

RAIC JOURNAL

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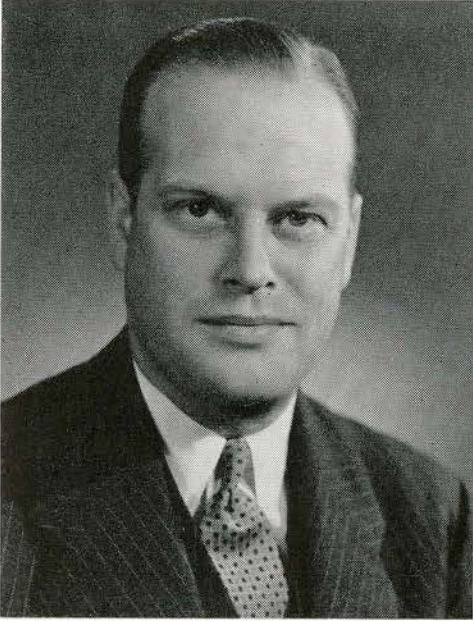
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EDITORIAL

A GENERATION IS GROWING UP that will not remember that the RAIC once held its meetings in the depth of winter, and, like a pendulum, swung between Toronto and Montreal. Greatly daring, we sometimes rushed east to Quebec. At those meetings, we used to speak in hushed tones of the day when we had a central office, and meetings could be held in far off places. We never understood why the existence of an office in Ottawa would allow us to go to Vancouver or Halifax, but the prophecy has been fulfilled. We spoke in hushed tones because the preparations for an Assembly used to get many people on edge, and the suggestion that we would wish to be anywhere but where we were would not have been well received. Halifax was mentioned as the ultimate in travel, and as remote as Sind or Samarkand. At least it seemed so from a bedroom in the Royal York.

We write six weeks before the Assembly will actually meet in Halifax, and, while we have every intention of being there, we remember having twice been disappointed. On the first occasion, we were awakened at midnight by a telephone call, and a familiar voice invited us to speak in Halifax in two days' time. We explained that we had a most important engagement on that night — we were, in fact, invited to dine with the Governor-General, and that is by no means a nightly event with us — but that was considered a rather lame excuse by our architect in Halifax. Against the Governor-General, he offered us trout in babbling brooks, salmon in streams, oysters by the bushel and lobsters unlimited. He knew all our weaknesses, and he played on them like a master, but we remained firm. We are afraid that, on the night of the dinner, our thoughts, at times, were far away.

Halifax loomed on the horizon once again in 1941. We say 'loomed' because that was what it did. Our boat which seemed so innocent in Montreal where we took on board beef and bacon and, we suppose, eggs, assumed a more sinister appearance in Three Rivers where we packed away a few thousand tons of TNT. Halifax was our next port of call, but we did not call, and no one called on us. Instead, we lay in a basin where, if we were to blow up, it could be done decently and without disturbing the Haligonians except for a few window panes. In our loneliness, we toyed with the idea of inviting colonels Haldenby and Waters for a chat about the RAIC as they were in camp not far away. We thought it would be elevating for the fo'c's'le. On second thoughts, we decided against it because of repeated warnings of the danger of sparks. A careless spur unwittingly grazing the funnel, or a sword playfully feinting at a ventilator might have sent us all to the bottom. That is why we have such a feeling of frustration about Halifax. This time we trust it will not be a mirage, but a great port that is host to the Royal Architectural Institute of Canada — and we shall be there.



FOREWORD

The Honourable Robert H. Winters
Minister of Public Works

IT PLEASED ME TO LEARN that the Royal Architectural Institute of Canada had chosen the historic city of Halifax as its convention city for 1955. I can assure you that you will be welcomed not only for yourselves, but for the contribution you are making to our expanding Canadian economy. The work of professional architects is evident in the long list of new factories, commercial establishments, office and institutional buildings that we see across the country, and in the three-quarters of a million new Canadian homes which have been constructed since the end of World War II.

Your forthcoming Annual Assembly will give architects from every part of Canada a chance to become better acquainted with the Maritime Provinces. You will discover that one great new development in the Maritimes is improved transportation facilities both between the Provinces and with other parts of the Continent. New ferry connections between Yarmouth, Nova Scotia and Bar Harbour, Maine and between North Sydney, Nova Scotia and Port aux Basques, Newfoundland, the almost completed Canso Causeway and the Halifax-Dartmouth Bridge are among the outstanding new developments.

The economy of the Maritimes is made up of a wide variety of activities. Primary industries still form a solid foundation. Most widely known, perhaps, are the recent developments in the mining field. The discovery of tremendous base metal deposits in north-eastern New Brunswick has provided a great stimulus to the economy. In the older coal fields of Nova Scotia modern mechanization is resulting in cheaper and more efficient production methods. Technological developments in fishing and fish processing, in the conservation and utilization of forest products and in agriculture, are contributing to healthy growth and development. Secondary industries are significant too. Iron and steel, ship-building, oil refining, textiles, household appliances and food processing plants broaden the base of the economy and diversify the activities of the people of the Maritimes.

The unusual variety of scenery and recreational attractions in the three Provinces have stimulated a tourist trade of large and expanding proportions. I earnestly hope that visiting architects will take every opportunity to travel about and see at first hand the places of historic interest, the splendid examples of early Canadian architecture, the beauties of the Provinces and the significant developments that are taking place.

I am sure that all Maritimers join with me in extending warmest greetings and best wishes for a pleasant and profitable Assembly in June.

NOVA SCOTIA, NEW BRUNSWICK AND PRINCE EDWARD ISLAND may be relatively small in both size and population, with their combined area making up only about one seventieth of the total area, and their aggregate population about one-eleventh of the total population of Canada, but these Provinces were the scene of early discovery, exploration and settlement in the northern part of North America, and the history of this region is replete with romance and filled with meaningful achievement and a share of frustration.

The Indians

The first European settlers in this region encountered the Micmac and Malecite Indians, the former occupying peninsular Nova Scotia, Cape Breton and Prince Edward Islands, and the northern portion of New Brunswick; the latter being located in the southern part of New Brunswick. The Micmacs and the Malecites were similar in customs, but different in dialect, with the Malecites devoting earlier attention to the practice of agriculture. These aborigines, for the most part, lived in conical wigwams, covered with birch bark, holding as many as ten or twelve persons each, with wigwams of a longer type for larger families or for summer use. In the case of the round wigwams the fire would be placed in the middle, whereas for the longer ones there would be fires at each end. The framework of the wigwams was made of poles. Their bark covering was obtained from the biggest birches, taken in large strips, four or five of which would be sewn together by means of bone needles and fir roots before being laid over the pole-framework. Fir branches formed carpets and beds for the interiors.

Canadian Beginnings

Here were many notable beginnings of Canadian development. John Cabot's landfall, on his voyage of the discovery of North America in 1497, was most probably near the easternmost point of Cape Breton Island; the first agricultural settlement of Europeans on Canadian soil was established at Port Royal in 1605; within two years of that date the first mill was erected, the first social club was organized and the first dramatic presentation was written and staged; the first ship-building efforts were made at Louisbourg in 1604; coal was taken from Cape Breton Island and from Grand Lake on the Saint John River in the seventeenth century, and the first regular coal mining operations in America were carried on at what is now

Port Morien in 1720; the first printing press was established at Halifax in 1751, and the first newspaper in Canada — the *Halifax Gazette* — appeared in 1752; the first post office in Canada was established at Halifax in 1754 or 1755; the first representative government in Canada was that in Nova Scotia in 1758, and the first responsible government in the British Empire Overseas was that in the same province in 1848; the first zoological gardens in North America north of Mexico were those of Andrew Downs at Halifax in 1847; the first submarine telegraph cable in America was laid between Carleton Head, Prince Edward Island, and Cape Tormentine, New Brunswick, in 1852; and these by no means exhaust the list.

Port Royal

The first agricultural settlement of Europeans on Canadian soil was one result of the De Monts' expedition of 1604. After exploring the southern coast of Nova Scotia and the lands along both sides of the Bay of Fundy, De Monts and his associates decided to winter on Dochet Island in Passamaquoddy Bay, where they erected fortifications and constructed dwellings. That first winter in the New World, when scurvy struck down many of De Monts' men, served to disclose the disadvantages of their situation. But further exploration down the coast in 1605 revealed neither a site deemed suitable for settlement, nor a passage to the East, and in August of that year they decided to tempt fate at Port Royal (on Annapolis Basin), which in the previous year had had such an attraction for Poutrincourt that he had sought and obtained it from De Monts as an estate for his family.

There a number of interesting developments took place during the next two years. Agricultural experiments were made; a mill was erected; a playlet was prepared and presented; and "The Order of Good Time" was organized. Poutrincourt was especially interested in the agricultural experiments; Lescarbot, the lawyer, who reached Port Royal in 1606, wrote the little play, "The Theatre of Neptune"; and during the winter of 1606-07, "The Order of Good Time", the first social club in North America, served to make life more pleasant. Fifteen of the leading men were its charter members; each, in turn, acting as Grand Master for the day, during which time he wore the insignia of office, and at dinner he led the way to the table at the head of a procession of the members. After the final meal of the day, he resigned his office to a successor with the

ceremony of drinking to him a cup of wine. Each vied with his rivals in providing sumptuous fare, giving himself to hunting and fishing and to buying from the Indians, so that the table of "The Order of Good Time" was laden with the delicacies of the New World—roasts of moose, caribou, beaver, otter, bear, porcupine and rabbit; with ducks, geese and ruffed grouse; and trout, cod and other fish taken through the ice with Indian spears. "Whatever our gourmards at home may think", wrote Lescarbot, "we found as good cheer at Port Royal as they at their Rue aux Ours in Paris, and that, too, at a cheaper rate." It is interesting today to know that this Order has been revived, with the Governor-General as its Grand Master, and with several thousands of visitors annually enrolled as members of it.

The Port Royal Habitation

The restored Port Royal Habitation is a striking example of the earliest form of transplanted Canadian architecture—Colonial Gothic. This edifice (1605) sheltered Europeans in the first agricultural settlement in Canada, on a site which has since been virtually permanently inhabited. From the very beginning, it seems, this group of buildings was of frame construction, and, consequently, they play a part in dispelling such misconceptions as are now described as the "myth of the log house." In form, they are a miniature feudal castle, with central courtyard protected on all sides by surrounding structures. Windows in the external walls are small in size and fortified with iron bars. Bastions projecting from its two front corners were for the protection of the main entrance and for command of the nearby shore of Annapolis Basin. These buildings had a framework of heavy timbers, consisting of a sill resting on stone foundations, upright posts, oblique and curving braces, and stout ceiling posts and rafters. Wall spaces between the uprights were filled with clay, mortar, rubble or short thick logs, with the frame covered outside with horizontal weatherboarding and clay, and inside with plaster or vertical wood panelling. Every aspect of the design shows evidences of Gothic traditions, from the high-pitched roofs to the great fireplaces and the prominent chimneys; and from the steep, narrow, winding stairways to the leaded glass windows and the framework of massive beams. The rooms, without ceilings, frankly reveal the beams and floorboards of the storey above.

1607-1713

After De Monts lost his charter in 1607, he and Champlain turned their attention to the St. Lawrence region, but Poutrincourt and his son re-established the colony of Port Royal on Annapolis Basin in 1610. Ensuing years brought both the English and Scots to the scene, as well as bitter internecine rivalry among the French leaders in Acadia. Between 1613, when Captain Samuel Argall from Virginia destroyed the French settlement at Port Royal, and 1710, the date of its final capture by the British, Acadia or Nova Scotia changed hands several times. During that period Sir William Alexander was granted New Scotland, Nova Scotia received its name from his Latin charter, as well as a coat of arms which forms the basis of the flag of this Province, and the first two British settlements in the

area were established in 1629, with William Alexander the Younger erecting Charlesfort at Port Royal and Lord Ochiltree building Rosemar at Baleine in Cape Breton Island. These two settlements were of but short duration; from 1632 to 1654 the French were left in undisturbed possession of Acadia by the English; but the colony was driven by the struggle for supremacy on the part of the French leaders, and the romantic story of the life of Frances Marie Jacqueline, wife of Sieur de La Tour, and her courageous defence of Fort La Tour, at the mouth of the River Saint John in 1645, have brought her the designation, "The Heroine of Acadia." After several more turns of the wheel of fortune, the British made a final capture of Port Royal in 1710, and by the Treaty of Utrecht in 1713 Acadia became forever Nova Scotia.

