregard the major part of what has hitherto been considered architectural design, it is the business of those of us who criticise the modernist philosophy to correct it in as persuasive a manner as possible. I propose therefore to restate the doctrine of good manners in architecture in a form which I believe would render it more acceptable to the modernists. I state, therefore, that I uphold unreservedly the creed of functionalism, that is to say, every building must not only serve its function, but express it architecturally.

AN ARGUMENT FROM DRESS

In order to carry my argument further, let me invite the modernists to turn their attention to the art of dress. Without wishing to insult them, I may suggest that the attitude of the modernists towards architecture in some respects resembles that of the so-called dress reformers towards dress.

The extreme type of dress reformer would have us dress entirely for comfort on all occasions, and would prescribe complete liberty of attire, provided that this condition were satisfied. They have no appreciation of the *ritual* of dress. Let me explain, however, to what extent this ritual is necessary, even for the expression of function in the art of dress. A policeman, if he were attired in accordance with the principle of "dress reform," would be indistinguishable from anybody else. For it could so easily be pointed out that the mode of life and the actions which a policeman performs in the course of his duties do not necessitate that he should wear a type of dress differing from that of other citizens. It is for the convenience of the public, however, that the policeman should have a label, so that he should be obviously differentiated from other men; otherwise when he intervenes in our affairs we should immediately dispute his title to do so. The policeman's uniform actually aids him to discharge his function, but it could not do so without the aid of ritual.

RITUAL AS AN AID TO THE EXPRESSION OF FUNCTION

Many of the varieties of dress are determined by ritual, and individuals are not at liberty to infringe this ritual in any important particular. On the occasions when evening dress is worn, for instance, a man may not depart from the accepted convention. A soldier, a postman, or a judge sitting on the bench, has his uniform prescribed for him. Even a footballer is not allowed to wear what he pleases. Many forms of garment might be found equally pleasant and comfortable as the one in which the footballer plays football, but he is not allowed to adopt any of these alternatives. It is true, of course, that the costume for this occasion must not *disregard* the function. The canons of dress do not permit a man to play football in a fur coat or decked in elaborate finery. But they do insist on a certain degree of artificial uniformity. This ritual gives to dress the major part of its expressiveness. The reason why dress has attained this remarkable degree of maturity is that it is so obviously subservient to the visual art of manners, and is indeed necessary for the stabilisation of social custom. It was an appreciation of this fact which caused me in my book, "The Things Which Are Seen," to give to the art of dress a prior place in the hierarchy of the visual arts to that which is occupied by

*Reprinted from the July, 1933, issue of *Architectural Design and Construction*, London, England, by kind permission of the publishers.

architecture. For dress is better understood than architecture, simply by reason of its closer association with manners. The greatest periods of architecture are those in which its ceremonial and ritual have attained a degree of maturity comparable to that of dress. In practising the art of architecture it is essential continually to bear in mind the hierarchy of visual arts to which it belongs. First, it must serve the art of the cultivation of human beauty; secondly, the art of manners; and thirdly, it must consent to learn the lessons which are taught with such authority, and with such clarity and precision, in the art of dress. This latter art decrees that if function is to be not only served but visually expressed, and made recognisable by members of the public, it must call *ritual* to its aid. The real object of ritual is to declare and emphasize function.

RITUAL AS A HUMAN MANIFESTATION

Yet ritual is only necessary in human society; it is entirely human and one of the principal things which differentiates human beings from the lower animals. The beasts of the field have no ritual, nor have the plants, in spite of their infinite beauty and variety. The lower animals and the plants express their functions with complete perfection, but they do not anywhere constitute societies in the sense in which human beings do. But even the animals and the plants not only express function but also exemplify the element of *form*; that is to say, they express a unity and interrelationship of parts, due to the fact that their organisms are inspired by an internal vital principle. It may truthfully be contended that many modernist architectural designs ignore not only the need for ritual but the need for form as well. They are not only lacking in manners but in composition, but that is not part of my argument at this moment. I am now concerned to show that even if we accept from the modernists the doctrine that a building should serve its purpose (it is not a new doctrine, by the way, but has been a platitude of architectural theory since the date when the first savage erected the first primitive hut), this very declared object cannot really be attained unless the building, whatever it is, becomes recognisable to the public. It is not sufficient that a church, a theatre, or a post office should be well planned internally. These buildings, and other types of buildings, should have their distinctive labels, so that we recognise them when we see them. It is no good having a well-planned post office if we cannot find it, if it is entirely indistinguishable from a hundred other buildings serving different purposes.

