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EDITORIAL

THE LAST TWENTY YEARS have seen many changes in the teaching of architecture and in architecture itself. At this time of the year, we see those changes at work in the itinerary of students abroad. In our day, it was Paris, and that was that unless we had the cash to follow in the footsteps of Inigo Jones and go to Rome. Wherever we went, we sketched and dreamt dreams of civilizations with which we felt much more a part than with our own. We could travel through France and Italy without pausing to look at a contemporary building. We lived in an age of connoisseurship but not of criticism. We had critics who would more correctly be called "describers". They exist today — especially in the field of music. The familiar pattern is "this is one of the greatest of Beethoven concertos. My readers will remember that Beethoven was born in . . .". In such a criticless world as the 1920's and 30's, there was no one to say that the Victor Emmanuel Memorial in Rome was unsurpassed among monuments for sheer vulgarity, and a whole generation of young architects gaped at it in bewildered awe. Though never put so crudely by our instructors, we were trained to crib, and the only reason why the Victor Emmanuel Memorial was not duplicated in Wisconsin or Idaho was its uselessness in a practical world. The Parthenon, the Choragic Monument of Lysicrates, the Mausoleum at Halicarnassus and a million fragments of antiquity were duplicated in the new world by the cult for the extinct whose high priests were Pope and McKim. It would be untrue and misleading to say that the acolytes did not approve and applaud. How different is today! Students still go to Paris because Paris will always be Paris with the added attraction to the modern student of Perret and le Corbusier. They go also to Rome, but with the priceless gift of discrimination. The blinkers are off, and the beautiful is beautiful whether of 150 B.C. or A.D. 1950. The bad also is bad, and the sterility of the buildings of Mussolini's empire is recognizable. To the generation who remember the first great war, it is unthinkable that there are students today who go to Italy for what is most modern in architecture, furniture and handicraft. In doing so, they do not neglect the antique in which they are probably better grounded than their parents. We envy these students. For us, Europe was a rather charming cemetery where we could browse and record (for later use) the accomplishments of other ages. How much better to see it as a living exciting experience and a never to be forgotten stimulus for one's professional life. We have only one regret, and here we write with no conviction. Sketching has given place to colour photography. The loss to the individual is great, but the gain to his friends is tremendous.

ROYAL COMMISSION ON NATIONAL DEVELOPMENT IN THE ARTS, LETTERS AND SCIENCES

"A NATION IS AN ASSOCIATION of reasonable beings united in a peaceful sharing of the things they cherish; therefore, to determine the quality of a nation, you must consider what those things are."

This translation from St. Augustine appearing at the beginning of the Report of the Royal Commission is a fitting preface to a study fascinating to anyone interested in the cultural development of this country. The Report leads us to a consideration of those activities which may be said to mark a nation as civilized. Concern throughout has been "with the needs and desires of the citizen in relation to science, literature, art, music, the drama, films, broadcasting."

The primary duty of the Commission was to "examine certain national institutions and functions and to make recommendations regarding their organization and the policies which should govern them." The resulting recommendations in this specific task constitute Part II of the Report.

The national institutions and functions involved included the following: the Canadian Broadcasting Corporation, the National Film Board, the National Gallery, the National Museum, the Public Archives, the Library of Parliament, the National War Museum, the system of aid for research including scholarships maintained by the National Research Council and other governmental agencies, the relationship of Canada with the United Nations Educational, Scientific and Cultural Organization, the provision of adequate information concerning Canada to the people of foreign countries, the preservation of historical monuments.

Since the above institutions and functions only exist as "threads in a vast fabric", it was necessary for the Commission to study their context in the overall pattern of Canadian cultural life. Thus was conducted "a general survey of the arts, letters and sciences in Canada, to appraise present accomplishments and to forecast future progress."

This survey appears as Part I of the Report and is a document which every architect interested in more than the immediate pressing problems of his private practice should consider.

The chapter which is of particular and immediate interest to the profession generally is entitled "The Artist and the Writer", and deals with Music, the Theatre, Ballet, Painting, Sculpture, Architecture and Town Planning, Literature, Book Publishing, Folklore, Handicrafts, and Indian Arts and Crafts.

Just as our national institutions could not properly be examined without consideration of their context in the overall picture of Canadian life, so architecture and town planning cannot properly be considered divorced from others of the creative arts. In spite of their immense and "practical" scope, architecture and town planning, insofar as they are creative, should be viewed simply as one of the number of arts.

Considering, then, the findings of the Report in the sections included in the chapter on the creative arts, we find certain common problems and conditions emerging.

In music, ballet, the theatre, painting and handicrafts, the findings of the Report indicate a core of talent and enthusiasm. Architecture and sculpture show signs of life, and although the self-criticism quoted in the section under "Literature" indicates a stern standard of measurement, progress is admitted here also.

If, however, we return to St. Augustine's definition of a nation and consider how we, as an association of reasonable beings, cherish the civilizing arts our faint glow of well-being is liable to fade.

In most of the arts, we, as a nation, display a lack of awareness which is, to say the least, depressing. In certain of the arts and in some of the wealthier population centres public enthusiasm is shown. The appreciation of music, especially, has made an astonishing advance in the past few years. Enthusiasm for ballet, recently transplanted to Canada, is surprising also, and we read that public interest in sculpture is increasing. Yet even though, as in the case of music, there are large numbers of people attending good concerts and enjoying serious music on records or over the air, we do not hold even that art in sufficiently high esteem to support or encourage our own artists or composers. So the above creditable conditions are the exceptions, as the following extracts will prove:

"Except in the few largest centres, the professional theatre is moribund in Canada."

"Painting in Canada is not yet fully accepted as a necessary part of the general culture of the country, to the detriment both of painters and of other Canadians."

"... architecturally the public in general has little respect for the past, is heedless about the future, and apathetic or confused about the present. Of the importance of the newer art of town planning, Canadians it seems are for the most part still unaware."

"... the Canadian writer suffers from the fact that he is not sufficiently recognized in our national life, that his work is not considered necessary to the life of his country;

and it is this isolation which prevents his making his full contribution."

"... general indifference and ignorance (of Indian native arts and traditions) on the part of the white population of Canada is matched by increasing indifference on the part of the Indians themselves..."

From the one consideration of the relationship, or lack of it, existing in Canada between the general public and the arts, it would be astonishing if any recognizable national character were to find expression through our artists.

There are, moreover, certain external forces affecting the arts in Canada to varying degrees.

We cannot, of course, fail to be affected directly or indirectly, by our proximity to the United States.

The fact that the Canadian concert stage is very largely dominated by concert agencies in the United States who never sponsor Canadian resident musicians means a tremendous handicap to Canadian performers in any endeavour to earn a livelihood in Canada.

In the field of writing, "... the literature of the United States, which in the last thirty years has acquired an increasing international reputation, exercises an impact which is beneficial in many respects no doubt, but which at the same time may be almost overpowering." With respect to "less worthy American publications", "these... threaten our national values, corrupt our literary taste, and endanger the livelihood of our writers." Book publishing in Canada is seriously affected by publishing in France and England as well as in the United States. An example of this effect is demonstrated by the sharp falling off of book publishing in French Canada with resumption of war-interrupted imports from France.

In the field of book publishing "our population is too small and dispersed to provide mass sales." This no doubt must apply to an infinitely greater degree in music publishing. Until very recently, music publishing in Canada has been on a very small scale and has been largely controlled by British and American interests.

Geographically, Canada challenges its artists in every field. The isolation of the artist, or groups of artists, across the country, the cost of touring the country and the general difficulty of serving the thinly-scattered population of the less populated areas with competent performances are serious barriers to development in theatre, ballet and music. Radio theatre, of course, as an almost separate art compensates to some extent for the lack of "legitimate" stage performances. Broadcast music, where necessary and to some extent, makes up for the lack of concert hall facilities and though ballet suffers greatly from the crippling effect of our vast distances television will no doubt play its part here. But it must be agreed that reproduced performances whether "live" or recorded cannot take the place of first hand experience where art is concerned.

The logical and established means of overcoming the problems of geographical distance — the Festival in Music, Drama and Ballet — becomes an expensive institution for Canadians. Within most of the arts is discovered a need for educational support. "Adequate scholarships should be available to our young musicians, discovered each year in our competitive music festivals." Although there is evidence that some educational authorities are recogniz-

ing the value of dramatic art, "Facilities for advanced training in the arts of the theatre are non-existent in Canada. As a consequence, our talented young actors, producers, and technicians, revealed through the excellent work of the Dominion Drama Festival, must leave the country for advanced training, and only rarely return." The same situation applies to ballet which is further hampered by "a scarcity of competent instructors, the absence of a school of advanced training, and a need of scholarships..."

Scholarships are also suggested for painters, though in the form of awards to established painters which would be "the equivalent of the pensions which certain other countries grant to their poets and to their artists."

A similar form of scholarship is suggested for "Canadian sculptors at a variety of levels" who need "wider opportunities for travel and training."

The institution of travelling fellowships is suggested for architects. Although there are now five schools of architecture in Canada, the fact that there are "no schools, and no adequate course in town or community planning... is felt to be a serious drawback."

In the literary field the extension of present awards is proposed, and fellowships are suggested for writers.

For Canadian handicrafts, films are suggested for educational purposes.

The teaching of Indian arts and crafts under the Indian Affairs Branch as an essential part of Indian education is urged in the cause of integration of the Indian into general Canadian life through creative work.

One of the handicaps under which Canadian arts are striving is lack of proper accommodation.

It was pointed out to the Commission that "probably no city in the world of comparable size is so inadequately equipped for the public performance of music as Montreal; and this inadequacy in varying degrees is characteristic of the country as a whole. The view was expressed that there were more and better concert halls in Canada fifty years ago than at the present time." "As a prerequisite to the suitable presentation and enjoyment of music, Canada needs community centres, properly designed and adequately financed."

The growth of ballet especially is impeded by "lack of suitable quarters for rehearsal and performance."

On the subject of theatres, we read: "Professional companies seldom venture to go on tour because the few remaining legitimate theatres in Canada are so widely separated that the costs of travelling are prohibitive." We may quote Samuel Marchbanks on the Canadian Playhouse: "Now what is the Canadian Playhouse? Nine times out of ten, Fishhorn, it is a school hall, smelling of chalk and kids, and decorated in the Early Concrete style. The stage is a small raised room at one end. And I mean room. If you step into the wings suddenly you will fracture your nose against the wall. There is no place for storing scenery, no place for the actors to dress, and the lighting is designed to warm the stage but not to illuminate it. Write your plays, then, for such a stage. Do not demand any procession of elephants, or dances by the maidens of the Caliph's harem. Keep away from sunsets and storms at sea. Place as many scenes as you can in cellars and kindred spots. And don't

have more than three characters on the stage at one time, or the weakest of them is sure to be nudged into the audience."

There are certain conditions and problems encountered in the arts which have a particular bearing on their development towards national expression.

Our twin cultural heritage poses a particular problem. With respect to literature it is recognized by the report that "... our writers are the heirs of the two great literary traditions of the western world", although "at the same time it is a position which cannot but complicate our progress towards a national literature, since our efforts to this end must proceed along two great routes which are parallel, but different." Both the Special Studies prepared for the Commission on Canadian literature were in agreement that "the presence of our two languages is not an insurmountable barrier to the appearance of a national literature, but that it is a retarding factor, one of the numerous difficulties with which we must contend. In the view of all those who have expressed to us their opinion on Canadian letters, the existence of our two languages is recognized as a permanent factor of our Canadian civilization, like our geography and our federal system. Among all the artists, scholars and specialists who appeared before us, the painters and the writers showed themselves most aware of the necessity for the co-existence of the English and the French elements of Canada, and at the same time were the most eager to draw from these rich sources all the intellectual and artistic wealth which they contain."