From the Treaty of Utrecht to the Founding of Halifax

Nova Scotia might now be British, but virtually all of its inhabitants were of French rather than of British origin until Halifax was founded in 1749. During that period the question of the oath of allegiance remained unsettled, yet most of the Acadians continued to live in British territory, while the French authorities strove to maintain their influence over both the Acadians and the Indians in Nova Scotia. In the circumstances, the authority of the British governor was of little effect beyond gunshot of the fort at Annapolis Royal, the British authorities were in no position to force the Acadian question to the issue of taking the unqualified oath of allegiance or leaving the colony, the French authorities saw and seized the advantages they found in the situation as it then was, and the Acadians enjoyed new economic advantages and persisted in their determination not to take the oath of allegiance without the condition of not being obliged to bear arms. In times of crisis only decisive aid from Massachusetts saved the colony for the British. Indeed, stung to action by such French raids as that on Canso in 1744, the New Englanders retaliated by capturing Louisbourg, with the aid of a British naval squadron, in 1745. When "the Dunkirk of America" was restored to France by the treaty of 1748, something was required to offset its influence, and the British Government now took action to that end.

The Founding of Halifax

The founding of Halifax inaugurated a new era. British neglect of the colony seemed to have come to an end. Yet French encroachments upon it had not ceased. Between 1749 and 1754, the British founded Dartmouth, Lunenburg and Lawrencetown. The next year, 1755, was a year of military campaigns—against Crown Point, Niagara, Duquesne and Beauséjour. Of those only that against Beauséjour was successful so far as the British were concerned, with two thousand New England troops capturing this French strongpoint at the Isthmus of Chignecto. This was the eve of the Seven Years' War. Now was the time, so the authorities at Halifax thought, to settle the matter of the oath of allegiance, while New England troops were still in Nova Scotia and British ships were in Halifax harbour. Again the Acadians were asked to take the oath and again they refused. Military necessity demanded action, so the authorities at Halifax concluded, before Nova Scotia should

again be virtually denuded of military and naval forces.

The Acadians and their Deportation

Already between 1750 and 1752, through the urging and the action of Abbé Le Loutre and the French authorities, the dispersion of the Acadians had started, with two thousand of them going to Ile St. Jean (Prince Edward Island), and about one-third as many going to Isle Royale (Cape Breton Island). Now the New England troops in the Province were employed in the expulsion of the Acadians from Nova Scotia. The result was that about 6,000 were expelled, while about 2,000 escaped the deportation.

There remains in Nova Scotia no single surviving example of a very early Acadian dwelling, but the houses of the Acadians before 1755 were described by the Intendant of New France as "wretched wooden boxes." They were, it seems clear, simple in their design.

Historic St. Paul's

One building of note, which was erected in the early days of Halifax, the oldest remaining church in Nova Scotia, which is also the oldest Protestant church building in Canada, is historic St. Paul's of Halifax (1750). Its style is Gothic in basic form, with Georgian details. The increasing influence of Georgian concepts is seen in the enlargement and subdivision of the earlier spire-form into a two-storied steeple, the horizontal cornices which cross the front and rear ends of the building, the porch with its classical columns and the large Palladian window in the rear wall. The model for the building was Marybone Chapel in London, which was also known as Oxford Chapel and later as St. Peter's, Vere Street. The architect for this church, and indirectly of St. Paul's, Halifax, was James Gibbs, a pupil of Sir Christopher Wren.

New Englanders and Others

Soon this region became something of a melting-pot in miniature. Already there were English, Irish, Scottish and New England settlers, as well as a number of "foreign Protestants", the Acadians in hiding and the tribe of Micmacs. In the sixties, several thousand additional New England settlers arrived, as well as 500 immigrants from the north of Ireland, and soon about 2,000 Acadians returned from exile to double the number of Acadians in Nova Scotia. Furthermore, in the seventies, about 1,000 Yorkshiremen settled at the Isthmus of Chignecto, and about 200 Scots went to Pictou.

Still remaining are such actual houses built by the New England settlers in the 1760's as the Perry Borden House, Grand Pré, and Simeon Perkins House, Liverpool. Houses of the same type may be seen in many parts of Nova Scotia. Although New England was at the height of the Georgian phase of its architectural development when the New England migration to Nova Scotia took place, the older but still persisting and less pretentious styles were the ones which were mainly transplanted in Nova Scotia. The result is that all the familiar forms of early New England dwellings, such as the Cape Cod cottage, the two-storey farmhouse and the "salt-box" type with two storeys in front and one at the back, have their counterpart in Nova Scotia.

The Loyalists

By the close of the American Revolutionary War, between thirty and forty thousand Loyalists had reached Nova Scotia, while about 600 had settled in Prince Edward Island, and substantial numbers of them contributed to the birth and upbuilding of Saint John and Shelburne. In 1784, moreover, both New Brunswick and Cape Breton were separated from Nova Scotia, Cape Breton to be reunited with it twenty-six years later. Among these Loyalists, of course, there were Irish and Scottish, Germans and Negroes, as well as people of English descent.

It is difficult to select a typical Loyalist house, but the Ross-Thomson house at Shelburne is one example of that period.

The oldest remaining church building in New Brunswick, a Loyalist structure which the British Government helped to erect, is Trinity Anglican Church at Kingston. Its frame was completed in 1789 and the church was opened for worship in 1790. Subsequently, steeple, gallery, chancel and vestry room were added, and extensive improvements were made.



N.S. BUREAU OF INFORMATION

Meeting House (1765) Barrington, N.S.

Subsequent Immigration

In the remaining years of the eighteenth century, perhaps more people left the area than came into it; but after the turn of the century, and particularly after the close of the Napoleonic Wars, there was a considerable inflow of people from the British Isles, as well as the arrival of about 2,000 Negroes during and after the War of 1812. British immigration continued until after the middle of the century in substantial numbers, and, in later years, the development of the coal and steel industries attracted people of many other nationalities who constitute but a small proportion of the total population.

Representative Architecture

There was no sudden break between the Gothic and Georgian phases of colonial architecture. The one gave way gradually to the other, and buildings such as St. Paul's Church, Halifax, combine the features of the two styles. Eventually, however, the basic form of buildings changed to conform more closely to the classical mode.

A number of notable examples of Georgian architecture may be seen in Nova Scotia. Among these are two fine public buildings, the imposing Government House, the residence of the Lieutenant-Governor, and Province House, the seat of Government. The corner-stone of the former was laid in 1800; that of the latter in 1811.

Government House, Halifax

This building combines dignity with beauty. Tradition says that the plans for it came from the Adam brothers. Isaac Hildrith, a civil engineer, who had recently made a survey of the Shubenacadie Canal, was the architect in charge of its construction. The western front of this building is rusticated, having deep channels between the layers of stone to give an impression of strength. A striking feature of this part of the building is the extension of the wings into bays with symmetrical circular form. Transition from the flatness of the wall to the curve of the bay is made by means of the small section of a tower in the corners on both sides of the door. The exterior is both massive and simple in construction, with the appropriate mingling of straight line and arch giving a pleasing variety to the structure as a whole. The eastern front also has a rusticated ground storey. The windows in the lower part have closed-in arches; but in the upper ones these are replaced by horizontal lines. This front is without adornment, except for six pilasters which break the flatness of the wall. Noteworthy interior features include pillars and architrave, beautiful cornices and spacious stairway, and a magnificent ball-room, with Greek columns and exquisite mantelpieces of white Italian marble.

Province House, Halifax

Province House is the architect's joy. Prior to its construction, a joint committee of Council and Assembly, comprising Richard John Uniacke and Charles Morris, and S. B. Robie, S. G. W. Archibald and Thomas Ritchie, considered the need for such a building and formed a plan for the permanent accommodation of the Province. This plan, which they offered for the consideration of both Houses, was not drawn as accurately as they could wish, but the shortness of time would not permit them "to work a plan different ways in all its sections so as to bring out with that mathematical exactness necessary before it be delivered to commissioners as obligatory on them in the execution." But it was thought to be sufficiently accurate for the purpose of forming an estimate of the cost with tolerable correctness and an ample description of the building "so as to allow a full Judgment to be formed both as to the general distributions and dimensions of it as well as a critical investigation of any error in the arrangement." John Merrick, who had been born in England, and who ran a painting business in Halifax and became a master painter in the naval yard there, made the plans for the proposed building. On March 21, 1811, just a few days after the joint committee presented their report, the House of Assembly passed the following resolution:

Resolved that the public Building which the Province are about to build should be in length One hundred and forty feet; in breadth, seventy feet; and in height forty two feet, and that it will be expedient to adopt the Elevation of such

Building which has been formed by Mr John Merrick, and that the Material of which the said Building shall be formed, shall be of Stone.

The fact that Merrick should have drawn the plans for this building seems less strange, perhaps, when one realizes that he was more than a painter. In 1789, more than twenty years before he prepared the plan of Province House, his advertisement for his painting business in Halifax included the following: "N.B. Plans, Elevations, and Designs for Building, executed in the neatest manner."

On March 25, 1811, the House of Assembly not only expressed its opinion on the dimensions of the assembly room and the council chamber in the proposed building, but also declared that any three of John Merrick, George Grassie, John Stayner, Winckworth Allan, John Pryor and Richard Tremain would be fit and proper persons to act as Commissioners for conducting and superintending the building of Province House.

On the same day, the committee of the whole House agreed to a resolution that it was their opinion that, agreeably to the plan and estimate laid before the House by Mr John Merrick for the Province House, the sum of twenty thousand pounds would be sufficient to complete the said building. A week later the House voted the sum of £10 to Merrick, "for his services in making Plans, procuring Estimates, and furnishing a Frame and Glass for a Public Building." By statute of 1811 — chap. XIV — it was declared that "there shall be erected on the lot of ground where the Old Government House now stands, a Province House, which shall be formed of free stone, according to a plan and elevation made by Mr John Merrick . . ." By the same statute, George Grassie, Winckworth Allan and John Merrick were appointed Commissioners to superintend the construction of the building. They were also authorized to purchase such materials as should be fit and necessary for the erection of Province House, and to hire, employ and pay proper architects, mechanics, workmen and labourers for erecting and completing it. Richard Scott, who had displayed his skill and ability in the construction of a Court House for the County of Halifax, and on whom the joint committee of both Houses had relied in making an estimate of the cost of erecting a Province House, became the architect in charge of its construction. By 1819 Province House was completed, at a cost of about £52,000.

This is a building which well repays study, from the massive arches of its foundation to the Adam stucco of its old fire-places. For simple dignity it is hard to find a building which excels it. Its exterior is one of uniformity and neatness. In correctness of proportion it has been said to exceed any edifice in America. On its first floor are a number of rooms appropriated to certain departments of Government. The next floor has the old council chamber at one end, the assembly room at the other, with the legislative library in between, and several adjoining committee rooms. The council chamber is magnificent, an elegant oblong room 64 x 32, beautifully ornamented with stucco work, and with a vaulted ceiling. The assembly room is the place of which Charles Dickens, who was present at the opening of the House in 1842, wrote that it was "like looking at Westminster through the wrong end of the tele-

scope." The legislative library is a chamber of quaint charm, with its alcoves and gallery and huge Palladian window. On the third floor are the assembly galleries and several other rooms and offices. The legislative library chamber was once the court-room; and there were tried Richard John Uniacke Jr. for a fatal shooting in a duel, the wretched pirates of the barque *Saladin*, and Joseph Howe in 1835 for libelling the magistrates of Halifax. By his ringing eloquence on that occasion, Howe not only won his acquittal as well as freedom of the press, but also revealed both to himself and to his fellow Nova Scotians his great powers as a public speaker.

Among other examples of Georgian architecture are "Acacia Grove" (1799) at Starr's Point; Uniacke House (1813-5), which is one of the finest mansions of the period in this area, situated in lovely surroundings on the shore of Lake Martha, twenty-five miles from Halifax, and which has been acquired by the Government of Nova Scotia and is open to the general public during the summer season; "Gorsebrook" in Halifax, built by John Moody, a Halifax merchant, about 1818, and later acquired by Enos Collins, a notable commercial pioneer, whose home it was for many years; "Clifton", built by Thomas Chandler Haliburton, the famous creator of Sam Slick, about 1835, now an historic house open to the public during the tourist season; and "Martock", built by Col. E. K. S. Butler on the crest of a hill about three miles south of Windsor about 1840.

