

THE  
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ROYAL ARCHITECTURAL  
INSTITUTE OF CANADA



Vol. XIII, No. 12 DECEMBER, 1936 TORONTO



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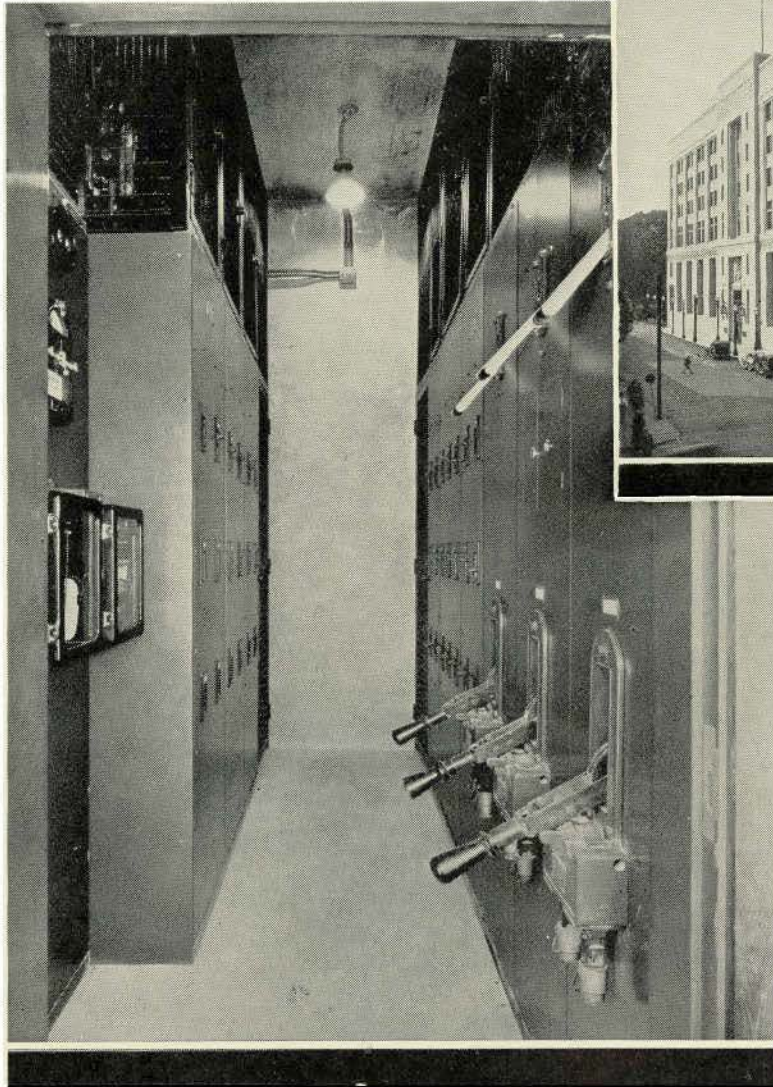


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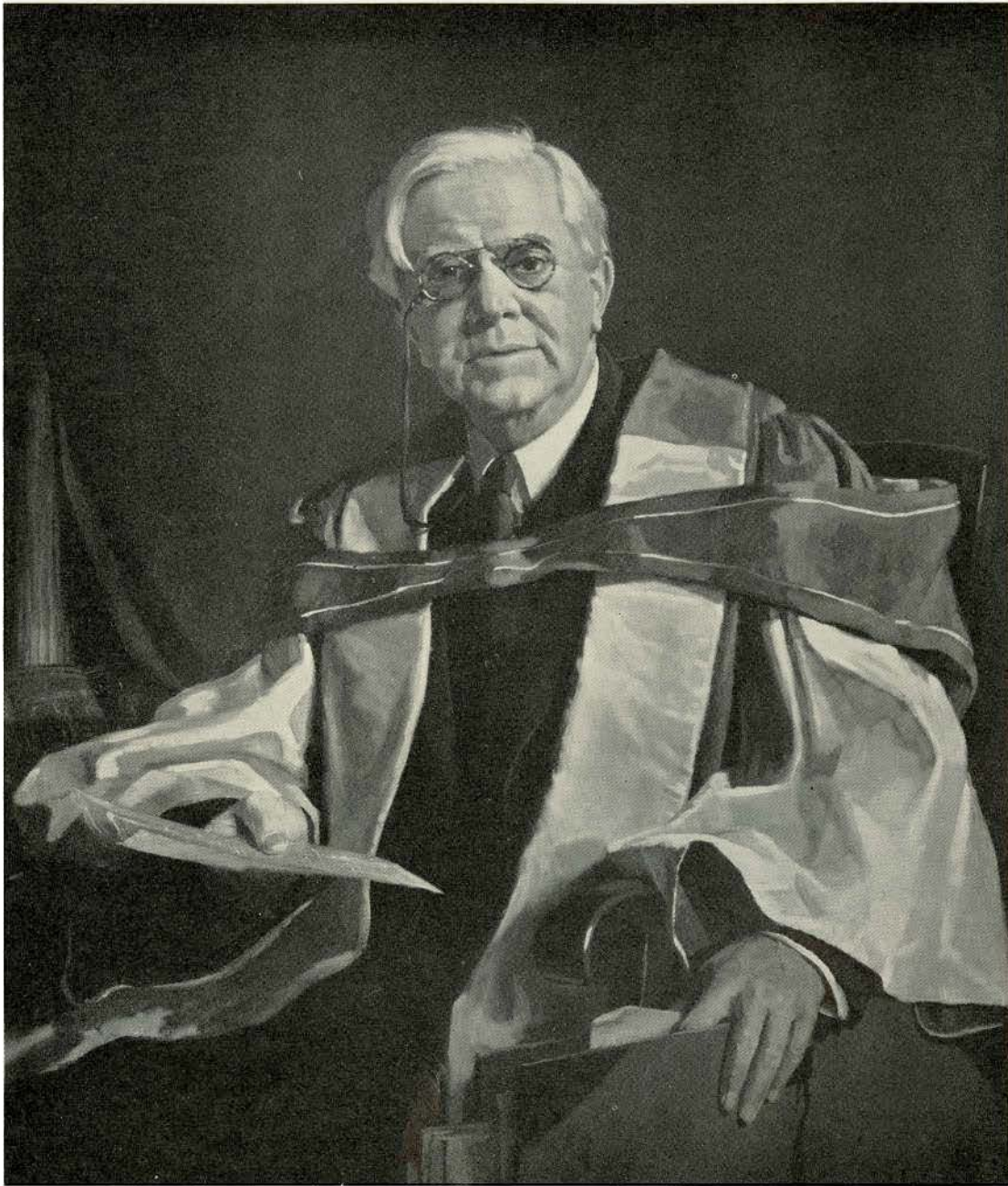
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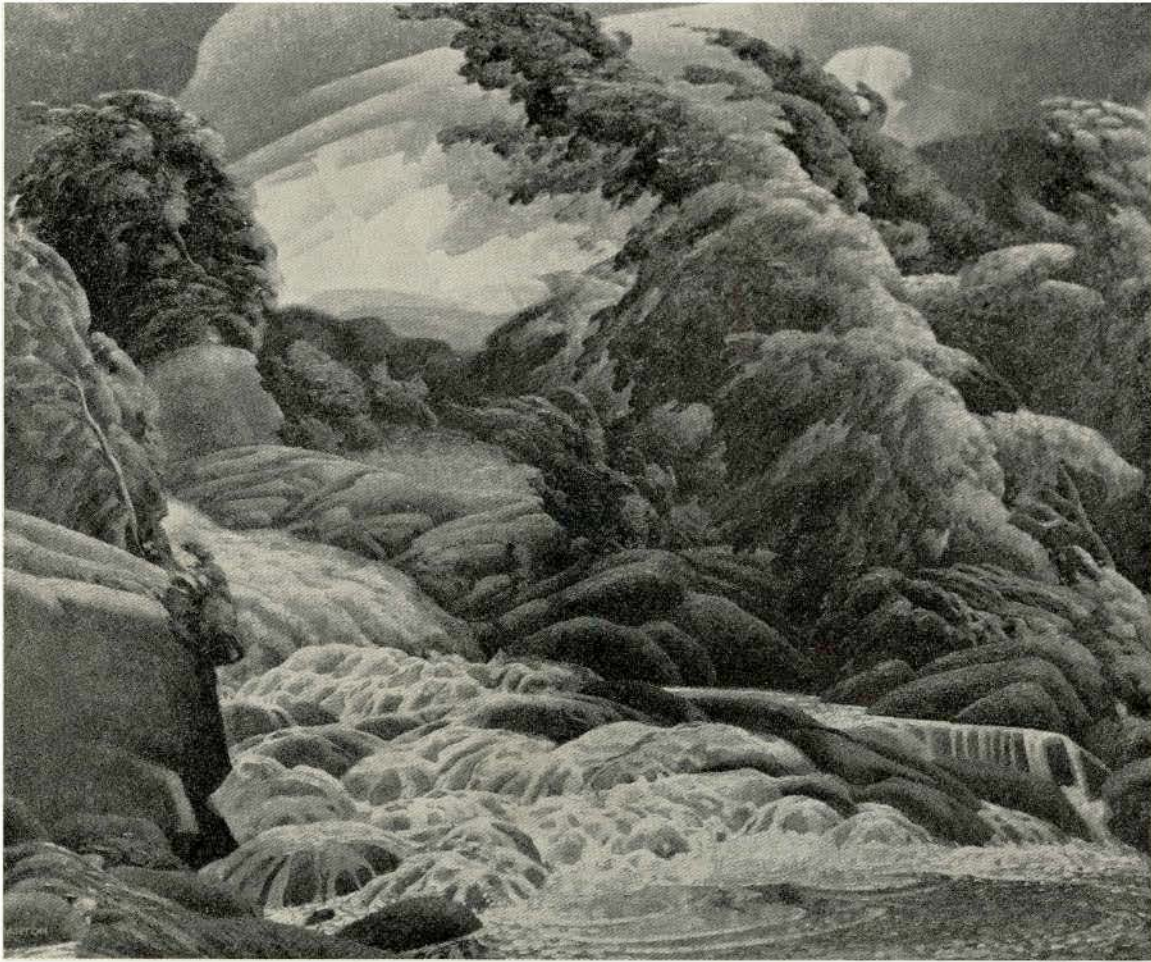




JOHN A. PEARSON, D.ARCH., F.R.A.I.C., F.R.I.B.A., R.C.A.

*By Sir Wyly Grier, P.R.C.A., D.C.L.*





GREEN CASCADE  
*By L. A. C. Panton, A.R.C.A.*

## THE FIFTY-SEVENTH ANNUAL EXHIBITION OF THE ROYAL CANADIAN ACADEMY OF ARTS

BY FRED H. BRIGDEN, A.R.C.A.