It is perhaps natural that architecture (under which we include town planning), related as it is to "almost all the arts and to many of the sciences", should display the characteristics observed in other fields. Being, as it were, a synthesis of the sister arts, architecture seems to suffer almost a cumulative effect of the ills discovered in them. "They (i.e. architecture and town planning) affect almost every aspect of the life of a community." But, "in general, ignorance of them, ignorance even of their existence, is widespread." It might almost be said that public ignorance is in direct ratio to public importance of the art.

That public indifference produces indifferent architecture is as true a statement as the reverse. Architecture so rooted in society is more dependent on that society than are the other arts. Broadly and sadly speaking, Canada gets the architecture she deserves. But this does not relieve the Canadian architect from his responsibilities. On the contrary, the low ebb of architecture, and of the conditions which produce it, should be a challenge. That we are at a low ebb, the picture of architecture and town planning sketched for us by the Report makes clear. The picture is familiar to every architect.

"Builders are creating across the breadth of Canada, row upon row of architectural monstrosities in communities whose almost immediate pattern is one of decline and blight." "Mechanical mass production has affected architecture everywhere, but nowhere... more than in Canada." "On the whole, ... we have succumbed more completely ... than most other countries to the characteristics of this 'period of architectural confusion'." The result is that "Canadians are still too little aware of the power of the architect to enliven and enrich their lives; they are too

little conscious of mass-produced houses and characterless public buildings."

Reference is made to our standard of values with regard to "imaginative surroundings" ... "which we apparently cannot afford."

"A specific problem of architecture in Canada has been the tendency towards imitative and derivative styles of architecture." Though this "cult of the extinct" is "the inevitable striving for form in building of a country without architectural roots", it is something which confuses the public and to some extent divides the profession within itself. Large and well-established firms which enjoy the confidence of the public as efficient producers of quality building might also be expected to provide leadership in at least clearing the way for the establishment of a contemporary Canadian architecture, with coherent and consistent aesthetic standards. Our standards, however, are still many and varied, and as in the other arts, "intellectual maturity is still to come."

The Report notes "many hopeful signs of a growing architectural sense in Canada." Apart from "important experiments ... in public buildings and in domestic architecture", "the new 'engineering architecture' symbolized by grain elevators" is mentioned. (In the latter connection, this writer is reminded with discomfort of a World's Fair at which our country's pavilion adopted the form of a grain elevator).

Architects, we are told, "are striving at once to come to terms with the new technology, and to shake off an obsession with the past. They are insisting on the right to face their problem as it is, dealing with the conditions imposed by site, the spiritual and physical needs of the client, and the cost."

If the "true Canadian architecture" mentioned in the Report is to become a reality, our architecture, like our literature, "must first find its centre of gravity". Only then can national character emerge. If our architects "are uncertain of the road ahead, their uncertainty, it seems, is derived from the general confusion in a society with no fixed values and no generally accepted standards."

Insofar as a good architect is sincere and true to his creative imagination, it is impudence to condemn him because of the form of language of his building. The fact that our buildings lack coherence merely bears out the comprehensive findings of the Report. But it is our responsibility to capture the spirit of our age — to seek out our contemporary values and express them. We may consider the following quotation, substituting "architect" for "writer": "Any Canadian writer of talent can make himself heard by several thousands of his compatriots if he does not compel them to think too seriously about certain contemporary values, and if he does not disturb them in what might be called their intellectual comfort."

The fact that an architect cannot retire from society to produce his immortal works in an attic, but is dependent on society for their execution, should provide no excuse. Facts and figures on Canadian income, and the percentage of it shared by architects, suggest that the Canadian architect is not altogether despised and rejected by his fellow citizens, although he might with some reason be so by his fellow artists. The extract which follows, taken from a brief

submitted to the Commission by the Canadian Arts Council, must surely suggest to us, as architects, that a special responsibility for cultural matters devolves upon our profession. "No novelist, poet, short story writer, historian, biographer, or other writer of non-technical books can make even a modestly comfortable living by selling his work in Canada. No composer of music can live at all on what Canada pays him for his compositions. Apart from radio drama, no playwright, and only a few actors and producers, can live by working in the theatre in Canada. Few painters and sculptors, outside the fields of commercial art and teaching, can live by sale of their work in Canada."

The architect is in a strategic position for the forwarding of art in this country. At a time when money is moving freely amongst people who have not necessarily any background of art education or sound taste, his opportunities can be great in education and guidance in art matters. If he is to discharge his broad responsibilities properly, the architect must be equipped for his task; and the Report mentions the trend towards liberal architectural education, more and more closely associated with the humanities and social sciences.

A large part of the section on Architecture and Town Planning is devoted to the role of the Federal Government as patron of these arts — a "patron so powerful as to constitute a decisive influence on the whole future of Canadian architecture and town planning". During the four years prior to 1949, the Federal Government was responsible for 25 percent of all Canadian building. "Societies in other ages never saw so great a patron of architecture or so powerful a client".

Dissatisfaction is reported with regard to the government's failure to make use of available architectural services outside government offices as well as its tendency to place architectural responsibilities in the hands of administrators not architecturally qualified. The failure of Central Mortgage and Housing Corporation to make more use of experience gained elsewhere in new town layouts is also regretted.

Proper co-ordination of federal agencies connected with planning and construction is urged; and the standard of design of public buildings generally and the dangers of stylistic faux-pas under the Capital Plan for Ottawa in particular, are mentioned.

Through the Report it is urged "that the Federal Government recognize the importance of community planning and aid it, insofar as this lies within its power. Regional directors, now used by the Central Mortgage and Housing Corporation, should be employed, . . . for all federal projects and should work closely with provincial and municipal governments; and federal loans and grants should be made only on the condition that building is to proceed according to a suitable and coherent plan."

Other recommendations of the Report, besides the travelling fellowships already mentioned, were "the employment of more professional architects by government building agencies, and clear pronouncements of policy which would make it possible for architects to co-operate more efficiently in government building projects". "There was general agreement, however, between non-professional groups, professional architects and government agencies that it is of the first importance to arouse public interest and develop public understanding on a matter of such universal consequence. In an age of increasing urbanization it is more than ever essential for Canadians to become aware of the influence exercised by architecture on the lives of all citizens; this influence, since we are largely unaware of it, is all the more profound."

It can hardly be complained that the value of publicity is being ignored by architects in all provinces of the Dominion; and we already have a sign on the federal level that one recommendation of the Report, partly in this connection, has not been made in vain. One of the major proposals calls for all important buildings to be designed in open competition. Apart from providing a stimulus "to the architectural consciousness of the public", it was recommended that "such a procedure would help to avoid the mediocrity which so easily besets government architecture and would provide . . . an example to private enterprise. It would have the added advantage of encouraging the able young architect who too often must spend his early years executing the plans of others."

It is encouraging to be able to end this necessarily limited review of the Report by hailing the National Gallery competition which should cause us to take heart for the future and (it might be added) on account of the standard of publication of the programme and conditions, feel some pride in the present.

*THE PRESIDENT OF THE R.I.B.A., MR. GRAHAM HENDERSON, A.R.S.A.,
AND THE SECRETARY, MR. C. D. SPRAGG, C.B.E., REPORT ON THEIR
VISIT TO CANADA AND THE UNITED STATES*

MESSAGE BY THE PRESIDENT

WHEN THE COUNCIL decided that I, along with the Secretary, should accept the invitation of the Royal Architectural Institute of Canada to attend their Assembly in Vancouver and also while in America take the opportunity of presenting to the American Institute of Architects the gift already arranged for, I realised that I had been given an unprecedented opportunity to strengthen professional and social bonds already existing between us and them.

While the time available for our tour was of necessity limited to four weeks in America, our friends overseas made out a careful programme to ensure that the maximum number of professional contacts would be made at the more important centres. They arranged also for many official and social functions and needless to say for our personal entertainment. That we completed our tour without any visible sign of physical deterioration was not due to any lack of hospitality.

While the Secretary, with characteristic thoroughness, maintained a day by day record of meetings, luncheons, dinners, etc., which we attended, I feel that I would be failing in my duty if I did not give some general impressions which I formed when I was there. Such impressions cannot adequately convey the warmth of the reception we received throughout Canada and the United States.

We were early initiated into the mysteries and embarrassments of press interviewers and photographers. They saw my wife and myself off at Liverpool and they pursued us across Canada and back to New York for final interviews and photographs on our departure.

Though our first and naturally our main interest was in our friends in Canada, it was impossible not to link up the impressions formed there with those in Canada's greater neighbour to the south. Geographically these two countries are so obviously one. They speak, in the main, the same language. They have the same diverse racial sources and, perhaps greatest of all similarities, they have more or less the same optimistic outlook on the future of their countries, clouded only by the present doubtful international situation.

To speak of Canada is in a sense misleading. 'The Canadas' would be a more accurate description. The vast length of country north of the 49th Parallel and the great lakes divides itself geographically into sections each having



Four Presidents. With the President R.I.B.A. are (top left) Mr Peter Thornton (A), President of the Architectural Association of British Columbia; (bottom left) Mr Glenn Stanton, President of the American Institute of Architects, and (bottom right) Mr J. Roxburgh Smith (F), President of the Royal Architectural Institute of Canada.

its own characteristic of climate, historical development, industry, and — in the case of Quebec Province — language, but with all these differences they have two things in common and that is their intense belief in the future of their country and loyalty to the British Commonwealth.

So far as climate is concerned the notable difference is between the climate of the far western province of British Columbia, which approximates to our own, as against the remainder of the country where severe winters and hot summers are the rule.

Of the great cities, Ottawa as the seat of the Federal

Government must take pride of place, not perhaps so much for what it is at present but for what the future developments planned propose to make it. I had the privilege of having the development plans and a large scale model explained to me by those responsible for their preparation and I was greatly impressed with the proposals, on some of which work has already been begun. One of the most important is the removal of existing railways to the perimeter, utilising the present lines of the railway and railway yards for the formation of boulevards, open spaces, etc. The plans are worthy of capital city both on their broad lines and detailed arrangements and should make Ottawa one of the finest capital cities in the world.

The busy commercial cities of Montreal and Toronto are also being improved by the city authorities. Montreal has a very comprehensive development plan which I saw. It is designed to take advantage of fine natural features. Many modern buildings of excellent design are going up and an endeavour is being made to clear away earlier untidy development.

Quebec is in a sense unique. Its natural situation makes it an ideal gateway to Canada and I shall not soon forget our approach to it up the St. Lawrence with the banks of the river outlined in snow, ice floating down the river and the sun shining brilliantly. I was sorry, however, to note that some of the older buildings, particularly those timber relics of the French Colonial development, are approaching a ruinous condition. I could not help feeling that these interesting buildings – and, in fact, the older portion of Quebec – should be placed on the level of a national monument. Apart from older Quebec there is much of interest in the newer extensions, in particular the new University buildings, where a very spacious layout is in course of development.

Further west, the cities of Winnipeg and Calgary which I saw are spreading rapidly if, as is natural, to a certain extent untidily. Here again it is obvious that the powers that be have great pride in their cities and in their future development.

East of the Rockies, except in parts of Ontario, winter was still lingering, although the temperature was, if anything, too high, particularly in the trains. The buildings in the smaller towns one passed through, and in fact nearly all the housing in cities, towns and villages, was of wood but, the rule being to keep it painted white, had a general air of cleanliness. Some of the houses, apparently brick or rubble stone, were in fact wood with imitation brick and stone facing material.