The Victorian Phase

Illustrations of the Victorian phase of architecture in this region may be seen in certain features of such Georgian mansions as Gorsebrook and Martock; as well as in such buildings as Fawcett Memorial Hall at Mount Allison University; the Municipal Building and the Court House at Antigonish; St. Anne's Anglican Church (1846), Fredericton; and the headquarters of the RCMP and the city hall at Halifax. At Halifax, the brown sandstone four storey building, designed by David Sterling in the Italian renaissance style, which was known as the new Provincial Building, and then the Dominion Building, and which is now the headquarters of the RCMP, was one of the most striking public buildings of the period. With its cupola, its statue of Britannica and its elaborate carving, this building was the most profusely decorated structure in Halifax and was at one time reputed to be the finest public building "in the Lower Provinces." Halifax city hall, a three-storied structure, with a mansard roof and pointed tower, with its first storey of granite and its second and third storeys of bright freestone, and with its brown freestone trimmings and cornices, was designed by Edward Elliot and officially opened on May 22, 1890.

One Prince Edward Island building especially notable not only for its architecture but also for its historical asso-

ciations is the Colonial Building in Charlottetown. In its Confederation Room in 1864 was held the famous Charlottetown Conference, at which delegates from Canada first discussed with delegates from the Maritime Provinces the union of British North America.*



N.S. BUREAU OF INFORMATION

The Citadel (1828) Halifax, N.S.



Opening of Academy of Music, St. John, N.B., in 1872.

Conclusion

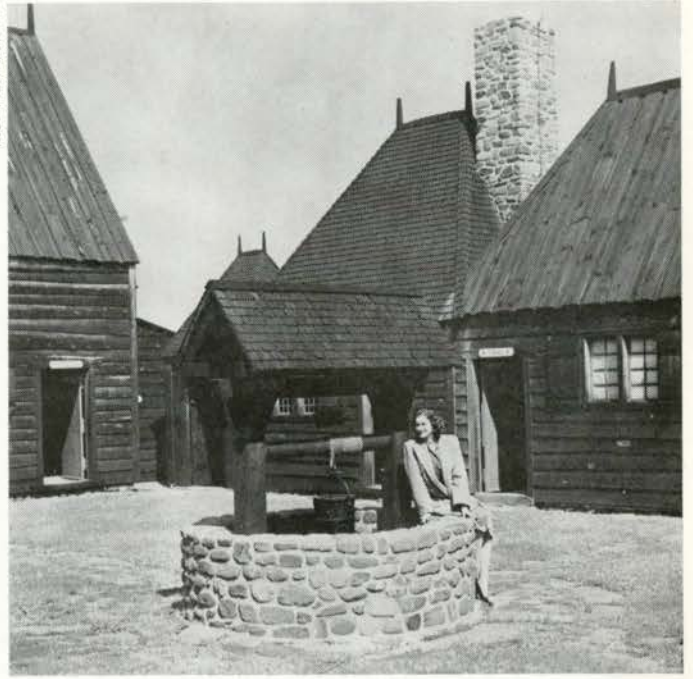
In conclusion, suffice it to say that this article is but a verbal glimpse of the fascinating history of the Maritimes, a brief introduction to a varied area which contains so much treasure-trove cast up by the tide of time, and a warm invitation to a fuller knowledge and a longer acquaintanceship.

*It is perhaps noteworthy that not one architect is listed in the census records of Halifax for 1838. By 1863, however, 9 were to be found in the city directory; and between that year and the end of the century at least 26 architects and draftsmen were active in the capital city of Nova Scotia. In 1848, it may be mentioned, Henry Elliot, "a young mechanic" and a native of Dartmouth, N.S., who had prepared the plan of the Dartmouth Mechanics' Institute building, gave a lecture on architecture at the Dartmouth Institute.

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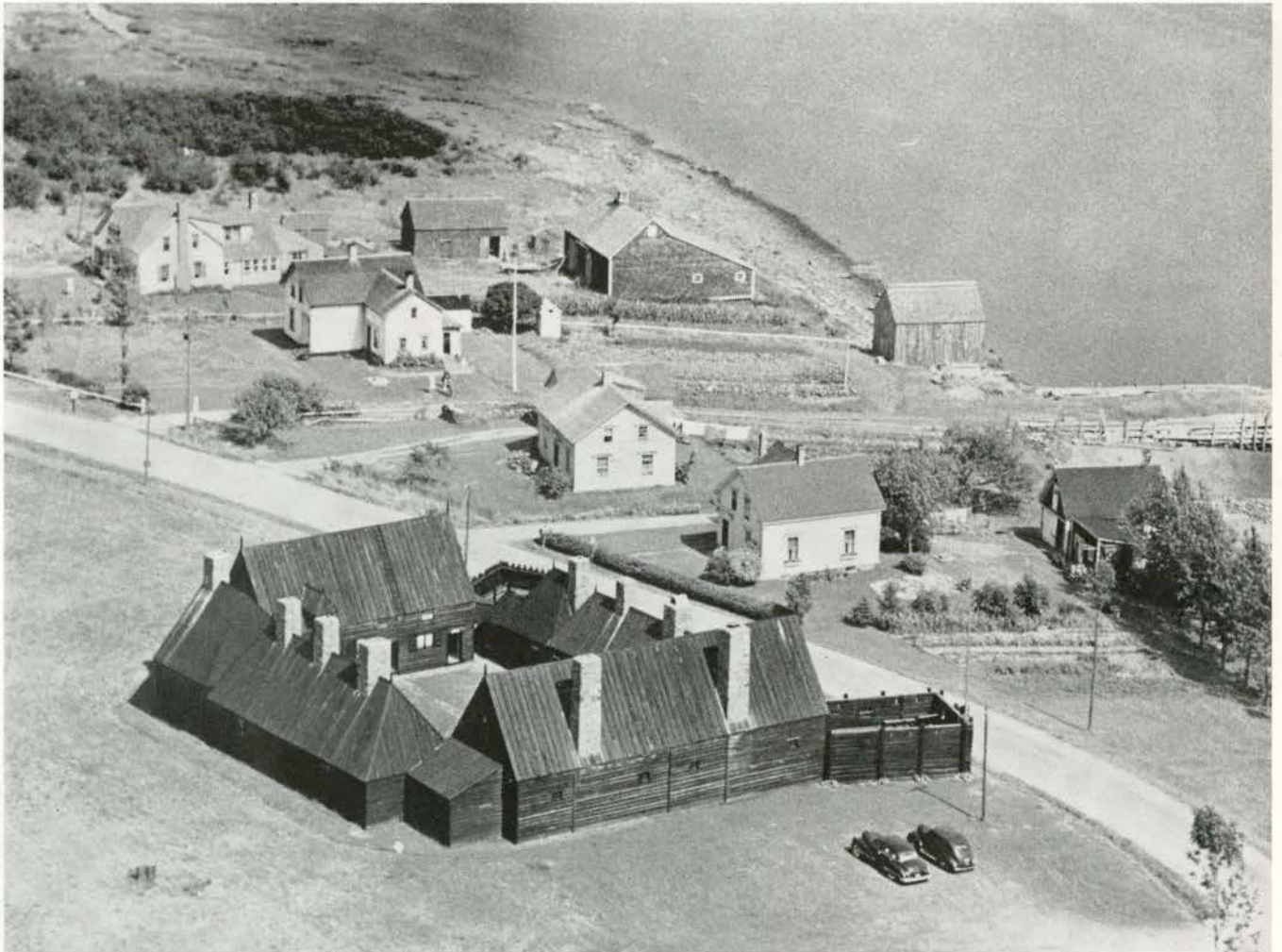
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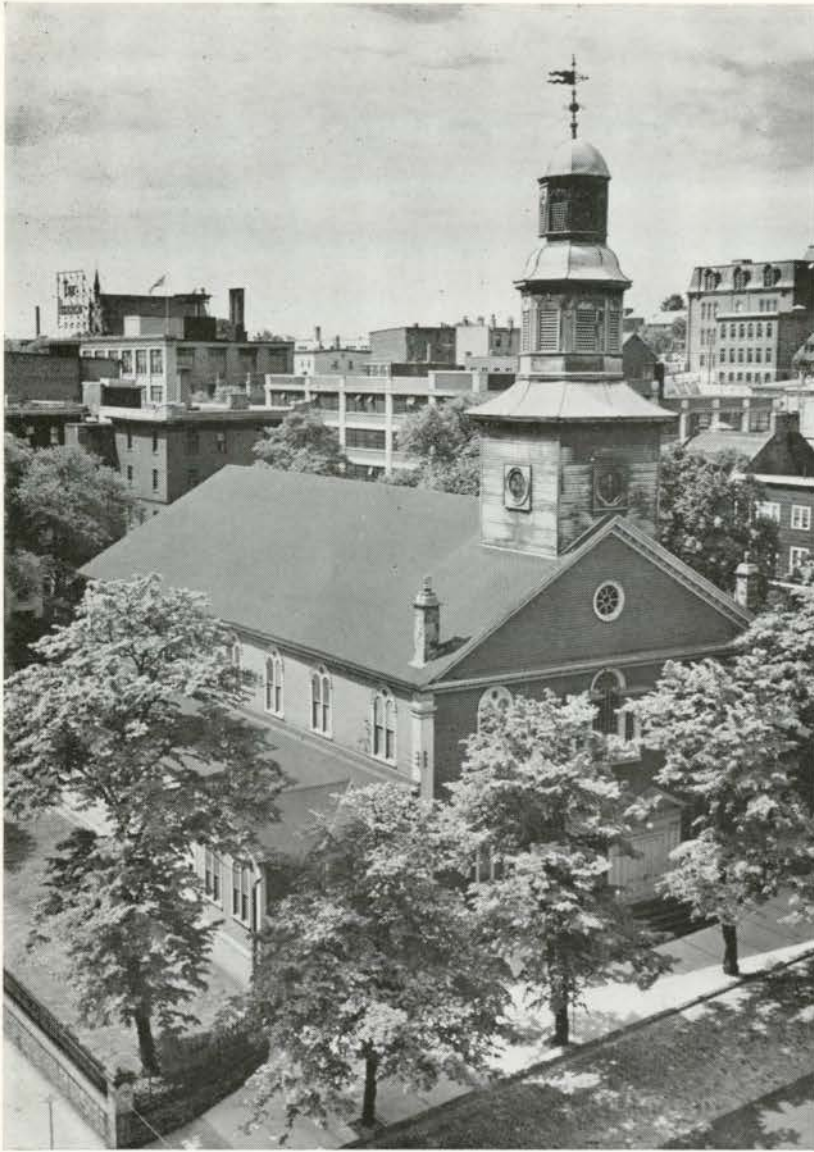
"The Order of Good Time" (see page 102)

