

THE
JOURNAL
ROYAL ARCHITECTURAL
INSTITUTE OF CANADA



Vol. XIII, No. 6

JUNE, 1936

TORONTO

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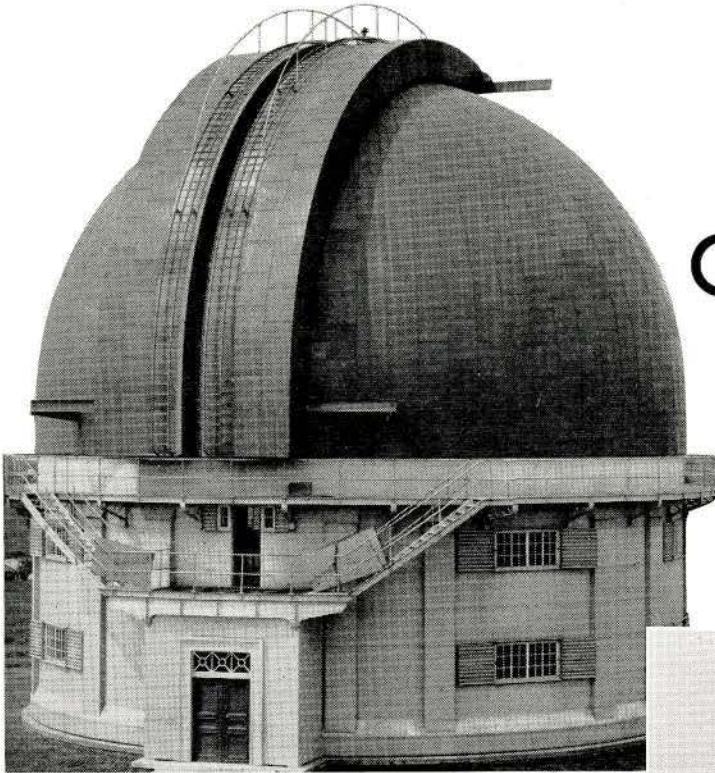
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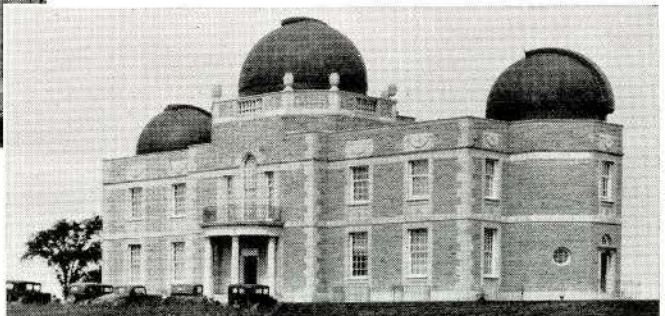
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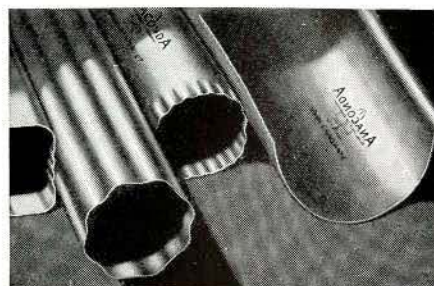
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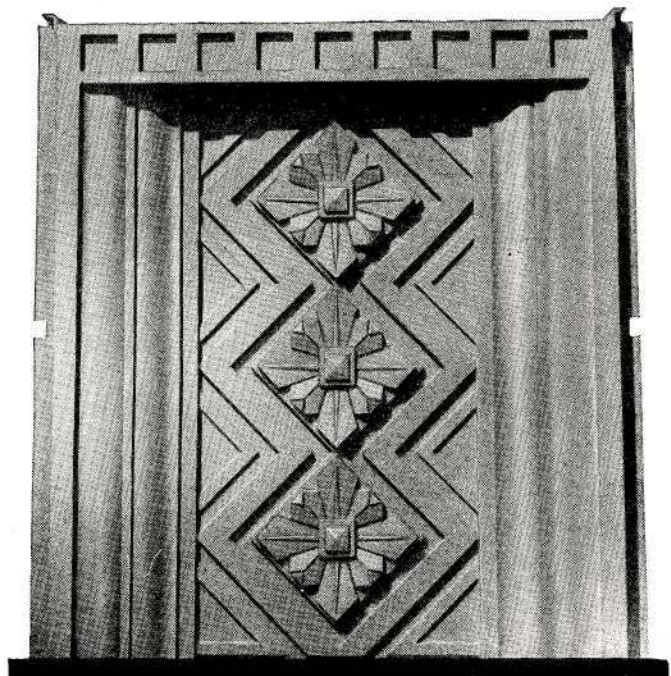
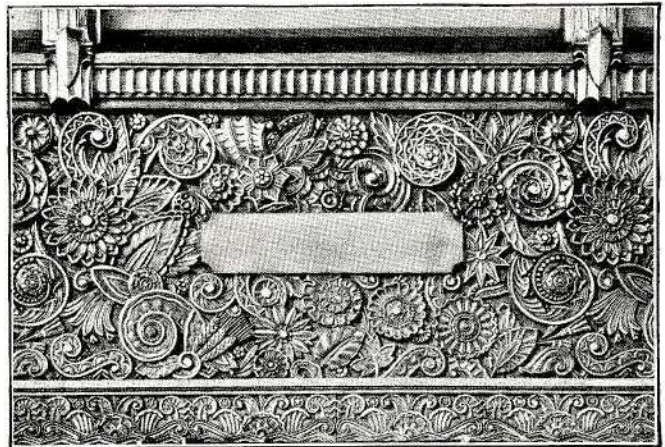
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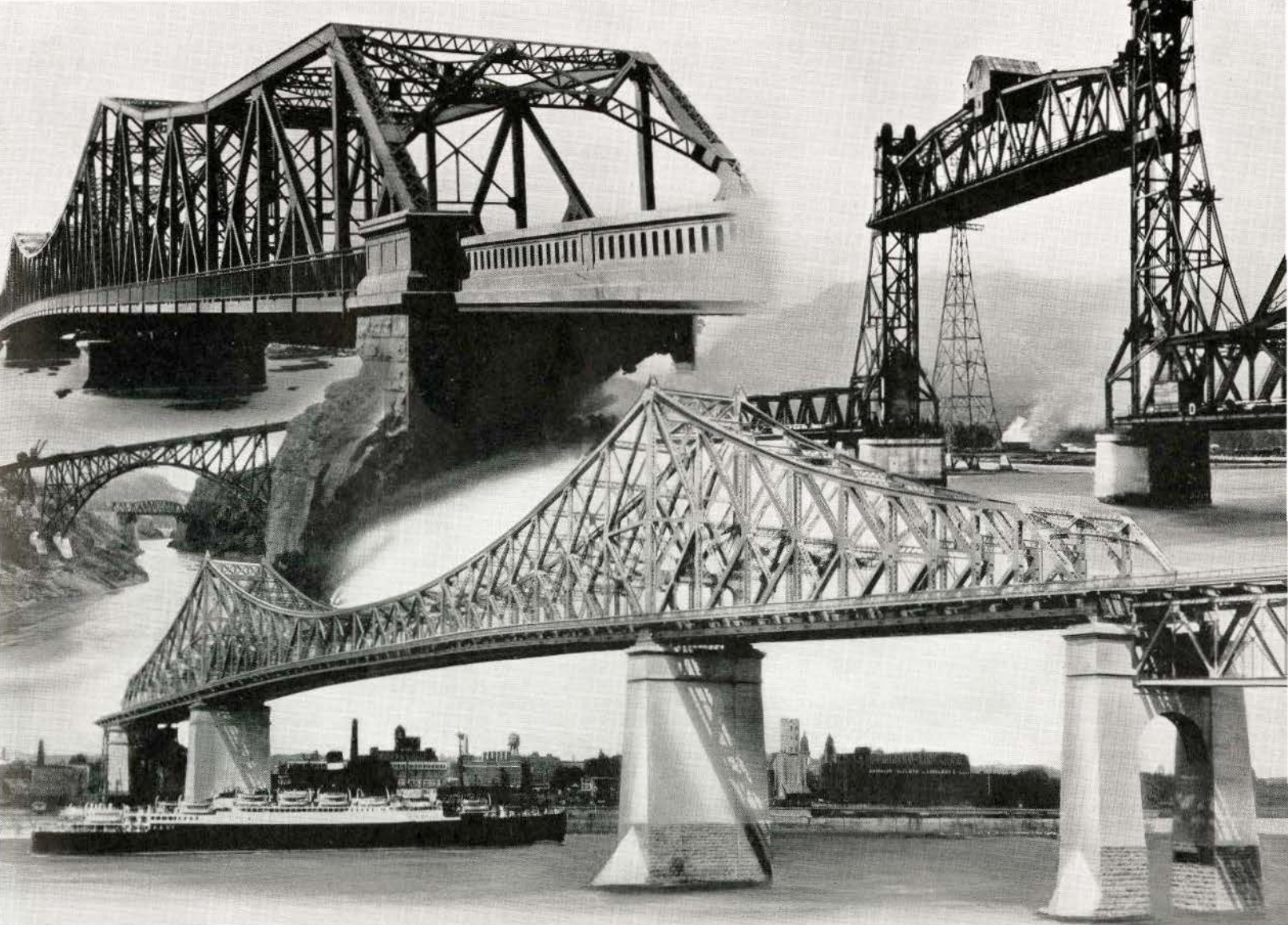
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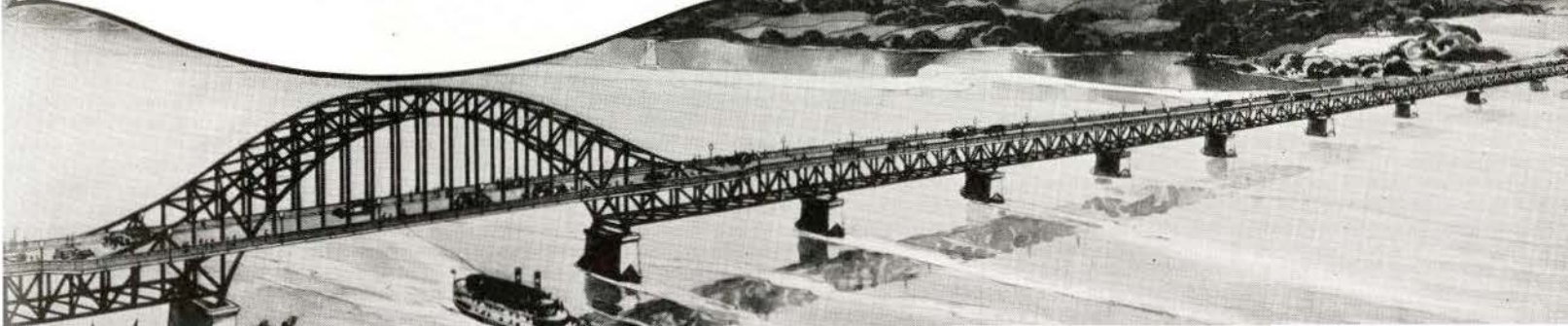
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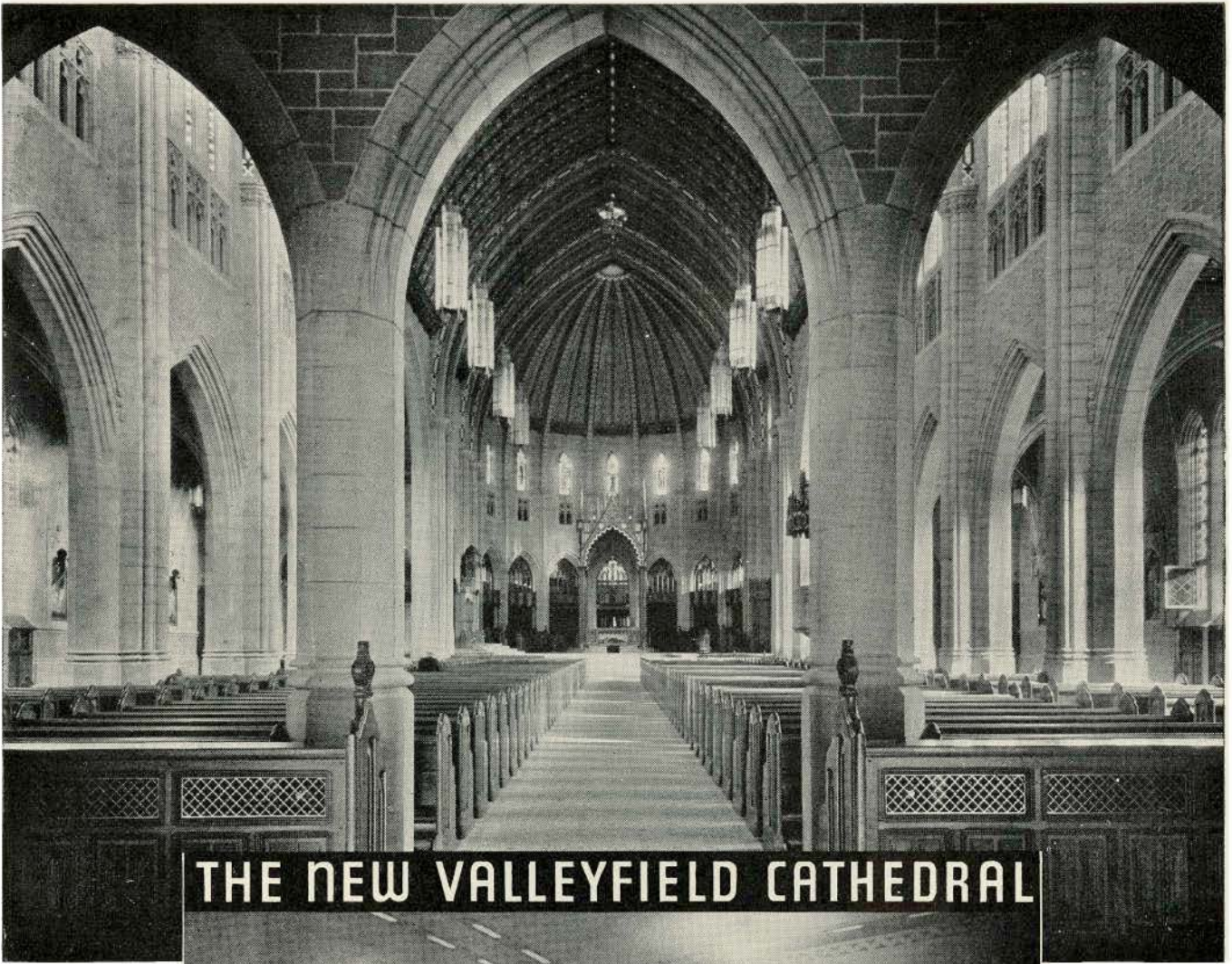
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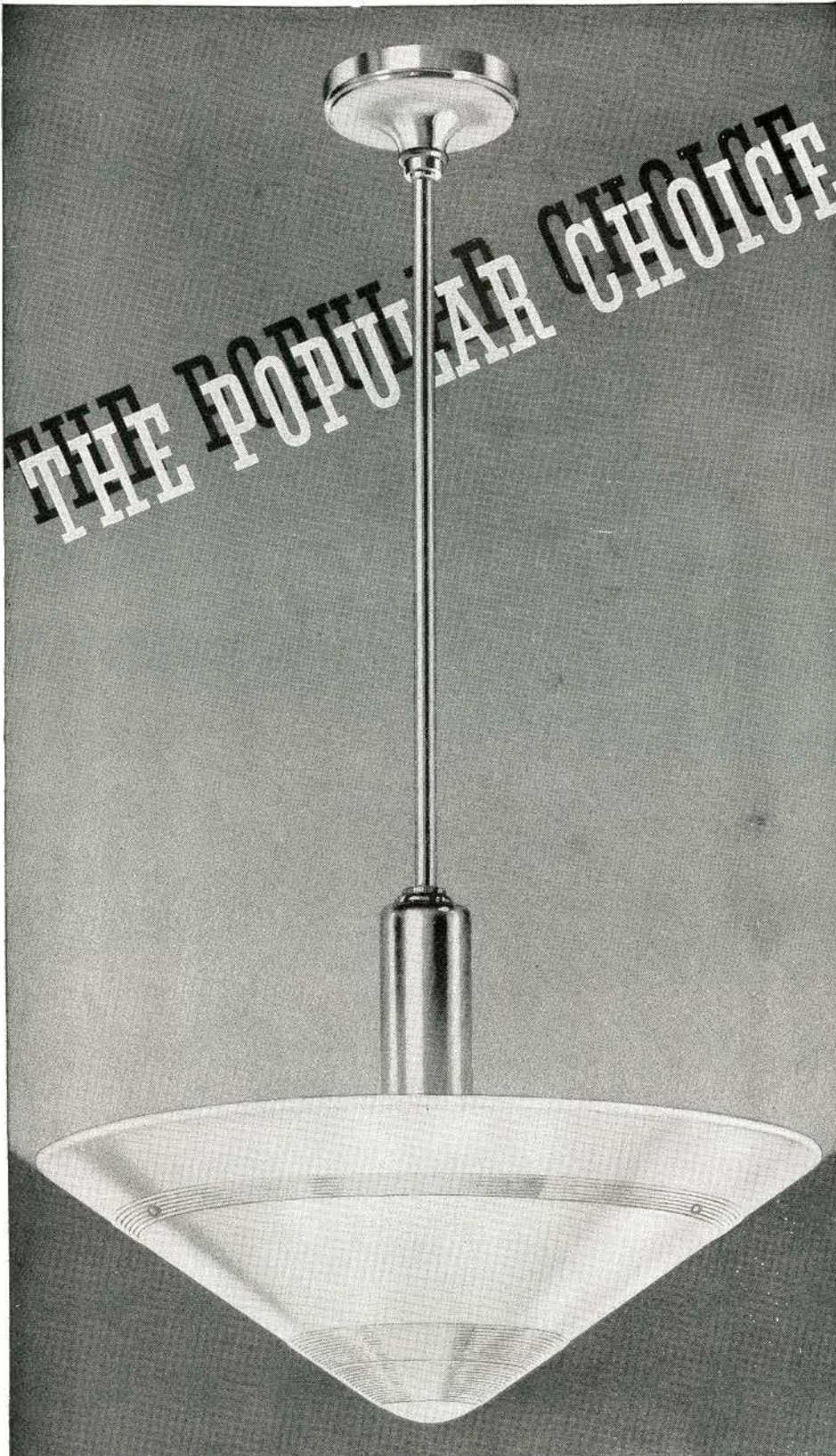
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ashlar blocks, give beauty and permanence to the interior. Henri S. Labelle is the architect. L. N. Audet, consulting architect, and J. M. Lafleur and E. Perron, associate architects. Arthur Surveyer and Wilson & Kearns are consulting engineers and Deschamps & Belanger, contractors.