THE ABUSE OF RITUAL

It may be admitted at once that part of the reason why the modernists have abjured ritual is that in recent years the so-called traditionalists

have scandalously abused it. On this particular question it is necessary to quarrel with both parties in the dispute. I quarrel with most traditionalist buildings erected in the last eighty years or so because they have misunderstood and vulgarised architectural ritual. I quarrel with the modernists because they are guilty of the still more fundamental intellectual error of not recognising that architectural ritual is necessary at all. In the golden architectural age of the eighteenth century can it even then be said that buildings expressed a consistent ritual? Do we never find that private houses, for instance, usurp the state which should by right belong only to important public buildings? To such a question we must reply in the affirmative. A palace such as that at Blenheim, for instance, is altogether too grand for a private individual, however eminent. But such superb composition is fitting to inspire the architect of a civic centre of a large town and, as such, the design is of great value, and may continue to be an inspiration in spite of the social solecism which it originally expressed. In extenuation of the latter, however, the architect could have pointed out that the palace was in the depths of the country, and we certainly do not find that architects of the eighteenth century were often guilty of offending against the canons of good manners in the town. Yet it must be confessed that the ritual which was the outward reflection of the will to architectural manners would gain by an increase of range on the one hand, and of precision on the other.

A NEW RENAISSANCE OF ARCHITECTURE

Is it possible to conceive a future state of architecture in which the degree of ceremonial and order which was attained in the eighteenth century could not only be recovered but actually be surpassed? Surely this would be an object worth striving for—not to copy the eighteenth century but to improve on it, to carry a stage further the very movement which resulted in the greatest triumphs of civic art which the English nation has as yet to its credit. Can we achieve an architecture so orderly that in comparison with it even that of the eighteenth century seems chaotic? I venture to suggest such an object as a not unworthy ambition for the architectural profession, but I recognise, of course, that the anarchy of modernism must proceed a few years longer before the public will be sufficiently roused effectively to protest against it. As soon as it is clearly established, as it indeed must be established before many years have passed, that good planning and good construction do *not* themselves determine architectural forms which are sufficiently indicative of architectural function, and the need for a well-defined architectural ritual is recognised by the profession as a whole, that will be the beginning of a grand new renaissance of

architecture, the most mature and greatest stage of its development.

ÆSTHETIC CONTROL FOR THE DETERMINATION
OF ARCHITECTURAL RITUAL

As has already been pointed out in these pages, the degree of architectural manners which our eighteenth-century forefathers attained was the result of the operation of instincts rather than of architectural theory precisely formulated in words. But if a thing is worth doing, and worth doing well, it is always a great gain if it can be done consciously. Let us suppose that some sort of æsthetic control over architecture was established with common consent, it being recognised, of course, that it was a precondition of such control that the controllers were not "stunt-merchants" or 100-per-cent. vulgarians intent upon self-advertisement, but chosen guardians of the particular cultural field which is known as architecture, and anxious not only to interpret but to exalt the public will to possess cities such as would express a noble civilisation. Such a committee of architectural guardians would need to make a survey of all the features which give a certain degree of prominence to buildings, and carefully *ration* these features, so that buildings expressing certain functions will have a prescriptive right to certain architectural features, and will be forbidden to deck themselves with other features which will be allocated to buildings expressing other functions. Such a regulation might seem to be an arbitrary one, but there is no other way in which it is possible to give to civic architecture its maximum degree of order and expressiveness.

THE NEED FOR FLEXIBILITY

Of course, the reader will not jump to the conclusion that this committee of architectural guardians would decree that the feature prescribed for a particular type of building must be of identical pattern for that type. For instance, if, as is likely, the committee would decide that every church without exception should have a spire, such a regulation could be enforced while still permitting a very wide variety in design of spires. It need not be supposed that the spire form has by any means reached the end of its repertory. Who would have thought, for instance, that after our medieval forefathers had already designed hundreds of beautiful spires that Sir Christopher Wren should have been able to employ the classic style for the design of a new group of such features, expressing a delightful variety of form. This reference to medieval and classic spires enforces the argument, previously brought forward in these pages, that these important questions of architectural *character* have got nothing to do with style. The modernists are at liberty to design a hundred new types of spire, and each of them will be judged by a standard

of criticism which will do justice to the designs as architectural composition. The only restriction upon modernist activity in the design of spires which is here suggested is that modernist architects, on all occasions, when they are commissioned to design a church, should adorn this church with a spire, and that they will abstain from erecting a spire upon any other type of building.