**A** FEATURE of this year's academy dinner, held at the York Club, was the impromptu speeches made in response to the president's request. John M. Lyle was one of those called on and he closed a witty talk with a serious note on this year's exhibition, especially in relation to the much discussed subject of a native Canadian art. He saw in the current show a variety of tendencies derived from the movements of the past decade. Art with us, he said, was in a state of flux out of which he believed an essentially Canadian expression might some day develop. This reference to variety, aptly sums up the character of the 1936 academy.

As stated by the president, in a lively review published in "The Curtain Call", "the academy has been conservative in its tendency and prone to accept established traditions, but the present

exhibition shows that it is eager to acknowledge originality of outlook and to encourage the daring impulses of enterprising youth."

The art writer in "Saturday Night" seems to feel that the academy is rather undignified in "thus broadening its basis of inclusion" and refers to the show as "chaotic". Would not a more considered viewpoint be that the academy is fulfilling its function when it offers as on this occasion a review of the whole field of art endeavour in this country?

That this exhibition discloses so varied a departure from the academic is an indication that young Canada is fully alive to the experiments which have made of art the exciting adventure it has become in our day. It is true that our modernism is a bit timid, and that the cult of the abstract and "unit one" have had few serious followers here. Generally speaking, our experimenters are working



out their ideas without departing drastically from the fundamentals of good drawing and design, as they have been understood throughout the ages.

Portraits do not lend themselves to experiments and these help to give what academic atmosphere there is, an academic flavour, however, tempered with certain virile qualities which are accepted as essential to the well painted portrait today.

These qualities may be specially noted in the president's portrait of Dr. Pearson which holds the place of honour in the central gallery. George Reid's Self Portrait gives pleasure to his many friends; Charles MacGregor is developing a broad handling and surety of touch which indicates his advance towards the first rank; technical virtuosity is evidenced in Archibald Barnes' study, "Portrait in a Mirror", while Kenneth Forbes gives us in his portrait of Mrs. Gooderham an example of his remarkable combination of life-like realism with an undefinable atmosphere of modernity.

Ernest Fosbery is represented by the strongest canvas we have seen by this artist; Marion Long justifies her election to full academy honours by the masterly quality of her portraits in this exhibition; Allan Barr also scores a success in his canvas of Mrs. Basil G. Morgan and in more dashing style Dorothy Stevens depicts Mrs. Hugh Eayres. Altogether, Canada can well be proud of her group of official portrait painters.

There are a number of figure studies which have a wider appeal than that of portraiture alone. Prominent among these is E. H. Holgate's "The Skier", a happily conceived design in which colour handling and arrangement unite in expressing with clarity and vigour the saga of Canadian Winter. Charles Comfort's "Louise" is another departure from the ordinary by this brilliant young innovator who joins the ranks of the associates this year. In this, as in his dramatic creation "Smelter Stacks" he discloses his original viewpoint, striking powerful notes which add distinction to the show.

Lawren Harris Jr. is a still younger man who can be counted on to relieve the monotony of any exhibition. He selects, as in his "Chinese" and "Septuagenarian", out of the way characters treating them in that sculpturesque finished manner suggestive of Holbein and the pre-Raphaelites, which is a favourite method with some of the newer movements.

Prudence Heward's "Rosaire" is of the same type, with more solidity in form emphasis. Yulia Biriukova's "A Prairie Settler" presents yet another phase of current art in which the figure is treated more as a decoration with pattern and colour stressed throughout. Helen McClain's "The Red Sweater" is a contribution in similar manner.

Following the trend in Europe and America where the modern critics' ban has been lifted from the figure subject picture, this exhibition is en-

livened by several bits from real life. Outstanding among these are Franklin Arbuckle's "Trolley Car Madonna" and his more serious study "Summer Morning". This young graduate from our own College of Art well deserved the honour of election to "associate"; he has an unusually acute colour sense with considerable technical skill, while his adventure into the realm of the subject picture, indicates that he has a mental equipment which will lead us to expect from him important work in days to come.

"Children Playing" by Jack Bush is a subject picture which gives along with its strong colour and design a pleasant glimpse of neighborhood city life.

More formal in arrangement is Joachim Gauthier's "In the Garden". This artist, known better for his landscape, shows commendable courage in departing into the field of figure composition.

The female nude on large scale is depicted in the studio and out of doors as well by H. MacNaughtan Farlow and by Gordon E. Pfeiffer. Their work is capable and with the portraits contribute to the academic atmosphere of the show.

More to the point from a native art standpoint is Arthur Heming's "The Abitibi Fur Brigade". Since he laid down his pen and took up the brush as a major vocation, this artist has made a notable contribution in his canvasses recording the story of Canada's Northland; the romance of the explorer, the fur trade, the lumberman, and the miner, basing his pictures on materials secured on trips to the wilderness in the early nineties, when the Indians were still living a nomadic life and the last of the lumber drives were being taken down the northern rivers. Heming has given an invaluable record in these portrayals of a dramatic period in Canada's story. The picture in this academy contains all the qualities which have caused his work to take high rank in the realm of artistic performance as well as in subject appeal.

Another imposing subject canvas which holds the central place in the western gallery is Kenneth Forbes' equestrian picture "The Eglinton Hunt" evidently the result of much careful study which has resulted in beautiful lines and movement in the horses and hounds. This picture, too, has the added quality of imagination. The sky is particularly fine and the effect of light flowing in from the rising sun and enveloping the moving cavalcade is admirably worked out. Forbes has found a theme in which he is in sympathy and which will be a pleasant interlude from the arduous work of portraiture.

Turning to Kay Daly's "Madame Gagnon", we have a subject picture different in motif and handling. A typical French Canadian interior with figure, painted with a vigour reminiscent of the Van Gogh masterpieces in the adjoining gallery.



This artist has given stimulating canvasses to recent exhibitions and is retaining her individuality in all she does.

Another original contribution comes from Margaret E. Wilson, a decorative fantasy in which children's nude figures form an integral part of the design. The title, "Fun and Frolic" well describes the picture.

Landscape does not predominate to the extent it has usually done in our exhibitions, although most

experiments of the past decade, starting with the first impressionists, but it is an intensely personal expression and an original Canadian achievement nevertheless.

The veteran, J. W. Beatty is well represented by canvasses rich in colour and tonal quality. He is further represented by the work of several of his pupils. Among these is Miss Alice A. Innes who received associate honours this year. Miss Innes shows herself a sincere student of nature and art,



PORTRAIT IN A MIRROR

*By Archibald Barnes, R.C.A.*

of the landscapists are represented. For this writer Alec Panton's "Green Cascade" had an especial interest partly, perhaps, because he has himself struggled with the problem of the waterfall, but more because there appear in this picture so many of the attributes of great art which painters strive for but so seldom attain in their work. Here is a creation based on natural forms which are not needlessly distorted but are shown in their beauty of line and form, while they are used at will by the artist in building up his imaginative composition. The colour is, as the title suggests, a symphony in greens, and the subtle gradation of values culminating in the light in the sky is entirely satisfying. Panton's work is undoubtedly influenced by the

her two large subjects revealing good draughtsmanship and a keen understanding of the problems of outdoor light.

H. Mabel May gives us landscape in a more simplified form. Her "Winter Sunshine" while quiet in colour has strong form and rhythm. We have not seen much of her work in Toronto but from what has come before us, we would accord her a high place among our outdoor painters.

Fred S. Haines has moved from his old Ontario stamping ground further north to the land of hills and rocks, where he is finding subjects in which his feeling for big design and decorative form in tree growths has full play. It is fine to see this vital work in a new field from one who is giving the major part



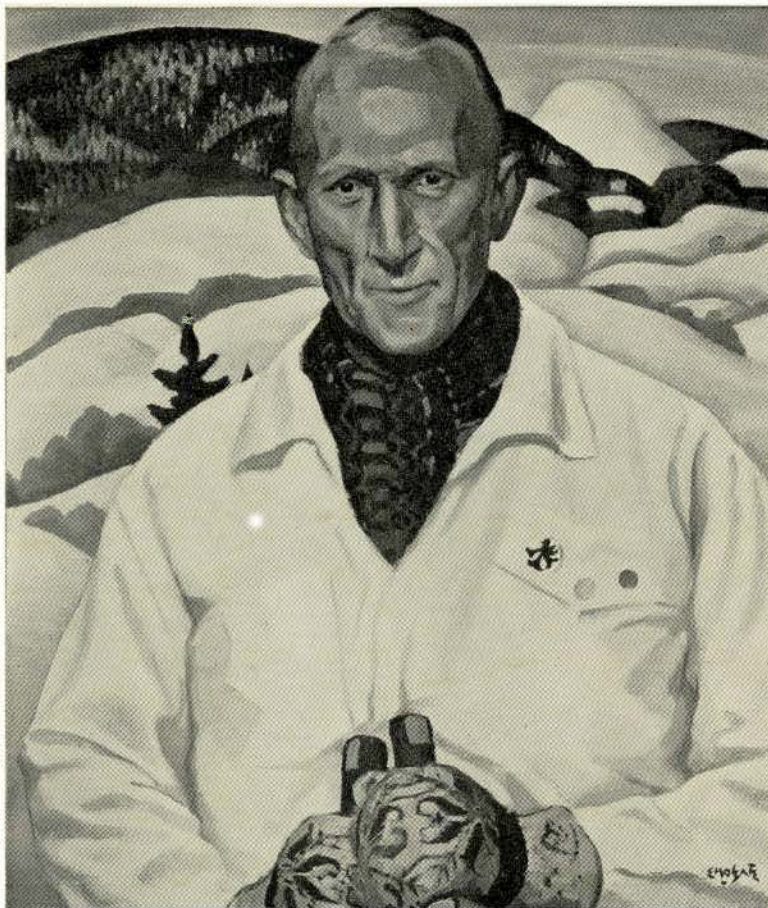
of his time to the engrossing work of art education.

Peggy's Cove appears in two diverse aspects. Minnie Kallmeyer shows this famous Nova Scotia art mecca in sunny mood with intense blue water, all done in her well known impressionist manner, while Harold Beament, in the best thing we have seen from his brush, gives the lighthouse and rocks at dawn in a colour scheme of soft greys.