Of the journey through the Rockies I need not say anything. The magnificent scenery is too well known. But I must refer to an interesting development at Banff, where the Alberta School of Fine Art has established a colony that promises to be extremely interesting. I was shown the drawings of the project – only a small portion of which has yet been completed.

Conditions in British Columbia are, as has been stated earlier, different from elsewhere in Canada. Spring was already well advanced in contrast to the bare grey ground and leafless trees in the east. The great cities of Vancouver and Victoria are developing rapidly. Vancouver is a city of fine buildings, the centre of a great timber industry.

How I longed to take with me some of the millions of logs of timber floating down the rivers and in the coastal bays. I discovered also that they long to send them to us! Victoria is also a fine city and obviously one of the nicest places to live in. Several interesting modern houses have been erected here.

The only cities which time permitted me to visit in the United States were Portland, San Francisco, Chicago, Washington and New York, but apart from other cities further south I think these were representative of the best and perhaps also some of the worst in American development. All have their own individual characteristics. Portland has a fine natural setting and some very good buildings; San Francisco is in a sense unique among cities; Chicago, with no natural advantages other than Lake Michigan, struggling to undo some of the bad features of earlier development; Washington with its fine layout of parks and vistas; and finally New York, bursting its seams in every direction, particularly upwards. All these are too well known to need any description from me.

Of personalities I met I will only mention two, Roxburgh Smith and Glenn Stanton, the Presidents respectively of the Canadian and American Institutes. They set a standard of spontaneous and generous friendship which could not have been surpassed and inspired their colleagues in the various centres to accord us similar warm welcomes and personal friendships.

STATEMENT BY THE SECRETARY

It was essential to keep a diary of our journey, but a bare record of this kind can convey very little of the warmth of our reception and the kindness and hospitality we received, so I am glad to accept the Editor's invitation to add a more personal note.

We travelled vast distances and visited many places and met a host of kind friends, and such was the zeal of our hosts in their desire for us to see all that was possible in the time available and to ensure that we enjoyed the maximum amount of hospitality that on some occasions the writing up of our happenings did not take place on the day they occurred; and I cannot be responsible for recording all that happened to Mrs. Henderson – sometimes she left the mere men for other delights with the wives of our guides – one suspects that shop-gazing was the chief of these!

We knew from the cordial nature of the invitations we received that we should have a warm welcome both in Canada and the United States, but we could not possibly have realised beforehand how complete this would be. The picture was the same from start to finish of our trip – friends were waiting on the quay-side or at the station to greet us whether we arrived at the crack of dawn or late at night. Sometimes the reception party included members or friends I had met at 66 Portland Place, but more often they identified the three travel-worn strangers with – 'Mr Henderson? – Mr Spragg?'. But we were strangers for a very brief while and the process of breaking down any barriers which might have existed was greatly facilitated by the intense capacity for friendship of our President and Mrs Henderson. The Institute could have had no better ambassadors.

From my own personal point of view I found the visit of enormous value. I had the opportunity of discussing and comparing notes on a variety of professional problems, and members to whom I had been writing over the years are now living persons and good friends, and I hope they regard me in the same light. Architectural education was a subject more often talked about than any other and it is interesting, but perhaps not surprising, to find that the problem of practical training exercises the minds of our Canadian and American colleagues to much the same extent as it does ours. It was very pleasant to have the chance of a talk with professor Percy Nobbs — mentally as alert and vigorous as ever — and with his successor at McGill, John Bland. There never seemed to be an opportunity of real 'heart to heart' talk, which we had promised each other, with Eric Arthur, now a little greyer and more picturesque than he was when he left these shores. He combines the Professorship at Toronto with the Editorship of the *R A I C Journal*. It would be improper for me to say which job he does the more successfully.

Then I discussed in the various Provinces the prospects for practice and employment in Canada for those who are contemplating going overseas. The long-term possibilities are limitless; there is a vast field of work to be done in a country which has immense natural resources and which is certainly under-populated in the architectural sense as compared with Great Britain, but even in Canada there are restrictions caused by the defence programme and — at the time we were there — by a shortage of steel. However, my good friend Cyril Carroll, the recently appointed Executive Director of the *R A I C*, has promised to let me have a comprehensive report on the position in each Province.

Naturally also our respective administrative problems were discussed with the Honorary Officers and Executive Director of the *R A I C* and with Glenn Stanton, President, and Edmund Purves, Executive Director, of the American Institute of Architects. While they admire the closely knit structure of the *R I B A* with our frequent contacts through regular Council, Committee and General Meetings at headquarters, difficulties of distance render similar organisations impossible in Canada and the USA. Though the growth of air travel is making communication easier it is interesting to reflect that Glenn Stanton has to travel something like 3,000 miles from his home town of Portland, Oregon, to preside over board meetings of the *A I A* in Washington and Peter Thornton a like distance from Vancouver for council meetings of the *R A I C* in Ottawa.

We greatly admired the headquarters of the American Institute of Architects at the Octagon, a fascinating 17th century building in its garden setting, and needless to say our Canadian and American friends are equally admirers of our *R I B A* building and were very sorry to learn of Grey Wornum's illness. We met many friends of Grey.

Judging by the discussion at the Annual General Meeting of the *R I B A* — from which the President and I were absent — there is no risk of members allowing us to feel self-satisfied or complacent, but it was encouraging to find in what regard the *R I B A* is held in both Canada and the United States. The Editor did have the decency to blush slightly when I told him of the remarks about the *R I B A Journal* made by one of our distinguished confrères in Chicago, Mies van der Rohe, who is also very proud of being an Honorary Corresponding Member.

The publicity given to our visit was tremendous, even for countries where newsprint is plentiful. I had had some slight experience of press interviews at home, but this was something quite different — on the quay, at the station or at the breakfast table, with the inevitable flashlight photographs. While we have seen many of the results, in other cases the news cuttings have not yet reached us, as frequently we were in the train when the papers containing our answers to the reporters' questions were published. Perhaps the most amusing description of Glenn Stanton (President *A I A*) and the President and Secretary *R I B A* photographed together which appeared in a Portland, Oregon, paper was 'Top brass English speaking architects'! It is hoped that the Registrar *A R C U K* will not regard this unwitting infringement of the Registration Acts by the Secretary *R I B A* too seriously!

I will say nothing of the more tangible hospitality extended to us — food and drink — except to say that both were most ample; the latter in spite of some of the curious liquor laws in operation in certain Provinces which required bottles to be secreted under the table if required at meals. More often the meals themselves were 'dry' and it speaks volumes for the courtesy and stamina of our colleagues that in spite of this they listened politely and applauded generously the innumerable speeches which the President and Secretary were called upon to deliver.

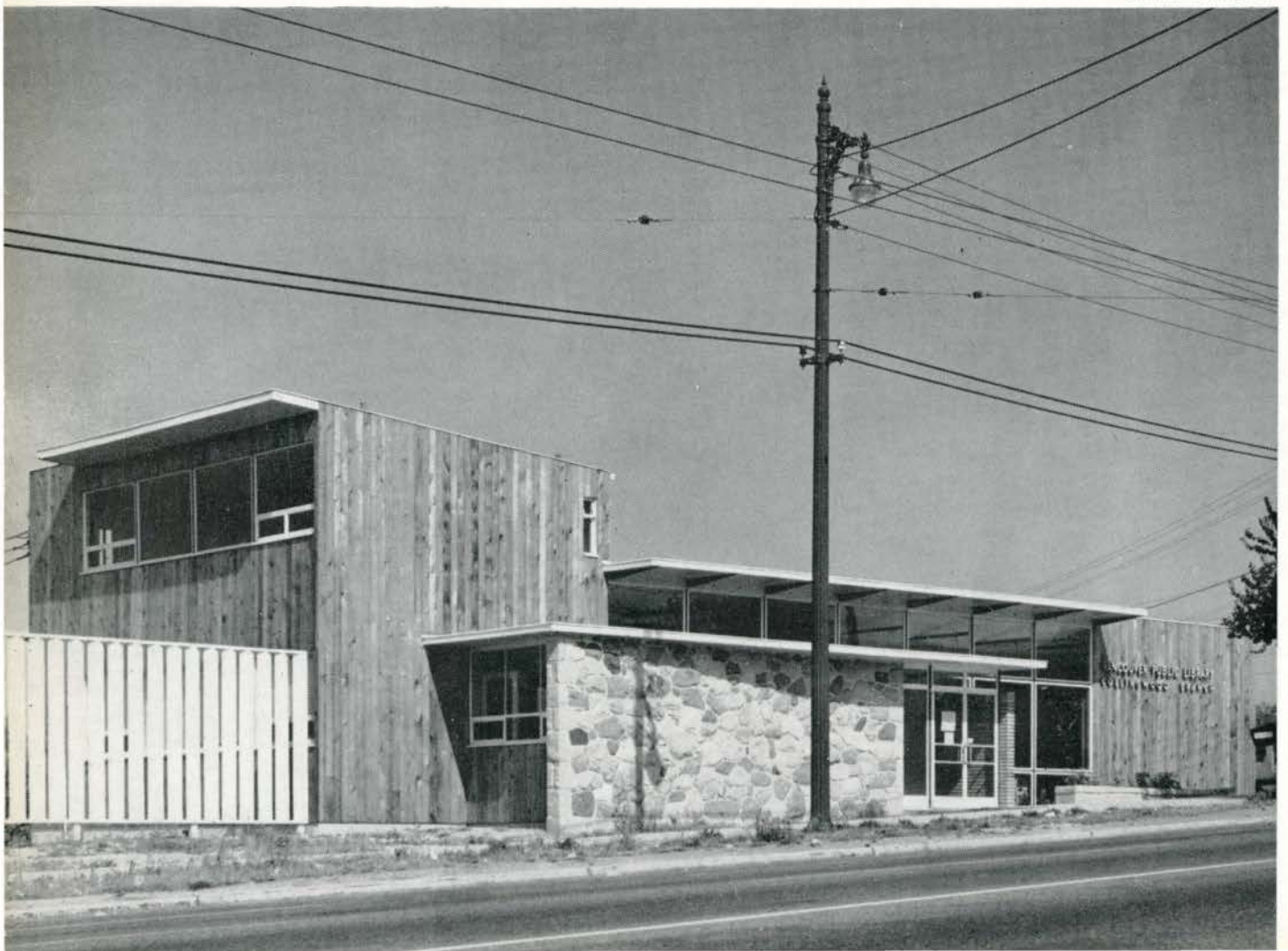
The President, in his message, has written of the architecture of Canada and the United States, and space does not allow of any description of the magnificent scenery through which we passed. Neither is it possible to mention by name all those who entertained us and showed us hospitality in so many charming ways, but in expressing our warmest thanks to the Royal Architectural Institute of Canada and the American Institute of Architects and the Provincial Associations and Chapters of both, reference must be made to the two Presidents, John Roxburgh Smith and Glenn Stanton. Mr Roxburgh Smith, who has now handed over the Presidency of the *R A I C* to another good friend, Mr R. Schofield Morris, was responsible with Mr Carroll for making the wholly admirable arrangements for our tour, and we shall never forget his and Mrs Roxburgh Smith's kindness; and we shall always remember with appreciation the hospitality and good friendship of Glenn Stanton.