A TOWER AND A SPIRE WRONGLY CONCEIVED

That there is an urgent need for a policy for rationing prominent architectural features so that they cannot be used indiscriminately by Tom, Dick, or Harry is now exceedingly obvious. The "traditionalists" and the modernists are alike guilty of violating the principle of good manners in architecture in so far as they encourage such license in design. Who would suppose, for instance, that the elaborately decorated tower illustrated on the left-hand side of Fig. 1 is a factory water-tower? The distinguished modernist writer who

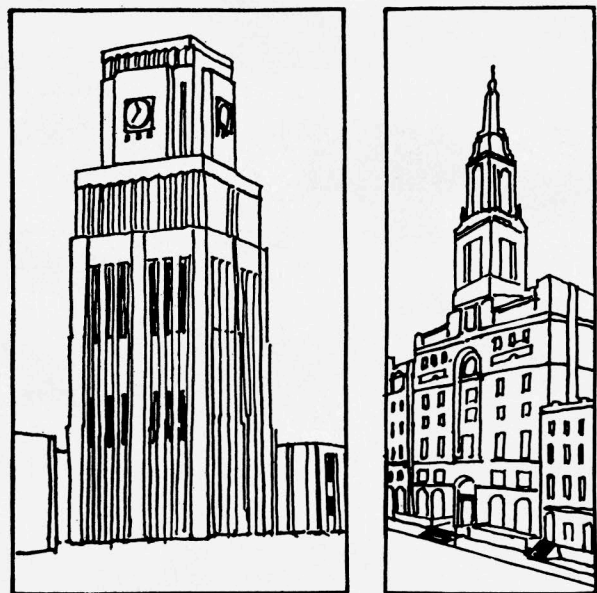


FIG. 1.—These two buildings, the one a Factory Water Tower and the other an Insurance Office, both offend against good manners, inasmuch as they usurp architectural characteristics, which traditionally belong to the churches.

comments on this building is one of our leading organs of architectural opinion informs us that "the general treatment is stimulating, and clearly shows that a utilitarian structure may be dramatic and imposing without detracting from its fitness of purpose; while at the same time it makes an interesting contribution to the vocabulary of decorative elements which are part and parcel of structural form." So this particular designer (who I am glad to say, is not English) receives a pat on the back, and perhaps will be encouraged to make the next water tower he designs more ecclesiastical than ever. I need say nothing more about the caption which has just been quoted than that, in my humble opinion, the decorative elements in this

particular instance are *not* part and parcel of the structural form, and I will even venture to say that the writer from whom I am quoting does not in his heart of hearts believe that they are. On the right-hand side of Fig. 1 is a picture illustrating a building which houses an insurance society. Of the spire which surmounts the facade another modernist architectural critic, in yet another organ of architectural opinion, tells us that "right at the very top there is a figure of Mercury, the god of Prudence, and when this tower is flood-lighted by night it is certainly as conspicuous as a building ought to be." I must confess that the indefinite article which precedes the word "building," towards the end of the sentence, worries me a little. Its use in the context quoted makes me suspect the critic to be guilty of believing that any building is entitled to an indeterminate degree of conspicuity, irrespective of its function or social status. Quite merrily he goes on to say "that as the tower cannot be put to business purposes, it can only be assumed that this landmark has advertisement value; and one may in a sense welcome the fact that the publicity values of architectural display have been recognised. This steeple seems to me a bold and vigorous composition, but whether one merely likes it because it is something in the nature of a novelty in modern practice, or because its general shape is agreeable, one can at least feel that, when a business concern wishes to add to its prestige, it could find many worse ways than by placing itself in the hands of this architect." The whole statement reads like an advertisement puff.

A CONFUSION OF FUNCTIONS

Figs. 2, 3, 4 are of great interest. One of them is a Slaughter-house, another a Film Studio, and another is an Apostolic Meeting Hall. But can you, dear reader, tell which is which? I doubt it very much. But I may inform you that Fig. 2, the rather elegant composition, with the tower and the solitary arched entrance, is the slaughter-house.

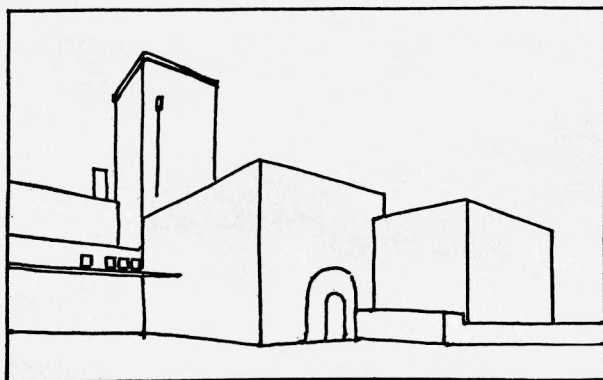


FIG. 2.—This sketch portrays a modernist design for a Slaughter-house. Here again the tower calls to mind a church. The blank walls, showing no visible means of ventilation, do not seem particularly "functional."