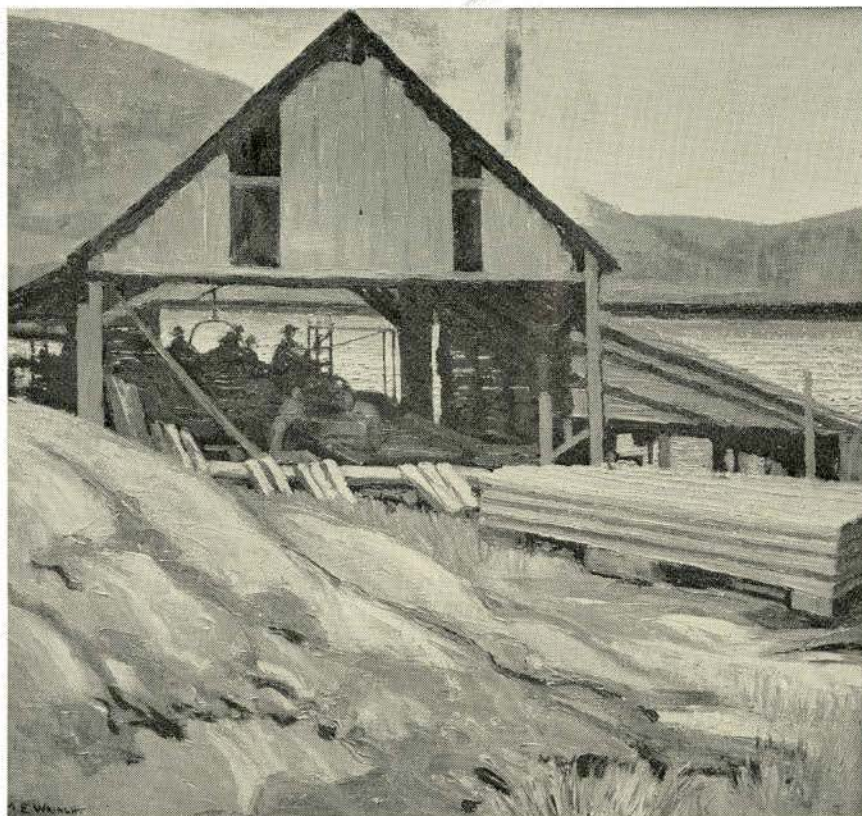
That versatile artist of many moods and mediums, Owen Staples, has also been down to the sea and with characteristic enthusiasm has painted the "Silver Sands" with the oncoming wave. This is Staples at his best.

Grey is used to good effect in A. J. Casson's "Fire Haze" where it is combined with tree design based on natural forms and worked out in pleasing pattern.

Charles Simpson, whose work is better known in Toronto, now that we have had the opportunity of viewing his brilliant one man show at Eaton's College Street, works in the palette of prismatic tints. His pictures are scintillating with light, taking you out into the open and making you feel



THE SKIER  
By E. H. Holgate, R.C.A.



THE SAWMILL, DORSET  
By Mary E. Wrinch, A.R.C.A.

that this world is a bright and cheerful place in which to dwell.

W. P. Weston, of Vancouver, another associate elect, makes a different appeal. His main emphasis is on form and he has created symbols for mountain, tree and moving water semi-realistic in type with suggestions of Japanese influence.

Mary E. Wrinch in the "Sawmill, Dorset" has worked out a design in large simplified areas with beautiful greys and just enough colour in the iridescent sunlit water gleaming beyond the building, to give zest to the composition.

Frank Carmichael's "Sombre Valley" is another strong note with rich vibrating colour in the dark hill masses. Carmichael has widened the scope of his art in recent years, adding a poetic





TROLLEY CAR MADONNA

By Franklin Arbuckle

interpretation of mood to the elements of design which have always been featured in his work.

The Sugar Bush appeared in two places in the central gallery, on the north wall painted by Manly MacDonald, in the free colourful style which he uses to such good effect, and on the south wall by a newcomer, Leonard Brooks, a young Canadian recently returned from a year's study in England and Europe. His work, while showing the influence of contacts abroad, has a leaning to the orthodox. His sunlit snow was painted with vivid realism.

Paul B. Earle is in sympathy with wide stretches of countryside, checkered with light and shade, and painted with broad full brush strokes. This year he has added a new note in his "Northern Lake".

We are pleased to see that Stanley Royle is back in

Canada and once more painting Nova Scotia motifs in his accomplished manner.

Andre Lapine has made a surprising recovery from his accident of three years ago and contributes two small equestrian canvasses full of vitality and movement.

Panabaker and Dalton are represented by works excelling as usual in colour qualities. Peter Sheppard experiments with outlined pattern in his "June" to good effect. Tom Stone in the restrained colours of his more recent work shows conscientious study of tone and form in his "Heavy Snowfall, Haliburton". George Thompson tries a new field in a garden scene with figure interest, and J. S. Hallam gives an unusual treatment of a northern waterfall in gold and brown. Hennessey of Ottawa continues to use pastel and with it has successfully interpreted the bold region of the Gaspé country.

Painters who have moved more definitely over into the non-representational field are Yvonne McKague, who ignores what there may be of sentiment in "Whitefish Falls", concentrating on a geometric motif carried consistently throughout the composition;

Betty Maw, who in an arrangement of flat, strongly outlined forms renders "Swedish Peasants Harvesting" with naive simplicity; Mrs. Rody Kenny Courtice, who uses the Matisse formula of strong outlines and suggestive spots of colour, in



AT EASE

By Henry Simpkins



depicting "Lowrey's Cauliflowers, Markham". A. Bieler, who paints the settler's first crop in rugged forms with a handling suggestive of a tough struggle with mother earth, and Eric Aldwinckle who in more finished technique has painted the Welsh hillside in the decorative manner of an English poster.

Between these and Coburn's realistic winter road with its horse and sleigh under a sky of living blue there is a wide divergence representing perhaps the chaos deplored by the "Saturday Night" critic—for most visitors to the exhibition, however, this variety of outlook and treatment will have helped to make their tour of the gallery a stimulating experience.

Still life, which has reigned supreme for some years as the prize winning motif of the moderns is losing out in popularity as the subject picture or "The American Scene" as our friends to the south term it comes in, but there are still a goodly number being painted and this exhibition has its full measure.

Brooker's "Ski Poles" and boots is a veritable masterpiece of patient realism rendered in subdued colour and Mrs. Florence Proctor shows two ingenious compositions in bold shapes and startling colour. More harmonious is Frances-Anne Johnston's green "Zuleika".

Flower pictures hold their own in the public favour and they add cheerful notes to this year's academy. Jean Forbes in "Flowers", shows a technical mastery combined with satisfying colour harmony. Our accomplished flower painter, Miss Clara S. Hagarty, gives us something new in her pictures of flowers in their natural outdoor habitat in "June" and "July", while the president, in a surprise picture, which one fair visitor confided to us was her favourite in the whole exhibition, has painted "Magnolias" in purple harmonies.

The watercolour room was a real strength to this year's academy. This medium is being used by young experimental artists as well as by some of the more conservative painters, and here too was to be seen a large variety in technical manipulation and in subject matter.

Peter Haworth, president of the Canadian Society of Painters in Watercolour, has two excellent examples executed in his vigorous direct manner, strong in design and with a pleasing colour scheme of deep blues and greys. His wife, Mrs. B. Cogill Haworth is equally successful in her "Burnt Stump" motif. Henry Simpkins had the distinction this year of having associate honours conferred on him, in recognition of his achievement in watercolour. He is a young man of great promise and already handles the medium with a matured mastery. His work is realistic but attains a high aesthetic standard through his unusual colour instinct and the fresh quality of his broad fluid washes.

Charles Goldhamer's success in watercolour is due to his powerful yet refined draughtsmanship. He keeps his colours in low key and secures a vibrant effect by letting the white paper shine through in spots. Figures add to the interest of both his drawings.

Frederick G. Cross, a proficient exponent of the medium, in the best English manner works in Lethbridge, Alberta. His "Horses Drinking" deserved the central position accorded it on the east wall.

Hugh Jones, R.C.A. is an architect who goes beyond the use of the medium for architectural renderings, enjoying departures into the field of outdoor sketching where he achieves considerable success. His Italian notes were freely handled with all the charm of direct work.

Hugh Robertson of Hamilton works in clean broad washes and controls his colour and values admirably. There were a number of other good watercolours shown, some by young people whose names were new, indicating a strong revival in the use of this medium.

Although a number of Canada's leading architects are members of the academy, architecture was slimly represented in this exhibition. We understand that the academy has in view a new venture in the form of an industrial exhibition. This will be an opportunity for the profession to redeem itself and make up for its inadequate showing in recent academy exhibitions.

Another somewhat neglected department, that of drawings, designs and etchings, was given space in the hall. Here were the engravings in black and colour by the newly elected engraver associate, Leonard Hutchinson, a young man who has already taken high rank among Canadian print makers. E. Holgate and G. Pepper both display drawings with form and line boldly expressed. More delicate was the delightful rendering of "Old Apple Trees" by Barbara Jefferys. Herbert Raine and Ernst Neumann contributed the only etchings while Scott Carter had some distinguished engravings for book plates.

C. W. Jefferys, R.C.A. showed one of his historical drawings. When the story of Canadian art in this century is told, Jefferys' work in this department will be noted as one of the great artistic achievements of our time. The characters in this drawing of the old Militia of 1805 are full of human interest as well as being replete with historical accuracy in costumes and environment.

Coming to the sculpture, there is great variety in the style and technique of the work exhibited. It is interesting to see a gradual increase in the use of wood. Lilius Farley of Vancouver has a small decorative carving of a dancer, in mahogany, and there is a small study of a racoon by Harvey Sydenham.





MARK HAMBOURG

*By Cleeve Horne*

Among the numerous heads are two excellent portraits (one of Mark Hambourg, which was unusually good) by Cleeve Horne and a well modeled head by Mrs. Pauline Johnson of Montreal.

Allan Cameron was represented by a compact group, mother and child, somewhat lacking in sympathy but very sculptural and well designed. There is a fine small Green Torso by Donald Stewart of Hamilton. The exhibitions would be improved by more work of this type.

An interestingly stylized "Canadian Goose" modeled for the McLaughlin Gardens in Oshawa by Fritz Winkler shows a successful simplification of design applied to architectural sculpture.

Two three-quarter length life size figures by Florence Wyle gave a new note to the sculpture section. Surface finish was subjected to more

important qualities of design and arrangement of the masses. The composition was chaste with subtle stylization and the whole effect suggested restraint and repose.

Though most of the work is small for exhibition in a gallery, it is worthy of careful consideration.

The attendance at the opening night when Sir Robt. Faulkner officiated and throughout the exhibition indicated an increasing interest in art on the part of our people. And it is hoped that the next time the Academy comes to Toronto, the Art Gallery will be able to concede to its request for more space in which to adequately display the work of our painters who are now submitting their work from all parts of Canada, including Halifax and Vancouver.



## SELLING HOUSING\*

Discussions of housing problems in the United States have been so rampant during the last few months that most observers have lost sight of the real scope of this problem. Housing has long since passed from its purely national aspects and now appears to be as much of an international problem as tariff, treaties, or even war.

Nearly every nation right now is confronted with a housing problem that is at least as acute as our own. Only one, Great Britain, has made any real progress toward solution. Following closely in the footsteps of the parent country, however, is Canada. Because of its proximity, because its problems are much the same as ours, it might be well for American planners to keep their eyes on the Dominion.