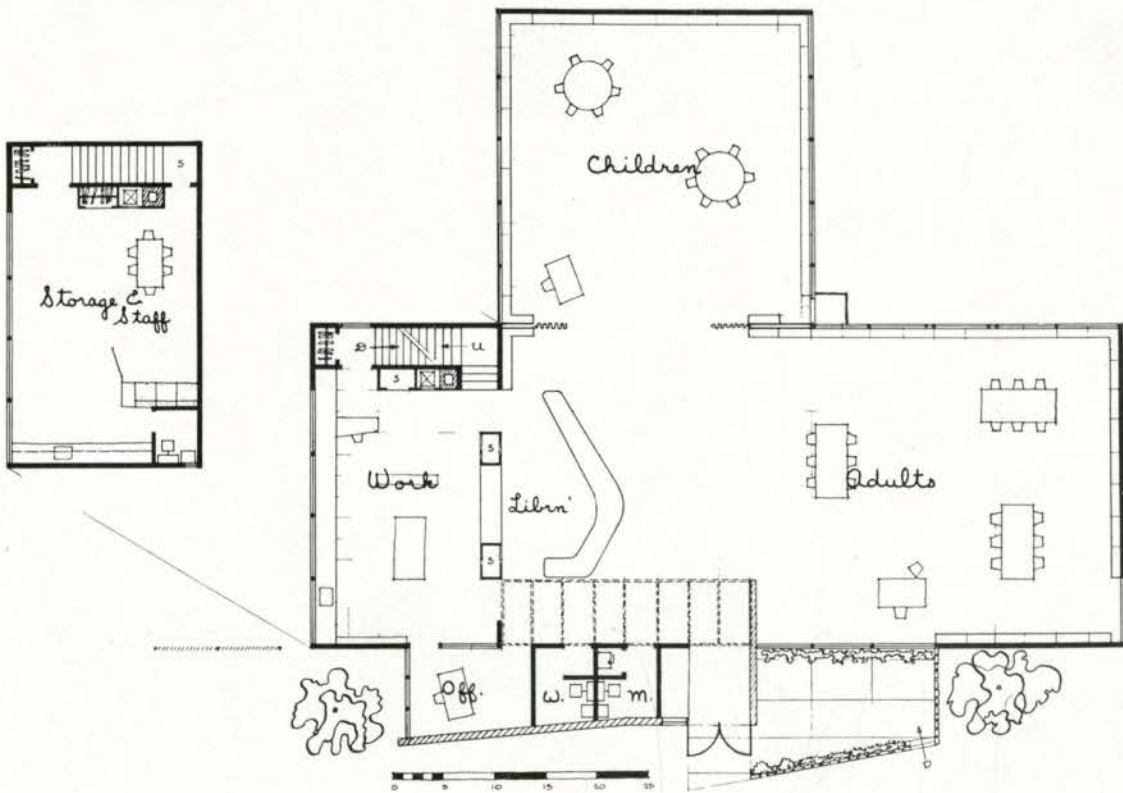
This report was published in the June issue of the R.I.B.A. Journal, and is reprinted here with kind permission.

VANCOUVER PUBLIC LIBRARY, COLLINGWOOD BRANCH, VANCOUVER, B.C.
SEMMENS & SIMPSON, ARCHITECTS

Commercial Construction Company, General Contractors

GRAHAM WARRINGTON





MILLS MEMORIAL LIBRARY, McMASTER UNIVERSITY, HAMILTON, ONTARIO

W. L. SOMERVILLE, McMURRICH & OXLEY, ARCHITECTS

BRUCE BROWN & BRISLEY, ASSOCIATE ARCHITECTS

Wallace, Carruthers & Associates, Limited, Structural Engineers
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W. H. Yates Construction Company Limited, General Contractors

PANDA



The original university buildings were erected in 1929, designed in accordance with the then prevailing demand of the Board of Governors that they should follow the traditional style, the so-called English Collegiate.

To attempt to plan a library building to fulfil the requirements of today, cloaked in the costume of the fifteenth century, seemed impossible and a bit ridiculous. It was therefore decided, with the consent of the Board, to disregard the architecture of the original buildings but to use the same materials and thus soften the contrast.

The exterior walls are of Georgetown limestone with Ohio limestone trim, the same as the adjoining buildings. The fenestration is entirely different and is designed to suit the functional requirements of the plan.

The mandatory requirement was for a plan with maximum flexibility with adequate provision for future extensions. This was determined by a study of the experience of other libraries of a similar nature.

As a result, a module of 18 ft. x 22 ft. was decided upon as it allows the re-arrangement of stack rooms and extension of other areas without drastic alterations at some future date. Extension of stack rooms can be made at the rear of building as may be required.

To increase the flexibility of interior arrangement, the stack room floors at each level correspond to the other floors and are of flat concrete slab construction, supported on concrete columns.

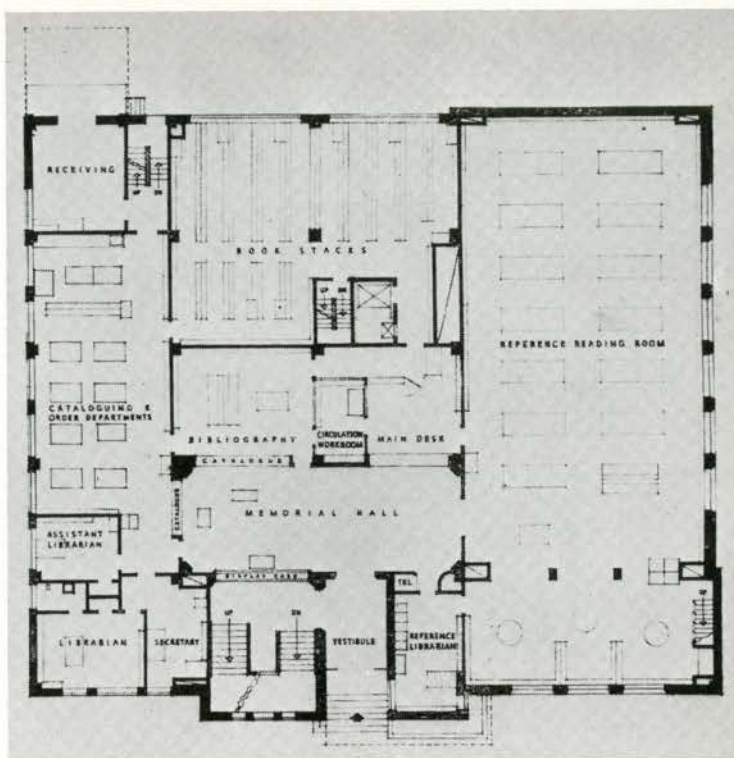
In order that portions of the building may be closed off without interfering with access to others, the main stair opens directly from the main entrance vestibule. This permits the use of the lecture room in basement by the public and students when the library may be closed. It also has the advantage of by-passing the first or main floor for circulation to other floors, thus reducing noise in areas adjacent to the reference reading room on first floor.

The basement contains, in addition to seminar rooms and special collections, a lecture theatre with equipment for cinema and recorded music. The film and projection room is also used for microfilm reading and preparation of slides, etc. The acoustical treatment received special attention and provision was made for adjustment to suit either voice or music. The floor is asphalt tile and seats are of upholstered theatre type. General lighting is from flush type ceiling fixtures with additional flush spot lights with direct vertical beam so that notes can be made by students when general lighting is cut off.

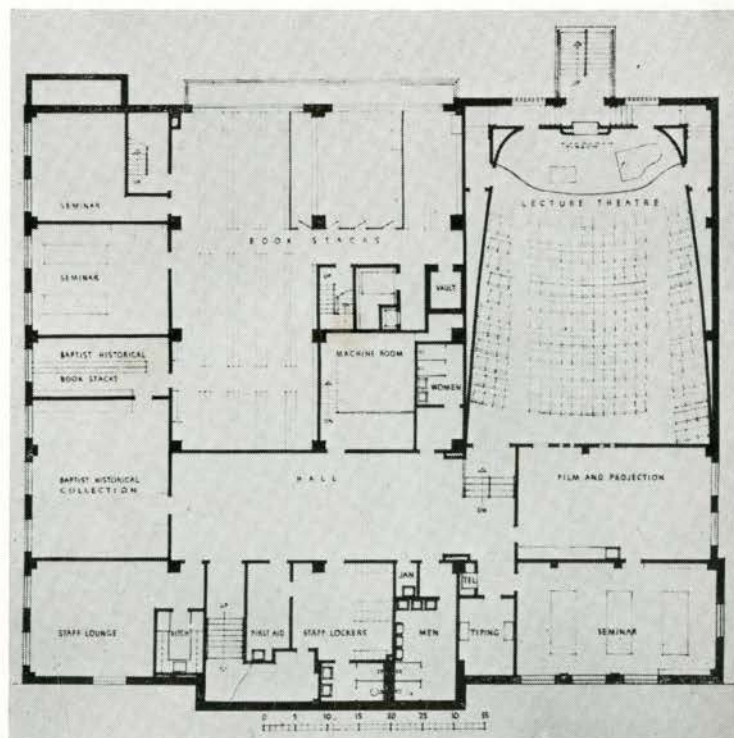
The large reference reading room is on the first or main floor, as a greater traffic is to this room. Access is direct from the memorial hall. In the latter, directly opposite the entrance, is a memorial tablet to David B. Mills, whose generous gift to the university provided the funds for the erection and furnishing of this building.

The walls of memorial hall, which is two book stack stories in height, the same as the reference reading room, are covered with white oak Flexwood finished in light bleached oak to match doors and other interior woodwork and furniture. The floor of hall and reading room are of cork tile.

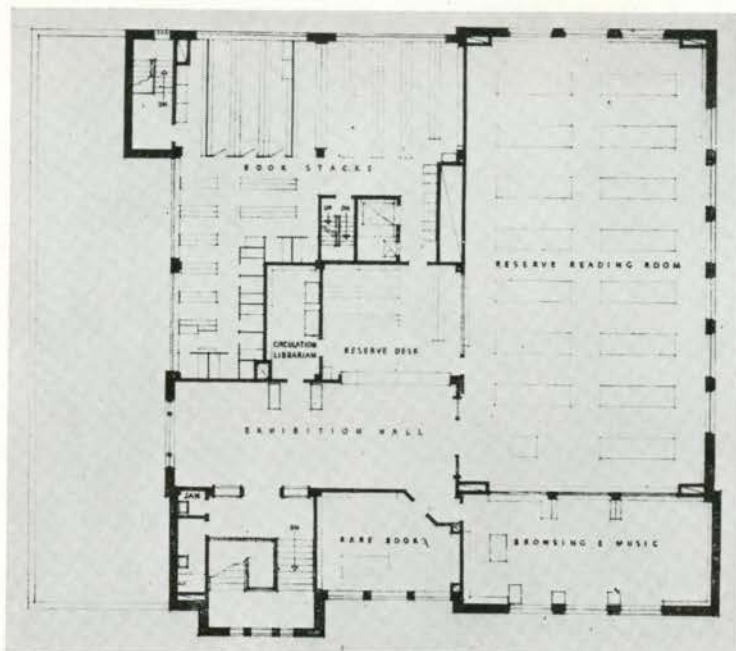
The walls of reading room above the built-in book cases to height of window sills are plaster painted. The ceilings of both rooms are of acoustic tile.



FIRST FLOOR



BASEMENT



THIRD FLOOR

The extra height of these two rooms allows for a mezzanine over one end of the reference reading room (which is used for an art library), with glazed wall overlooking the reading room.

The art library is fitted with cabinets and shelving to accommodate prints and books, also screens for displaying framed pictures. Floor of cork tile; woodwork and flooring are the same as used in reference reading room.

The main stair leading to the mezzanine and second floor is terrazzo with aluminum railing. Display cases are placed on each landing for special exhibitions of rare books or interesting *objets d'art*.