While this building has an ecclesiastical air, the Apostolic Meeting Hall (Fig. 3), with its adjacent chimney stack, looks like a factory. Fig. 4, a film studio, resembles the slaughter-house, except that it has no tower. In both structures we see the same type of blank wall, showing the minimum amount of window space. I maintain that the film studio is higher in the social scale than the slaughter-house, and therefore, in some manner or other, it

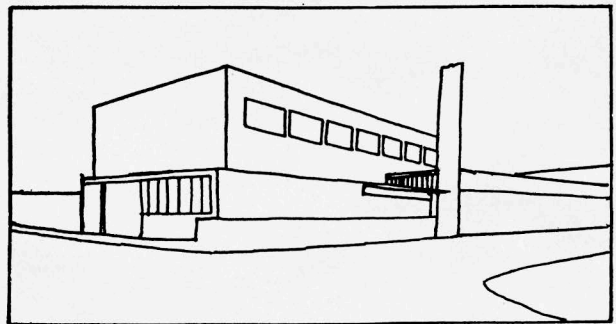


FIG. 3.—This "Apostolic Meeting Hall," which might legitimately have some of the qualities of a religious or semi-religious building, yet resembles a factory.

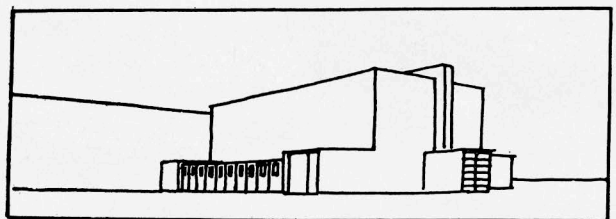


FIG. 4.—In this Film Studio, the blank walls of which appear to exemplify the same convention as does the slaughter-house, illustrated in Figure 2, there is no attempt to express the fact that the building has anything to do with the arts.

should be "dressed up." What its particular architectural insignia should be, I do not at the moment presume to suggest, though I have no doubt that a number of architects in conference, once they were aware of the desirability of creating an architectural ritual for twentieth-century use, could devise a suitable convention for the facades

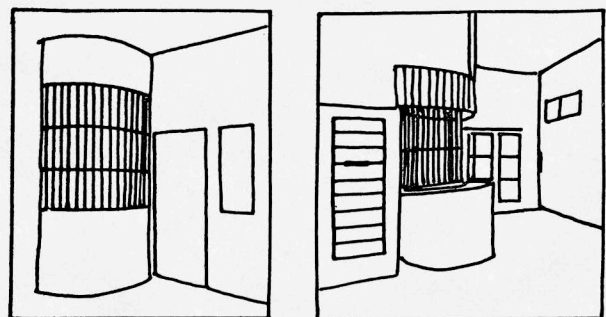


FIG. 5.—This sketch illustrates a commissionaire's box. Unfortunately, however, the glazing bars are like those of an animal's cage and a wrong association of ideas is called up. Here is a modernist design, in which novelty appears to have been pursued for its own sake is not successful.

of a film studio. After all, it was a modernist architect who praised the factory water-tower which, in my opinion, was absurdly over-dressed for a rather humble architectural occasion; therefore we are perhaps justified in assuming that even in the ranks of modernists there exist a certain number who would be willing to agree that architectural ritual and symbolism are a necessary supplement to good construction and good planning.

A MONKEY HOUSE IN AN OFFICE

The last illustration, Fig. 5, indicates how this question of ritual may affect the inside of a building as well as the outside. The example is an especially interesting one because here the element of artificiality which is present in part of the fenestration

in the hall of an office building calls to mind a form which had a functional origin. Thus a wrong association is set up. I refer to the very narrow vertical panes between the commissioner's box and the waiting-room. Sitting in the waiting-room gazing expectantly at these bars, one might well imagine that the proprietors of the establishment kept a monkey, and it might perhaps come as a rather disagreeable anticlimax when one discovers that nothing more exciting than a commissioner lives and moves and has his being behind the cage. It would be of interest to hear the commissioner's own opinion about the design of his domicile. Let no architectural critic be so arrogant as to imagine that this opinion would not be worthy of respectful attention.