Right now conservative estimates place the number of homes needed in Canada at 70,000. All of the causes that have contributed to the housing shortage here have also played their part in Canada. One fundamental difference remains: The Canadian government, through the Housing Act, has already taken concrete steps to remedy the housing shortage. Yet, even after this legislation has been enacted, Canada is no closer to a solution to this problem than the United States.

Looking at Canada's problem it becomes at once apparent that the lack of a solution to the housing problem is definitely not the fault of the Housing Act. Modeled after the British measure, the Canadian legislation leaves little to be desired. It works like this: If a man were interested in building a home to cost \$5,000 (a fair figure for Canada), he first puts up \$1,000 and receives a loan for \$4,000 at 5 per cent interest. His easy interest terms make it practically easier than paying rent. He pays interest on the loan at 5 per cent and amortizes it at the rate of \$26.15 per month for 240 months. Then the home is his. To the Canadian who is now paying \$45 per month rent (also a fair figure) this proposition looks like a real opportunity. Why, as facts demonstrate, aren't more people taking advantage of it?

First, because mortgage money isn't plentiful. But the big reason is that Canadians, like all Americans, have had a five or six year course in pinching pennies and anything that looks like an investment is definitely out. So even though Canada's population is increasing at the rate of 175,000 annually—875,000 in the last five years—even though the Dominion Housing Act has been

passed and has made available 49 million dollars for home building, Canada today is little closer to a happy ending to housing problems than we.

Naturally this strange backwardness among potential home-buyers has aroused considerable comment in Canadian business circles. It has been pointed out that sales of bonds in the last five years have risen from \$52 per capita to \$74 per capita. Per capita ownership of automobiles, and other luxury products, has similarly increased. Yet during this same period residential construction has decreased 50.62 per cent!

How can the Canadian government or Canadian business interest its potential home-owners in building now? Here is the problem that is facing housing in Canada. And more and more often the same answer is thundering out: publicity and advertising.

For so skilful are the present day sales efforts of manufacturers of cars, refrigerators, radios, etc., that today the home is basically in competition with these products. Canada is rapidly coming to the conclusion that the prospective home builder must be reached with informative straight talk that "will sell him to action." Says one man foremost in the housing fight: "Advertising is the only force that can sell a nation. There's publicity, but let it be emphasized again that THIS IS A SELLING JOB."

In the fact that Canada has available a fund of fifty million dollars for housing that no one is using, lies a significant truth for housing experts in this country. All through our talk of housing there has been smug assurance that the American public is "watering at the mouth" for an opportunity to build homes. We, like the Canadians, have assumed that only money is needed. All of which brings home with a thud the fact that in any future "Wagner Bill" there must be provision for "merchandising" housing even as you would a bag of salt or a pound of butter. Not only must funds be made available but people must be "sold" on its easy availability and on the fact that now, and now only, is the time to build.

During the next few months it will be not only interesting, but instructive to watch the campaign that undoubtedly will be mapped out in Canada to "sell" the public on "early building of homes for all." Even though our first task lies in getting suitable legislation enacted by Congress, no harm can come from keeping an eye on Canada. Housing experts here may get a sound approach to the problem of "Housing salesmanship."

\*From the August 1936 issue of *American Architect and Architecture*.





WEST ELEVATION, FROM THE ENTRANCE GATES

## THE THOMAS FOSTER MEMORIAL TEMPLE UXBRIDGE, ONTARIO

CRAIG AND MADILL, M. & F.R.A.I.C., ARCHITECTS

**T**HE Thomas Foster Memorial is located in a small cemetery north of Uxbridge, Ontario, and being built upon a hill, may be seen for miles to the east, west and south. The inspiration came to Mr. Thomas Foster, a former mayor of the City of Toronto, when viewing the beautiful Taj Mahal at Agra, India, but the architecture of India, as foreign to Canadian soil as are the religions of India to our people, was not to be considered, nor were the forms of architecture associated with the temples to the pagan gods of Greece and Rome, however, the earliest forms of Christian architecture, those

of the Eastern Roman Empire, Byzantium, proved adaptable and were the inspiration for a new and entirely original design.

From a broad terrace from which the temple builds up by stages of vertical wall, semi-dome, drum and great central dome to the gilded finial, the perfect form in architecture that of the pyramid, was the fundamental motif for the design.

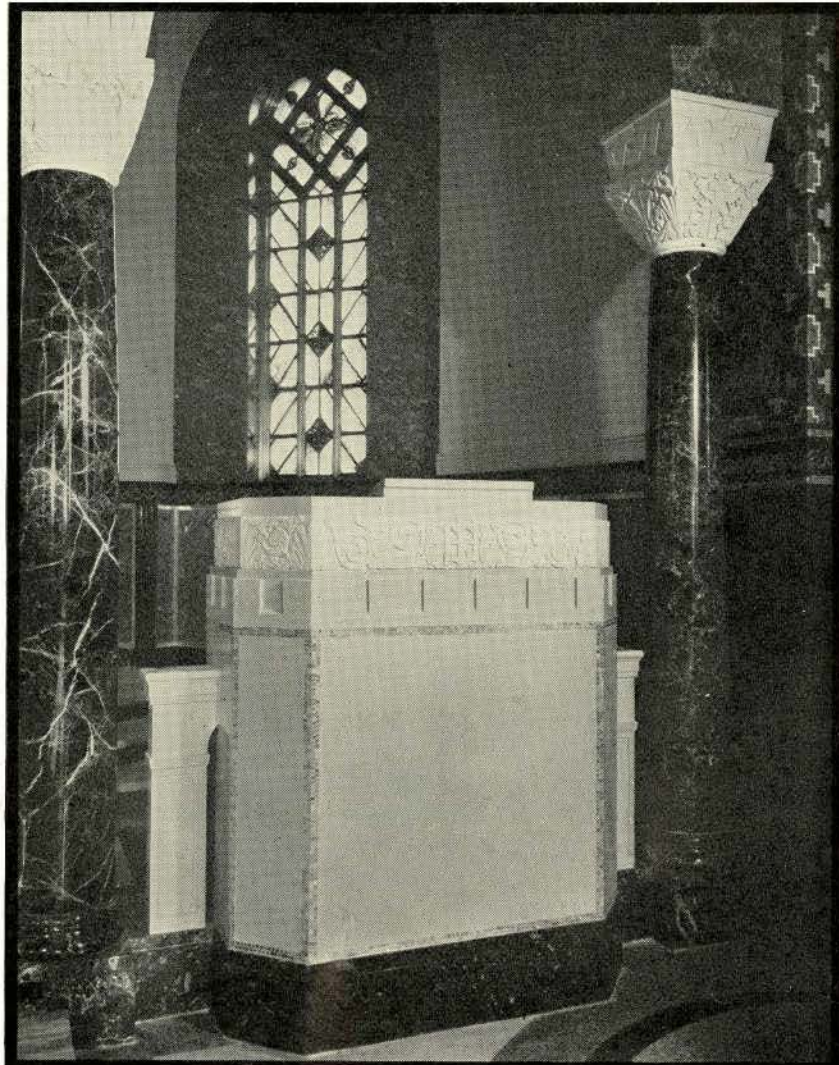
The masonry of variegated Indiana limestone is enriched with incised carving at the windows and cornice lines. Heavy projections have been avoided, in the modern manner, and thus the design builds up with just sufficient emphasis to mark the



changes in materials from wall to roof. The thrust of the four great internal arches below the central dome is carried on piers at the four corners. These piers are weighted by carved stone finials surmounted with bronze caps. The transepts and apse are three-sided on plan without, and semi-circular within.

Facing the west and providing the entrance motif, the portico, resting upon three arches

The exterior of the structure, while ornate in form, has been treated in the modern manner with plain wall surfaces relieved by concentrated ornament. The detail of the bronze entrance, the bronze window tracery, the hand-painted glass, and the stone carving throughout, is in character but does not copy tradition. The interior of this temple has in no measure been sacrificed to the exterior. The floors are of rich coloured terrazzo and marble



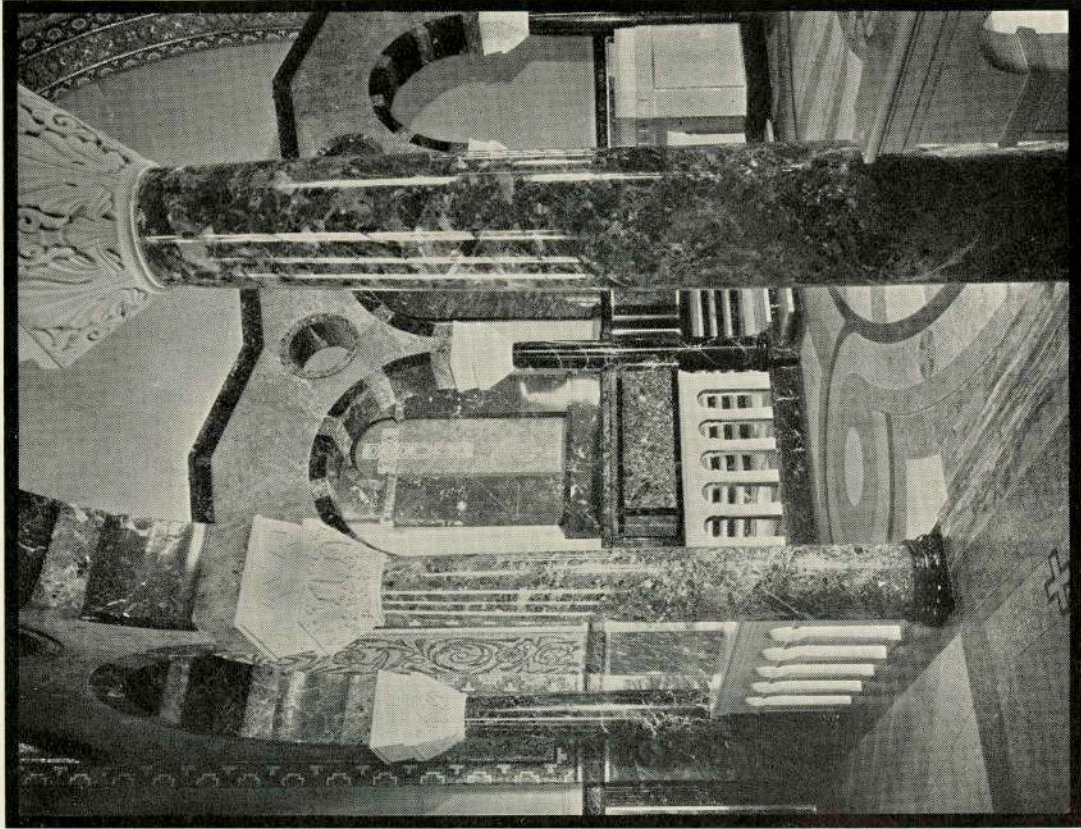
PULPIT AND ONE OF THE APSE WINDOWS

supported by limestone monolithic columns, is enriched with incised carving. Weighted buttresses capped with bronze reinforce the flanks of the portico. The roof surfaces are of copper tile chemically treated to produce a permanent green surface. The entrance doors, window tracery and all metal parts are of bronze. The windows are of hand-painted, fired and leaded glass and are in designs and colours which harmonize with the general treatment. They are distributed so as to flood the interior with soft colourful light.