The Court

N.S. BUREAU OF INFORMATION

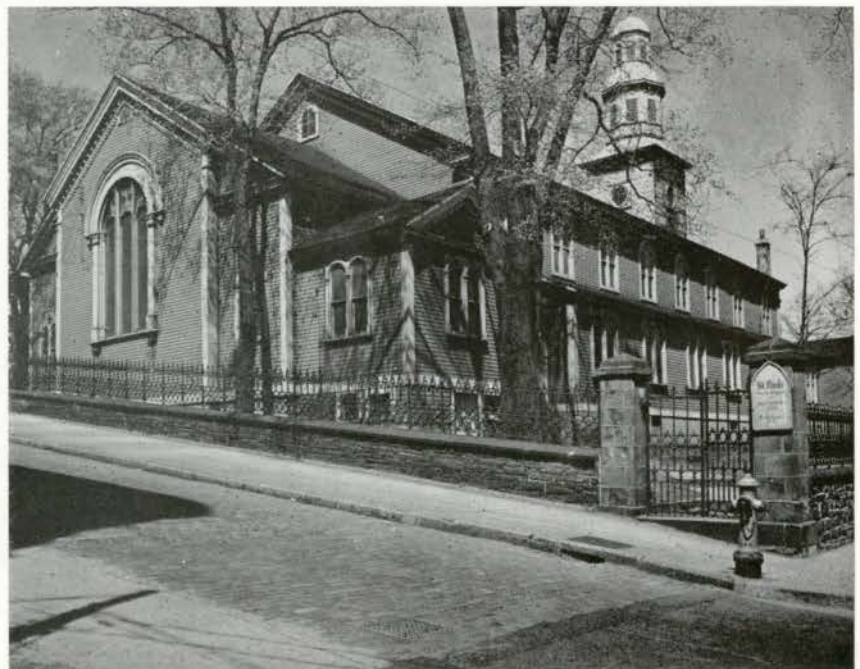


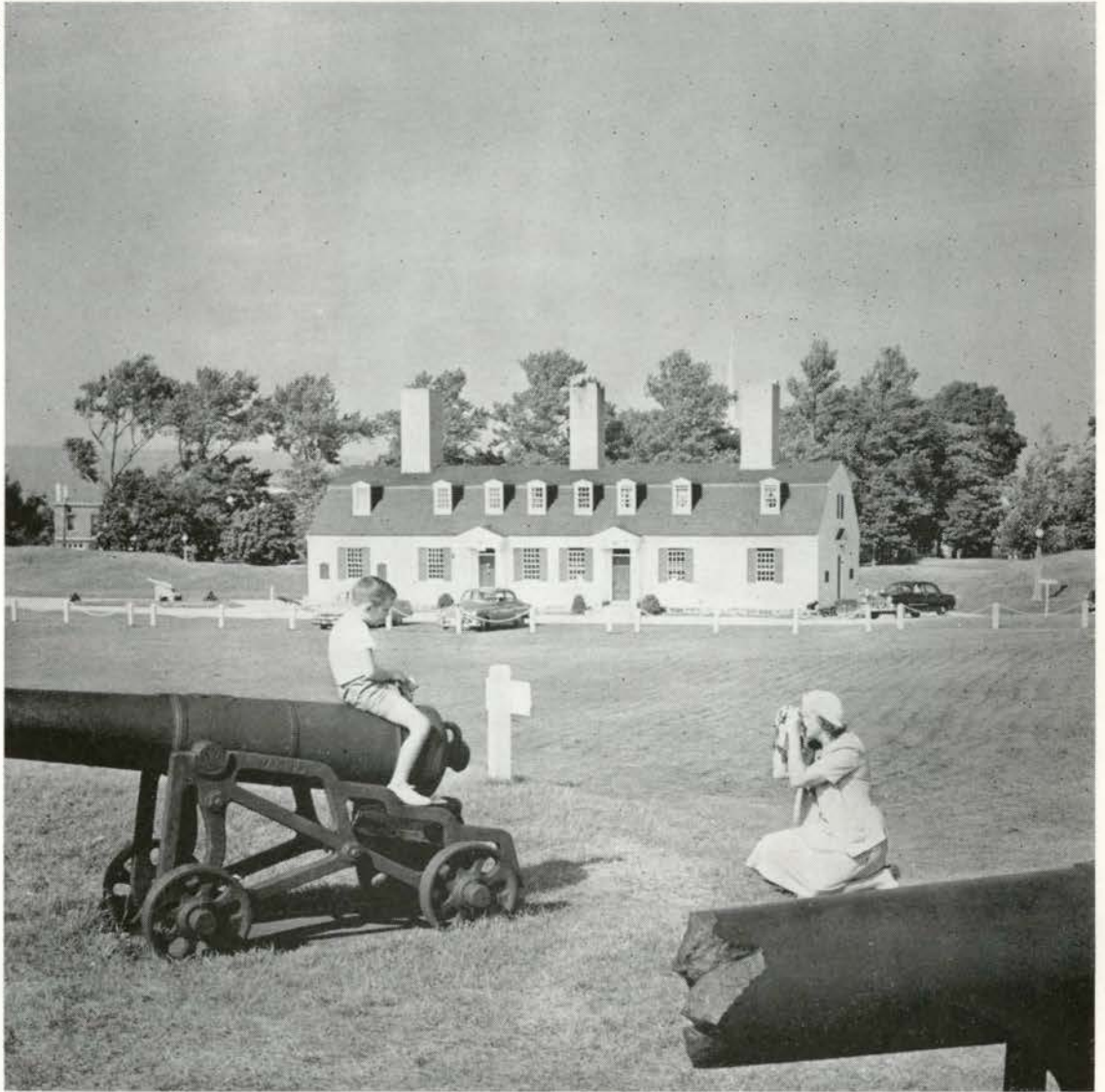
Reconstruction of Port Royal Habitation (1605)



N.S. BUREAU OF INFORMATION

St. Paul's Church (1750) Halifax, N.S.
The oldest Protestant building in Canada





Fort Anne (1797) Annapolis Royal, N.S. (Reconstruction)

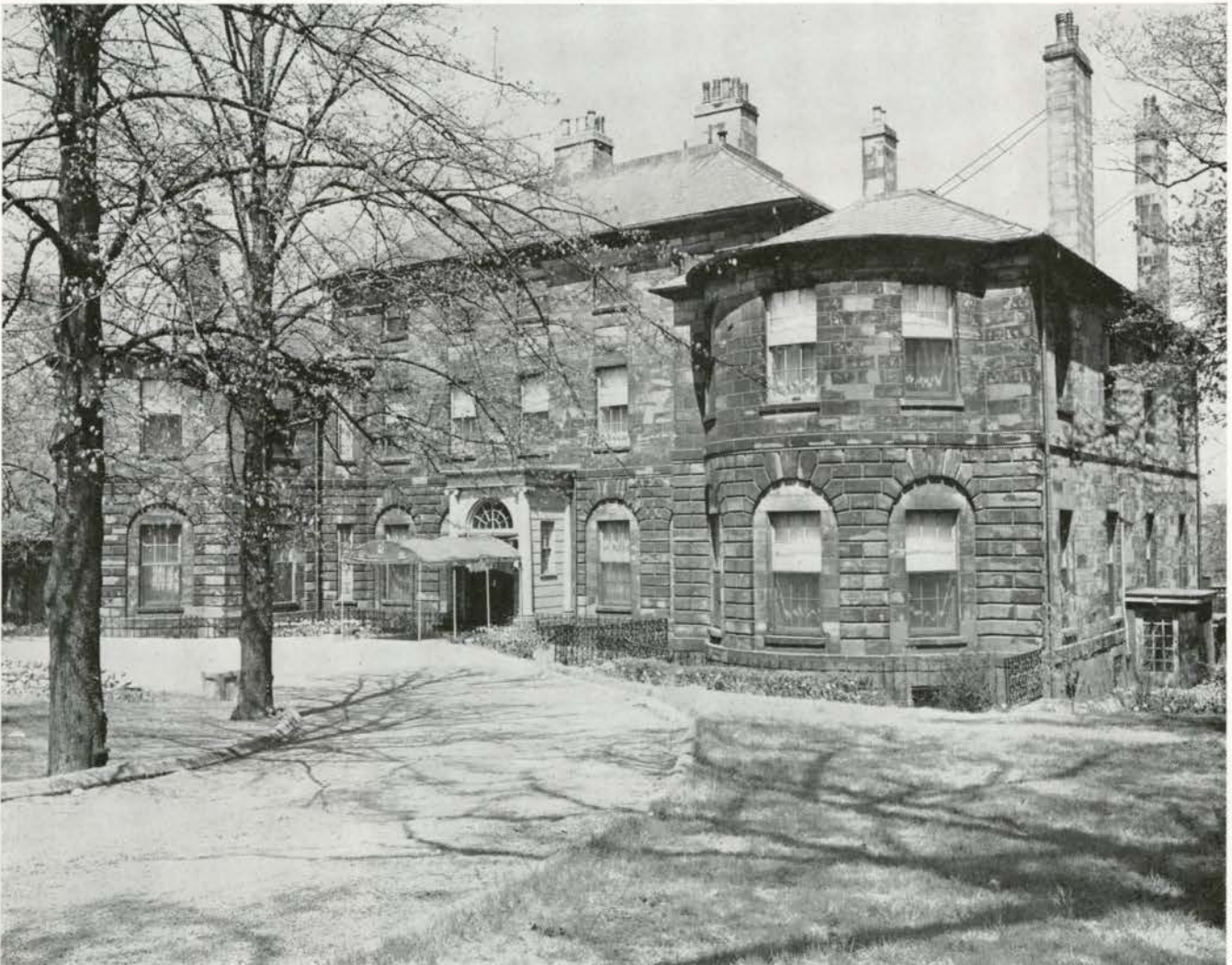


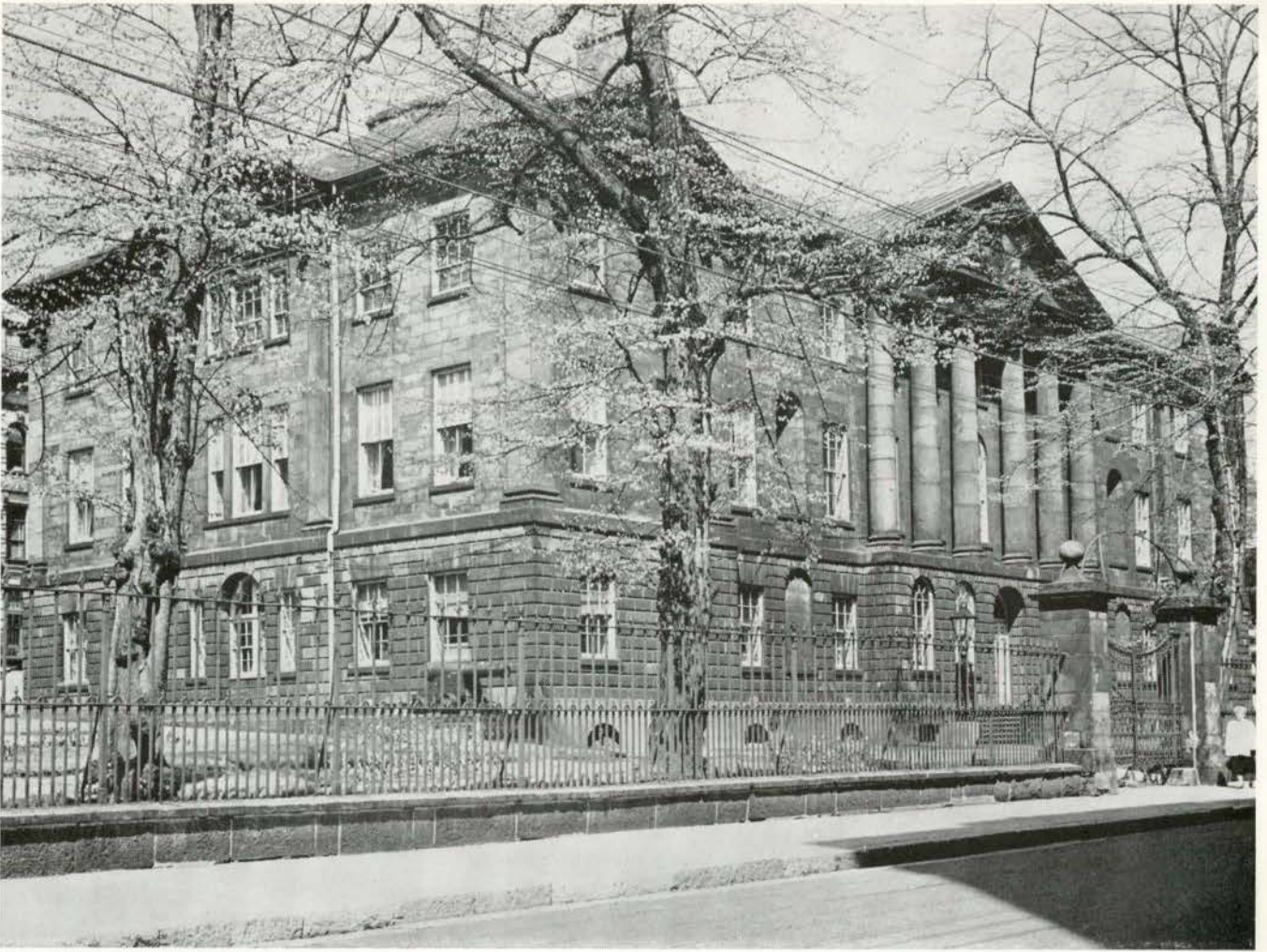
Perkins House (1760) Liverpool, N.S.

Old Town Clock (1803) Halifax, N.S.