BRIEFS PRESENTED BY THE NATIONAL CONSTRUCTION COUNCIL TO THE ROYAL COMMISSION ON BANKING AND CURRENCY

On September 8th the National Construction Council presented two briefs to the Royal Commission on Banking and Currency. The first by Mr. J. B. Carswell setting out the position which the construction industry holds in the economic life of the Dominion, the internal conditions existing in the industry, and some of the major problems which confront it; and the second by Mr. W. L. Somerville dealing with the mortgage loan situation, and long term finance with regard to housing.

The brief presented by Mr. Carswell pointed out:

1. That the volume of construction has dropped from a peak in 1929 of \$577,000,000 to an estimated yearly rate of \$66,000,000 based on the first six months of 1933.

2. That if the construction industry were operating at the 1929 rate, 500,000 people would be back in employment today who are at present unemployed. In other words, about one-half of Canada's unemployment problem can be laid at the door of the construction industry.

3. That the ratio of construction volume to current bank loans was 37.92 in 1926 against 7.2 in 1933, and that during periods of normal business there is a fairly steady relationship between volume of construction and bank loans, but that with the contraction of bank credit construction volume shrinks at an extremely rapid rate.

4. That in order to level the peaks and valleys in construction some effort should be made to stabilize the industry by a curtailment of the abnormal demands for building during business peak periods, and the stimulation of the industry

by a programme of public works or other artificial means during the business depression.

5. That the result of a survey made by the National Construction Council shows that construction projects to the value of over \$400,000,000 had been held up during the last three years of the depression.

6. That while it is undoubtedly true that other industries are recovering gradually, the construction industry, with plenty of work for it to do, will, without some assistance, be forced to wait too long for recovery. The longer the delay, the longer will the country be faced with an unemployment problem. The factors which stand in the way of construction revival are:

- (a) Federal and Provincial reluctance to spend money on construction.
- (b) The inability of municipalities through lack of credit to make any move.
- (c) The inability of private corporations and private individuals to obtain funds at reasonable rates of interest.

7. That the construction industry beyond all other industries is unique in its ability to provide great diversity of employment. The ramifications of this industry are so far-reaching that it is difficult to find any major industry in the country not seriously affected by its prosperity or otherwise. Coupled with this is another significant factor, that for every dollar spent in this industry, approximately eighty-two cents goes towards labour. In other words, it goes into the pay envelopes of the workers in this country whether they be on the

(Continued on Page 176)

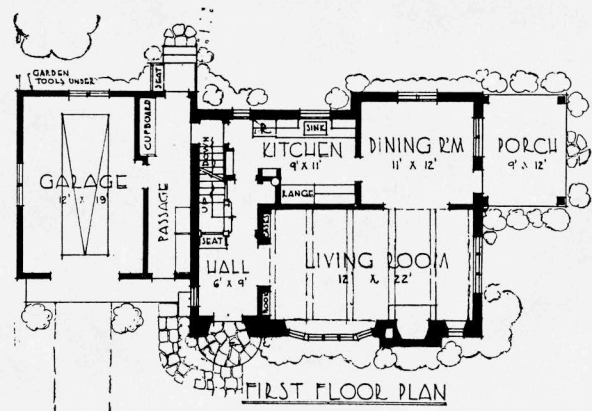


RESIDENCE OF W. R. L. BLACKWELL, ESQ., PETERBOROUGH, ONT.

William Blackwell and W. R. L. Blackwell, M.R.A.I.C., Architects

Materials: Stucco and brick, creamy grey. Woodwork stained brown. Sash glazed with leaded glass. Roof covered with heavy cedar shingles, laid irregularly and stained brown in various shades.

Cost per cubic foot—26½ cents.



BRIEFS PRESENTED BY THE NATIONAL CONSTRUCTION COUNCIL (Continued)

job, or whether they be in the factory working on materials or supplies.

8. That any effort to use the construction industry to absorb men already unemployed by giving them construction jobs, whether they are efficient in these jobs or not, is only a very extravagant form of direct relief.

That it is fundamentally unsound to deal directly with the unemployed thereby inviting further unemployment if there is open the opportunity of directly bringing the man and his legitimate job together again.

If, on the other hand, a construction programme along broad and brave lines were instituted in this country under the leadership of the Federal Government, and if the Federal Government were to use the same financial resources which are at present providing funds for direct relief to the unemployed, in providing at the same time, through regular mortgage and loan companies,

cheaper money for the construction industry, the result would be a quick melting away of the major portion of our unemployment.

The brief presented by Mr. Somerville pointed out:

1. That house building today was practically at a standstill due to the difficulty of obtaining first mortgage loans.

2. That the financing of home ownership should be made as simple as possible.

3. That financing by means of one loan with a definite amortization period of twenty years was desirable.

4. That provision should be made for re-discount facilities within the banking system in order to ensure sound lending corporations dealing with mortgages against becoming frozen and unable to finance normal requirements in the mortgage loan market, and against having to unduly accelerate the price fall of real estate by forcing of unnecessary liquidation.