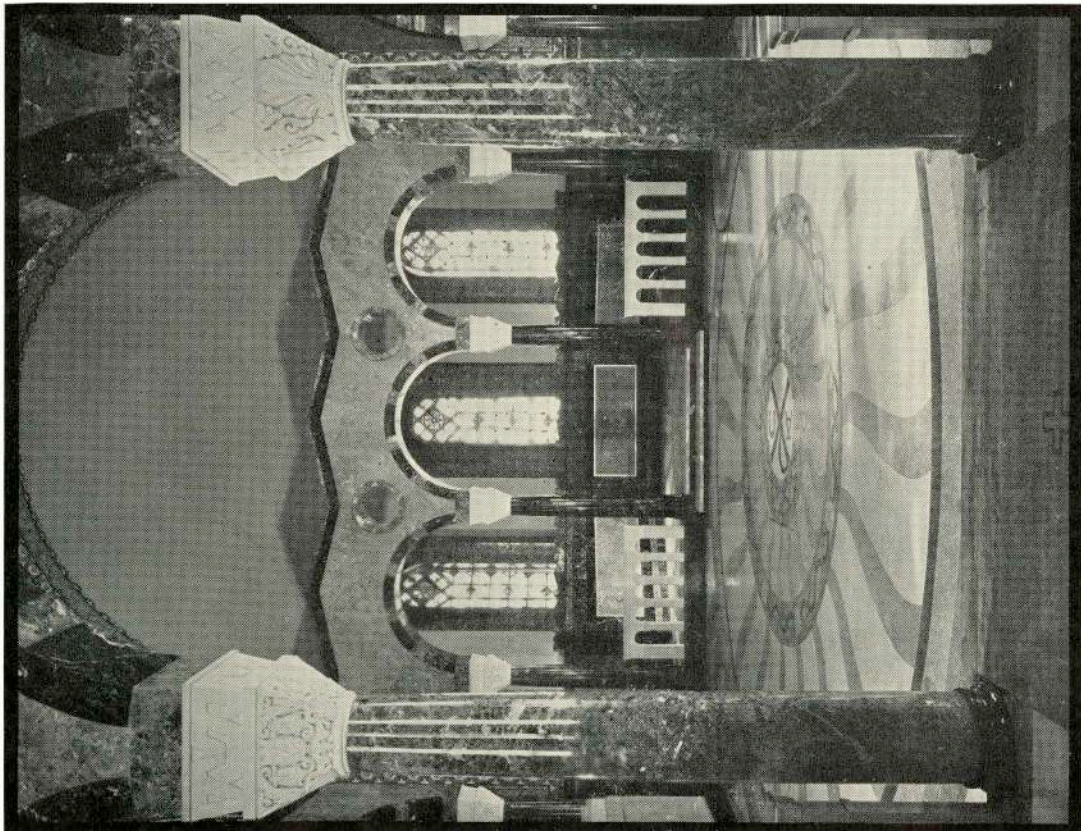
mosaics wrought in symbolic designs. On entering, one crosses the river Styx on which floats water-lilies and lily-pads. The motion that underlies the work of the Creator is suggested in the general design of the floor beneath the great dome. This motion typifying life radiates from the Greek letters "alpha" and "omega", which in turn flank the "Chi Rho" monogram in its early Byzantine form. The laurel wreath of victory over death encircles the central motif.

Under each of the four great arches a marble screen with balustrade separates the crossing from



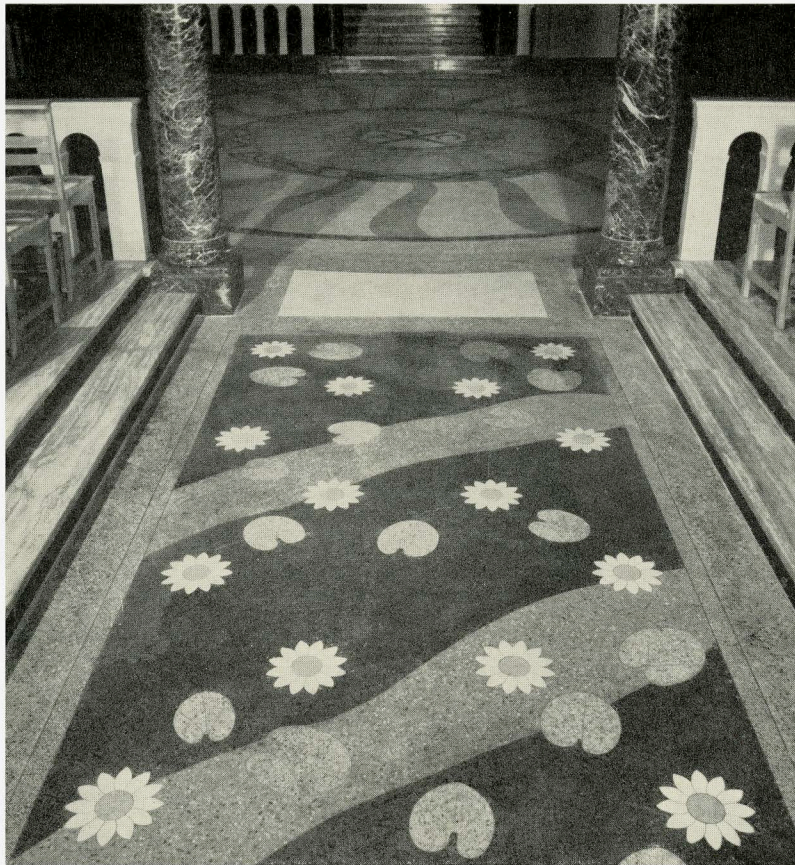


ALTAR, FROM THE NORTH TRANSEPT

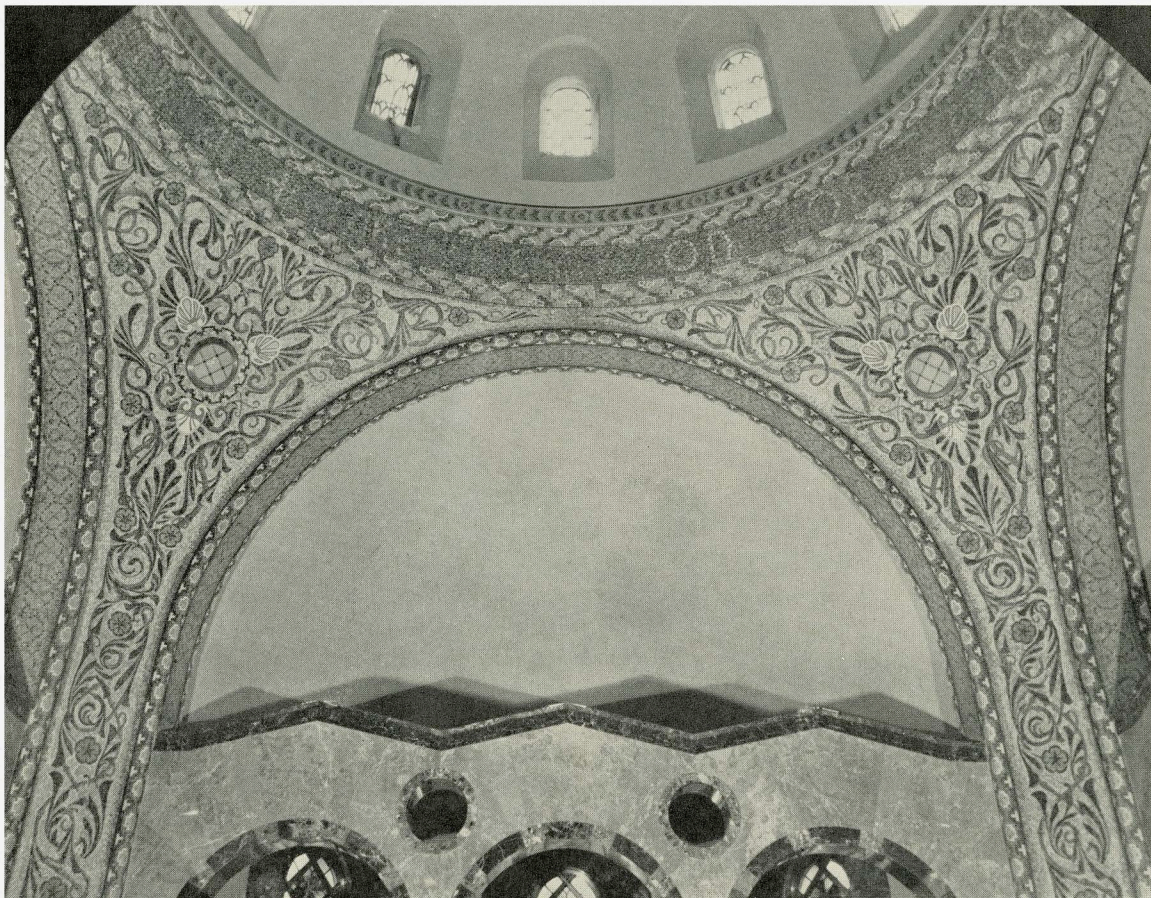


FAMILY SARCOPHAGI, FROM THE NORTH TRANSEPT





TERRAZZO AND MARBLE MOSAIC FLOORS, FROM THE  
ENTRANCE DOORS



GLASS MOSAICS AT BASE OF DOME, SOFFITS OF ARCHES AND COVERING PENDENTIVES



transepts, apse and nave. Sixteen marble columns, four to each screen supporting three arches with pierced marble tympanum above, are features of the interior. The columns are in vari-coloured Italian marbles with carved Devon stone capitals and dossierets. Each capital differs from its neighbours and is carved with the heraldic symbol of one of the saints or apostles. The marble altar in the east is approached from the raised apse by three travertine steps. The high marble reredos emblazoned with gold cross and I.H.S. monogram, is a departure from the canopied altar of the early church but more in keeping with the scale of this structure and the present day form of Christian service. The pulpit is of Rocherons marble with an incised carved frieze and inlay of gold mosaic.

The southern transept contains three family sarcophagi. Above each sarcophagus is a memorial window bearing a modest memorial shield. The crypt contains six compartments for winter burials and removable floor slabs provide for the lowering of caskets to the level below.

A dado of Bois-Jourdain grey marble shot with red, and inlaid with gold mosaic surrounds the interior. The same marble is used in window reveals and surrounds. The pendentives under the dome, the soffits and returns of the great arches are in glass mosaics in conventional floral and geometric designs in harmonious and brilliant colours. The acoustical ceilings are of azure blue.