The entrance to reserve reading room on second floor is through the exhibition hall. Oak panelling to door height is designed for hanging loan collections of pictures. A large window at one end has a view over the university back campus and provides for opening to possible additional storey over one-storey portion of building at this end.

The reserve reading room on the upper floor permits a higher ceiling in this room, the exhibition hall and browsing or music room. The architects are not responsible for the term "browsing" and prefer to call it the music room.

This room has built-in cabinets for music records and built-in record players which can be used with ear 'phones for individual hearing, and also player for audience listening. A double-glazed soundproof partition separates the music room from the reading room.

The reserve reading room is fitted with book cases to window sill height and finished the same as the reference reading room on first floor.

There are four tiers of stacks, each on a separate concrete slab, which allows for the re-arrangement of stacks or the substitution of additional seminar or other rooms when stack rooms are extended by addition to rear of building.

The stacks are of steel, standard design, and were made in England by the Sneed Company, also the study carrels on upper floor. A service stair, elevator to take book trucks and dumbwaiter provide communication between tiers. The floor finish is asphalt tile in light colours.

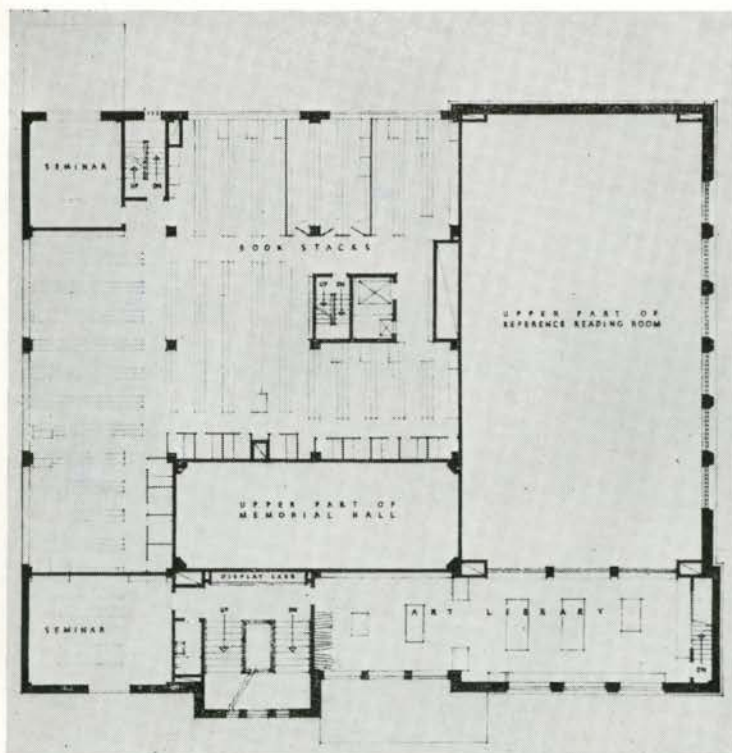
The built-in casework, special library fittings, display and reading tablets, etc., were designed by the architects and were made by the Canadian Office and School Furniture Company.

The building is heated from the central plant of the university and is completely air conditioned with automatic heating, cooling and humidity controls. With a few exceptions, the windows are sealed to eliminate dust as far as possible.

A complete system of intercommunicating 'phones is provided, connecting all departments, also an alarm system protecting unauthorized use of exits required by city by-laws. Lighting throughout reading rooms and working areas is provided by fluorescent flush ceiling-type, with few exceptions. Wallace, Carruthers and Associates, Consultants for structural engineering, and H. H. Angus and Associates for mechanical trades.

The general contract was with Yates Construction Company Limited of Hamilton, electric wiring by Roxborough Electric of Toronto, and the plumbing, heating and ventilating by Canadian Comstock of Toronto and Hamilton.

W. L. Somerville

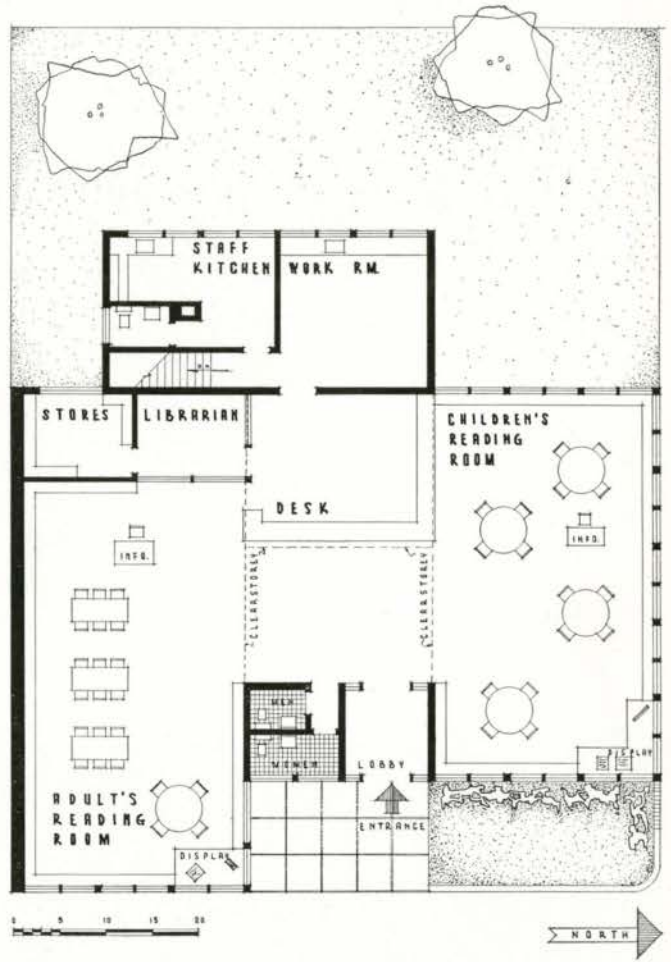


SECOND FLOOR

VANCOUVER PUBLIC LIBRARY, DUNBAR BRANCH, VANCOUVER, B.C.

McCARTER & NAIRNE, ARCHITECTS AND STRUCTURAL ENGINEERS

Turnbull Bros. Limited, General Contractors



GRAHAM WARRINGTON



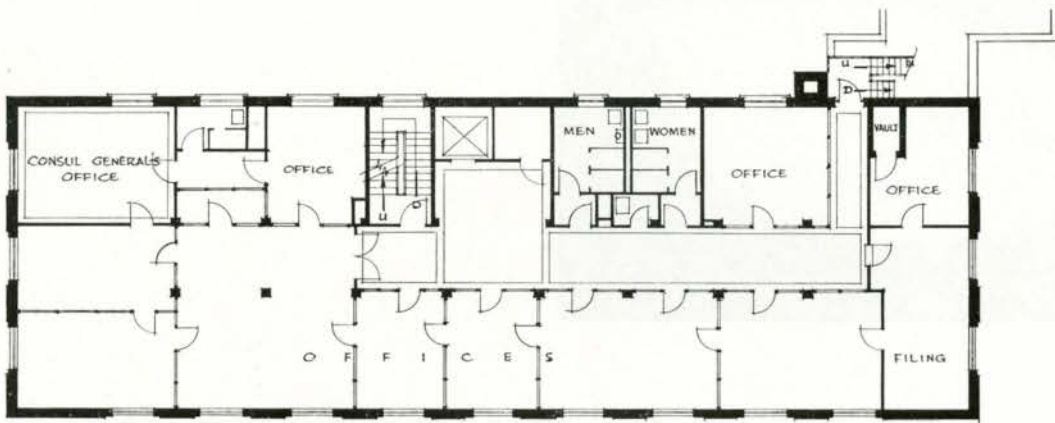
U. S. CONSULATE GENERAL BUILDING, TORONTO, ONTARIO

MATHERS & HALDENBY, ARCHITECTS

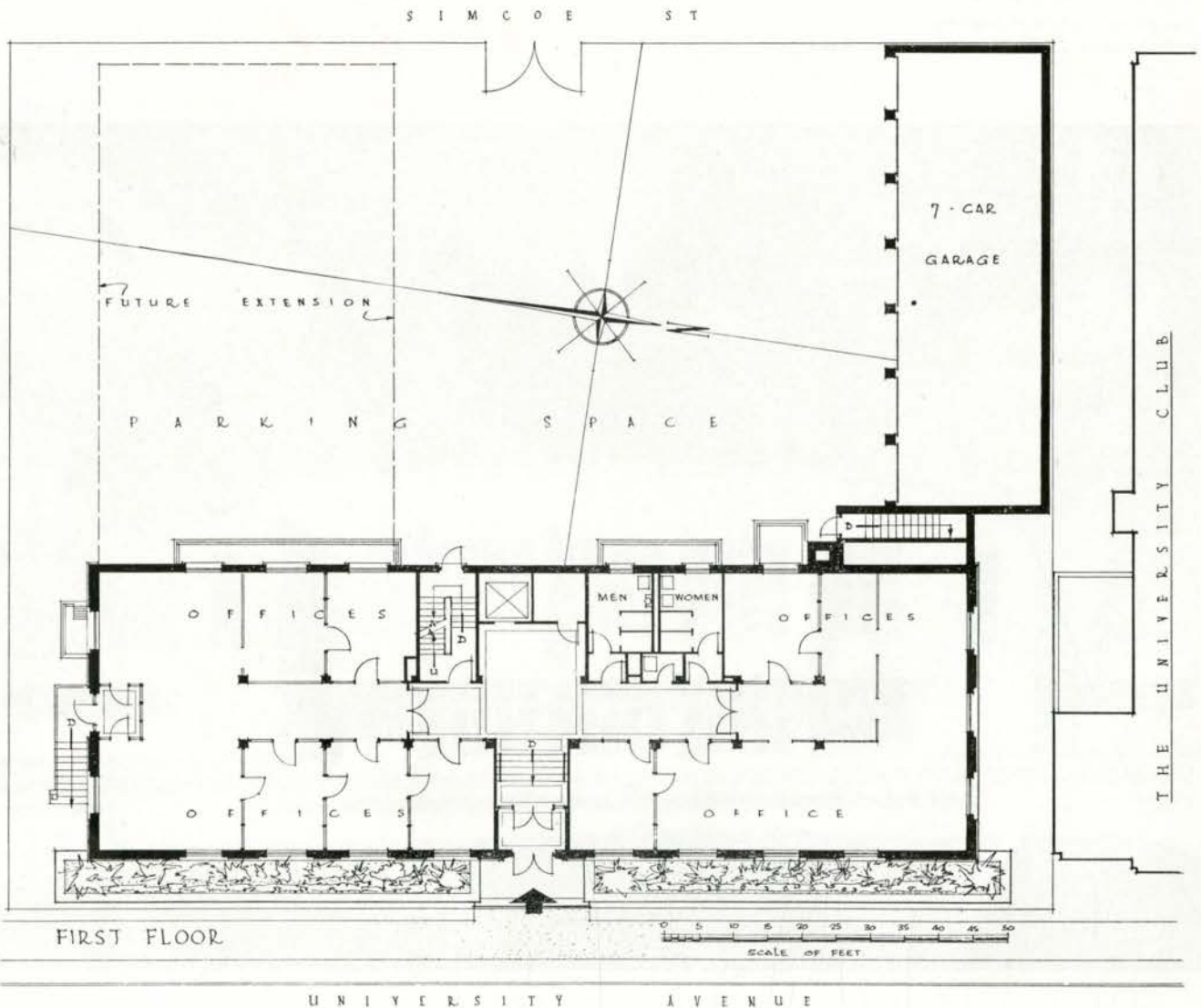
Wallace, Carruthers & Associates Limited, Structural Engineers
Pigott Construction Company Limited, General Contractors

PRINGLE & BOOTH LIMITED

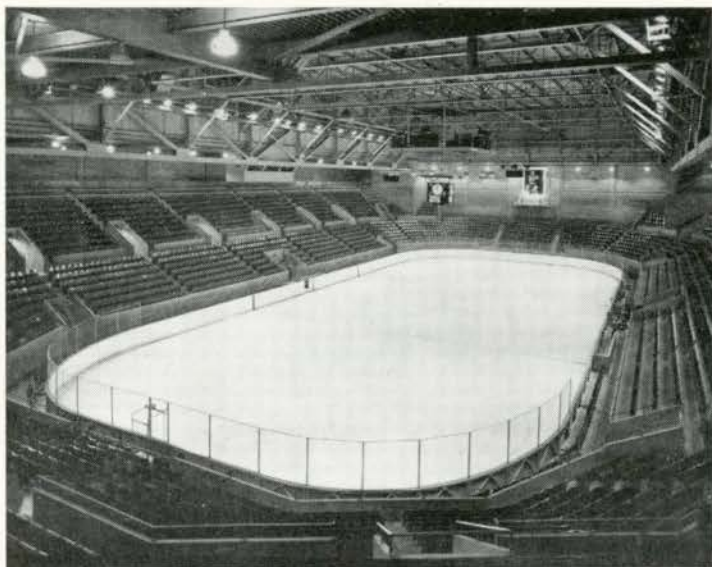




SECOND FLOOR.