ROYAL CANADIAN ACADEMY OF ARTS 54th ANNUAL EXHIBITION

The next annual exhibition of the Royal Canadian Academy of Arts will be opened on the 16th of November, 1933, in the galleries of the Art Association of Montreal.

All paintings, sculpture, architectural drawings, etchings, drawings and designs must be delivered at the Art Association of Montreal, 1379 Sherbrooke Street West, Montreal, not later than Thursday, November 9th, 1933.

Only original works not previously exhibited publicly in Montreal shall be submitted. Works done in schools under the supervision and with the assistance of a teacher or made from photographs shall not be submitted.

Members of the Academy may submit four works in each class for acceptance by the jury. Non-members may submit two works in each class. The classes to be composed as follows: (a) paintings in oil, water colours and pastels; (b) sculpture; (c) architectural drawings; (d) etchings and engravings; (e) drawings and designs.

The decision of the jury of selection shall be final. Works accepted by the jury may not necessarily be hung.

The Academy will pay packing and express charges on members' work only. Non-members' work must be delivered free of charge.

All possible care will be taken of the works sent for exhibi-

tion, but the Academy will not be responsible for any loss, accident, theft or damage that may occur by fire or otherwise. No insurance will be effected by the Academy. Artists who wish to have their works insured, may do so at their own expense.

A commission of ten per cent. will be charged to members and fifteen per cent. to non-members on their work sold at the exhibition. No sale of pictures or other works during the exhibition will be recognized, except it pass through the books of the Academy.

Artists who do not wish to allow their works to be photographed and reproduced must notify the secretary in writing at the time they send in their entry form.

Architects may send, for exhibition, photographs of works executed. The same privilege is extended to sculptors for their large works.

Labels, with name and address of artist, title, etc., must be tacked at the top of the back of each frame so as to allow them to hang in front of the pictures. The gummed labels must be affixed on the back of the pictures.

Works sent in after 9th of November will not be received.

Entry forms and labels can be obtained by writing to the secretary, E. Dyonnet, 1207 Bleury St., Montreal.

NOTES

The annual exhibition of the Royal Architectural Institute of Canada will open on November 16th in the galleries of the Art Association of Montreal, in conjunction with the 54th Annual Exhibition of the Royal Canadian Academy of Arts.

* * * *

Messrs. Hutton and Souter, architects, announce the removal of their offices from the Bank of Hamilton Building to the Pigott Building, Hamilton, Ontario.

* * * *

The first of the coming season's social events of the P.Q.A.A. will take place in the newly decorated and furnished rooms of the association on October 18th. In addition to a special programme which has been prepared for the occasion, there will be an exhibition of old French Canadian work.

* * * *

Sir Raymond Unwin, past president of the Royal Institute of British Architects, will visit Montreal and Toronto prior to delivering a series of lectures at Harvard University. Sir Raymond will arrive in Montreal on or about October 24th and will be tendered a reception by the Province of Quebec Association of Architects. On October 26th he will address a Canadian Club luncheon at Montreal. Sir Raymond expects

to visit Toronto during the third week of November and will be entertained by the executive committee of the Royal Architectural Institute of Canada.

* * * *

An exhibition of water colours by Percy E. Nobbs, past president of the R.A.I.C. is now on view in the galleries of the Art Association of Montreal.