Above, the drum of the dome is pierced with twelve stained glass leaded windows. That in the east being in the form of a gold cross on a rich blue ground. Circling the lower part of the dome above the great arches in gold lettering on a field of graded blue mosaics is the inscription; "Take this my body for it is done and I have gained a new life, glorious and eternal."

The octagonal terrace base on which the building rests is 87 feet in width, and 92 feet in length. The building is 55 feet in width and 60 feet in length. From the ground below the terrace to the top of the finial on the central dome is a height of 60 feet. The inside diameter of the dome is 23 feet.

*J. H. Craig, M.R.A.I.C.*

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## INTERNATIONAL STYLE NOT POPULAR

Roger Gilman of the Fogg Art Museum, Harvard University, in a report to the American Institute of Architects on the study of modern architecture, made the following rather interesting observations:

"The 'international style', widely accepted in Europe, is making little headway in America; it has aroused interest chiefly on the Pacific coast and 'in a few adventurous souls'.

We must admit that this is a widespread and thoughtful effort to create a new architectural environment for modern existence. Yet we cannot help asking ourselves if it is as inevitable, even as convincing, in all respects as its adherents insist. It would seem not.

Such a theory, for instance, as every building being a volume of space enclosed by flat, weightless planes, is too remote a deduction to settle the style for both a small cottage and a city postoffice. Architectural form is not developed from one condition but from many; hygiene and logic are only two of a great number of factors.

Where this international style shows signs of failure is in a lack of new developments. No new ideas, no new forms have been forthcoming since its start. In contrast to it, the traditional style has shown a good deal of development. In monumental designs, to be sure, the old rhythm of voids and solids remains, but the effect is directly in light and shade, in mass and in line. We all know how they were formerly masked by the beautiful details of columns and cornices and all the idiom of classic

decoration. For instance this year in Paris a new postoffice still has shafts and cornices but without capitals or mouldings. Such types of facades with long established traditions apparently only change with reluctance. In other large buildings, such as apartment houses, the old elaboration has given way to plain surfaces, the old stone to brick and concrete, the old motifs, of bay and mansard and balcony, to motifs adapted from the new style. But the composition remains nearly the same.

It is in America that this conservatively modern, or so-called transitional style, maintains itself most strongly. In intention, the international style was realistic, or objective, in contrast to the imaginative or subjective approach of the German Expressionists. The starting points of this new architecture were to be function and biology. The architect, no longer an inspired genius, was to be a sociologist, studying the needs of a new society; and a doctor, prescribing the requirements of hygiene; also an engineer, an industrialist, and withal a philosopher and artist. It is no surprise that one wing of the movement denied the existence in all this, of any aesthetic ingredient whatever."

Outstanding examples of the international style on a large scale in the East, according to Mr. Gilman, are the McGraw-Hill loft building and the Radio City office building in New York, both by Raymond Hood, and the Savings Association Building in Philadelphia by Howe and Lescaze.

—*Courtesy of "STONE"*



## ACTIVITIES OF THE INSTITUTE

A meeting of the executive committee of the council of the Royal Architectural Institute of Canada, was held in room 306, 74 King Street East, Toronto, on Tuesday, November 24th, 1936, at 10.00 a.m.

*Present:* Messrs. W. L. Somerville, president; H. L. Fetherstonhaugh, honorary treasurer; Burwell R. Coon; Mackenzie Waters; Eric W. Haldenby; R. E. McDonnell; Allan George; A. J. Hazelgrove; L. Gordon Bridgman; and I Markus, secretary.

### *Reports of Standing Committees:*

*Architectural Training:* Mr. Waters informed the meeting that this year's student competitions would be conducted along similar lines to those of previous years. This met with the approval of the meeting and it was decided to send an outline of the conditions governing the competitions to the recognized schools of architecture within the next week.

Mr. H. L. Fetherstonhaugh and Mr. Allan George were appointed to prepare the programmes for the Class "A" and Class "B" problems respectively.

In order to lighten the duties of the jury of award, it was decided to appoint a jury for each of the competitions. Messrs. John M. Lyle (convenor), W. S. Maxwell and Lester B. Husband were appointed to judge the Class "A" problem, and Messrs. L. Gordon Bridgman (convenor), Lucien Parent, and Bruce H. Wright were appointed to judge the Class "B" problem.

*Scholarships and Prizes:* In connection with the question of establishing travelling studentships and scholarships proposed at the last annual meeting of the Institute, it was suggested that Mr. Fetherstonhaugh approach some of the large industrial corporations with a view to having them donate such scholarships for graduates of the recognized schools of architecture.

Mr. Waters informed the meeting that there was a possibility of his being able to obtain a scholarship from a private citizen for the School of Architecture at the University of Toronto. The executive committee felt that such a scholarship would be very acceptable.

The secretary reported that Mr. Kent Barker, a recent graduate of the School of Architecture, University of Toronto, had been selected as the Canadian student to receive the Edward Langley Scholarship for 1936, and that Mr. Barker had decided to take his post-graduate course at the Cranbrook Academy of Art, Cranbrook, Michigan.

*Art, Science and Research:* The secretary reported that the R.A.I.C. committee on Art, Science and Research had submitted to the National Construction Council a list of subjects on construction and construction materials which the committee felt should be forwarded to the National Research Council for consideration. As a number of the items mentioned in the list had already been the subject of considerable research on the part of the Bureau of Standards at Washington, it was suggested that Mr. B. Evan Parry submit to the National Construction Council specific items peculiar to Canada, research on which would prove extremely valuable to Canadian architects.

It was also decided to ask Mr. Parry to prepare for publication in *THE JOURNAL* a list of the construction materials and equipment on which research work had already been carried out by the National Research Council, and how this information could be obtained by members of the Institute.

*Public Relations:* A letter was read from Professor M. S. Osborne under date of November 19th informing the Institute that the Manitoba Association of Architects had decided to broadcast a series of programmes on architectural subjects, the subjects to include "The Architect and the Community," "The Architect Discusses the Problems of Home Planning

with his Client," and "The Architect Discusses New Materials and Building Methods with the Contractor." The letter further stated that the Department of Architecture at the University of Manitoba was also sponsoring a series of fifteen lectures open to the general public on the appreciation of art and the designing, decorating and furnishing of the home, and that a small fee was to be charged for these lectures.

The secretary reported that the Ontario Association of Architects would resume their radio broadcasts on architectural subjects in the near future.

Mr. Waters informed the meeting that a series of lectures were to be given at some of the schools in Ontario on the "Appreciation of Architecture".

It was the feeling of the meeting that these public lectures and broadcasts were of inestimable benefit to the architectural profession, and Mr. Haldenby was requested to prepare an article for publication in *THE JOURNAL* drawing attention to the activities in this direction of the Manitoba and Ontario Associations of Architects and suggesting that other Provincial Associations endeavour to carry out similar programmes.

*Editorial Board:* Mr. Coon reported having received a number of very encouraging letters from members of the Editorial Board in the other Provinces. He also reported that the Montreal members of the Board had formed themselves into a committee and that Mr. Edgar S. Marrotte had been appointed convenor.

*Exhibitions and Awards:* Mr. Haldenby reported having written to all the members of his committee asking for their suggestions in connection with the conditions for the forthcoming R.A.I.C. exhibition, and from the replies received it had been generally agreed that the Institute Medal of Honour should not be awarded unless a building of outstanding merit was exhibited.

A draft of the conditions was submitted to the meeting and approved, and the secretary was instructed to have them published in the November and December issues of *THE JOURNAL*. The secretary was also instructed to notify all Provincial Associations of the exhibition and to ask them to urge their members to submit photographs of their work.

*Standard Forms of Contract:* The secretary submitted a report on the sale of contract forms for 1936 to date, which indicated a considerable increase in sales over the same period last year.

The meeting was informed that the French translations of the contract forms had already been printed and that copies could be obtained at the Institute offices.

*Employment of Private Architects on Public Works:* Mr. Haldenby reported that in response to letters sent to the members of the public relations committee, he had received replies from a number of architects who had been engaged by the Government to carry out projects under the public works programme, and that in a number of cases they had complained of the inadequate fees they had received for the services they had been required to render. After Mr. Haldenby had given a summary of the replies, it was the opinion of the meeting that while hardly any of the architects had profited by these commissions, very few had actually lost money in carrying out the work.

In view of the fact that there were only a few isolated cases where architects had actually suffered financial loss, and that in most instances the architects were satisfied with their remuneration, it was considered inadvisable to make any protest to the Government at the present time.

It was decided to write to the Minister of Public Works expressing the appreciation of the Institute in commissioning architects in private practice to carry out federal public buildings, and expressing the hope that this practice would be continued, but that in future the commissions paid to



architects would be based on the schedules of fees established in the various provinces.

*Housing:* The attention of the meeting was drawn to the changes recently made in the administration of the Dominion Housing Act, designed to promote the financing of low-cost dwellings. The secretary advised the meeting that a summary of these changes had been published in the October and November issues of THE JOURNAL.

*Modernization and Rehabilitation:* The secretary informed the meeting that representatives of the National Construction Council had held several conferences with the National Employment Commission and the Canadian Bankers Association with reference to the modernization and rehabilitation programme announced by the Dominion Government, and that as a result of the home improvement plan being tried out in the city of Windsor during the past several weeks, a number of important changes had been suggested that should result in the plan functioning effectively when promoted in other communities. The secretary further reported that as the representative of the National Construction Council he had attended a conference in Ottawa on November 20th at which the co-operation of the architects was stressed. After some discussion, the secretary was instructed to write to the National Employment Commission expressing the Institute's approval of the home improvement plan and offering its co-operation.

*National Construction Council of Canada:* A letter was read from the National Construction Council of Canada asking the Institute for its recommendations in connection with the following matters in order that they in turn might be in a position to submit their recommendations to the National Employment Commission:

1. The broadening of the scope of the proposed modernization and rehabilitation legislation.
2. Amendments to the existing Dominion Housing Act.
3. Suggested legislation for slum clearance and low-cost housing.

4. Re-conditioning of unemployed men in the building trades.
5. The employment of the unemployed youth in the building trades under an apprenticeship system.

It was decided to refer these matters to a special committee consisting of Messrs. Gordon M. West, James H. Craig and F. H. Marani for consideration and report.

*Arrangements for Annual Meeting:* Mr. Mackenzie Waters was appointed chairman of a special committee to arrange a programme for the annual meeting to be held in Toronto on February 19th and 20th, 1937. The selection of the personnel of the committee was left to the chairman.

The executive committee was advised that the R.I.B.A. had agreed to forward the film entitled "Why the Oak Beams" to the R.A.I.C. in order that it might be shown at the Annual Meeting.

*Group Insurance for Architects:* A report was read from Professor E. R. Arthur informing the executive that his committee had gone into the question of group insurance for architects and that one of the objections appeared to be that if an architect who insured his life through this type of insurance gave it up for any reason, he would lose the money he had invested. It was the opinion of the executive that Professor Arthur's committee might give the matter further study and report at the next meeting.