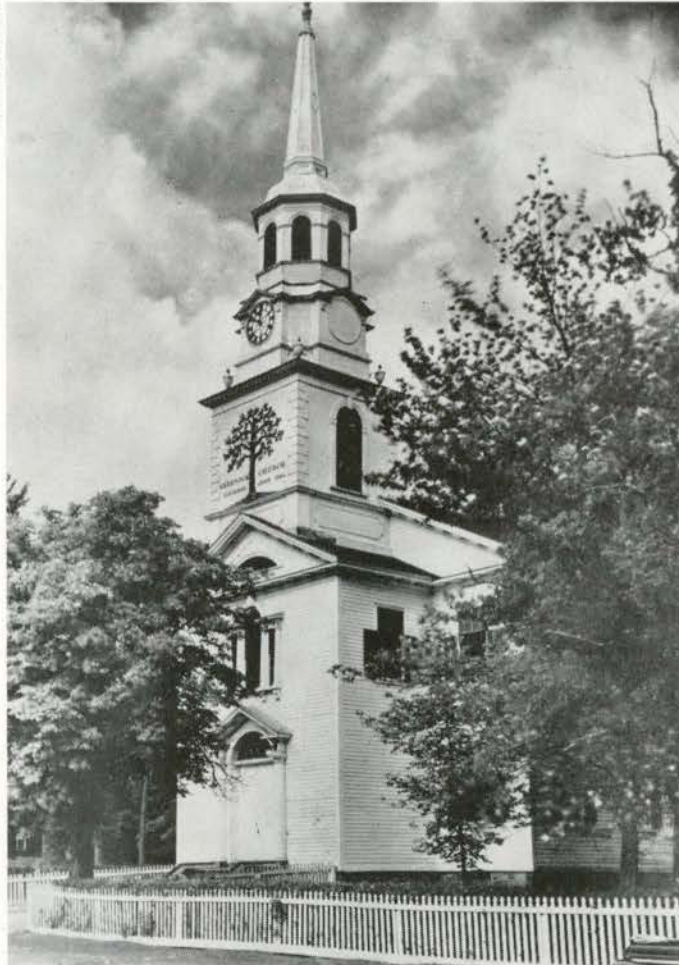


Government House (1800) Halifax, N.S.

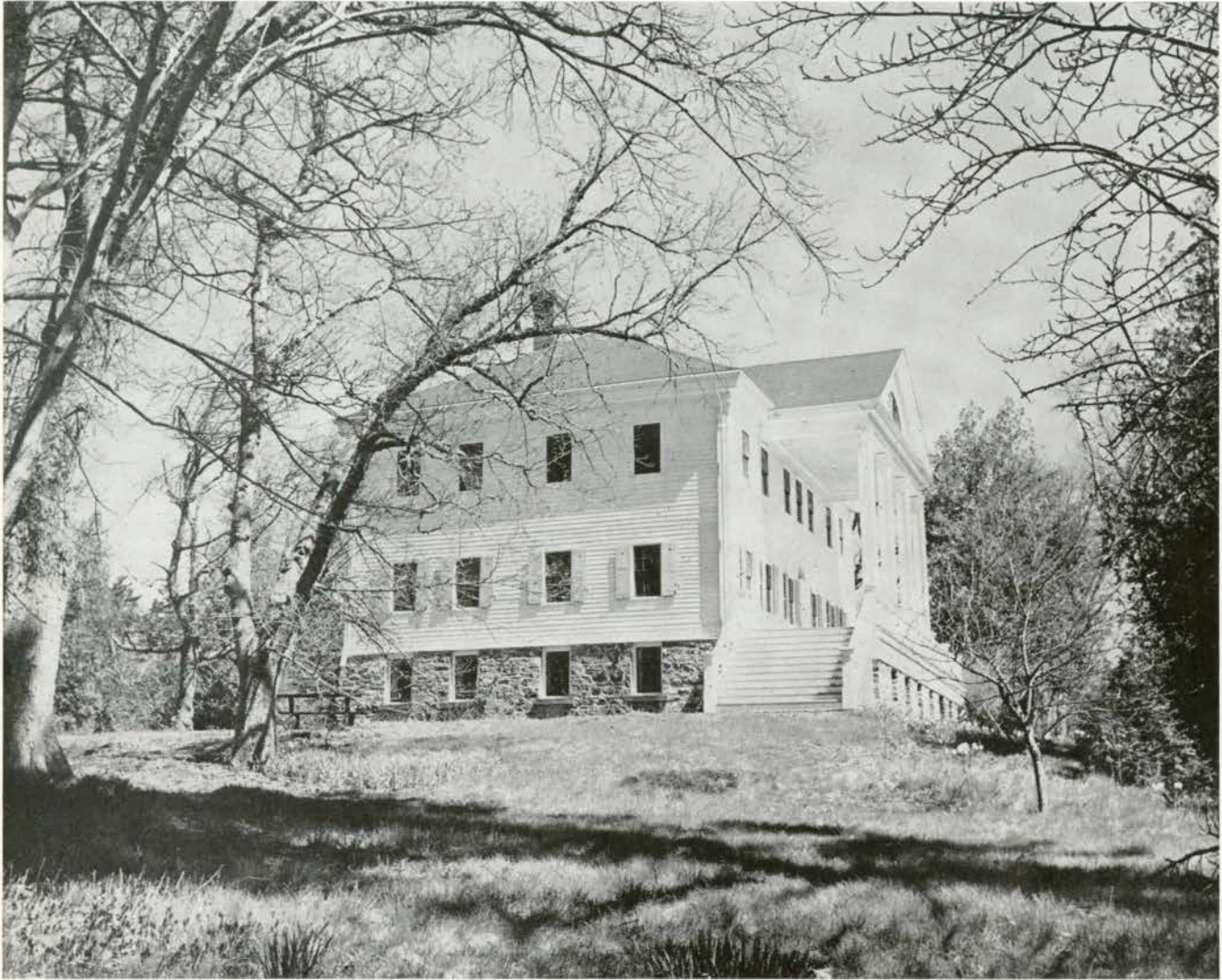




Province House (1811) Halifax, N.S.

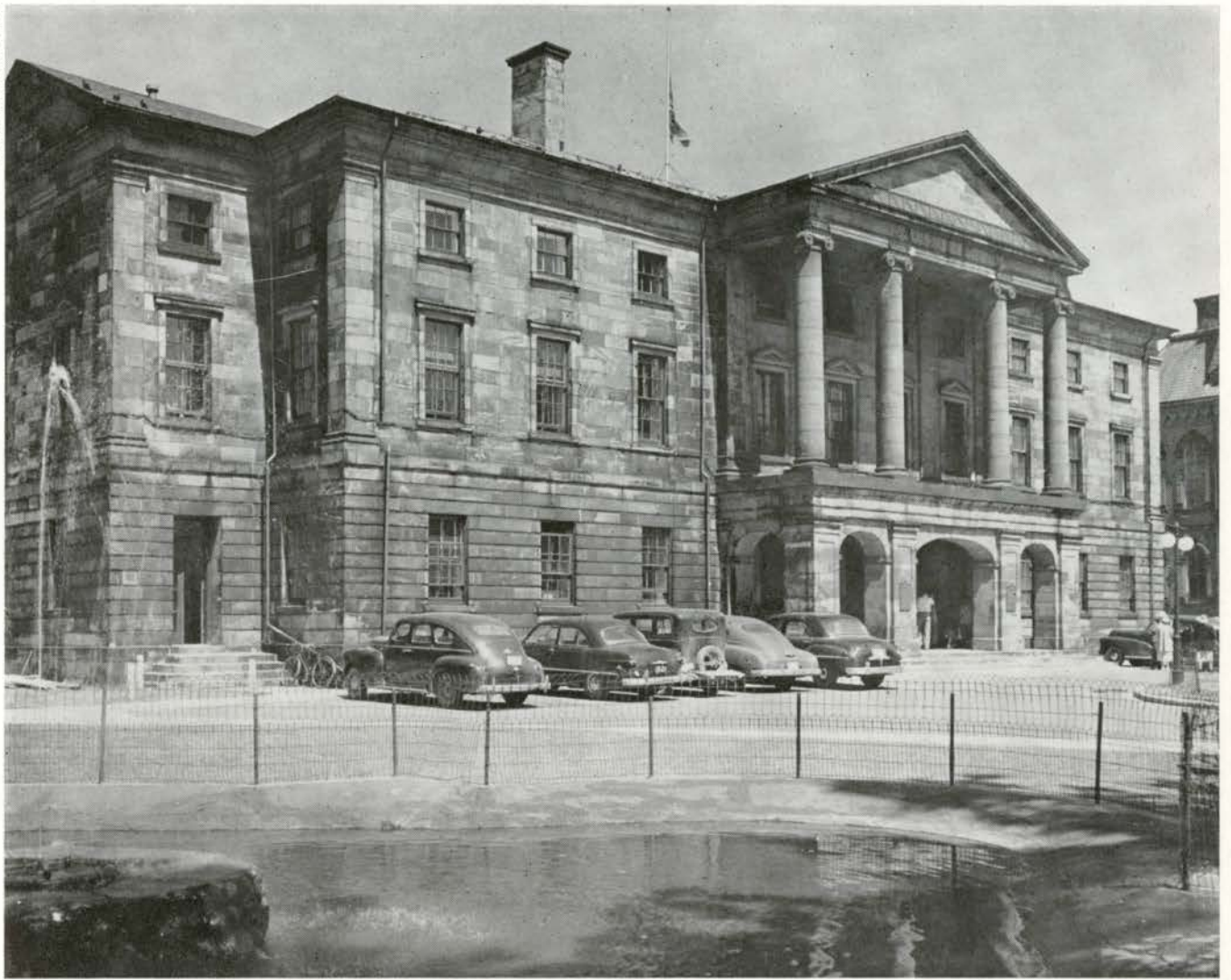


Greenock Church (1818) St. Andrews, N.B.



Uniacke House (1815) Mt. Uniacke, N.S.





Provincial Building (1847) Charlottetown, P.E.I. Architect, Isaac Smith



Confederation Chamber



NAT. DEF. PHOTOGRAPH CANADA

Shannon Park — Aerial view of Royal Canadian Navy's married quarters development which has its own school and will soon have its own shopping centre.

Some Aspects of Community Planning in the Maritimes

Lilias M. Toward

THE OLD BUT USEFUL SAYING, "There is nothing new under the sun" is certainly true about community planning. It is just a new name for an old, old activity. Community planning has been undertaken deliberately, consciously or without regard for the consequences ever since the first village was developed by man, ever since the first Canadian settlers chose the site of their tiny village, their grist mill or their church. Thus, community planning is not just a new fangled notion, or a new way to spend the taxpayer's money. Indeed, it has an ancient and colourful history, for all through the ages attempts have been made to produce perfect plans by each succeeding generation depending on the needs of their particular kind of civilization.

Early Maritime Planning

The ruins of what was once a most interesting example of this urge to produce a well planned community are to be found on the rock bound coast of Cape Breton at what is now the National Park at Louisbourg.

After the Treaty of Utrecht in 1713, all that remained of the many possessions of France along the Atlantic Coast

was the island of Cape Breton, a little outpost guarding the St. Lawrence — the entrance to Canada. This outpost required fortifications, the stronger the better. Moreover, it had to serve as a port of re-shipment for the products of France and the West Indies as well as a safe harbour for fishermen.

The fortifications were designed by the great French engineers, Verville and Verrier and were built by contractors with soldier labour. Though the work was considered costly — Louis XV said he expected to wake up one morning and see the walls rising above the horizon — ten million dollars in modern money does not seem excessive. Brick and stone were brought from France for a great part of the work.

The walls of the fortifications enclosed an area of fifty-seven acres. Within this enclosure was to be found a miniature city with its citadel containing the Governor's apartments, the chapel, officers' quarters and barracks. In the centre of the town there was a convent and a hospital with its own garden and a separate laundry and bakery. Being a complete little entity, it possessed a coal yard, fish

market, ice house, a tavern where billiards were played as well as at least one shop catering to women.

After the final capture of Louisbourg in 1758, the British decided that this fortress must be entirely destroyed, which work required a company of engineers many months to complete. Since Louisbourg has become a National Park, the Federal Government has done much excavating so that now, we are able to have a better conception of the town which existed on this site more than two centuries ago.

Other early examples of community planning, while perhaps less impressive than Louisbourg, are still to be found in the Maritime Provinces. Most of the older cities and towns, Halifax, Saint John, Charlottetown, Fredericton, Lunenburg and Sydney were laid out by garrison engineers according to an approved plan at the time they were founded. In spite of growth and development they still retain much of their original character. It is interesting to note the remarkable vision of some of these early planners who could hardly have anticipated the age of motor vehicles. Yet, their plans have, to a considerable extent, been adaptable to this change in our way of life. Perhaps the most outstanding is that of George Street in Sydney, although forming a part of the original plan of 1784, it is still the widest street to be found in these Provinces and might well be mistaken for a modern traffic artery.

Recent Maritime Planning

The greatest single factor in bringing about planned communities in the Maritimes, from our earliest history to the present day, has been the armed services. Other parts of Canada have looked to commercial industries for this kind of influence on their communities.