FIRST FLOOR



KITCHENER MEMORIAL AUDITORIUM, KITCHENER, ONTARIO

JENKINS & WRIGHT, ARCHITECTS

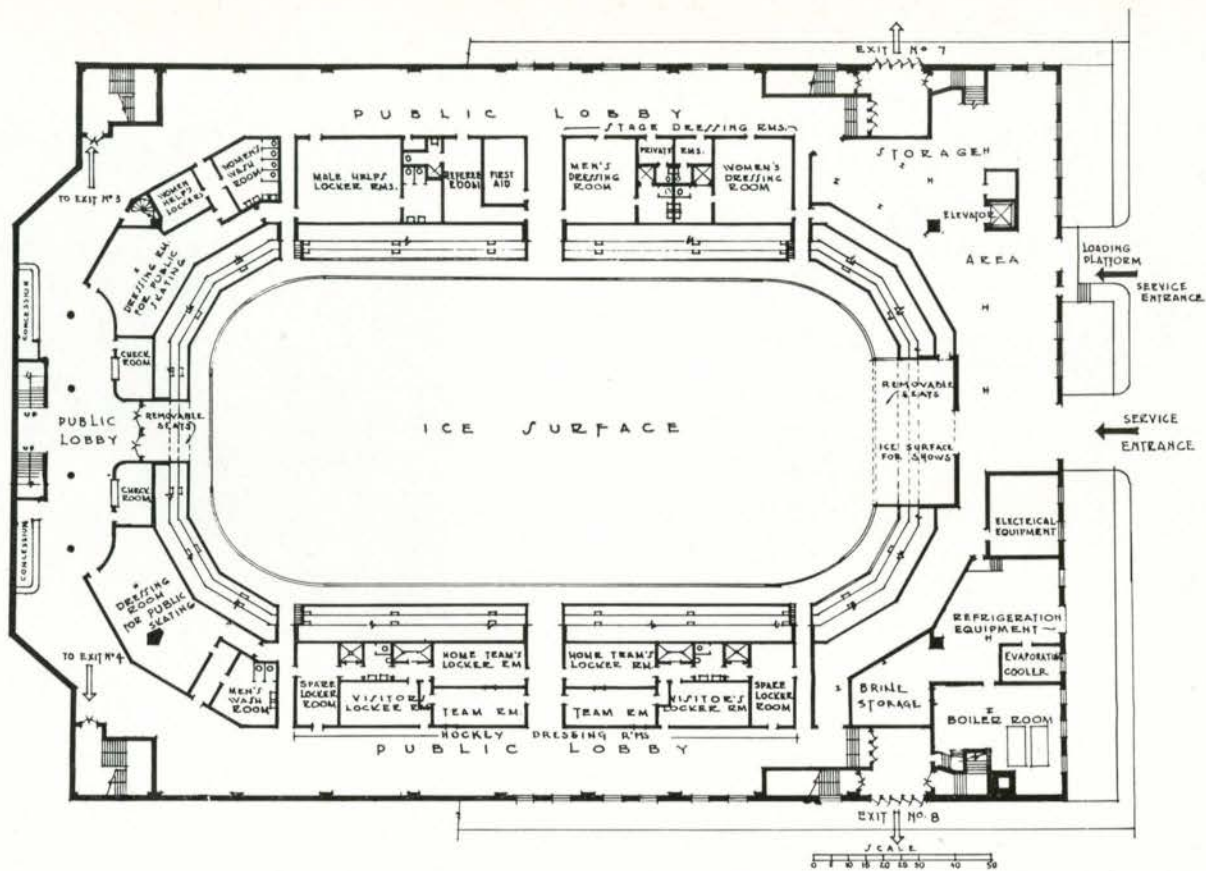
C. C. Parker, Structural Engineer

F. H. Carruthers, Mechanical Engineer

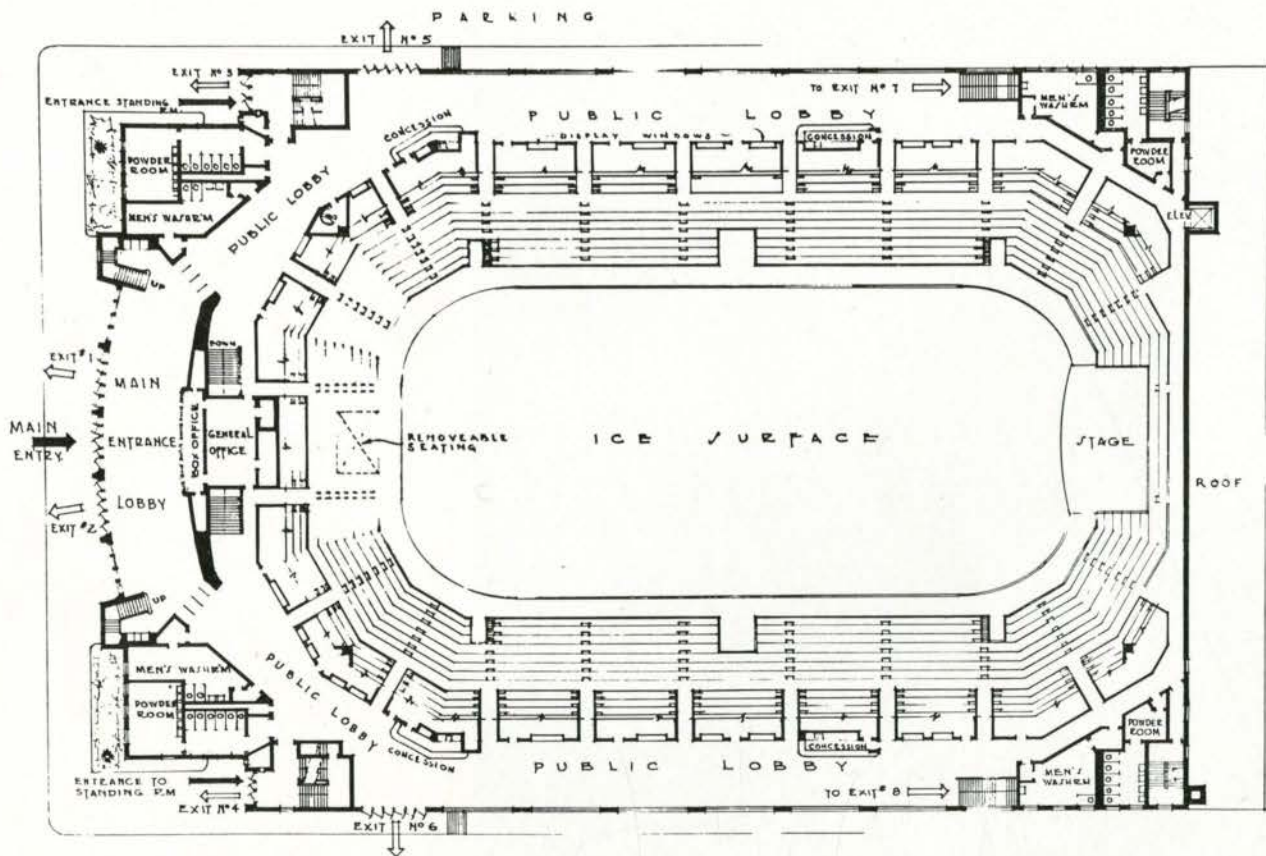
Dunker Construction Co. Limited, General Contractors

BELAIR STUDIO





GROUND FLOOR



MAIN FLOOR

ALTERATION FOR S. S. WHITE CO.
OF CANADA LTD., TORONTO ONTARIO

EARLE C. MORGAN, ARCHITECT

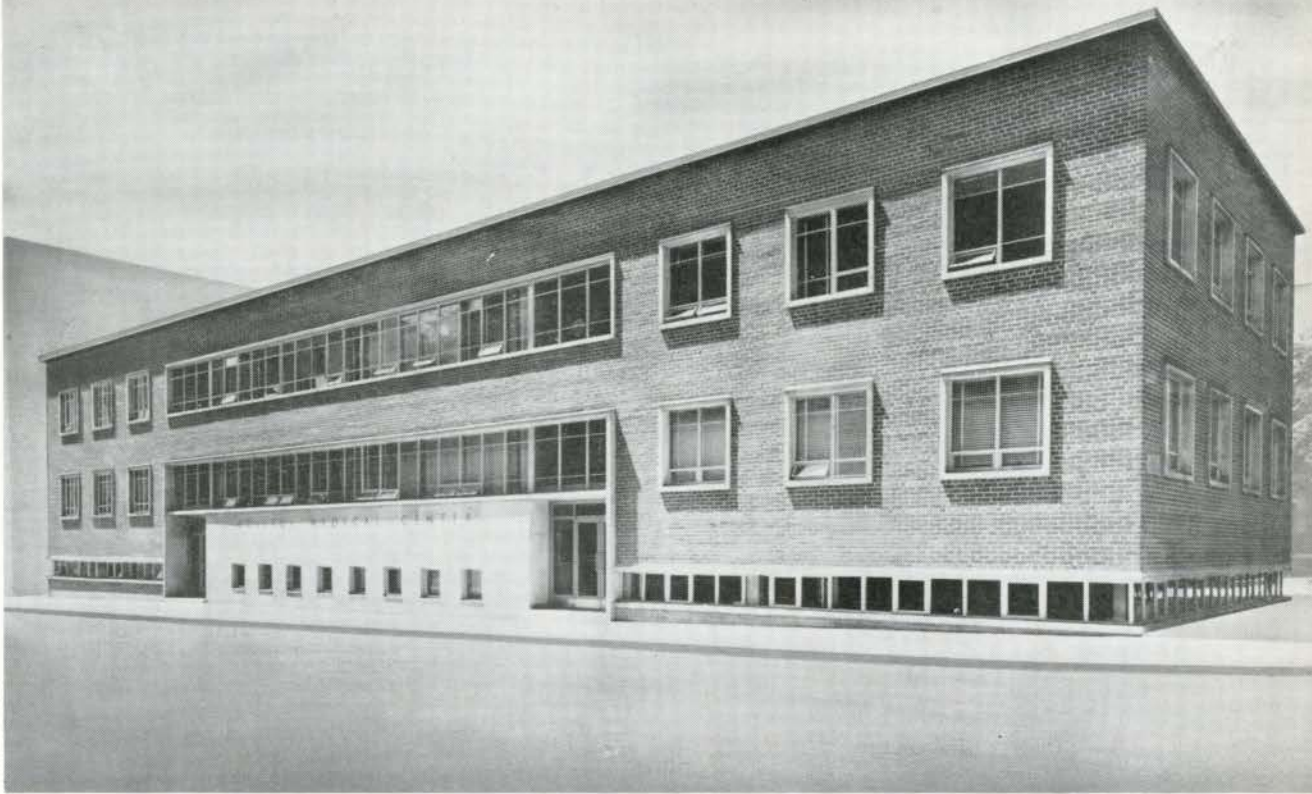
Wallace, Carruthers & Associates Limited, Structural Engineers
John H. Ross, Mechanical Engineer
Mollenhauer Contracting Company Limited, General Contractors