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THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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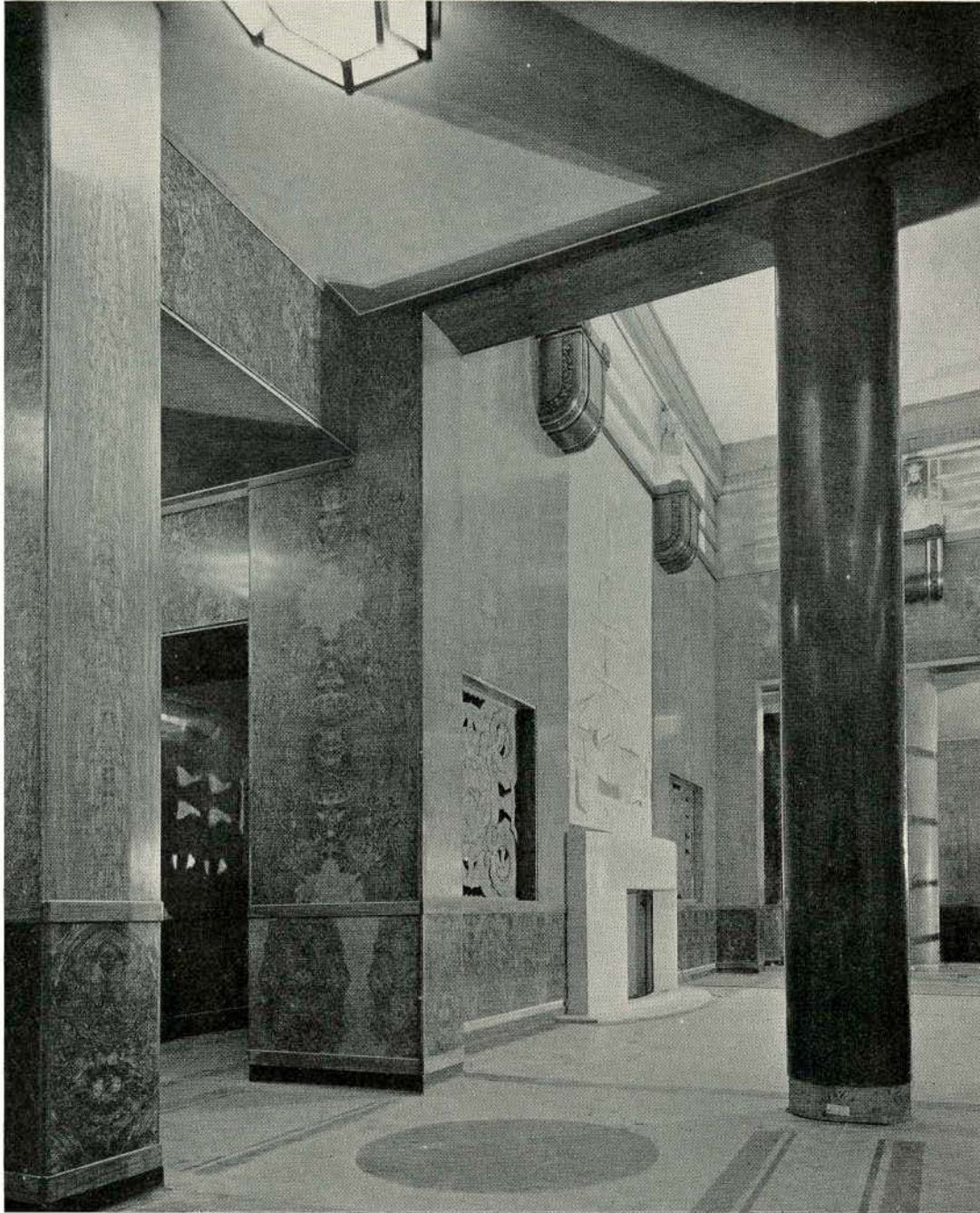
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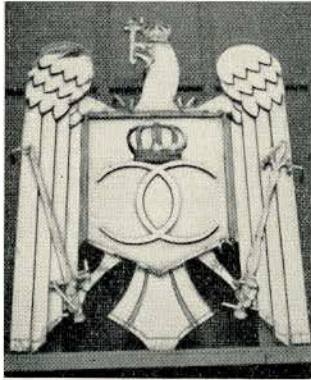
CORNER OF CABIN SMOKING ROOM—NEW CUNARD LINER, "QUEEN MARY"

SOUVENIRS DE VOYAGE

EUROPE — 1935

BY W. S. MAXWELL, F.R.A.I.C., F.R.I.B.A., R.C.A.

PAST PRESIDENT, ROYAL ARCHITECTURAL INSTITUTE OF CANADA



Brussels Exhibition, 1935—Roumania Building. Heraldic Device of Monel Metal, outlined with Neon Tube Lighting.

Choice enters into any consideration of a visit to Europe. The kind of work one wishes to see and where it is situated is involved; also one hopes to be able to inspect work by one's favourite architects.

Due to the promptness with which European and American magazines publish the newer

and better work, it is desirable to browse through them and approximately decide on an itinerary.

I followed this plan, assembled documents for guidance and study on the steamer, and in the hurry of departure left them behind.

Fundamentally, the general appearance and character of European cities remains unchanged. Without guidance a search for modern buildings that are distinguished is almost fruitless. It is desirable, on arriving in a city, to call on a professional confrere; one is invariably cordially received, the needed assistance given and usually esteemed friendships result from such contacts.