Halifax is the centre for the Eastern Division of the Navy. Since the war, they have embarked on a comprehensive plan to provide satisfactory homes for their ratings and non-commissioned officers. A third housing project in the area since 1949 is to be undertaken through Central Mortgage and Housing Corporation and will be started early this spring. These new units will be located on a large block of what is presently undeveloped land in the vicinity of Shearwater. They will be two-three bedroom size and will cost in the vicinity of \$10,000 to \$15,000 per unit. The two other housing projects which have been completed for the Navy are at Shannon Park and Shearwater and provide 719 units. Similar but smaller projects are to be found at Cornwallis, N.S. and Covendale, N.B.

The Air Force has a large base at Greenwood, N.S., and another at Summerside, P.E.I., which have caused new communities to appear in both these localities.

The undertaking which has aroused the most general interest throughout Canada is the proposed new town intended to provide married quarters for two thousand men stationed at the military camp at Gagetown, N.B. In order to accommodate so many service people and their families, and to provide all the necessary services, it is anticipated that plans must be made for a town of ten thousand people.

During the early months of 1954, Fredericton turned down the proposal that this new community should be located within their city. The main reason for this decision

was the matter of taxation and assessment. A committee appointed by the City Council made a thorough study of the whole project and brought to light both the advantages and disadvantages from the financial point of view. Although taxes would be paid on these properties, the city would be obliged to provide at least ninety elementary classrooms and an additional high school. Thus, after much discussion and study, the proposal was turned down. Recently, there have been some last minute attempts by a few citizens to get this project located in Fredericton, but in view of the past decision and the fact that other plans have already been made, it is unlikely that these attempts will meet with success.

The present proposal is that the new town should be built on property acquired by the Government adjoining the existing village of Oromocto, twelve miles from Fredericton. In the early stages of planning, emphasis is being placed on the importance of merging successfully the existing village and the new town, and thought is being given to the danger of present plans being jeopardized by speculation of privately owned land in the village. Also, emphasis is already being placed on the local people being given the first opportunity to establish themselves in business in the new town. Every endeavour is being made to enlist their co-operation and goodwill and to make them



The town of Louisbourg, famous French stronghold, was designed by Verville and Verrier and built just after the Treaty of Utrecht in 1713.

aware of the need for zoning regulations which would control the land until such time as the project can get underway.

Halifax Explosion and Subsequent Planning

One of the best examples of a planned community developed as a result of the most serious disaster ever experienced in this part of Canada. Many people can still vividly recall that dull December morning in 1917 when a collision took place in Halifax Harbour between the "Imo" and the "Mont Blanc", a French ship loaded with munitions. The area affected by the resulting explosion was extensive, damage was suffered as many as sixteen miles away; and the north end of Halifax was almost com-

pletely devastated. Property loss was estimated at thirty million dollars, and almost two thousand people were killed and six thousand injured.

The people of Halifax are indebted to the wisdom and foresight of the members of the Halifax Relief Commission which was set up at the time to cope with the disaster. These men, as soon as urgent temporary shelter was provided, turned their attention to the future needs of those who had suffered. They were responsible for having the devastated area cleared of ruins, and there, upon land which was in part purchased from the owners and partly expropriated, built about five hundred homes, more than half of which were constructed of hydrostone block and stucco on concrete foundations. Some of these houses were offered to those who had lost their homes but the majority were rented at reasonable rates.

The Relief Commission were fortunate in having for consultation Mr Thomas Adams, town planning adviser, and Messrs Ross and MacDonald, a Montreal firm of architects to assist them in rebuilding this section of the city in accordance with the most up to date principles of town planning in use in Canada at that time. It is of particular interest to note that the value of these properties remained high, even after their amortization period of thirty years when they were sold by the Halifax Relief Commission at current real estate prices, thus proving the value of sound community planning.

Co-operative Housing

The co-operative plan for the building of low cost homes, which has been in operation in Nova Scotia since the late thirties, has aroused much general interest. People interested in building under this scheme, with the approval of the Nova Scotia Housing Commission, form themselves into groups of not more than ten members and become incorporated under the Provincial Companies Act. They then purchase the necessary land and undertake to do as much of the actual labour as possible. The Provincial Government makes a loan to each housing company to pay for materials and expert labour which members of the group are unable to provide. On completion of the project the Housing Commission which administers the loan, receives a twenty-five year first mortgage at an interest rate of 4½% from each co-operative company. Repayments are made each month.

The Extension Department of Saint Francis Xavier University has rendered valuable service in connection with this scheme by stimulating groups and teaching them to understand the principles of the co-operative movement. Thus, the University and Government have worked together to help those who want to help themselves. The scheme has certain limitations but five hundred families in Nova Scotia can testify that it is possible to build a home of your own with hard work and co-operation. The planning arrangement for these homes is under the guidance of A. E. Priest.

Metropolitan Planning

Although the people living in the Halifax-Dartmouth area are becoming more and more aware of the need for some sort of metropolitan plan, they have done little as

yet to achieve it. However, in New Brunswick we have in both the Saint John and the Moncton areas fine examples of how metropolitan planning can be carried into effect. The experience of both these localities is that planning on a metropolitan scheme has been satisfactory and, in many cases, permitted the proper extension of services such as roads, water and sewerage disposal which otherwise might have created difficulties.

The Town Planning Commissions of both Saint John and Moncton were formed in accordance with the New Brunswick Town Planning Act of 1936. Although the Province of New Brunswick did pass the act they in no way participate financially in the preparing of the various necessary plans. It has been the experience of these two municipalities that metropolitan planning permits the proper development of areas just outside the city boundaries, and thus decreases many of the hazards to proper development that take place just outside organized boundaries.

Already attempts are being made to cope with the rapid development which is taking place around Bathurst. Sufficient exploration work has been done to indicate that ore is available to support a fifty to one hundred year operation and efforts are being made to have the products finished in the area. If these operations take place, it may mean that there will be an increase in the population of that area by about thirty thousand people. Members of the Town and County Councils are alive to their responsibilities and profiting from the experience of Saint John and Moncton have already set up a Town Planning Commission for that area. Zoning and sub-division by-laws have been adopted and a general development plan is in the process of being made.

Rural Planning

When thinking of community planning we tend to consider only urban centres but in Prince Edward Island there are fine examples of community planning carried out in rural areas. The most outstanding one is the development of their National Park along the sand dunes of the northern shores of the Island. Less well known are the activities of the P.E.I. Rural Beautification Society. This Society, for the past ten years, by sponsoring competitions to improve the appearance of farm premises as well as village halls and schools, has done a great deal to improve rural properties in Prince Edward Island. What is even more important is a great awakening of interest in home beautification which is bound to extend into the future.

Planning for Schools

The recommendations of the report of the Royal Commission on Public School Finances may have far reaching effects on community planning in the Province of Nova Scotia, and is of direct concern to educational authorities in other provinces and to planners and architects.

The Commission's report, released in November 1954, recommended a "Foundation Program" in terms of curriculum, staff, and facilities. A School Building Branch with a qualified architect-engineer on staff was proposed for the provincial Educational Department. The Commission urged standard specifications for different types of

schools, with the emphasis on economy and modest essentials. School auditoriums, gymnasiums, and cafeterias — often “built for and used as community centres” — would be additional to the Foundation Program and therefore financed entirely from municipal funds without provincial assistance.

Another major proposal would transfer primary responsibility for all rural schools and for regional high schools to the municipalities, with the Province aiding construction and operation on a formula basis.

The Commission's recommendations would place a greater financial responsibility on the councils and school boards of towns and rural municipalities. If implemented by legislation, this undoubtedly would focus attention on long-term planning for school requirements in relation to other community needs. At least by implication, planning generally at the municipal level would be encouraged.

Citizen Participation in Planning

Every day more and more people are realizing that some action is taking place in our communities which will effect their future development. Selecting a site for a new school, building a house or a new grocery store, laying a new water line — it is these day-to-day decisions made by private citizens or our elected councils that build our communities, and add to their livability or to their problems. These matters have concerned some people across Canada for a considerable time. That is why, in 1946, the Community Planning Association of Canada was organized to try and help people to understand these problems and to encourage them to do something about them.

The Community Planning Association is incorporated under a provision of the National Housing Act and is approved by the Government of Canada from which it receives a subsidy, as well as grants from various provincial governments and private individuals. There are divisions of the Association in every province in Canada and many cities and towns have their local branches concentrating on their own specific problems.

The Association is growing steadily in the Maritime Provinces and has done much already to help people understand planning and what it means in their every day lives and to encourage them to participate in community planning. Their main effort has been to provide the public with more and more information. Realizing as it does that it is only by an informed public opinion that we can hope to get the co-operation we need from federal, provincial and municipal governments.

One of their efforts in this respect was the holding of an Information Session, the first undertaking of this type to be held in Canada. It was sponsored jointly by the Nova Scotia Division of the Community Planning Association, and the Institute of Public Affairs, Dalhousie University. Co-operating were the Town Councils of Windsor, Hantsport and the Municipal Council of West Hants. Planned

development for the future of the Windsor — Hantsport — West Hants area was the general topic for the day. The Information Session provided an opportunity for councillors and staff officials of the three municipalities, business executives, representatives of citizens' organizations to consider the overall picture on possibilities for community development in that area.

Also attending were official Information Representatives of federal and provincial government departments and agencies. Their part in the program was to deal with questions and tell about legislation and the assistance which councils may put to use if action on community planning is undertaken locally. From the comments of municipal councillors and others present, it was apparent that the Information Session helped greatly in their understanding of the planning problems of their area and of possible steps toward planned development. It was also the general impression that the government representatives may have gained from seeing at first hand the relationship of their several programs to one another and to local government's responsibilities in community planning.

Arising out of this Information Session the Department of Municipal Affairs restated their policy to assist financially those municipalities undertaking the preparation of development plans. At the present time, Nova Scotia is the only province in Canada which does not employ the services of a trained planner. By the holding of such Information Sessions, the Community Planning Association of Canada hopes to encourage the Provincial Government of Nova Scotia to give a lead to all municipalities desiring to take active steps toward the planned development of their areas. So that in future we need not point to a few isolated examples of community planning, for it is hoped that our whole way of life will be a living example of our united desire to create well planned communities.

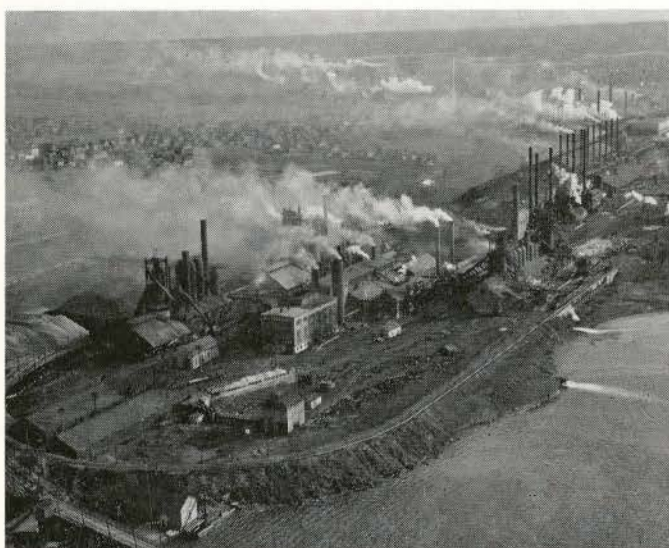
Aerial view of the Citadel at Halifax



N.S. BUREAU OF INFORMATION

The Economy of the Atlantic Provinces Today

William Y. Smith



Industrial Area, Sydney, N.S.

THE FOUR ATLANTIC PROVINCES occupy one of the five great economic regions which make up the Canadian nation. Taken together, they have a population of almost one and three quarter million people and a land area of approximately 206,000 square miles. This is about eleven per cent of the population of Canada and five per cent of the land area. In population, the Atlantic Provinces are only slightly smaller than the Dominion of New Zealand.

The region was one of the first parts of North America to be explored and many sections of the four provinces rank with the oldest settled portions of the Western Hemisphere. Economically, the products of the forest and the sea have always been of the greatest importance and this remains substantially true today.

The last century has seen an almost continuous relative decline in the economic importance of the Atlantic region as the Canadian nation has opened up the great resources of the interior of the northern half of the continent. This relative decline has become particularly marked in the great period of expansion which the Canadian economy has enjoyed since 1945.