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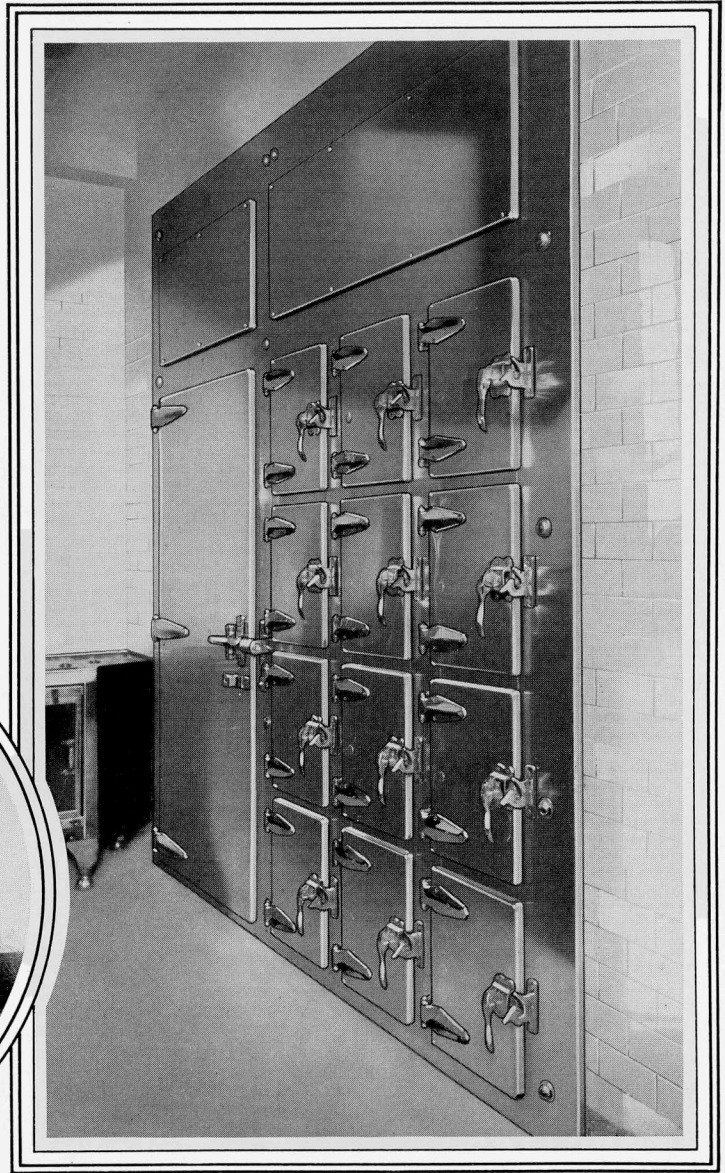
Examinations for the admission to the study of architecture or registration in the Province of Quebec will be held on the 20th of November, 1933, and the following days, in the rooms of the association, at 9.00 a.m. on each day.

* * * *

The Royal Institute of British Architects has been requested to name ten architects from whom the British Government will select one to design the ten million dollar administration building to be built in Whitehall. The government has requested that architects over fifty-five years of age should not be nominated. It is interesting to note that under these restrictions such famous architects as Sir Edwin Lutyens, Sir Raymond Unwin, Sir Herbert Baker, Sir Reginald Blomfield and Sir Banister Fletcher, cannot be nominated.

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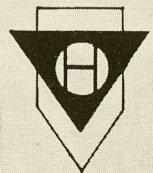
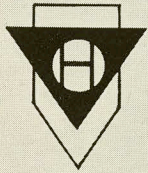
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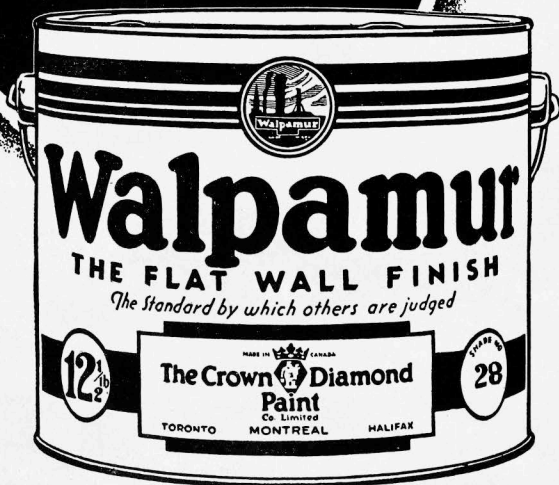
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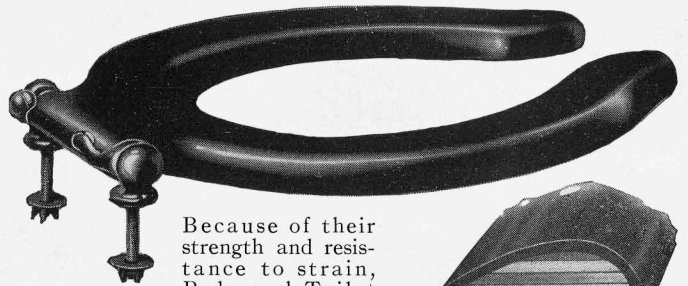