My vacation of about ten weeks planned as a leisurely affair, included visiting Germany, Brussels, Paris and London. The port of arrival was Bremen where, during a very short stay, I was impressed with the fine Renaissance City Hall and old Patrician houses with ample fenestration and good detail. A moonlight stroll landed me in the fine old square opposite the Rathaus. Leading off this centre of the old town, I had been informed, was a modern development in the nature of a reclamation project carried out by Dr. Roselius. It is named the Botcherstrasse and consists of a somewhat winding street less than 200 yards long and so narrow that vehicular traffic is not permitted. It is lined with a variety of buildings, some arcaded and few exceeding in height two storeys and a gabled third one.

Quaintness attired in a traditional garb, modernity in pipe dream creations, figure panels carved in brickwork, an unusual wellhead, a variety of original architectural motifs and very fine craftsmanship by builders and craftsmen stand out among impressions carried away from this little

centre of experimentation. The street has small shops but no modern show windows, therein the better things produced by writers and artists, potters, metal workers and other craftsmen, are exhibited and for sale. I recall the excellence of the beer, food and fitments of an attractive restaurant, and I believe this reclaimed centre is not a losing venture. I also feel assured it interests natives and visitors alike and will continue to do so because of its being attractive, different and well maintained.

Munich is a delightful city in which to feel unhurried and enjoy life. A superabundance of 19th century architectural revamping took place, but good Baroque work and fine medieval examples of South German craftsmanship may be seen in abundance. Its distinction lies in the wealth of art and other museums available for the student. It is one of the great music centres and if the art of brewing may be mentioned, a special trip to Munich is worth while.

My return to Stuttgart from Munich included never-to-be-forgotten visits to Nuremburg, Rothenburg, Dinkelsbuhl and Nordlingen: a veritable immersion in medievalism and the Renaissance, with craftsmanship in evidence in its fullest flower amid unspoilt surroundings.

In Stuttgart unguided I saw some modern work—the railway station, the Zeppelin Hotel and the odd bit here and there. On meeting a confrere I asked what cities should be visited to see the latest and best modern work; to my surprise he said, Stuttgart is one of the greatest centres.

To those who think European cities are filled with modern work; my experience is that the evidence of change is very noticeable especially in alteration work, shop fronts and the smaller things wherein craftsmanship predominates: the newer buildings appear to be few and usually widely separated.

Receiving guidance, I visited the housing development carried out in Stuttgart from plans made by internationally known architects. Among them were Peter Behrens, Le Bourgeois, Le Corbusier, Walter Gropius, J. J. P. Oud, Bruno Taut and others. The exterior finish is in all cases of stucco, and although construction methods differed, unity of style was achieved, all buildings having flat roofs and an abundance of windows usually horizontally grouped.



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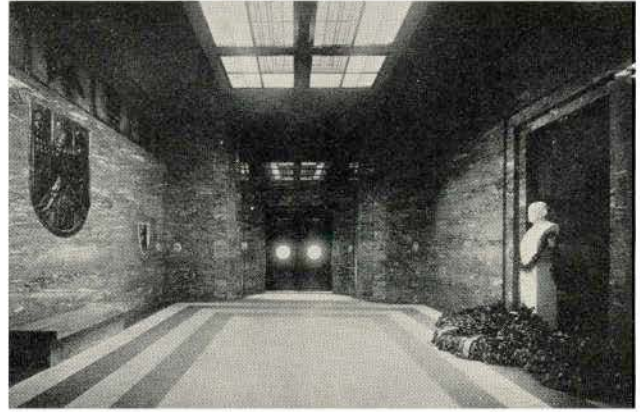
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THE BRUSSELS INTERNATIONAL EXHIBITION OF 1955

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|--|---|---|
| <p>1. PAVILION D'ORIENTATION (<i>Permanent Building</i>).</p> <p>2. HOUSE IN VIENNA; <i>Oscar Strnad, architect (a snapshot of a wall exhibit)</i>.</p> <p>3. CITY OF PARIS PAVILION; <i>Léon Azéma, architect. Detail of entrance, sculptured panels (8 x 4 metres) by Debarre; Subjects—Middle Ages and the Renaissance</i>.</p> | <p>4. CITY OF PARIS PAVILION AT NIGHT-TIME</p> <p>5. CITY OF PARIS PAVILION. <i>Wrought iron entrance detail</i>.</p> | <p>6. PAVILION OF THE CITY OF BRUSSELS; <i>M. Francois Malfait, Architect</i>.</p> <p>7. USINES REMY BUILDING. <i>Containing machinery in operation</i>.</p> <p>8. PAVILION OF THE MANUFACTURES CERAMIQUES D'HEMIXEM, BELGIUM. <i>The exterior and interior made with their ceramics</i>.</p> |
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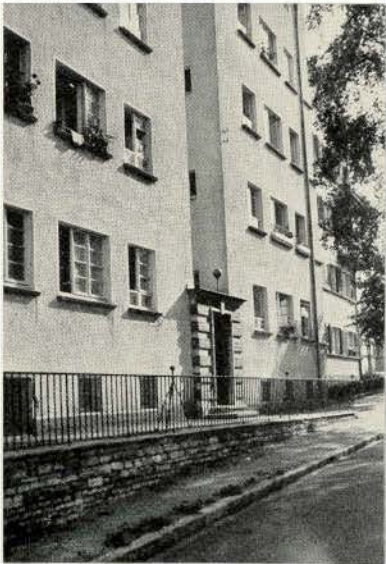
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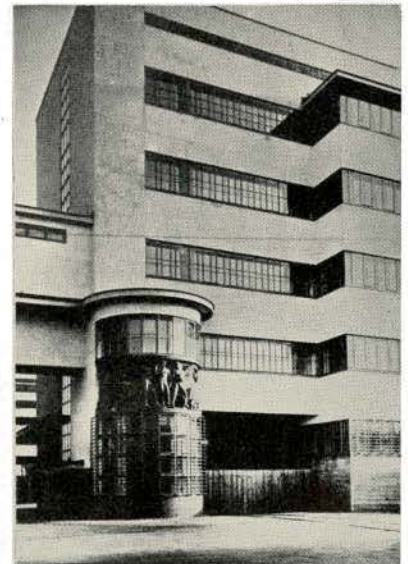
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ILLUSTRATIONS OF GERMAN BUILDINGS

9. THE MONUMENT TO STRESEMANN, IN MAINZ; *Rolf Kellner of Karlsruhe, Architect.*
10. THE MONUMENT TO STRESEMANN. *Interior.*
11. DETAIL OF OFFICE BUILDING IN COLOGNE. *Haus Neuerburg (makers of cigarettes, etc.)*

12. DETAIL, THE STADIUM IN NUREM-BURG.
13. IN STUTTGART.

14. APARTMENT HOUSE IN STUTT-GART. *Part of a modern housing develop-ment.*
15. MONUMENTAL LOGGIA, DETAIL. *(Art museum, etc., inside).*
16. TOBACCO FACTORY AT LINZ A DONAU; *Peter Behrens and Alexander Popp, Architects.*

There is an entire absence of ornamentation, and with the passage of time the stucco has not improved in appearance. Any of these buildings would prove to be an aesthetic intruder in an established neighbourhood, but seen together a sense of orderliness is apparent and a character of scientific housing achieved. The original scheme was completed by 1928. A few buildings have been erected since then, one of which is shown in illustration No. 14.

In Germany there has been a tendency to use ornament sparingly, and to concentrate attention on sculpture which has a meaning. This is not related to the so-called "International Style" in which concrete and stucco are used, but to those buildings in which stone, the aristocrat of materials, and brick are employed.

Illustrations No. 9 and 10 show the dignified and impressive memorial to Dr. Stresemann, erected in Mainz: obviously of to-day but classic in its lineage, its facades face the Rhine and on the city side a well ordered park.

A large industrial concern "Haus Neuerburg" manufacture cigarettes and so forth, and has erected in Cologne its administration building. L-shaped in plan, with a charming bronze fountain in the open court, the refined design with the exception of its details, is almost English in character. The only indication of ownership is the lettering visible in illustration No. 11; how much better off the appearance of our cities would be if restraint were used in advertising by means of sign-boards and the "ballyhoo" confined to newspapers.

About ten days of my time were spent in Brussels, most of it being given to the Brussels International Exhibition of 1935. To our profession the great value of an exhibition of a temporary type is that it affords an opportunity for our profession to do creative work, using the newer media available from Science's latest researches in materials, processes, construction methods, light, etc. With this data at our disposal progress is made and the evolution of architecture takes a noticeable stride forward. It may also be stated that the public of to-day is observant, interested in our art, and ever searching for the new.

Exhibitions such as the Canadian National in Toronto are of perennial interest only because of things shown in the existing buildings. The suggestion is offered that the C.N.E. should, to some extent, recognize our art, and give visual evidence of the way in which it is able to meet the constantly evolving conditions of to-day. If it would for a period of time, hold a yearly competition for housing and build the winning design on its grounds, an opportunity to go a step in advance of existing conceptions of what a home should be could be demonstrated. The furnishing and equipment

could also be competed for. No house to remain on the grounds more than two or three years. Experimental work in housing is desirable, and the scheme would be immensely popular with the public and besides be good showmanship accomplished at a moderate cost.

To revert to the Brussels Exhibition. Excluding the amusement concession, the buildings were of three kinds—the Grand Palais and other structures built with permanent materials and for future use, buildings destined for occupation only during the exhibition and the reconstruction of "Old Brussels" of the early 18th century, carried out with skill and artistry.

As might be expected, the permanent group is more conservative in design than the temporary structures erected by Nations and other exhibitors. France's participation, in number of buildings, their quality and contents, was outstanding. Great Britain's Pavilion was an interesting composition well adapted to the site and enhanced by its setting in well landscaped grounds of English character.

Italy's main building of novel and striking character, was devoted to publicizing the glories of the Fascist State. Huge photo-murals and exaggerated inscriptions were used inside and due to over-emphasis proved fatiguing.

The City of Brussels' Pavilion, with its symbolic belfry, was one of the good ones, most of the interior embellishment and exhibits were by present or past students of art, craft and other civic schools.

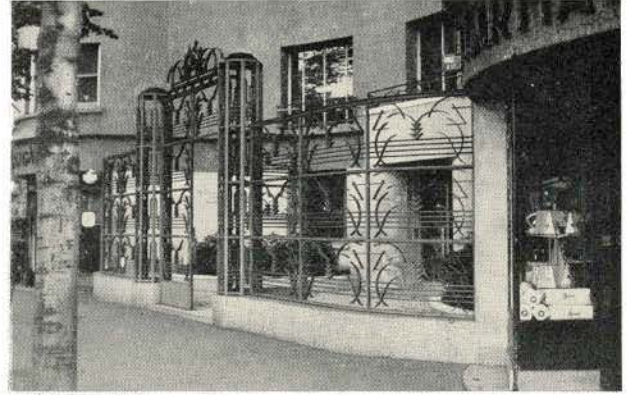
A very interesting building (see illustration No. 8) constructed and decorated throughout with ceramics of their own manufacture, was that of the Manufactures Ceramiques d'Hemixem, Belgium. Superb technical work and good design were evident in the domestic interiors.

Night lighting of buildings, fountains and grounds was well conceived and carried out after exhaustive study with small scale models had been made. The illuminated fountains with their changing colours projected from below grade were beautiful. In the daytime when operating at low capacity or when idle, the mechanism for the water jets and the concrete work to which they were attached, was an ugly disillusionment. If sculpture is too expensive a luxury, may one hope that future developments will include the setting of the water jets in a composition of "abstract forms" which, when exposed, will present an agreeable appearance. Another solution might be to set all the mechanism in a secondary low walled basin which could have its water level raised above the mechanism when the fountain is idle. This would provide a reflecting basin.