PANDA



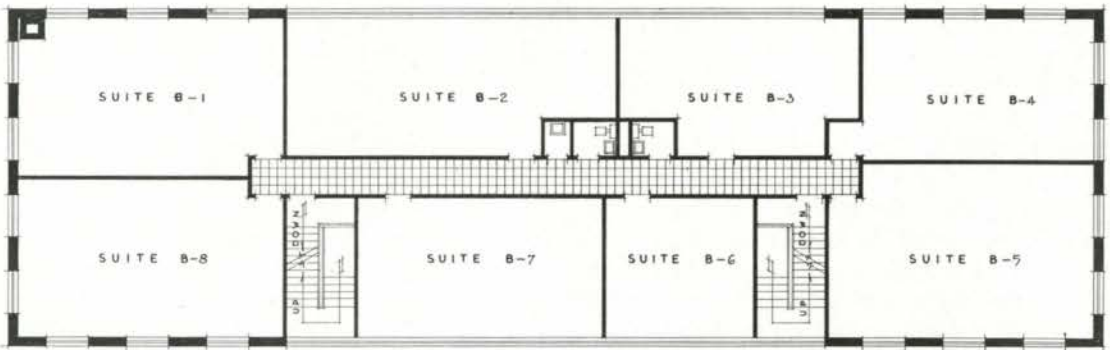
WARNER BROS.



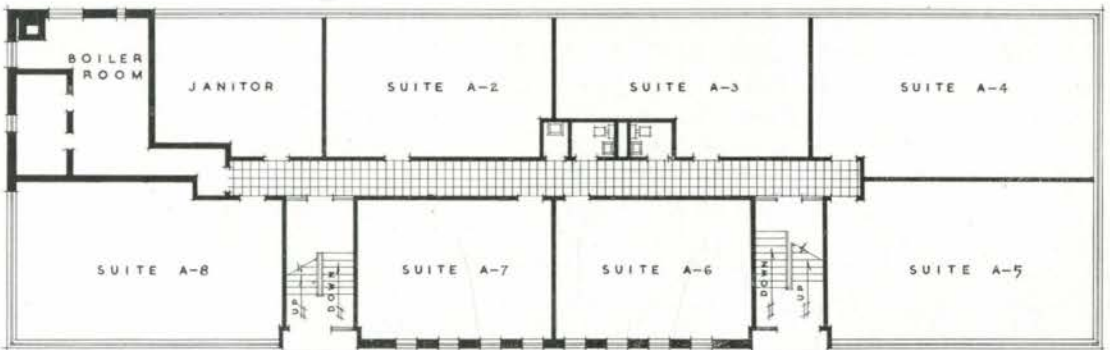
COLLEGE MEDICAL CENTER, TORONTO, ONTARIO

J. BRENZEL, ARCHITECT

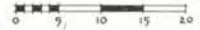
Foundation Company of Ontario Limited, General Contractor



GROUND FLOOR



BASEMENT



SUPERVISION UNDER THE STANDARD FORM (STIPULATED SUM)

A SUBSTANTIAL PART of the time of the seminar on legal problems at the 1952 Annual Meeting of the Ontario Association was occupied with questions from the younger men on the issuing of certificates. More liens are now being filed than in the recent past and it is anticipated that tightening credits among the host of rather inexperienced persons now in the construction industry, may create more difficulties of that character. This directs attention to the provisions of the Standard Form designed to protect the owner in respect of liens.

With large jobs everywhere available to established contractors, and materials in short supply, contractors and supply houses have complained about holdbacks and on occasion insisted on terms that are inconsistent with the requirements of the Mechanics' Lien laws. However, so long as the law requires the owner to hold back certain percentages from payments to the contractor for the protection of those who do the work and furnish materials, the architect should see to it that the terms of payment in the contract provide for such holdbacks, and he must provide for such holdbacks in his certificates. The supplyman can always refuse to sell to a contractor or sub-contractor who cannot pay on the supplyman's terms. The sub-contractor can refuse to deal with a contractor who is without sufficient financial resources to pay him in full within a month of completion of his work, instead of holding back a substantial percentage until some time after completion of the whole job. The contractor who feels that the legal holdback is too high should be referred to the legislature for consideration of his complaint. The owner who wants to encroach on the holdback should be required to assume the risk himself.

The architect is required by Article 26 of the Standard Form to issue certificates to the contractor in accordance with the terms of payment in Article III. Under Article III the contractor becomes entitled to his final payment, and therefore to his final certificate, "on completion of the entire work and one day after all lien rights have expired." This has the effect of throwing on the architect the responsibility of deciding when all lien rights have expired. There can of course be no holding back of anything under Article 26 at that time in respect of liens because the certificate is not due until such rights are gone.

How is the architect to know that all lien rights have

expired? Liens are within the legislative jurisdiction of the provinces and the provincial Associations should provide their members with the answer to that question. At least one does so.

At the commencement of the work, the architect should warn the owner to inform him immediately if notice of a lien is received. If notice is received, it is simple enough to withhold further certificates until a release is produced. That may dispose of the specific lien, but in some provinces if a court action has been commenced to realize upon the lien other parties who have not given notice of their liens may be protected by the action. It is, therefore, also necessary in such provinces to ascertain whether action has been commenced in court and if so, to obtain releases of all liens entitled to benefit by the action.

Under Article 27, the final payment does not become due until the contractor, if required, has delivered to the owner a complete release of all liens other than his own. Various methods are followed by architects in exploring the lien situation before issuing the final certificate. Some require production of receipted accounts, have searches made in the land registry offices, obtain sworn declarations from contractors and sub-contractors, and if any doubt remains, they so word the final certificate that while acknowledging completion, the certificate makes payment conditional upon the contractor satisfying the owner that all lien rights have expired. The owner, however, may throw the matter back on the architect's doorstep by asking him to provide a list of those who might have liens on the job.

It is to be noted that the reference in the final payment provisions in the Standard Form (Article III) is not to "Mechanics Lien rights" but to "lien rights." There are other types of liens than "mechanics liens", for example, liens created by conditional sales contracts.

The Standard Form contemplates the issue of certificates based on materials incorporated in the work or delivered at the site. In many of the provinces, there is a special lien given by the Mechanics Lien Acts on the unincorporated material itself, as well as on the owner's land. This may make it necessary to protect the owner by exercising the right provided by Article 26 to insist on evidence of payment in full for such materials before including them in a certificate.

Where climatic or other conditions reasonably beyond

the contractor's control hold up completion, and full payment is demanded for the work so far completed, the architect would be well advised to insist on evidence of payment for all labour and for all material incorporated or delivered, and evidence of payment to all sub-contractors to the extent of their completed work, before issuing a certificate. If he does not do so, the subsequent delivery of material or doing of work when the forced delay is over, may revive liens for amounts in excess of the balance held back.

The difference between the legal effects of interim or progress certificates and final certificates on the respective rights of owner and contractor must be appreciated. The Standard Form obligates the owner to make payments on account by certain dates, up to a given percentage of the value of labour and materials supplied, proportionate to the contract price, upon the certificate of the architect. When the certificate is given, the debt becomes payable by the owner to the contractor. However, such interim certificates are not conclusive as to the value or quality of the work done, or the materials supplied. The value and quality are subject to re-appraisal by the architect at the time of the final certificate.

While interim certificates are not conclusive as to the quality of the work done or the materials supplied to the time at which they are given, the attention of the profession is called to a very important provision tucked away in the middle of Article 16: "The Owner shall give notice of observed defects promptly."

If the alleged defective work was done in the open, and the architect in the ordinary course would see the work, the fault being of such character that it must have been apparent to any competent architect supervising the

work, it could not be said that the fault should not have been observed within the meaning of the contract (Article 16), before the final certificate was issued.

An architect is required to give such care and attention to the work while it is in progress as the nature and difficulties of the particular work reasonably demand. To check matters such as defects in masonry occurring during the progress of the work are the very things that he is duty bound to do. If he fails to do that which he ought to have done, he may himself be liable to the owner for very large damages on the basis of the cost of tearing down and reconstructing that which may not become known to the owner for a very considerable time after the work is completed and at a time when the cost of remedying defects has become very heavy. The contractor, however, for lack of the notice required by Section 16 may be liable only for what it would have cost to have remedied those defects at the time they occurred, had the architect done his duty and required the contractor to remedy the faults.

In issuing the final certificate, the architect bears the responsibility of waiving or releasing all his client's rights against the contractor except as to faulty workmanship or materials which appear within one year from the date of substantial completion. The architect is the one best able to fix the date as of which the work was substantially completed.

In the event of a dispute as to the contractor's right to a final certificate or as to the date of substantial completion or as to whether workmanship or materials are in fact faulty, either the owner or the contractor may require the issue to be settled by arbitration.

ALBERTA

In recent months articles have been appearing in our own as well as in other architectural journals in which the writers discuss the philosophy of architecture. This, of course, immediately involves the discussion of the basis and function of all art. That again leads to the consideration of the purpose of life and of living which cannot be separated from the subject of ethics and right conduct. At this point we find ourselves in the stratosphere of thought where the air is so rarefied that the common work-a-day citizen cannot easily sustain himself in it whilst he has to carry on his daily tasks. Some are, therefore, too apt to say that the less an architect concerns himself with these abstruse matters the more money he will make. This easy and cheerful worldly wisdom on the one hand and the finely spun theories of philosophic speculation on the other are the two extremes between which the common sense of humanity finds its practical guides in its daily operations. The architect must continue to make his living by the practice of the art which he professes and this necessity is the tonic which will surely preserve him from permitting his enterprises to become "sicklied o'er with the pale cast of thought and lose the name of action".

The cheerful worldly-wiseman is controlled to a greater extent than he realizes by the thoughts which thinkers before him and around him inject into general opinion. Amongst even barbarous peoples there exist clearly recognised and generally followed distinctions between right and wrong ways of behaving and of producing objects of art. These distinctions furnish these peoples with clear practical lines for everyday action. Amongst more civilised communities these lines are drawn with a wider experience and a more highly trained intelligence. Hence they become less clear to the general intelligence. Yet the general common sense continues readily to distinguish right from wrong for most practical purposes without troubling itself overmuch about the reasons why. Barbaric art is not the highest form or sphere of art although it tells its story in a most forcible and easily appreciable way. Higher reaches of art have resulted from clearer thought such as is sought for by the philosophers.