The relatively retarded condition of the Atlantic Provinces is revealed by a study of the per capita personal income figures for 1953, the most recent figures which are at present available. These are as follows:

Newfoundland	-	-	-	-	-	-	\$650
Prince Edward Island	-	-	-	-	-	-	\$632
Nova Scotia	-	-	-	-	-	-	\$895
New Brunswick	-	-	-	-	-	-	\$757
Atlantic Provinces as a whole	-	-	-	-	-	-	\$779
Canada	-	-	-	-	-	-	\$1,224

Thus, per capita incomes in these four provinces are all greatly below the Canadian average and the per capita income for the whole region is only 63% of the national figure.

The reasons for the relative economic decline of the Atlantic Provinces are well known. The resources of the region have not proven to be especially rich as compared with the more recently settled regions of Canada. Long distances and high transportation costs separate the region from the great consumer markets of Canada and the United States. The size of the internal market has remained small and has thus prevented manufacturers from achieving the economies of scale of mass production. Owing to the scarcity of hydro power, the price of electricity has always been much above the Canadian average. The American tariff system makes it difficult to sell in the most accessible market which lies to the south. The Canadian tariff system forces the region to import higher priced consumer and capital goods from Ontario and Quebec rather than to bring in the lower priced goods from the United States. Of the four provinces, only Newfoundland has an extensive hinterland providing a new frontier for economic development.

In examining the possibilities for economic expansion in the Atlantic region, the rather extensive differences in the economies of the four provinces become immediately apparent. Prince Edward Island is primarily an agricultural province although it also possesses a fishing industry of considerable importance. Improved economic conditions on the Island could be brought about by a more stable level of agricultural prices and by the expansion of industries based on the processing of fish and agricultural products.

Nova Scotia has the most diversified economy of the four provinces and also the most highly industrialized with large scale coal and steel production in Cape Breton and an expanding petroleum refinery industry in the Halifax area. However, since 1945, the rate of industrial expansion has been low primarily because Nova Scotian industry was a relatively high cost industry before the war

and the rapid wartime expansion in other parts of Canada tended to worsen its relative position.

The biggest economic problem which faces Nova Scotia today is the future of its coal industry. The construction of oil pipelines through to eastern Canada and the decline in the cost of shipping American coal to Quebec markets, which will come as a result of the construction of the St. Lawrence Seaway, are bound to have a very great impact on the market for Nova Scotia coal. These difficulties have come as the result of a program of national development in which the federal government has been very deeply involved and the Nova Scotia industry is certainly entitled to assistance from Ottawa in surmounting them.

The problem of expanding the economy of Nova Scotia is not an easy one. The Province does not possess any substantial quantity of known resources which can serve as the basis for really great economic development. Improved economic conditions can come only as the result of the growth of the traditional industries based on the forests, the mines, and the sea, and the fostering of even more highly diversified manufacturing industries producing a product of small bulk and high value which will be able to stand the high transportation charges to the principal consumer markets of the other Atlantic Provinces and other parts of Canada.

The newest of the Canadian provinces, Newfoundland, has great resources which undoubtedly will play a very important part in Canadian economic development in the next half century. For example, it is estimated that the Grand Falls site on the Hamilton River in Labrador can produce several million kilowatts of hydro electric power. In addition, the forest and mineral potential of the Province has only just begun to be exploited. However, development costs in Newfoundland are relatively high today and it may well be two or three decades before a program of really extensive industrial development is underway.

The immediate economic problem which faces Newfoundland is the rationalization of its fishing industry and the bringing about of a great increase in the catch per man. This will mean that a considerable labour force will be released from the industry which will have to be absorbed by other sectors of the economy. Careful plans have been laid out and a start has been made on this problem and if this economic adjustment can be brought about in the next decade, it will mean greatly improved economic conditions.

The province with the greatest opportunity for immediate economic development is New Brunswick. Discoveries and surveys in recent years have shown conclusively that the Province possesses sources of hydro-electric power, a forest potential, and base metal deposits which can furnish the basis for very substantial economic expansion in the future. The base metal deposits discovered in north-eastern New Brunswick compare with the largest and richest discoveries to be made to date in North America. Preliminary studies indicate that costs of production will be low and their location near tide-water ensures cheap transportation costs to the principal industrial markets of the world.

The dearth of cheap sources of hydro power has been

one of the principal factors which has retarded the development of the New Brunswick economy in the past. The provincial government plans to eliminate this bottleneck by developing part of the 700,000 h.p. which recent surveys have shown to be available on the Saint John River. First steps have been already taken to erect a generating station at Beechwood on the Saint John River about one hundred miles above Fredericton. This generating station will eventually have a capacity of 135,000 h.p. — thus the development of new sources of hydro power, the increased utilization of its forests, and the development of its base metal deposits, all point to improved economic conditions for New Brunswick in the next decade.

The four Atlantic Provinces are thus confronted with differing opportunities for economic expansion. Prince Edward Island and Nova Scotia are relatively mature economies. Increased industrial development in these provinces must apparently come from the more intensive and efficient use of the known resources on which these economies have traditionally been based. Both Newfoundland and New Brunswick possess extensive new resources which can be utilized for future economic development.

All provincial governments in the region are alive to the difficulties and opportunities which face them and are making strenuous efforts to encourage increased industrial development. However, there can be no doubt but that a really substantial improvement in economic conditions in these provinces will require generous financial assistance from the federal government. This should take the form of annual grants to the provincial governments which are based directly on the principle of fiscal need, and also a program of assistance for public investment projects which are required for economic development but which may be beyond the capacities of the provincial governments concerned.

Larger annual grants will benefit all the Atlantic Provinces and enable them to finance the type of programs which are required to encourage economic development. Aid for public investment projects would be of particular assistance to New Brunswick and Newfoundland. Both provinces are confronted with large and expensive hydro-electric power developments which are essential for future industrial development.

The present disparity between incomes in the Atlantic Provinces and the rest of Canada is too great. It is a national problem and one which can only be solved by bold and imaginative measures.

Fish Processing Plant, Louisbourg, N.S.





Port of Halifax

N.S. FILM BUREAU

Statistics affecting Building in the Maritimes

Population (1951 Census) —

Canada	14,009,429
Maritimes	1,256,710 or 9.0%

Population Growth (1941-1951) —

Canada	2,502,774 or 21.8%
Maritimes	126,300 or 11.2%

Personal Income Per Capita (1953) —

Canada	\$1,224.00
Prince Edward Island	\$632.00 or 51.6%
Nova Scotia	\$895.00 or 73.0%
New Brunswick	\$757.00 or 61.8%

Consumer Price Index (1953) —
(1949 Index Base = 100.0)

Canada	115.5
St. John	115.3
Halifax	113.2

Note: Indexes measure percentage changes in price over time, and do not indicate actual level of prices between areas.

Building Materials & Wage Index (1953) Canada —
(1949 Index Base = 100.0)

Prices of residential building materials	= 123.9
Prices of non-residential building materials	= 124.4
Rates of wages in the construction trade	= 134.9

Total Building Construction Including Repairs (1951-1954) —

A. Residential —

Canada	\$10,367,566,000
Maritimes	\$578,766,000 or 5.58%

Canada	353,201 Units
Maritimes	14,302 Units or 4.05%

Canada	\$4,717,100,000 (45.5%)
Maritimes	\$232,000,000 (40.2%) or 4.92%

B. Industrial —

Canada	\$1,960,565,000 (18.9%)
Maritimes	\$96,557,000 (16.7%) or 4.93%

C. Commercial —

Canada	\$1,942,360,000 (18.8%)
Maritimes	\$114,705,000 (19.8%) or 5.90%

1. Office Building, etc.

Canada	\$409,134,000 (3.94%)
Maritimes	\$18,165,000 (3.14%) or 4.45%

2. Stores, etc.

Canada	\$376,597,000 (3.64%)
Maritimes	\$23,707,000 (4.11%) or 6.30%

D. Educational Building —

Canada	\$597,076,000 (5.76%)
Maritimes	\$33,617,000 (5.82%) or 5.64%

E. Health Facilities —

Canada	\$470,820,000 (4.55%)
Maritimes	\$31,097,000 (5.38%) or 6.60%

Note: Since 1948, twenty-nine hospitals providing 2429 beds (1091—chronic) have been approved for construction under Federal Health Grants in Nova Scotia—Provincial Department of Health.

F. Religious Building —

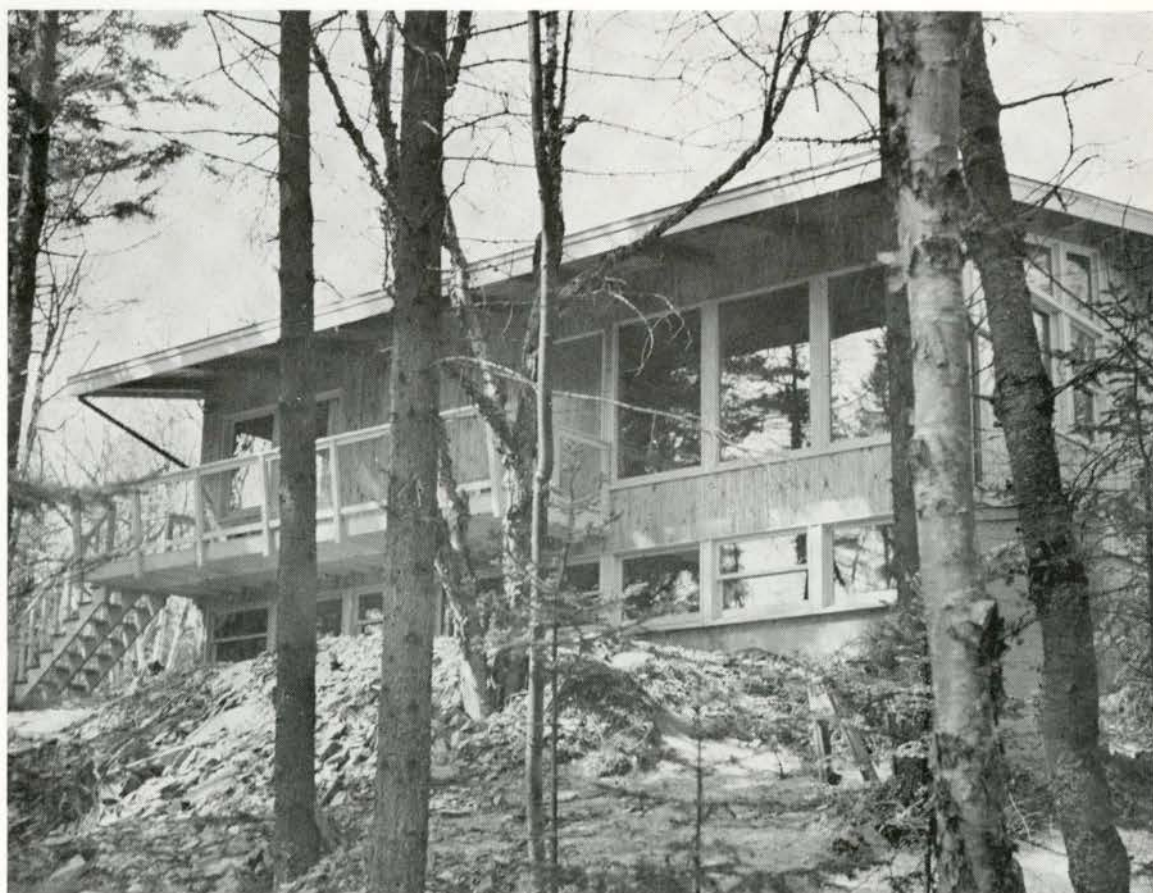
Canada	\$134,194,000 (1.29%)
Maritimes	\$8,538,000 (1.47%) or 6.35%

HOUSES



WRIGHT

House for Mr L. A. Kitz, Halifax, N.S. *Architect, D. A. Webber*
Cost per cu. ft. \$1.20



House for Mr Russell Yuill, Lancaster, N.B. *Architect, Rolf Duschenes*
Cost per cu. ft. \$0.80



House for Mr H. M. Romans, Halifax, N.S.

Architect, H. M. Romans

House for Mr J. C. Glube, Halifax, N.S.

Architect, R. M. Peck

Cost per cu. ft. \$0.95



House for Mr Malcolm Neill, Fredericton, N.B.

Architect, D. W. Jonsson

Total cost \$45,000 Cost per cu. ft. \$1.00



WRIGHT

DONALD PEACK

INSTITUTIONAL

REID'S PHOTOGRAPHIC CENTRE



Young Men's Christian Association
Moncton, N.B.