Dear old Paris, beautiful as ever, but lacking the old time gaiety and bonhomie of its inhabitants, appeared to be in a brooding and unsettled



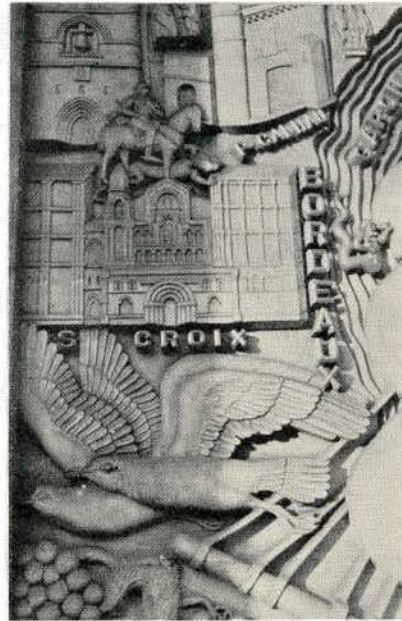
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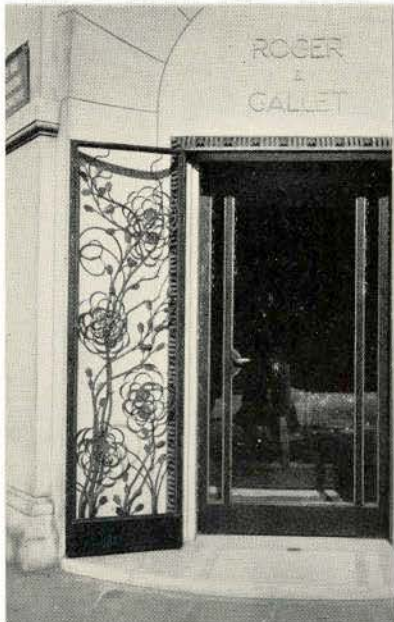
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BUILDINGS IN PARIS

17. GIRLS, BOYS, AND ECOLE MATER-
NELLE SCHOOL. *Avenue de la Porte
d'Ivry; 13th Arrondissement. The cut shows
one half of the building.*
18. ENTRANCE TO AN APARTMENT
HOUSE. *Near the Pont Mirabeau, Bossom-
pierre de Rutté, Sirvin; Architects, S.A.D.G.*

19. ENTRANCE DETAIL OF SCHOOL (see
No. 17).
20. MUSEE DES COLONIES. *Detail of stone
carving. (The model was illustrated in the
June, 1933 issue of THE JOURNAL.) Alfred
Janniot, Sc.*
21. VIEW IN COURTYARD, 562 Rue St.
Honoré. *Completed in 1935.*

22. ROGER & GALLET'S NEW BUILDING.
Rue St. Honoré. Entrance detail.
23. ROGER & GALLET'S NEW BUILDING.
General View.
24. ROGER & GALLET'S NEW BUILDING.
*Show window with hinged grill-work. Per-
fumes exhibited as precious things.*

mood. Again my search for work was almost fruitless until a confrere was consulted. In the meantime I saw Henry Ford's building superbly located on a corner site of a grand boulevard. The creative spirit of aesthetic adventure one associates with French painters and architects got rambunctious when this example of "L'Architecture Publicitaire" was created. The neighbouring buildings are all gentlemanly pieces of design of Napoleon III vintage and live together in harmony. The Henry Ford building, modern in garb, self-conscious and garmented with chromium plate and other gadgets, shoots the "whole works" at night time. Show windows three times the height of its neighbours, a marquise of light from which two double groups of pylons of light mount to above the roof and to complete the picture, emblazoned in light against the sky in colossal script is the name Ford. The aesthetic crime in this case is one of exaggerated scale and publicity, and to think of doing it in Paris, where such matters were once well regulated by civic fine art commissions!

It appears to be all right to do such things in Canada because we are proud of our individualism and satisfied to have chaos instead of order and good taste in the appearance of our business streets. Our Institute could with advantage study this matter of aesthetic orderliness in our cities and take the initiative in outlining methods by which it may be achieved.

The work of members of the Société des Architectes Diplômés par le Gouvernement has the distinction of being modern and of not violating in scale or character an established neighbourhood.

The new Roger & Gallet building, in the rue St. Honoré, illustrated in Nos. 22, 23 and 24, represents an added note of distinction to a fine old street.

Any one going to Paris will be well repaid by visiting the Eglise du Saint-Esprit, designed by Mr. Tournon, situated in the Rue Cannebiere, at the corner of L'Avenue Beaumenil, near Vincennes. Byzantine in character, its top lighted interior of concrete with the marks of the boards showing is

distinguished in form and superbly decorated. Polychrome mosaic with iridescent accents of colour has been sparingly used. Great distinction has been achieved by superb mural paintings by Maurice Denis, Jean Dupas and H. Marret. Terminal figures on the parapet were "sculptured" by a process of scraping into a mass of slow-setting concrete and completed before the cement hardened. Much of the freedom and vitality of a sketch is possible and the method permits one to make observations from ground level and minor changes during progress.

A few days in London confirmed my belief in the vitality and importance of the British contribution to modern architecture. Sir Ian MacAlister provided me with two of the pleasantest and most profitable hours spent in Europe, when the Royal Institute of British Architects' building was inspected in his company. Mr. Wornum's brilliant competition design has in execution provided adequate quarters that have fulfilled all expectations. In plan, suitability for its purpose, and in its wealth of craftsmanship and original design, the building is one of the important modern structures of to-day.

My last architectural visit was to the almost completed new building of London University, designed by Mr. Charles Henry Holden, vice president of the R.I.B.A. The present construction represents a portion of a development that will ultimately cover ten and a half acres of land in the heart of London, adjacent to the British Museum. The building has the distinction of well co-ordinated massing, simple directness in all its minor masses and details, and a noble dignity achieved by reticence. It is significant that on Mr. Holden's receiving this year the gold medal of the R.I.B.A. the award met with the enthusiastic approval of his older confreres and the younger generation of architects.

In concluding I offer my apologies to architects whose illustrated work is not attributed to them, this information is not always available to the hurried traveller.

THE ARCHITECT AND THE WORLD*

BY ALBERT MAYER

SO FAR as I know, no one has yet adequately examined the reasons for the débâcle—financial and moral—of the practice of architecture in this country, or inquired into the architect's status and influence in the world in which he lives. Certainly construction work will revive sometime. The question is whether the architects will resume the passive role of designing work all of whose essentials have been determined by others, or whether they will become capable of assuming a leading creative role. And if they do rise out of somewhat inglorious ashes, what sort of physical and spiritual frame for what sort of life will they attempt to create? It is as important for the public to demand and accept a grander role for architecture as it is for architects definitely to formulate its content.

To give continuity to such a picture, one must first sketch what the role of the architect has been hitherto, and how far he has himself contributed to the present débâcle. Several points stand out. In the first place, the architect has generally had to solve a set problem, the fundamentals of which have been determined by his client. Though he has often evolved ingenious methods of carrying out the premises, or even adjusted their relative importance, the individual architect has never deeply probed or fundamentally changed the project assigned him, nor have architects as a class taken a sufficiently bold and intelligent and united stand to influence or change the background out of which the fundamental decisions of other persons developed. In the second place, architects have never emerged from being a special class, a very genteel class. Other professions affect life at many points. Lawyers become the majority of our legislators local and national, and furnish all our judges. Engineers affect and even revolutionize our productive processes, and in many cases end up as managers of big business enterprises. College professors educate our youth, become Presidents, form brain trusts, write syndicated articles of wide influence for our newspapers. Architects at most have become members of municipal fine-arts commissions which control civic centres that never are built or make minor decisions concerning the classical façades of those that are. (A notable exception was the influence of Burnham in Chicago.)

In short, architects have not been part of the web of life. They have been a luxury class, called on to

beautify and make reasonably palatable the products of a hit-or-miss civilization; they have been more or less high-grade embellishers of such a civilization. The more productive have also been good hand-shakers, a requirement which is often even more important than a talent for embellishment. They have contributed nothing independent; they have accepted the premises of over-congestion and its accompanying decay, have been content to help work out ingenious methods for attaining it, have suggested equally ingenious and absurd methods of double-decking and triple-decking highways for relieving it. They have contributed their part to the creation of snobbish and unlovely suburbs; they have acquiesced in the overbuilding of housing for the wealthier classes, and have done practically nothing toward pressing residential construction for the poor. Under the circumstances, with this absence of fundamental thinking and of resulting convictions, with this willingness to swim along with a muddy tide without even realizing its muddiness, there was no chance for architecture as an art to have any real development.

While this analysis may sound harsh, I have no desire to overstate the case. American architects should have full credit for great technical ingenuity in the development of both structural and mechanical methods, and for ingenious planning. But the unpardonable sin has been the use of these to make fundamental absurdities look more and more possible. We as architects have really nothing to complain of. We deserved to get it in the neck, and we have got it in the neck properly. The question now is: What can we do to restore architecture to its rightful social importance and aesthetic distinction, to the position it has had in any great period of architecture?

What is modern architecture? What should an architect be, what should constitute his qualifications? Of all the arts architecture is, of course, the most complex, involving an integration of the most varying types of constituent parts. It involves a background of planning and a feeling for trends—social, economic, physical—in which the particular structure harmoniously finds its place. For the particular structure or set of structures it involves visualizing how people live and work, how they want to live and work. It requires a sense of engineering and of structure, a knowledge of the suitability of materials and their permanence. It requires ability to co-ordinate the work of specialists who understand the detailed processes in these fields and the ability to check their specialist

*Reprinted from the January 8th issue of *The Nation*, by kind permission of the publishers.

excesses and to canalize their idiosyncrasies. But these elements are not enough. Alone they tend to result in a rather barren statistical and sociological architecture, which is indeed the trend of the advanced work in this country. In addition to these elements, and above all, it requires on the aesthetic side a deep and permeating sense of what actuates all the arts, an understanding of what in all the arts makes for rhythm and form and colour and plastic value. Out of utilitarian fitness the architect must create aesthetic fitness. When I say that it is indispensable to have a knowledge of the fundamentals of music, of sculpture, of painting, of mathematics, I don't mean that it is necessary to play the piano or to solve a differential equation, but I do mean that this whole range should be as a deep well of art from which the architect can draw for his inspiration. I do say that it is not enough to study architectural aesthetics and architectural styles, even when they come to be presented in our educational institutions as living organisms rather than as archaeological perfections. For it is the final problem of the architect to take all the diverse social, economic, physical, and structural elements and to sublimate them into stimulating creations interrelated with each other and with life. The architect must always keep alive an overpowering sense of harmony and of counterpoint, so that in the end his creations are inevitable and simple, so that ordinary people experience a feeling of elation, and a grasp of the ultimate simplicity and purpose of great architecture.

One obvious comment on this is that it demands supermen to carry it out. I think not. In the first place, it will be a good thing if mediocrities do stay out of architecture, if at one end the purely business man and at the other end those who, like a well-known advertiser, simply love nice things, are both discouraged from entering architecture. In the second place, the technical and the artistic elements outlined are similar in kind; they require a mind that unifies and simplifies. Architectural education can and should be reoriented so as to embrace these essential elements in place of the extraneous matters now included and in place of the large bulk of memory items. Finally and most important, collaboration of architects generally and of groups of architects will eliminate the enormous amount of time wasted by duplication of research into materials and methods.

Given such equipment, what should the architect do? One of his main jobs as an individual and as a class is to struggle boldly and tenaciously to establish conditions which will enable him to use such broad-gauged equipment. For in the last analysis it is the public which will determine what role it will let the architect play. We have already noted the background of broad general planning in which the architect's individual creations find an

appropriate place. Here the architect has two distinct assignments: one is to help create an overwhelming sentiment in favour of such planning; the second is to take a hand in determining the objectives. It is tacitly assumed among the plan-minded that if such terms as regional planning, city planning, and so on, are accepted, all will be well. But infinitely more important is the question of objective: what does the plan seek, whom will it benefit, and who will pay the cost of the benefits? Nazi plans call for a sort of mythological racial purity with hereditary peasants and a distributive status quo, and the houses they are now building are meager, half-timbered, gabled medieval affairs in or near small villages. The Fascists' plans, like other plans operating on the basis of preservation of present inequality, hark back to ancient glories, and are centered on restoring the aura of ancient Rome. The Russian plan centres about the welfare of an industrial proletariat, and we see enormous primary construction, large housing schemes, parks of rest and culture. Such thumbnail summaries are, of course, oversimplifications, but they do fairly illustrate the issue: that the general ideological and social background determines the architect's work. Architects must also insist on a co-ordinate status in determining the essentials of a project, instead of as at present simply carrying out in detail the essential factors determined by someone else generally less qualified. An excellent example of how to proceed is furnished by the present housing situation. Instead of the architectural profession flaming into print and into action at the housing fatuities in Washington, it has been with almost no exceptions inarticulate.