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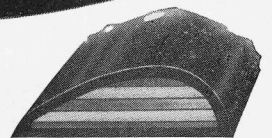
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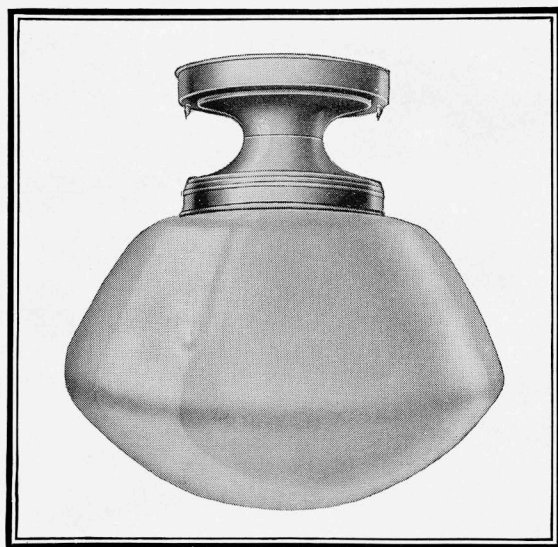
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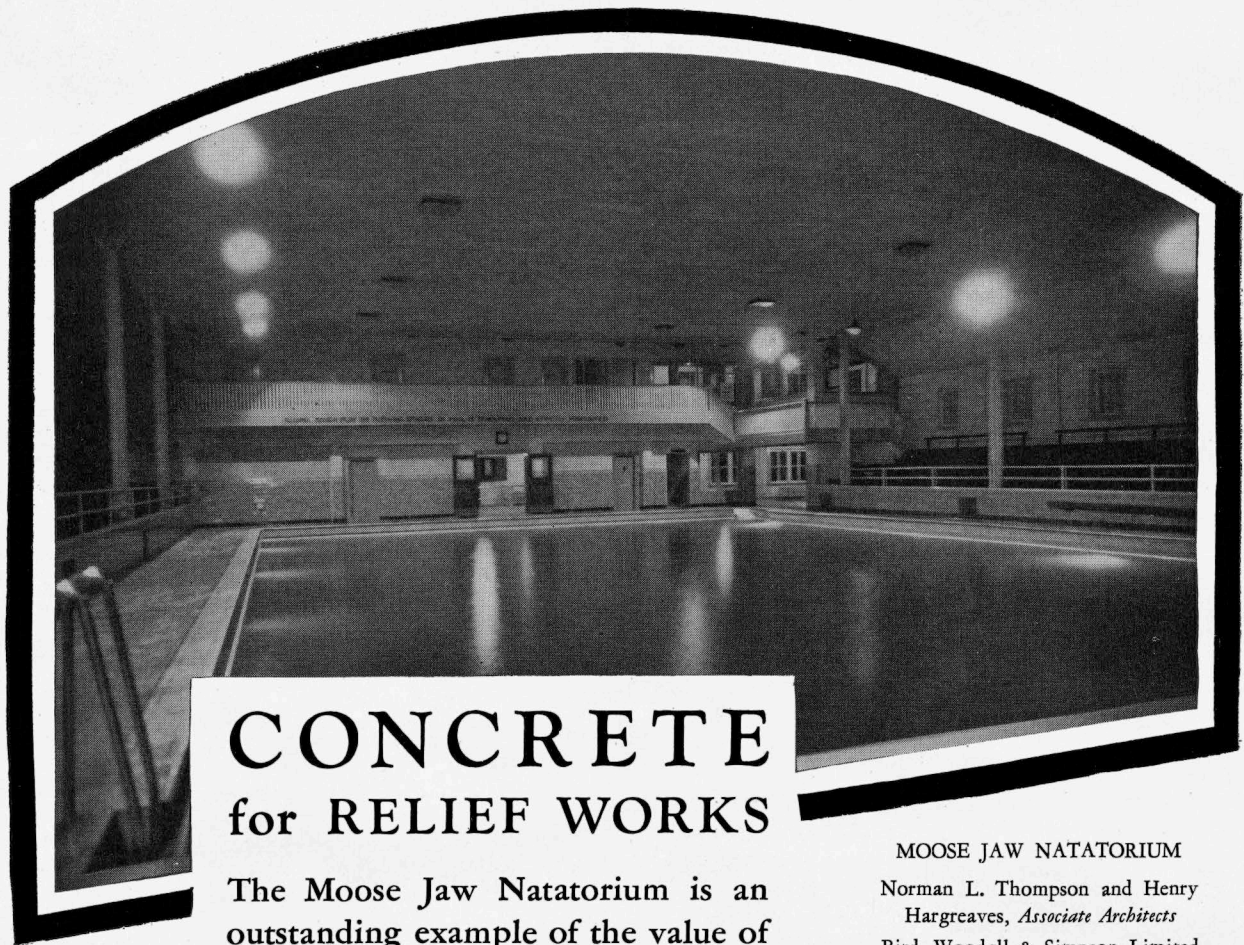
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