*Miscellaneous:* Letters were read from the Manitoba, Ontario and Saskatchewan Associations of Architects, requesting the Institute to have copies of THE JOURNAL sent to the Lieutenant-Governors of their respective provinces.

*Financial Report:* The secretary presented a comparative budget of estimated and actual receipts and expenditures for the current year which indicated that the expenses of the Institute were being kept within the budget.

*Date and Place of Next Meeting:* It was decided to hold the next meeting of the executive committee in Toronto during the month of January, 1937, the exact date to be fixed by the president.

*Adjournment:* The meeting adjourned at 4.30 p.m.

## NOTES

Dr. John A. Pearson, F.R.A.I.C., returned to Toronto on November 15th after an extended visit abroad.

\* \* \* \*

The name of Sir Raymond Unwin, Honorary Fellow of the R.A.I.C. and past president of the Royal Institute of British Architects, will be submitted by the R.I.B.A. to His Majesty The King as a fit recipient of the Royal Gold Medal for 1937.

\* \* \* \*

The attention of the members is drawn to the forthcoming R.A.I.C. Architectural Exhibition, a notice of which appears on the outside back cover of this issue. It is important that all preliminary photographs (8" x 10" glossy prints) should reach the office of the secretary not later than Monday, December 28th, 1936.

\* \* \* \*

The next annual meeting of the Province of Quebec Association of Architects will be held at the Chateau Frontenac, Quebec, on January 23rd, 1937.

\* \* \* \*

Lt.-Col. F. H. Marani, M.R.A.I.C., has been appointed chairman of the City of Toronto's Advisory Housing Committee and it is expected that he will proceed to England early next year to study what is being done in the matter of housing in a number of English cities following which he will report to the city council.

The annual meeting of the Canadian Society of Landscape Architects and Town Planners was held on November 24th at which the following officers were elected: president, Edwin Kay; vice-president, H. S. M. Carver; secretary-treasurer, J. V. Stensson; councillors, Helen Kippax and Carl Borgstrom.

\* \* \* \*

An article on Liverpool Cathedral, by Philip J. Turner, F.R.A.I.C., F.R.I.B.A., appears in the December issue of the Canadian Geographical Journal.

\* \* \* \*

The R.I.B.A. London Architecture Medal, awarded annually for a building of exceptional merit built within a radius of eight miles from Charing Cross, has been awarded this year to Mr. R. H. Uren, A.R.I.B.A., a former New Zealander, for the town hall he designed at Hornsey.

\* \* \* \*

French speaking members of the Institute are advised that copies of the stipulated sum and cost plus percentage or fixed fee forms of contract are now available in French as well as in English. Copies may be obtained at the office of the P.Q.A.A., 627 Dorchester Street West, Montreal, or at the Institute offices, 74 King Street East, Toronto. The price of these contract forms is 15c each or \$1.50 per dozen. Money orders or cheques payable at par must accompany all orders.



At a recent meeting of the Edinburgh Architectural Association, Mr. A. Trystan Edwards, F.R.I.B.A., suggested the building of one hundred new towns in Great Britain, each one to be a model town of about two miles in diameter.

\* \* \* \*

In a recent action taken by the Province of Quebec Association of Architects against a draughtsman who had wrongfully used the title "architect" on three sets of plans, the defendant was found guilty and fined \$200.00 in each of the three cases. The court has directed that if the fines and costs are not paid within fifteen days, the defendant may be sent to jail for ninety days.

\* \* \* \*

The 1937 R.A.I.C. student competitions, limited to students following architectural courses in recognized schools of architecture in Canada, will be judged during the annual meeting of the Institute. The jury of award for the senior competition will consist of John M. Lyle, F.R.A.I.C., Toronto, W. S. Maxwell, P.P.R.A.I.C., Montreal, and L. B. Husband, M.R.A.I.C., Hamilton. The junior competition will be judged by L. G. Bridgman, M.R.A.I.C., London, Lucien Parent, M.R.A.I.C., Montreal, and Bruce H. Wright, M.R.A.I.C., Toronto.

\* \* \* \*

Victor P. Belcourt, M.R.A.I.C., formerly of Ottawa, has, for the past six months, been on the staff of Sir John Burnet, Tait & Lorne, architects of London, England. Mr. Belcourt expects to remain in England for the next two or three years.

\* \* \* \*

The Royal Institute of British Architects has formed a camera club, membership being open to all members of the Institute and allied societies at an annual subscription of five shillings. Further particulars and enrolment forms may be obtained from the honorary secretary, R.I.B.A. camera club, 66 Portland Place, London, W.1, England.

\* \* \* \*

The University of Toronto is again sponsoring, under the auspices of the Ontario Association of Architects, a series of broadcasts on architectural subjects. These radio addresses will be given every Wednesday at 6.00 p.m. over the Canadian Broadcasting Corporation's Toronto station, CRCT.

The first of this series of broadcasts which was introduced by Prof. H. H. Madill, F.R.A.I.C., was given on December 9th by Mr. B. Evan Parry, F.R.A.I.C., his subject being, "Hospitals, as the Architect Sees Them." Future broadcasts are as follows:

- Dec. 16—"St. Paul's R.C. Church," D. G. W. McRae, M.R.A.I.C.
- Dec. 23—"The Cawthra House," L. E. Shore, M.R.A.I.C.
- Dec. 30—"University College," T. A. Reed.
- Jan. 6—"Street Architecture," Lt.-Col. F. H. Marani, M.R.A.I.C.
- Jan. 13—"St. James' Cathedral," Rev. A. Briarly Browne.
- Jan. 20—"Modern Architecture," R. A. Fisher, M.R.A.I.C.
- Jan. 27—"Colour in Architecture," A. H. Robson.
- Feb. 3—"The Grange," Eric W. Haldenby, M.R.A.I.C.
- Feb. 10—"The Exhibition of Architecture and Allied Arts," Martin Baldwin.

Feb. 17—"Review of the Exhibition of Architecture and Allied Arts," by W. N. Moorhouse, M.R.A.I.C.

Feb. 24—"Architecture in Human Life," Rev. Canon Woodcock.

March 3—"City Hall of Toronto," Hume Blake.

March 10—"The Effect of Environment on Taste," Prof. J. Alford.

March 17—"Osgoode Hall," Dyce C. Saunders, M.R.A.I.C.

March 24—"How to Appreciate Architecture," L. A. C. Panton.

March 31—"The Lungs of Toronto," H. Carver.

April 7—"Architecture in Educational Buildings," C. E. C. Dyson, M.R.A.I.C.

April 14—"Architectural Vulgarity," H. J. Burden, M.R.A.I.C.

*This list is subject to change*

\* \* \* \*

The Manitoba Association of Architects will be on the air over Station CKY the last two Sundays in December and the first Sunday in January on a programme sponsored by the Manitoba Association for adult education. The subjects of the broadcasts will be: The Architect in the Community, The Architect Discusses the Problems of Home Planning with his Client, The Architect Discusses New Materials and Building Methods with the Contractor. The broadcasts will

be in the form of a discussion in which two or more persons will take part. The first subject will be taken by Professors Milton S. Osborne, F.R.A.I.C., and John A. Russell, M.R.A.I.C., the second by Lawrence Green, M.R.A.I.C., and the third by Percy Over, M.R.A.I.C.

\* \* \* \*

The department of architecture of the University of Manitoba is taking part in the University Institute, a series of lectures open to the general public. A small fee is charged for a series of fifteen lectures, held once a week from November to April. The department of architecture outlines in this year's series the appreciation of art and the designing, decorating and furnishing of the home. Nearly a hundred persons have registered for the course this year. There are no academic requirements for entrance and the course leads to no university credit. It is meant to be of a general cultural nature and the generous public response demonstrates the public interest in matters that deal with the beautification of their homes. The development of the interest of the community in good planning as well as an appreciation and discrimination in its taste for the fine arts in general should do much to further the interests of the architect.

\* \* \* \*

The Canadian Westinghouse Company Limited announces the appointment of Mr. John R. Read, their district manager at Vancouver, as vice-president of the Company with headquarters at Hamilton, Ontario.

\* \* \* \*

This issue contains the index to THE JOURNAL for 1936. Care has been taken in the compilation to make the finding of any article or illustration comparatively easy. Both issue and page have been enumerated so that both those who bind THE JOURNAL and those who keep the monthly issues separate will have a means of locating the desired reference.

THE ROYAL ARCHITECTURAL  
INSTITUTE OF CANADA

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**Thirtieth General  
Annual Meeting**

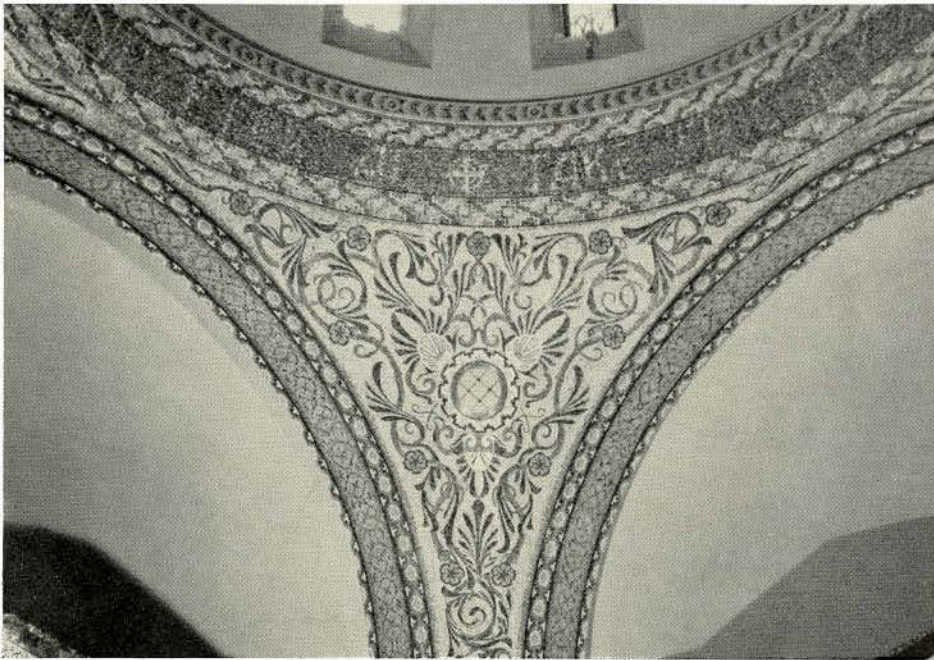
Toronto, Ontario  
19th and 20th February  
1937

The Thirtieth General Annual Meeting of The Royal Architectural Institute of Canada will be held at Toronto, on Friday and Saturday, the 19th and 20th February, 1937.