In great periods of architecture the architect found himself in harmony with life at large; he was inspired by the current transcendent faith of his time. And indeed he was an important figure of his time, as the architect should be now. For the abbots and the bishops in the Middle Ages, the court chamberlains in ancient Egypt, rather than the actual craftsmen who carried out the detail, were the architects in the modern sense. Great architecture demands first a generally accepted background of life and aspiration of sufficient significance so that the artist and the creator can believe in it with passion and assume with serenity that it exists; and second a position of authority for architecture and the architect commensurate with his importance in a vital civilization and with the extraordinary demands made on him.

From this it can be seen that we are unlikely to achieve great architecture in this country in the near future. The conditions are not here and the architects are not here. Our job in these changing times is to struggle toward establishing the conditions that can produce great architecture, to educate new architects worthy of these conditions,

and as far as we can, to create challenging examples which can be the forerunners of something great. The nearest approach to great architecture in modern times, certainly the most challenging mass movement, was the German housing and city rebuilding in the fifteen years after the war. Here the architects became leaders in the demand for a richer life, and simultaneously in the creation of its architectural frame. Of course, all this is changed, and the individuals responsible for it have been dismissed or banished by the Nazis. But what a splendid testimonial to them remains!

On the technical side, architecture has never before had the freedom from limitations of materials and methods that it has now. With steels and alloys, reinforced concrete, glass, insulating materials, electric transmission, with motor cars and aeroplanes, there is almost no limit on design however bold, or on the location of structures. But instead of achieving grander integration, this very structural progress has generally resulted in divorce of structure on the one hand from plan and façade on the other. The structure was made to jump through hoops at the command of fake premises laid down by exploiters and speculators. So that the very instruments that can, and one day will, produce an unprecedentedly splendid architecture have up to now simply accelerated the rate of confusion. Of course, this state of affairs exists not only in architecture but throughout our society. Architects alone won't change it; society must recognize the absurdities and injustices of a system based on exploitation and speculation. However, architects are all but forced to take a lead in such

movements, for it is peculiarly their creations that cannot flower in such an atmosphere.

The architect's task is to produce an architecture of content and form as idiomatic of our time as Gothic was of its time. And as the Gothic style was international in its day because of the general similarity of beliefs and of available methods, so there will be an international style of our day, not necessarily "the international style" so-called. It will no more be monotonous than a succession of Gothic cathedrals is monotonous. It will differ as between architects and from place to place and from country to country, but there will be some uniformity of underlying idiom as there always is in all great architecture. It may have the severe beauty of Gropius's Bauhaus, the magnificent scale and open flow of the schools and housing of Romerstadt, the romanticism of Dudok's City Hall in Hilversum, the rocky beauty of some of Frank Lloyd Wright's work, or the fluent transparency of Brinkman and Vander Vlugt's Van Nelle factory. Different as these are they employ means and they meet needs and desires of this time and of no other. But they have an abiding beauty which any age will recognize; they evoke in the beholder emotions and a realization of beauty and fitness as compellingly as Greek temples or Gothic cathedrals. They are the challenging forerunners.

Possibly such a manifesto as this should have been formulated by someone longer in the field of architecture than I. But it is now five years since the visible débâcle of architecture in this country and nothing has been forthcoming. It is time that the theses were nailed to the door.

FIRES IN CANADIAN DWELLINGS

*From a Memorandum recently issued by the Dominion Fire
Prevention Association*

Fire, as an agency of destruction, cannot be ignored in any complete survey of the housing situation in Canada. During the ten year period 1926 to 1935 inclusive, fire damaged 274,328 self-contained dwellings with a property loss of approximately \$164,880,000. In addition, 71,206 fires occurred in living quarters forming part of multiple occupancies and entailed a loss of \$52,806,000. The combined totals represent one fire in every sixth dwelling in Canada and an average loss in each fire of \$630.

The structural character of the buildings in which losses occurred was as follows: Wood frame with combustible roofs, including shacks, 227,380 fires; rough-cast, metal-clad or asphalt composition covered, 18,296 fires; brick-veneer, solid brick, stone or concrete blocks, 99,855 fires.

During the past ten years, 105,300 dwelling fires have started from defective and overheated furnaces, pipes and flues; 53,340 from defective chimneys; 45,720 from electrical defects and the careless use of appliances, and 38,126 from chimney sparks igniting combustible roofs. Thousands of the better class of houses could have been saved from destruction by the adequate fire-stopping of wall and floor spaces and the proper lining of chimneys and flues. The provision of slightly larger furnaces would have prevented one-half the fires arising from overheated furnaces. Less combustible partition material and its more effective disposition would have retarded the spread of fire and thereby saved the lives of hundreds of persons during the past few years.



Photo by Associated Screen News

JEWISH GENERAL HOSPITAL, MONTREAL

J. Cecil McDougall, F.R.A.I.C., Architect

C. Davis Goodman M.R.A.I.C., Associate Architect

Dr. S. S. Goldwater, Consultant



Photo by Associated Screen News

DETAIL OF MAIN ENTRANCE — JEWISH GENERAL HOSPITAL, MONTREAL

J. Cecil McDougall, F.R.A.I.C., Architect

C. Davis Goodman, M.R.A.I.C., Associate Architect

Dr. S. S. Goldwater, Consultant

NOULAN CAUCHON—AN APPRECIATION

BY PERCY E. NOBBS, P.P.R.A.I.C.

I have before me the long category of Noulan Cauchon's activities since 1894, when, emerging from his apprenticeship in the service of the C.P.R., he did responsible work on the Rocky Mountain section of that railway, down to the date of his death last year. In 1910 he took up town planning as a profession and thenceforward he led that forlorn hope movement in Canada, ending his good fight for better human environment with the professional advisorship of the Parliamentary Committee on Housing which reported a year ago, on April 15th, 1935, to be exact.

It is not my purpose to load this brief article with the record of his strenuous life and his energies expended in the best of good causes. Rather I will speak of him as a man, well known to us in this Institute, in the honorary membership of which he took great pride and the annual meetings of which he attended for many years with great regularity. Thus most of us knew him and many of us loved him.

Noulan Cauchon came of distinguished parentage. His progenitors, French, Irish, and Scots, were in Canada since Frenchmen, Irishmen and Scotsmen first came to these shores. Thus on the 18th of November last he came to be buried in the Lemoine family vault at Chateau Richer, Que., where his father, the first Lieutenant Governor of Manitoba, a man who perhaps did more than any other to make Confederation possible, also lies. Illustrated herewith is a photograph of his monument—a bronze tile $11\frac{3}{4}'' \times 11\frac{3}{4}''$ in the floor of the ancient church of the parish where his forbears were bred.

So a high mass was sung over him and while the words of the *Nunc dimittis*, "Now lettest thou thy servant depart in peace" echoed in our ears some of us could only give a qualified assent, for Noulan Cauchon died a disappointed man. He had worked himself to the verge of a breakdown over the Parliamentary Committee on Housing. He had hoped great things from its report. He could not feel, with some of us, that the 1935 Housing Act was a beginning in a right direction. So he retired to his beloved Mystery Island—the Boy Scouts' paradise which he had brought about—and it was not till the autumn that he was able to return to the charge, only to be struck down with pneumonia.

Noulan Cauchon loved argument. He believed in agitating people's brains. A big, strong, warm man he would grip an opponent, as in a vise, and shake him as a terrier does a rat, to reinforce a point on which he felt strongly. But one knew all the time that he only liked one the better so long as it was means and methods for the amelioration of the average human lot that was in dispute. The Gallic blood in his veins gave him fire, his Irish blood gave him charm, and his Scots blood accounted in some measure for the strength of his convictions and his persistence. Undoubtedly he was right; we must have town planning and we must have housing; and we shall get both the sooner for his efforts. The pity is that he could not live to see these things come and enjoy gnawing at his grievance that they did not come sooner. For, I think, he was that sort of most necessary man who reaches his fulfilment in pointing the way rather than in the more humdrum function of steering a course.

He wrote well, but he spoke better and the finest address of many fine addresses I have heard him give was about two

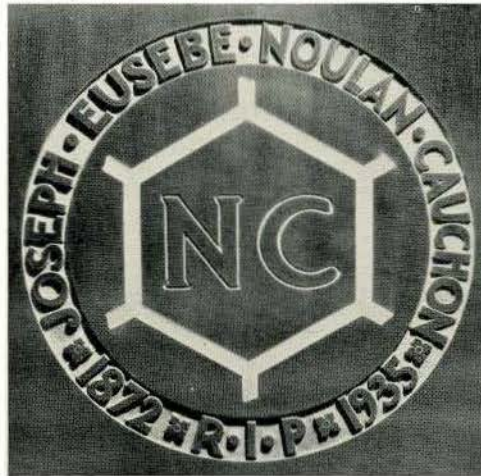
years ago at the College of Loyola in Montreal. He spoke as usual almost without notes, he assembled his facts and drew his inferences with precision, there was no flowery rhetoric, but there was utter sincerity of heart and the 'Divine discontent' not with things as they are, but with whatever by human contrivance might be better than it is. He spoke for a good deal more than an hour and the young men who heard him were seized of his message. You could have heard a pin drop at the end. Then came the ovation and Noulan Cauchon's delightful smile in response.

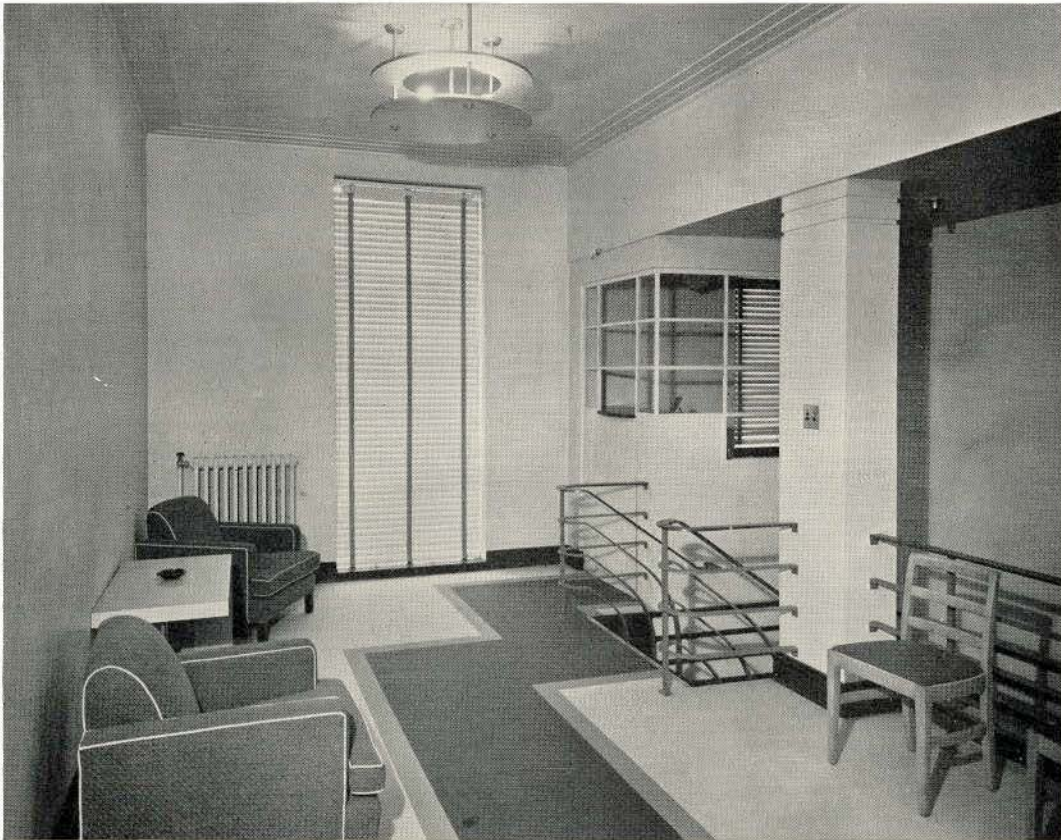
Thus he went about this country with his message of social justice combined with economic sanity. There was no use talking about housing without town planning at the back of it; and there was no use talking about town planning without traffic engineering at the back of that. His studies of the advantages of the hexagonal principle for the basic traffic layout of an area have been taken seriously and acted on, both in Germany and in England, but here we content ourselves by expanding the gridiron, which becomes more vicious the further we expand it. It is the old story of the prophet and his own city, which in this case is our broad misplanned Dominion.