These thinkers in reaching back, as it is their business to do, to ultimate and primal motives come face to face with questions not soluble by intellectual processes. Have we any choice in our line of conduct or are we the helpless victims of some cosmic process? We, who have to do something about it, must act either as if we have freedom of choice or else we may consider that it matters not what action we take and that no responsibility attaches to us. Can anyone really adopt the latter attitude? A culprit, brought before a *cadi* well known as an upholder of the doctrine of predestination, pleaded that his action was predestined and that therefore he could not be held responsible. "True," said the *cadi*, "but you are going to find that your punishment is equally predestined".

In the arts the criterion which we actually apply in distinguishing the right and the good is the quality of the pleasure which we derive from the doing and the appreciation of the work produced. We can give no reason for this quality of pleasure. It is a feeling or consciousness and is analogous to the voice of conscience in matters of behaviour. The fundamental effort of art is to produce an orderliness within a certain limited sphere of operation. Architects are doing this every day by the curiously indirect process of setting down certain lines upon paper then rubbing these out and substituting others until, partly by process of reason and partly by sentiment, order is brought out of chaos and some definite purpose is realized to the great satisfaction, we hope, of all concerned.

It has been said that the Right and Good is that which works. This is true in the sense that that is good and right which operates most completely in harmony with the works and operations of nature.

Cecil S. Burgess

ONTARIO

It was gratifying to hear that the design of the new National Gallery in Ottawa is to be chosen from entries submitted in nationwide open competition for Architects.

It is fitting that the design of buildings having national significance be selected in national competition, and it is hoped that the Gallery project will establish a precedent which will be considered when other buildings contemplated for the national Capital are being planned.

There are those who feel that buildings designed in competition are not as satisfactory as those awarded on merit, experience or even political basis. There is criticism that a panel of architectural and other expert judges are not qualified to decide where a winning design, or any design for that matter, fills the need for which the building is planned. Surely expert judgment of a jury of this type is no worse than that of departmental authority which is more often not qualified or trained to assess the merit of design in any but a preconceived and narrowly subjective fashion, but nevertheless plays a large part in the planning of the projects carried out on a straight award basis.

There is also the problem of the younger Architects and newly graduated students. Unless a miracle happens, these younger people may never have an opportunity to be considered for a large project of national scale. There are, nevertheless, numbered among the younger Architects a considerable proportion who are highly skilled and capable designers. The competition at once places these designers in a position where they may be considered for an award.

The competition also eliminates the possibility of the political award of commission to an Architect whose qualifications and facilities are not apt to assure the finest in design.

There is, of course, the possibility that a competition

may result in an award to a designer with no practical and experienced background. The Gallery project seems to have found a way around this problem, however, and should the winner not be considered to have enough experience, he may, without losing his identity, associate with a firm which has the facilities to assure a well-detailed building.

Competition for public buildings in Ottawa arouses an interest from Architects in remote parts of the Dominion, tending to reduce the indifference which they may now hold for the Capital and its plans for development.

It is hoped that the purely cultural nature of the Gallery project was not the only reason for competition in this instance, and that the result will be successful to a degree which will encourage the idea of competition for future public buildings in the Nation's Capital. Success will depend to a large degree upon the support given by Architects across Canada — this support in the form of well thought out entries.

Watson Balharrie

OBITUARY

Lawson, Wendell, Associate Professor of Architecture at Ohio State University, Columbus, Ohio, died on June 10, 1952.

The late Professor Lawson was born in Toronto in 1898. He received his early education in that city and, after graduating in architecture from the University of Toronto, attended the Ecole des Beaux Arts in Paris on scholarship. On his return to Canada, he took his M.Arch. at the University of Toronto. In England, he spent some time as a draftsman with Sir Edwin Luytens.

He made extensive sketching trips to Europe, devoting special attention to etching and lithography. Many reproductions of his work appeared in *Pencil Points*, the predecessor of *Progressive Architecture*. He continued his career until last year, when he spent his holiday as usual painting in Muskoka.

Professor Lawson returned at frequent intervals to Canada, and kept close association with his friends in the arts here. He was for years president of the Canadian Society of Painter-Etchers, and was a member of the Arts and Letters Club of Toronto.

Professor Lawson, long a member of the RAIC, took special interest in the history of architecture. He held several teaching posts, including Pennsylvania State College, Mount Allison University and the Ohio State University where he was president of the Canadian Universities Association of Ohio.

John Caulfield Smith

CONTRIBUTORS TO THIS ISSUE

Howard D. Chapman. Mr. Chapman is the son of the late Alfred Chapman, F.R.A.I.C., F.R.I.B.A., A.R.C.A., Architect, of Toronto. He received his architectural education at the Architectural Association School, London, England, and at the University of Toronto, from which he graduated in 1948. He is at present practising under his own name in Toronto. His extra professional interests are music and canoeing.

Meredith Fleming. See July, 1952 *Journal*, page 234.

LETTER TO THE EDITOR

Sir:

The Council of the Architectural Institute of British Columbia would be very pleased if it might, through the *Journal*, reply to the many expressions of appreciation which have been received here from those attending the 1952 Annual Assembly.

By word of mouth; by personal and formal letter, and by commentary in the *Journal*, we have been assured by many of the pleasure and satisfaction which they experienced as our guests.

While we realize that much credit for the Assembly's success naturally belongs to the permanent staff of the RAIC, it is very gratifying to us to know there has been such general satisfaction, particularly as this is the first time we have ever had the opportunity to play host to the Annual Meeting.

Our only hope is that the successful completion of this pioneering venture will assure the timid that a safe passage to the West does indeed exist, and that we may very soon again offer our hospitality to the Annual Assembly.

With many thanks,

Yours very truly,

*Keith B. Davison,
Honorary Secretary*

COMMUNITY PLANNING AWARDS

Ottawa, July 18 — The awarding of six fellowships offered by Central Mortgage and Housing Corporation for post-graduate study in community planning for the academic year 1952-53 has been announced.

The fellowships, which are for \$1,200 each, have been awarded to:

F. Gerald Ridge, M.A., of Hamilton, Ontario;
Earle A. Levin, B.Arch., of Winnipeg, Manitoba;
Matthew B. M. Lawson, B.Sc., of Vancouver, British Columbia;
Zane Bakun, B.Sc., of Winnipeg, Manitoba;
William P. Paterson, B.A., B.S.W., of Vancouver, British Columbia; and

Hugh Owen of Toronto, Ontario, who obtained his diploma from the Architectural Association of London, England.

Mr Lawson and Mr Owen will take their post-graduate studies at the University of Toronto, Mr Ridge will study at McGill, Mr Levin at the University of British Columbia, Mr Bakun at the University of Manitoba, while Mr Paterson will continue his studies at the University of British Columbia.

The purpose of these fellowships is to aid students in receiving advanced education which will enable them to enter the field of community planning and allied occupations, either in a professional capacity or in public service. The funds are provided under the terms of Part V of the National Housing Act.

The committee of awards included J. R. Mallory, head of the Department of Political Science at McGill University, as chairman; Edouard Fiset, planning consultant for Quebec City; and Humphrey Carver, chairman of the research committee for Central Mortgage and Housing Corporation.

CHRISTMAS CARDS

Institute Christmas Cards may again be purchased through the RAIC Office. Orders must be received not later than September 25th. It is a plain, formal card on good stock, bearing the RAIC crest — envelopes included. (For more detailed description see Page 240, August, 1951 *Journal*.) RAIC office cannot be responsible for imprinting of individual or firm names. Cards sell at rate of 10 for \$1.50. If supply desired, please complete and return the Reply Postcard which is being mailed to each Institute member to cover Christmas Card orders.

DESIGN CENTRE TO OPEN IN OTTAWA

A "Design Centre" national in scope, will open in Ottawa in the early autumn. It will comprise an exhibition gallery, industrial design, library and offices and will be situated in a central location on Elgin Street opposite the approaches to the new Mackenzie King Bridge. Besides being the headquarters of the Industrial Design Division of the National Gallery of Canada and of the National Industrial Design Committee, it will house a permanent display of Canadian product designs of merit. A regular series of travelling exhibitions will also be shown beginning January 1953. These will be collected from other countries as well as from Canadian sources. In addition special displays illustrating the relationship between Canadian raw materials and creative functional design will be featured from time to time.

The space assigned for this purpose by the Canadian Government comprises the complete ground floor of the Laurentian Building. Extensive renovations are necessary to turn this into a modern gallery installation. Work was begun by the contractors at the end of June, and the opening of the finished "Design Centre" is expected to take place late in October.

BOOK REVIEW

COLOR IN BUSINESS, SCIENCE AND INDUSTRY by Deane B. Judd.

John Wiley and Sons Inc., \$6.50.

Anyone interested in scientific progress dealing with color should read this book. Dr. Judd, as head of the Color Division of the Bureau of Standards in Washington, has been instrumental in the solution of color problems for every branch of government and industry.

He reviews here the many contributions he has made to the sum of human knowledge, and relates them to the most recent discoveries of other scientists.

Part 1 starts simply with how we see and how we describe what we see. It deals with the functioning of the normal human eye, and the color blind eye. It clarifies the confusing differences in color language between physics, psychophysics, and psychology which for instance is a present barrier between the decorator and the illuminating engineer.

Part 2 explains the means of taking the guesswork out of color identification, matching, and tolerances. He describes the latest developments in colormeters and spectrophotometers and when to use each one or none at all, and gives many examples in the form of graphs and equations, of the precise color specifications obtainable from these

instruments. This type of color specification is becoming increasingly common in industry.

Architects will be specially interested in a comparison of several color charts using painted samples. He explains the advantages and shortcomings of Munsell, Ostwald, Villalobos, Plochere, the Colorizer sponsored by the Imperial Varnish Company and the Nu-Hue system by Martin-Senour Company Limited.

Part 3 uses the same type of diagram and mathematical formula to describe complicated colors, having glass or layers, as those used to describe simple colors in part 2. They become rather involved however for the average reader.

W. E. Carswell

CANADIAN GOVERNMENT OVERSEAS AWARDS

The Government of Canada has completed arrangements to use part of the blocked balances standing to its credit in France and The Netherlands to provide fellowships and scholarships in those countries. It is hoped that the plan will later be extended to include Italy.

Owing to the lateness of the date, only a limited number of awards (about 10) can be made in 1952. Applications for these should be submitted immediately.

The awards will be of two kinds:

FELLOWSHIPS having a value of \$4,000 for twelve months, for advanced work and study in the arts, humanities, social sciences, sciences, and professions.

Candidates must be over 30 years of age, and must already have achieved distinction in their art or profession.

Persons receiving these awards will not be required to register for any formal or academic course of study, unless they wish to do so. The purpose of the fellowships is to give Canadian men and women of proven ability an opportunity to spend a year abroad and devote their time to whatever programme they feel will be of most benefit to them professionally. This programme must be approved by the Awards Committee initially.

SCHOLARSHIPS having a value of \$2,000 for twelve months, for advanced students in the humanities, social sciences, and sciences.

Candidates must have received an M.A. degree or its equivalent from a university of recognized standing. The purpose of the scholarships is to enable them to continue their studies and work towards a higher degree.

The stipends will be adjusted in accordance with the cost of living in the country in which the award is held. Travel expenses will be provided to cover the cost of tourist ocean fare from the port of embarkation in North America and rail fare from the port of landing to the destination in Europe. Similar grants will be made for the return journey. No provision has been made to supply Canadian funds for travel in Canada or for other expenses.

The awards will be made on the recommendation of an Awards Committee of the Royal Society of Canada and administrative facilities will be provided by the Awards Office of the National Research Council.

All inquiries, applications and correspondence should be addressed to:

Awards Committee,
The Royal Society of Canada,
National Research Building,
OTTAWA, Canada.