ALCIDE CHAUSSE  
*Honorary Secretary*

*NOTE: The full programme for this meeting will be published in the next issue of The Journal.*





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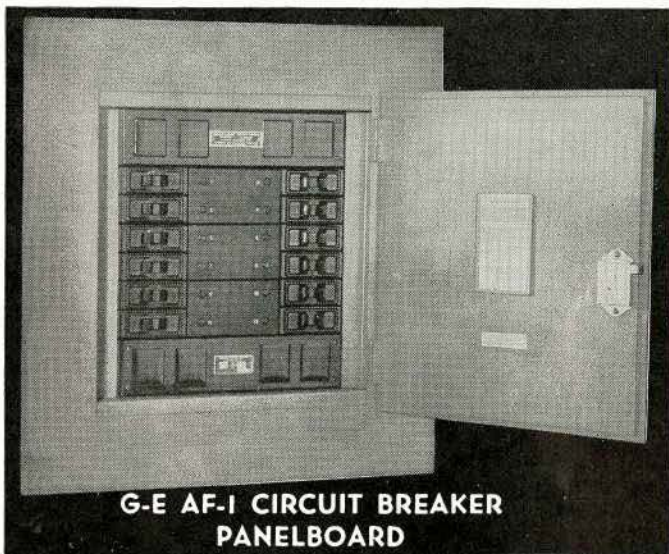
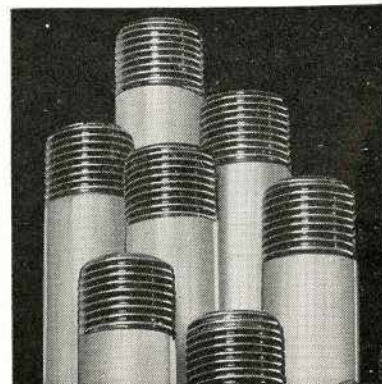
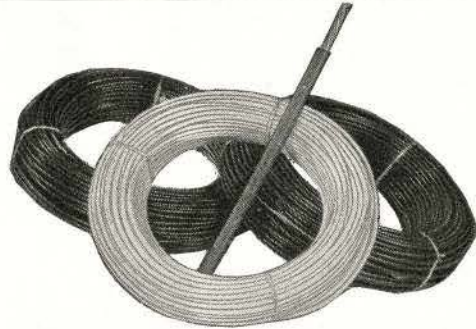
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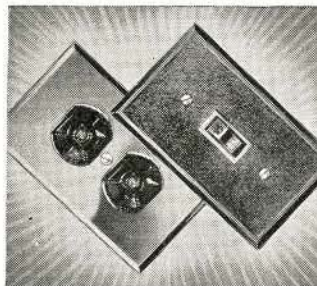
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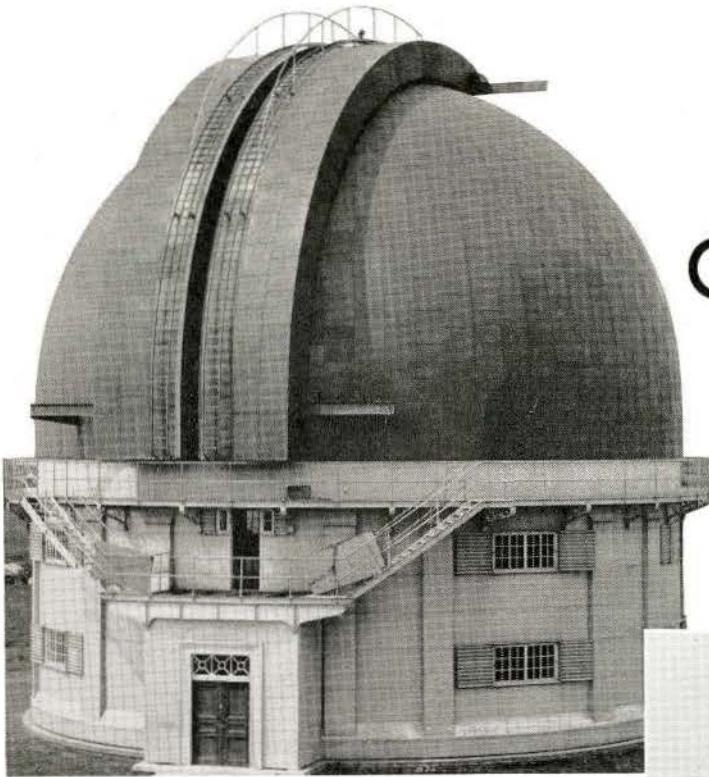
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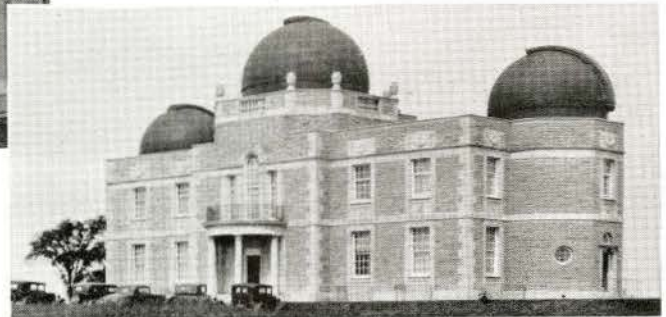
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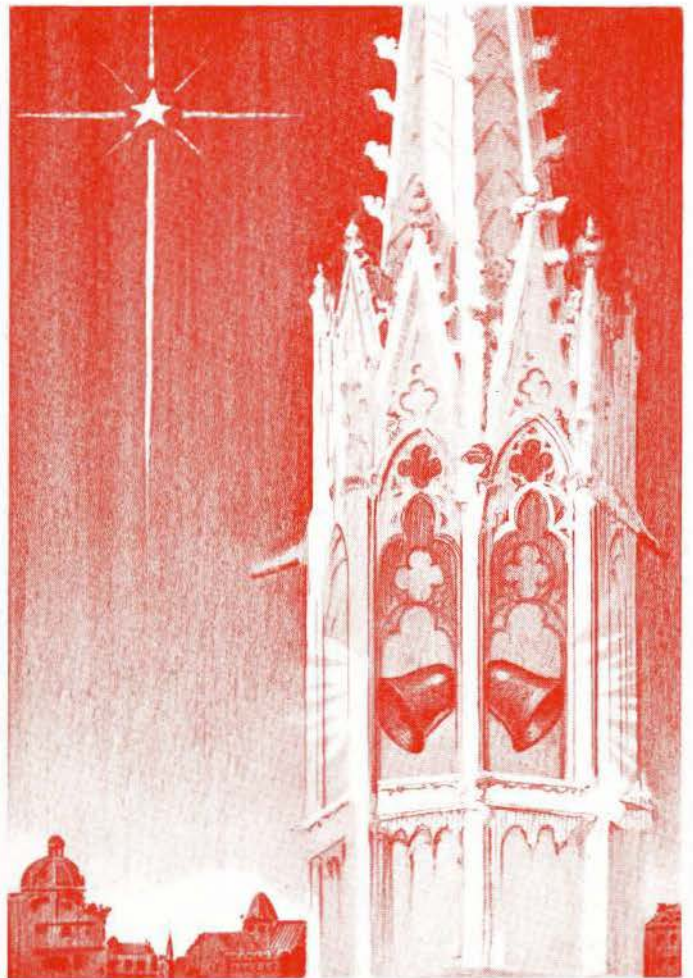




**M**AY your Holiday Season be filled with cheer. This is our sincere wish. When 1936 is but a memory and 1937 becomes a reality, we trust that you may see your fondest hopes realized, and that, throughout the coming year and all succeeding years, you may enjoy a full measure of health, happiness and prosperity.

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# SIXTH ANNUAL ARCHITECTURAL EXHIBITION

OF THE

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA

*To be held in conjunction with the Toronto Chapter Exhibition of Architecture and Allied Arts at the Art Gallery of Toronto from February 5th to 28th, 1937.*

I. A medal of honour is offered by the R.A.I.C. for the building of most outstanding merit completed by a member of the Institute within the last four years and shown at this exhibition.

II. Awards of merit may also be made for those subjects considered of high standing in any of the various classes to be determined by the jury of award.

III. The classifications suggested are public buildings, residential buildings, ecclesiastical buildings, educational buildings, industrial buildings, and arts and crafts, including furniture, metal work, etc., designed by architects.

The jury of award may, at its discretion, re-adjust the classifications to accord with the quantity and the nature of the work submitted.

IV. All photographs must show work completed within the last four years. Photographs of work shown in the 1935 exhibition at the Gallery of the Art Association of Montreal are not eligible for awards, but may be exhibited. (As these photographs have not been shown before in Toronto, the Committee would like to exhibit as many of them as possible).

V. Those wishing to compete for the medal and awards of merit are requested to submit a number of preliminary photographs (8" x 10" glossy prints), on the back of which the exhibitor shall place a number identifying the photograph, also the title of the subject and the name of the architect which should be clearly stated. This information will be used for the catalogue. From these photographs, a selection will be made for the exhibition and the exhibitor will then be notified to have enlargements made of the photographs selected.

VI. All preliminary photographs should be sent to the secretary, R.A.I.C., 74 King Street East, Toronto, not later than Monday, December 28th, 1936.

VII. In submitting the preliminary photographs, exhibitors are requested to present their subjects adequately to enable the jury to judge the merits of the building. They may also submit a plan of the principal floor on paper of the same size (drawing, photostat or photograph).

VIII. All photographic enlargements are to be 16" x 20" black and white prints, printed on Eastman P.M.C. paper No. 8 (this is a buff paper which gives a warm cast to the black and white of the print).

The prints are to be mounted on Canadian Card Company's 12 ply light cream eggshell No. 602, or Card and Paper Works 12 ply light cream eggshell No. 161. The mounts shall have a margin beyond the print of 3½" on top and sides and 4½" on the bottom.

The titles are to be typewritten on cream coloured labels. These will, on receipt of the information, be typed and supplied by the secretary of the Institute.

IX. Both the preliminary photographs and the enlargements will be used by the jury in making the awards. Preliminary photographs will also be used for any reproductions that may be made in the catalogue or for the press.

X. Photographs of more than one building may be submitted for consideration in any classification.

XI. All enlargements must be delivered on or before Wednesday, January 27th, 1937, addressed to the secretary R.A.I.C., c/o The Art Gallery of Toronto, Grange Park, Toronto.

XII. To add interest to the exhibition, the committee has decided to exhibit architectural renderings of members' work. These must be delivered, unframed, on or before Wednesday, January 27th, 1937, addressed to the secretary R.A.I.C., c/o The Art Gallery of Toronto, Grange Park, Toronto.

XIII. Architectural models will also be accepted for this exhibition. Photographs of such models must be sent to the secretary, R.A.I.C., 74 King Street East, Toronto, not later than Monday, December 28th, 1936.

XIV. The R.A.I.C. reserves the right to exhibit any of the photographs or drawings submitted at other centres in Canada following the close of the exhibition.