I am trying to deal with the man rather than his work, but one episode in his career may be cited as revealing the man, ready to take any risks of a personal kind in a good cause. I

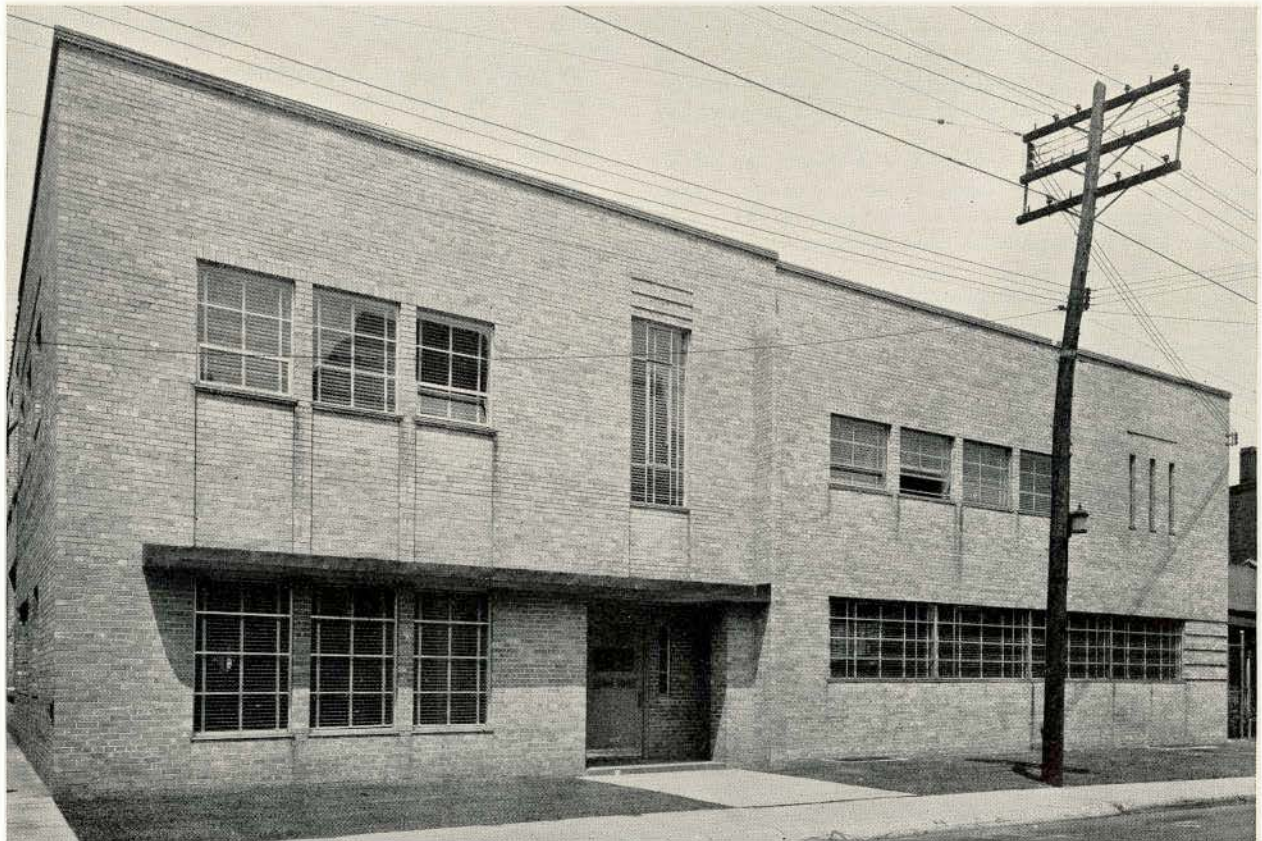
refer to that remarkable chapter in Canadian Municipal politics which covers the fight against typhoid contaminated water in Ottawa in 1912. It is a long story worthy of the pen of any Canadian author, with a penchant for mystery, plot and heroism. Suffice it to say that Noulan Cauchon donned a diver's suit and poked about among the broken rafts of oak logs in the currents of the Ottawa river to investigate conditions at the inlet; and then made a perilous journey on his belly in a 'kiddy car' through the long intake pipe. He found the source of contamination, he saved many dollars by really knowing at first hand what to advise; and he saved many lives.

Noulan Cauchon's labours in the cause of town planning and housing, if less spectacular, were directed to precisely these same ends, that can be appraised in dollars and in lives—in a word in human welfare. Like Tolstoi he never wavered in his assurance that humanity was worth the trouble he took over it. With those of us who, in our darker moments, might doubt whether humanity should not be left to stew in its own grease, Cauchon was all hot impatience personified. For those who definitely left humanity where it was, he had a cold contempt not unmixed with compassion, something like that of the visitor to the asylum garden who mistaking the gardener for a patient remarked "you're a poor drivelling idiot, but I'm sorry for you". He never if he could help it wasted time and energy in attacking those who stood in the way, but devoted himself to mobilizing all mobilizable opinion within his reach. So today we find in the City of Montreal, the Junior Board of Trade, and the Junior Chamber of Commerce deeply interested in municipal affairs and seriously studying the issues involved in town planning and housing. Our federal, provincial, and municipal politicians would do well to take note of such movements among our younger business men. If this is not "the writing on the wall" I do not know what is. The spirit of Noulan Cauchon is very much alive today.





RECEPTION HALL—SECOND FLOOR



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DEPARTMENT OF ART, SCIENCE AND RESEARCH

CONDUCTED BY B. EVAN PARRY, F.R.A.I.C.

BUILDING SCIENCE

QUESTIONS AND ANSWERS

The following abstracts of enquiries represent a number of those recently submitted to the Building Research Station in Great Britain and have been issued as a supplement to THE JOURNAL of the Royal Institute of British Architects. The information given in the replies quoted is based on available knowledge. It has to be borne in mind that further scientific investigations may in the course of time indicate directions in which the replies might be supplemented or modified. Moreover, the replies relate to the specific subject of each enquiry, and are not necessarily suitable for general application to all similar problems.

DEFECTIVE DAMP-PROOF COURSE

An urban district council asked for advice on the staining of Portland stone in a Public Library building.

REPLY:—

Examination of the building showed that the staining was immediately above the damp-course and consisted of bands of brownish discoloration and salt growths extending upwards for 1 or 2 feet. The building was of brick, with stone facings and a deep plinth, and the effect produced was most unsightly.

The damp-course was in asphalt mastic about 1 inch thick, and was about 1 foot above ground level. In order to hide the dark line of the damp-proof course running across the plinth, the mastic had been recessed about 1 inch, the cavity had been flushed up with a soft porous mortar and pointed in a very strong mortar. The effect was the reverse of that intended, for the porous mortar provided a capillary path for moisture carrying soil and other salts in solution, so producing efflorescence and discoloration. Furthermore, slight settlement had squeezed out the mastic, which in turn had cracked and loosened, or completely pushed out the pointing, so that the damp-proof course itself had become all too conspicuous.

It would seem impossible, without very great expense, to reproduce the effect of a masked damp-proof course, and it was therefore suggested that the pointing should be raked out and the cavity stopped with asphalt mastic trowelled off smooth. The damp-course will be very obvious, but it will also be efficient. The building being several years old, further movement of the mastic will probably take place at a reduced rate.

To cleanse the discoloured stone and remove the soluble salts present clean water should be used. The use of soap, soda or cleaning preparations of any kind should not be permitted. It is recommended that the stone should first be brushed with a dry brush to remove loose debris and salts from the surface, that these should be swept up from the paving before proceeding, and that the stone should then be scrubbed with bristle brushes and water. The water can conveniently be applied with a garden hose.

If salts reappear when the stone dries, the brushing and washing will have to be repeated.

Since it will be impracticable to prevent further absorption of moisture and salts into the course below the level of the damp-proof course, it will be desirable to wash the plinth in the manner described at regular intervals. Washing twice a year, in April and September, should serve to maintain a good appearance.

FAILURE OF PAINT ON BRICKWORK

An architect asked for an opinion as to the cause of the failure of a proprietary stone paint on brickwork. The trouble occurred in the walls of a house built in the winter of 1933, but the paint was applied in apparently favourable weather, fairly dry but not frosty. The bricks were laid in lime mortar. Attention was drawn to the job about six months ago when dampness appeared on the inside of the S.W. wall. The condition of the stone paint was then noticed. On the mortar joints it was peeling badly though it was adhering well to the bricks. The trouble on the joints has since extended. Examination

has revealed that the mortar joints are quite hard where the paint is still adhering, but very soft and powdery where the trouble occurs. A small sample of the powdery mortar was submitted.

REPLY:—

From the description of the position of the injuries—that is, where the mortar is soft and powdery—it would appear most probable that the failure is to be ascribed to defective mortar. From the situation of the building, it is assumed that a Blue Lias lime was used. This type of lime gives an excellent mortar if it is handled by operatives who are familiar with the behaviour of the individual brand and know how to slake it properly, conserving the hydraulic strength but producing a sound mortar. Otherwise the lime may be very variable and some of the batches may be definitely unsound. This possibly accounts for the varying condition of the mortar in the present work. Unsoundness resulting from unsuitable handling may take quite a considerable time to develop, and in the process will make the mortar soft and powdery. Some of the textured stone paints give a good durable film, of a robust nature, but, like all paints and distempers, they can only be used successfully on surfaces of a stable character.

There are, of course, other possible explanations of the injuries. The presence of salts in brickwork is frequently a cause of paint failure, but since in the present case the trouble is confined to the joints, it seems improbable that it is due to this cause.

The action of frost on a partially set mortar is another possibility, but, in this instance, the progressive character of the injury is against this explanation.

Periodic observation should show when the renovation may be undertaken with fair chances of success.

PREVENTION OF DISCOLORATION OF BRICKWORK

An architect proposed to construct a composite wall of concrete with a brick facing, the headers being bonded into the concrete. Information was desired as to the most suitable treatment for the inner face of the brickwork to prevent discoloration and formation of efflorescence on the brickwork and some kind of liquid dressing was suggested.

REPLY:—

It is essential that any layer of protective material applied to the surface of the brickwork should be of sufficient strength and thickness to remain unbroken during the placing of the concrete and to resist stresses set up by any subsequent movement of the wall. For this reason we consider any material of the nature of a paint quite inadequate for the purpose and we would suggest that a coating, about $\frac{1}{8}$ inch thick, of tar or bitumen applied hot would give the best results.

It is difficult to judge the effect of such a coating on the efficiency of the bonding, but there is no doubt that there would be considerable difficulty in applying a uniform layer of waterproofing material to the back of a facing constructed according to the drawing. There seems no reason, however, why metal ties should not be employed to provide the necessary bond, thus permitting the use of a facing of uniform thickness, provided care is taken to obtain watertight joints at the points where the waterproofing layer is broken by the wall-ties.

NOTES

Percy E. Nobbs, F.R.A.I.C., past president of the Royal Architectural Institute of Canada, delivered an address on the subject of Housing at a meeting of the Montreal Council of Women on May 20th, 1936.

* * * *

At the annual meeting of the National Construction Council of Canada held at Toronto on June 11th, 1936, Gordon M. West, P.P.R.A.I.C., was re-elected president for the ensuing year. Other officers elected were: first vice-president, L. L. Anthes; second vice-president, W. H. Yates; honorary treasurer, A. Ross Robertson, A.M.E.I.C.; general secretary, I. Markus, M.R.A.I.C.

* * * *

F. W. Nicolls, M.R.A.I.C., of the Housing Administration, Ottawa, gave a talk on the "Functioning of the Dominion Housing Act" in the rooms of the Province of Quebec Association of Architects on June 12th, 1936.

* * * *

Mr. Gordon Bazeley, M.R.A.I.C., announces the removal of his offices from 2498 Yonge Street to 1170 Yonge Street, Toronto.

* * * *

The annual general meeting of the Nova Scotia Association of Architects was held in Halifax on May 6th, 1936, at which the following officers were elected for the ensuing year: Leslie R. Fairn, president; W. M. Brown, vice-president; A. Edwin Priest, honorary secretary-treasurer; A. R. Cobb, C. St. J. Wilson, S. P. Dumaresq and M. R. Chappell, councillors.

* * * *

James Govan, M.R.A.I.C., of Toronto, addressed a meeting of the Canadian Ceramic Society at the Engineers' Club, Toronto, on May 11th, 1936. The subject of Mr. Govan's address was "Meeting Canadian Climatic Requirements with Ceramic Building Materials."

* * * *

The annual meeting of the Toronto Chapter, Ontario Association of Architects, was held on May 15th, 1936, at the School of Architecture, University of Toronto. The following officers were elected for the ensuing year: chairman, Walter N. Moorhouse; vice-chairman, Professor H. J. Burden;

honorary treasurer, R. Schofield Morris; honorary secretary, Professor Eric R. Arthur; members of executive committee: R. H. Collinge, Bruce H. Wright, and L. E. Shore.

* * * *

The Sixth Biennial Exhibition of the Toronto Chapter, O.A.A., will be held at the Art Gallery of Toronto in February, 1937.

* * * *

At the recent annual meeting of the American Institute of Architects held at Williamsburg, Virginia, on May 5th, 6th 7th and 8th, 1936, Stephen F. Voorhees of New York was re-elected to the presidency for the ensuing year.

* * * *

Increased activity in the building industry in the United States during the month of May was well maintained, the total permits issued amounting to \$82,319,896 against \$49,327,248 for the same month last year. The total for the first five months of 1936 amounted to \$350,812,779 compared with \$200,571,305 for the corresponding period in 1935.

* * * *

Sir Ian MacAlister, secretary of the Royal Institute of British Architects, was elected an honorary member of the American Institute of Architects at its recent annual meeting.

R.A.I.C. MEDAL AWARDED TO OUTSTANDING GRADUATES IN ARCHITECTURE

The Medal awarded annually by the Royal Architectural Institute of Canada to the student in each of the recognized schools of architecture who has obtained high marks throughout his entire course and who gives promise of being an architect of distinction after graduation, has been awarded to the following students for the year 1936:

Pierre Morency—*Ecole des Beaux-Arts of Montreal.*
Andre Royer—*Ecole des Beaux-Arts of Quebec.*
John Stevenson—*University of Alberta.*
R. J. K. Barker—*University of Toronto.*
Roy Sellors—*University of Manitoba.*
Jack J. Kugel—*McGill University.*

OBITUARY

J. O. MARCHAND, M.R.A.I.C.

J. O. Marchand, well known Montreal architect, died on the 11th of June, at his home, 486 Wood Avenue, Westmount, after a long illness, at the age of 62. Born in Montreal on December 28, 1873, the son of Elzear Marchand and Agnes Martel, he received his early education at the Academie de l'Archêveché and with the Sulpician Fathers of the College de Montréal. He began the study of architecture with Perrault and Mesnard, and at the same time attended evening classes at the old Ecole des Arts et Manufactures.

In 1893, Mr. Marchand entered the Ecole des Beaux Arts at Paris, and as early as 1900 was entrusted by Hon. J. Israel Tarte, then Minister of Public Works, with the planning and management of the Canadian pavilion at the Paris "Exposition Universelle."

After 10 years spent in study, he returned to Canada with several architectural medals and the French Government diploma, and entered into partnership with Stevens Haskell, another graduate of the Ecole des Beaux Arts; this association lasted until Mr. Haskell's death in 1913.

Works that Mr. Marchand either planned or collaborated on include the reconstruction of the Parliament buildings at Ottawa, the Mother House and Normal School of the Con-

gregation of Notre Dame, the chapel of the Grand Seminary, Bordeaux Jail, the City Hall Annex, the St. Cunegonde Parish Church, St. Boniface Cathedral, and the Grey Nuns Hospital at St. Boniface. His more recent works include the Juvenile Court of Montreal, the "Institut Pedagogique," the Institut de Mont St. Antoine, the Montreal Water Works pumping station on McTavish Street, and various schools for the Catholic School Commission of Montreal.

Mr. Marchand was for some time consulting architect to the city of Montreal, and shortly before his death the French Ministry of Industry and Commerce had invited him to co-operate in plans for the 1937 Paris Exhibition buildings. In 1926, the French Government created him a Chevalier de la Legion d'Honneur as a token of gratitude for his work for French Art.

He was a member of the board of trustees of the National Gallery of Ottawa, the Beaux Arts Institute of Design of New York, Fellow of the Royal Institute of British Architects, member of the Royal Canadian Academy of Arts, Societe des Architectes Diplômés France, Province of Quebec Association of Architects; and of the Cercle Universitaire.

Mr. Marchand was a brother-in-law of Prof. Jules Poivert of the Montreal Ecole des Beaux-Arts.

MANUFACTURERS PUBLICATIONS AND ANNOUNCEMENTS

Two hundred delegates from the Toronto, Hamilton and Buffalo Purchasing Agents Association paid a visit recently to the thirty-eight acre Page-Hersey plant at Welland where they saw the various types and sizes of Page-Hersey Pipe in the process of manufacture.

* * * *

The Canadian Westinghouse Company announces the appointment of Mr. C. A. Price as chief engineer and Mr. I. B. Chubbuck as assistant chief engineer of the company. Mr. Price received his technical education at the Drexel Institute at Philadelphia. Mr. Chubbuck is a graduate of Toronto University, from which university he received his B.A.Sc. and E.E. degrees in 1900.

* * * *

The Portland Cement Association has recently published a sixty-four page booklet devoted exclusively to forms for architectural concrete work. The technique and craftsmanship of such form construction is quite different from that for structural concrete, although fundamentally the same principles apply. The booklet contains much information useful to architects in the preparation of specifications for architectural concrete work. Copies of the booklet may be obtained by writing to the Portland Cement Association, 33 West Grand Avenue, Chicago, Ill.

* * * *

Conduits National Company Limited announce that they will soon place on the market a new pancake wire mould for surface raceway. It is the only surface raceway approved for electric wiring 110 volts and also for telephone wiring.

Eight-inch I-beams and eight-inch Channels are now being rolled on the thirty-inch structural mill at the plant of the Algoma Steel Corporation, Sault Ste. Marie, according to an announcement made recently by T. F. Rahilly, General Manager. This is the first time these sections, which are used extensively in the construction industry, have been rolled in Canada. The production of these sections will mean the replacement of large tonnages of steel now imported into Canada, and will mean more work for Canadian workmen and increased traffic for Canadian railroads.

* * * *

The Barrett Company Limited has just announced its new "Steep Roof Pitch." This new product now makes possible, on steep roofs, the use of fire-safe and highly protective gravel or slag surfaces which heretofore have been confined to use on flat, or nearly flat, surfaces.

The new pitch, it is pointed out, will withstand the coldest of winter weather without cracking, checking or loss of bond, and it is particularly resistant to slide at high temperatures, even beyond those limits to which roofs are normally subject. Roofs constructed of steep roof pitch, felt and gravel (or slag), applied according to specifications furnished by the Barrett Company Limited, are bonded for twenty years.

* * * *

The Steel Company of Canada Limited has recently issued a brochure illustrating the adaptability of Stelco Chain Link and Ornamental Fence. The booklet also contains specifications and much useful information on the various types illustrated.



BRICK goes modern

The use of brick in modern architecture is well illustrated in the new Litho-Print Building at the left. It is significant that the architects, Allward and Gouinlock, chose the quality products of the Toronto Brick Co., Limited for this outstanding job.

We are particularly well equipped and desirous to co-operate with architects on all types of buildings.

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ARCHITECTURAL COMPETITION

SPONSORED BY THE T. EATON CO. LIMITED, CLOSED JUNE 15TH

15 PRIZES TOTTALLING \$5,500.00

Announcement of the winning designs will be made on or immediately after July 1st.

Object: This Competition was promoted by the T. Eaton Company, Limited to awaken an interest in good architecture, to stimulate the building in Canada of small and medium sized houses, and thereby benefiting Canadian construction industries generally and the accessories incident thereto.

Competitors: This competition was open to all registered architects in good standing resident in Canada, and also to graduates of the following recognized schools of architecture—University of Toronto, McGill University, University of Manitoba, University of Alberta, The Ecole des Beaux Arts of Montreal, and The Ecole des Beaux Arts of Quebec.

No registered architects or graduates of universities employed in the offices of the Jury of Architects, or of The T. Eaton Co., Limited, were eligible to compete.

General Notes: It is the intention of the promoter to make small scale models of the interiors of selected designs, which they will decorate and furnish.

As certain of these houses may be built on sites similar to those set forth in the problems, it was important that the designer give serious consideration to such practical points as would be involved in the use of duct work for air-conditioning, etc.

As an interesting departure, it is the intention of the promoter, after the awards have been made, to hold an exhibition of selected designs at which the public will be invited to vote as to their preference.

SMALL HOUSE

Problem "A": The lot on which the house is to be built is an inside one and is assumed to be level, with a frontage of 50' and a depth of 150'.

The problem was to design a house which shall not contain more than 25,000 cubic feet, including a one car garage, covered porches or other appendages. It is estimated that a house of this type could be built in Toronto for approximately \$7,500.

Minimum Requirements: Living room, dining room or combined living and dining room, kitchen, four bedrooms, one bathroom, recreation room. One car garage attached to the house.

Minimum ceiling heights—Basement 7' to bottom of joists
1st floor 8' 6" in the clear
Other floors 8' in the clear

MEDIUM SIZED HOUSE

Problem "B": The lot on which the house is to be built is an inside one and is assumed to be level with a frontage of 75' and a depth of 150'.

The problem was to design a house which shall not contain more than 40,000 cubic feet, including garage accommodation

for two cars, covered porches or other appendages. It is estimated that a house of this type can be built in Toronto for approximately \$12,000.

Minimum Requirements: Dining room, living room, kitchen, pantry, and washroom, four bedrooms, two bathrooms, one maid's room, one maid's bathroom, recreation room, provision for garage accommodation for two cars attached to the house.

Minimum ceiling heights—Basement 8' to bottom of joists
Main Floor 9' in the clear
Other floors 8' in the clear

Anonymity of Drawings: No mark or identification was to appear on the drawing or on the wrapper enclosing the drawing, but a sealed opaque envelope was to be securely attached to the back of each drawing containing the designer's name and address, and a statement as to whether or not he wished his name to appear in the event of his design being selected for exhibition.

Competitors were to submit one design only in each class.

Ownership of Drawings: The designs awarded prizes and honourable mentions are to become the property of the promoter. The right is reserved by the promoter to exhibit or to publish any or all of the designs not placed. In every case where a competitor's design is shown, it will be clearly and plainly identified as his or her work, and in the event of a house being built from one of the designs, the schedule of fees for professional services as authorized by the Ontario Association of Architects will govern.

Return of Drawings: All drawings not placed will be returned within a reasonable time, at the expense of the promoter but at the risk of the owner.

Jury: The judges, whose decision will be final and binding, will be as follows:

John M. Lyle, F.R.I.B.A., R.C.A.
Mackenzie Waters, B.A.S.C., M.R.A.I.C.
Bruce H. Wright, B.A.S.C., M.R.A.I.C.

Awards: The awards will be as follows:

Class "A"—2 awards of \$1,000 each
Class "A"—5 awards of \$ 100 each
Class "B"—2 awards of \$1,000 each
Class "B"—5 awards of \$ 100 each

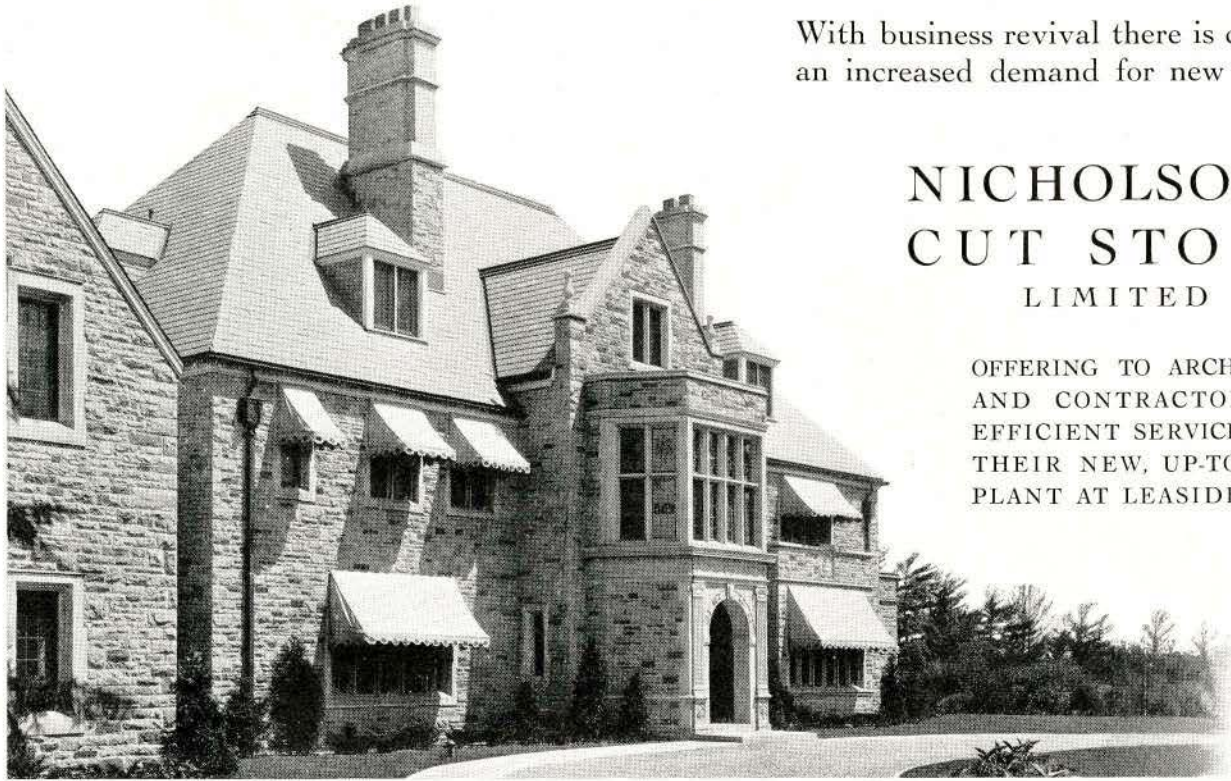
In addition to the above a Grand Prize of \$500 will be awarded to the design which, in the opinion of the jury, is the outstanding one of the competition.

The T. Eaton Company, Limited is gratified that so many entries have been received from all over Canada, and wish to thank architects generally for the interest they have so obviously shown in the competition.

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RESIDENCE OF T. W. COWAN, ESQ., TORONTO

JOHN M. LYLE, ARCHITECT

STONE BY NICHOLSONS

An advertisement for DOSCO re-inforcing bars. The background is a black and white aerial photograph of a city with many tall buildings. Overlaid on this are three large, stylized, 3D-rendered re-inforcing bars. One bar is straight, one is curved, and one is twisted. A large black circle on the left contains the text 'Specify "DOSCO" RE-INFORCING BARS for'. At the bottom, a black banner contains the text 'DEPENDABLE QUALITY and PROMPT DELIVERY DOMINION STEEL & COAL CORPORATION LIMITED CANADA CEMENT BUILDING MONTREAL'.

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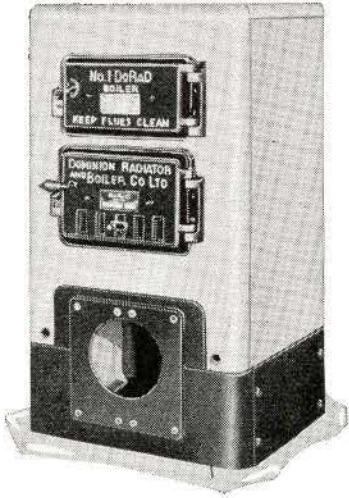
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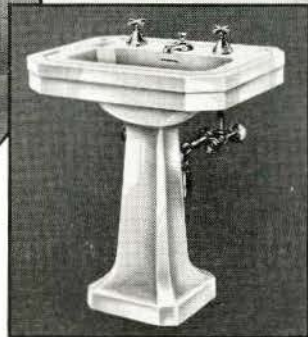
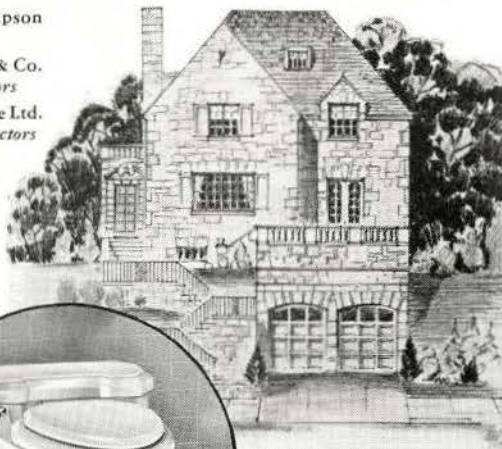
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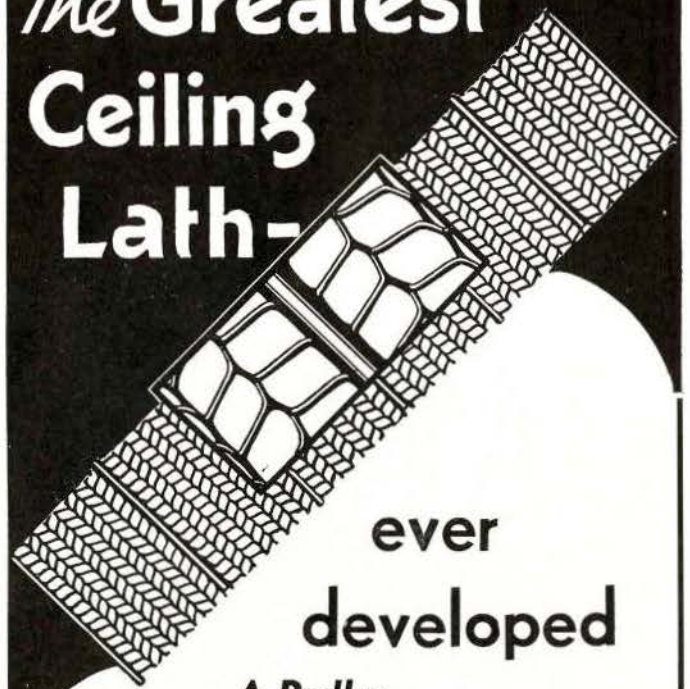
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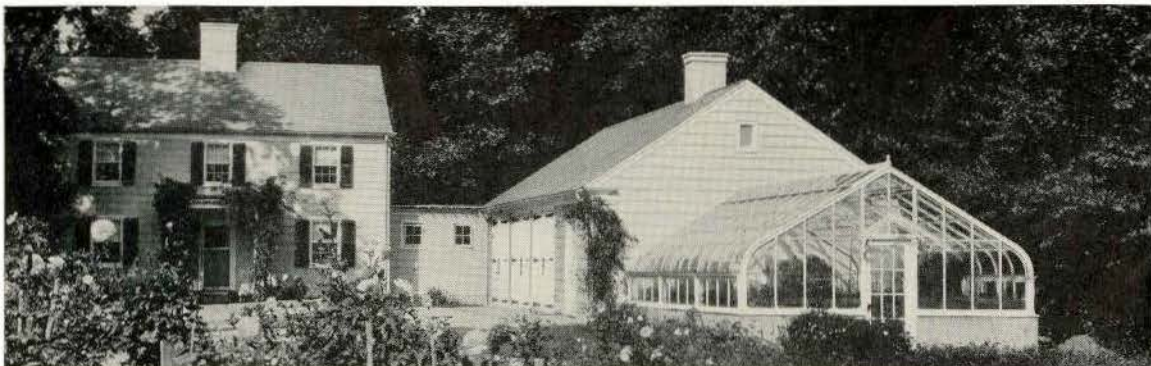
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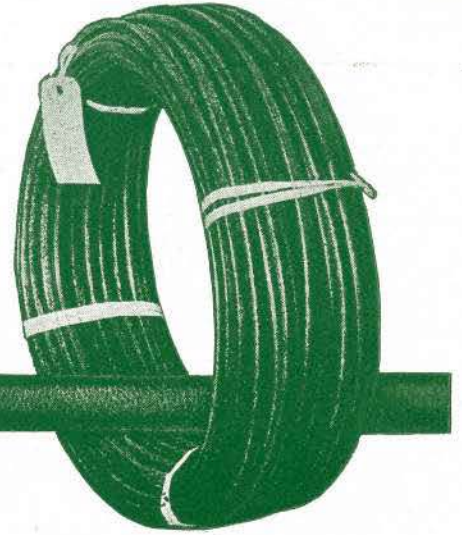
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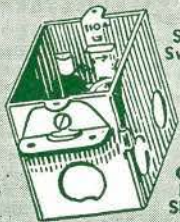
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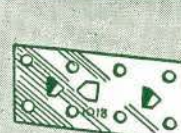


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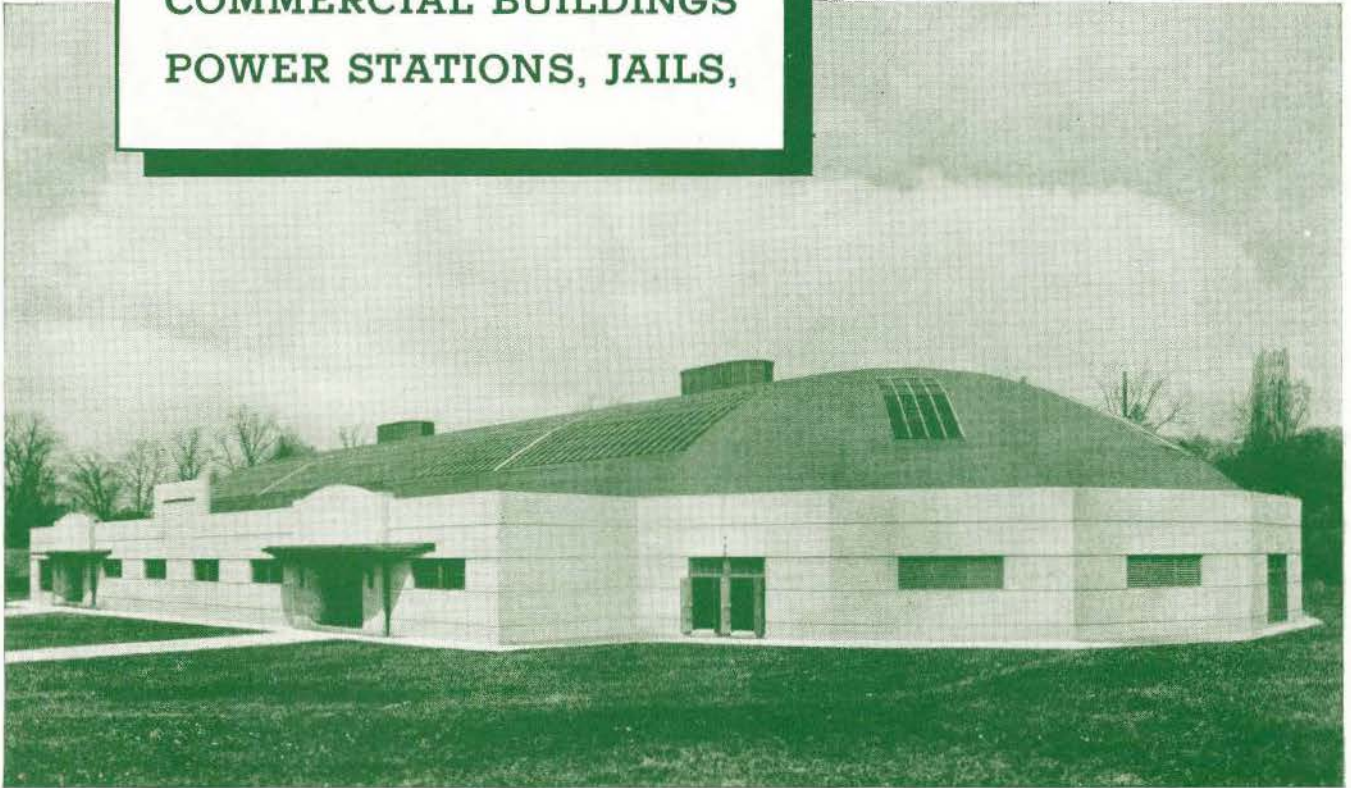
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