*Architects, Ross, Patterson,
Townsend & Fish (St. John Office)*

*General Contractors
Parsons Construction Company Ltd.*

*Total cost \$272,000
Cost per cu. ft. \$1.05*



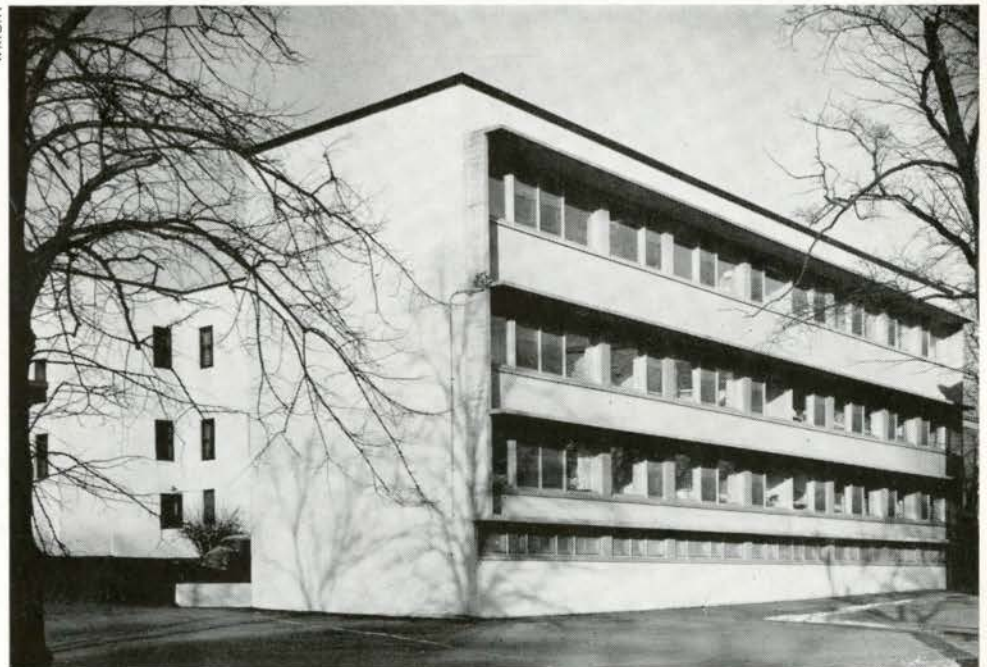
Polio Clinic and Health Center, Fredericton, N.B.

*Architect, D. W. Jonsson, Provincial Architect
Department of Public Works*

*Engineers, James Keith Associates
General Contractors, Diamond Construction Co. Ltd.*

Total cost \$520,000 Cost per cu. ft. \$1.25

WRIGHT



Children's Hospital, Halifax, N.S.

Architects, C. A. Fowler and Company

*Engineers, (Elec.) Rankin (Maritime) Ltd.
(Mech.) Industrial Eng. Co.*

*General Contractors
Kenney Construction Company Ltd.*

207 Bed Addition

Armdale Post Office, Halifax, N.S.

*Architect, Office of Chief Architect
Department of Public Works*



N.B. TRAVEL BUREAU



Beaverbrook Theatre and Town Hall
Newcastle, N.B.

Architects, Stewart and Howell

Engineers, Kearns & Bromley

General Contractors, Modern Construction Ltd.

Total cost \$225,000 Cost per cu. ft. \$1.32

This building is designed to combine the functions of municipal offices and community centre. The town offices comprise council chamber, offices for the Mayor, assessors, town clerk, a general business office and records vault. At the rear of the building and commanding a magnificent vista over the Mirimichi river is an auditorium seating 450 with stage, dressing rooms and workshop in connection. A restaurant, seating 75, with kitchen and storage facilities, connects with the auditorium and the entrance foyer.

On the donor's instructions, a neo-classic design was used to harmonize with the old buildings on the square. Local sandstone and granite are used on the street elevation and at the rear overlooking a small park and the river.



N.S. BUREAU OF INFORMATION

Halifax Memorial Library, Halifax, N.S.

Architects and Engineers, Leslie R. Fairn

General Contractors, Standard Construction Co. Ltd.

Cost per cu. ft. \$1.21

EDUCATIONAL

N.S. FILM BUREAU



Maritime Regional Laboratory
National Research Council
Dalhousie University, Halifax, N.S.

*Architects, E. A. Gardner, Chief Architect
Department of Public Works,
Ottawa*

Leslie R. Fairn

*General Contractors
McDonald Construction Company Ltd.*

Cost per cu. ft. \$1.31



BOLLINGER

Students' Union, Acadia University
Wolfville, N.S.

Architect and Engineer, R. M. Peck

General Contractor, M. L. Wallace

Cost per cu. ft. \$0.73

WALSHMAN



Thompson High School
North Sydney, N.S.

Architect, A. N. MacLeod

*Engineer, K. R. Rybka
General Contractor, M. R. Chappell*

Cost per cu. ft. \$0.70



Queen Charlotte High School
Charlottetown, P.E.I.

Architects and Engineers, Downie, Baker & Ahern
General Contractors, County Construction Company
Cost per cu. ft. \$0.61



Chipman Regional School, Chipman, N.B.

Architects, Alward & Gillies
Engineer, J. Packard Campbell
General Contractors, Caldwell Construction Company
Total cost \$365,000 Cost per cu. ft. \$0.695



Oxford Regional High School, Oxford, N.S.

Architects, C. D. Davison & Company
Engineers, (Elec.) Rankin (Maritime) Ltd., (Mech.) W. C. Risley
General Contractors, Fundy Construction Company Ltd.

HOWARD SMITH



Arts Building, Dalhousie University
Halifax, N.S.

St. Francis School, Halifax, N.S.

Architects, C. A. Fowler and Company
Engineers, (Mech.) Industrial Engineering Co.
General Contractors, M. A. Condon & Son

Architects, Mathers & Haldenby
Leslie R. Fairn

Engineers, Wallace, Carruthers & Associates Ltd.
General Contractors, E. G. M. Cape & Company
Cost per cu. ft. \$1.07



WRIGHT



COMMERCIAL

Henry Birks & Sons (Maritimes) Ltd.
Halifax, N.S.

Architect, Leslie R. Fairn

Engineer, (Mech.) Neil McFetridge

General Contractors

Brookfield Construction Company Ltd.

Wm. Stairs, Son & Morrow Limited, Halifax, N.S.

Architects, J. Philip Dumaresq & Associates

General Contractors, Cameron Contracting Ltd.



BOLLINGER



The Royal Bank of Canada, Halifax, N.S.

*Architects, J. Philip Dumaresq & Associates
(S. G. Davenport, Bank Premises)*

General Contractors, H. W. Corkum Construction Company

Bank of Montreal, Halifax, N.S.

Architect and Engineer, D. A. Webber

General Contractors, H. W. Corkum Construction Company

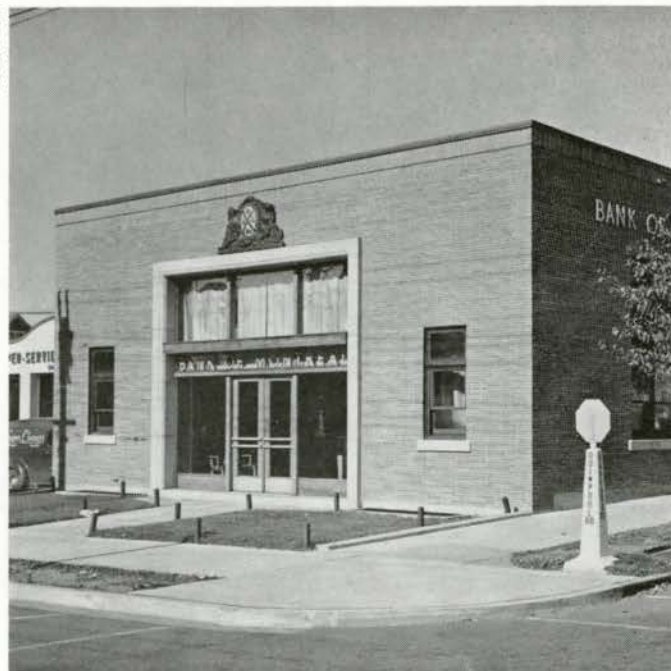
Cost per cu. ft. \$1.14

Crane Limited, Moncton, N.B.

Architect, H. Claire Mott



BOLLINGER



New Brunswick Electric Power Commission
Fredericton, N.B.

Architect, J. L. Feeney

*General Contractors
MacPherson & Myles Construction Co. Ltd.*

Total cost \$600,000 Cost per cu. ft. \$1.10



Linden Building, Wolfville, N.S.

Architect and Engineer, R. M. Peck

General Contractor, M. L. Wallace

Cost per cu. ft. \$0.65



GORDON A. LARKIN

Offices of C. D. Davison & Company, Halifax, N.S.

Architects, C. D. Davison & Company

CANADA'S MARITIME PROVINCES are noted for many things, and among them are the high standard and distinctive quality of Maritime Handcrafts. Handcrafts, in common with all creative expression, give a sense of order and truth and must be associated in our minds with dignified pieces of work such as a fine rug, turned bowl, or chair, and not as a conglomeration of small useless objects and novelties. Maritime craftsmen are versatile and produce much fine work in all fields of handwork including weaving, pottery, carving, metalwork, and hooking. The true craftsman feels that beauty should be everywhere, in a book, a chair, sculpture, wrought iron, or draperies. The interior should "exist for its inhabitants as a frame for living, fitting easily like a well-tailored suit".

Handcraft Promotion

The Province of Nova Scotia added a Handcraft Division to its fast expanding Department of Trade and Industry in 1943, and a few years later the Province of New Brunswick followed suit with Dr Ivan H. Crowell as director. To date there is no government sponsored handcraft program in Prince Edward Island, though considerable work is being done under the Women's Institute and a gift shop is open each summer at Stanhope.

The "Star of the Sea Handcrafts" at Terence Bay, N.S., was started during the depression since which time their products have been sold from coast to coast. Their work, carried on under the supervision of the Sisters of Charity, has done much to alleviate financial depression in this small fishing village.

The Nova Scotia Handcraft Division was organized for the purpose of training individuals and groups to produce well-styled handcrafts for sale, either direct or through gift shops; thereby assisting the craftsman to earn that extra income in spare time that meant additional home comforts, better clothing and education for the children, repairs to the home and in some cases medical care that could not be afforded otherwise. Development of the use of native Maritime materials is one of the functions of the Handcraft Divisions of Nova Scotia and New Brunswick.

Practically all Nova Scotia craftsmen work on a part time basis, utilizing spare time from the regular job. The number who earn their entire living from the manufacture and sale of handcrafts is limited. To a natural talent these few individuals have added training, hard work, imagination and a determination to succeed. How well they have

achieved these aims can be judged by their work.

Dr Crowell of New Brunswick states "The products of several New Brunswick craftsmen are of particular interest to architects and interior decorators. Many opportunities present themselves for co-operation between these groups, yet too few contacts are made. Greater appreciation of what our craftsmen have to offer can be profitable, for the talents available are many and craftsmen are anxious to co-operate". The Handcrafts Branch will be glad to co-operate with architects and interior designers anywhere in designing drapery materials and floor rugs which will be woven by their craftsmen. Swatches of material are available.

Handcraft Centres

The Handcraft Centre of New Brunswick is at Fredericton where instruction is given in various crafts, as weaving and woodturning. In Halifax, the Nova Scotia Government maintains a Handcraft Centre where talented individuals may come to learn the techniques of the chosen craft, can experiment with materials which the average craftsman cannot afford, can ask for assistance in creating new, well-styled articles for sale, or just browse in the handcraft library which contains many volumes of good craft books and the latest handcraft magazines from Canada, the United States and abroad.

Well trained craft instructors, many of them graduates of Applied Arts from the University of Mount Allison, Sackville, N.B., are attached to the Handcraft Divisions of each province whether as field instructors, instructors at the Handcraft Centres, or as members of the administrative staff. They are well qualified through training, post graduate work and constant study of the trend of handcrafts in interior decoration and other fields to advise the craftsmen seeking help. These staff members help plan and carry through many exhibitions each year, the most popular being "Craftsmen-At-Work" which has been held each year in Nova Scotia since 1945 with one exception. The locale and general theme of this exhibition changes each year so that craftsmen from every part of the Province will be able to attend and view the work of Nova Scotia's outstanding craftsmen and talk with those craftsmen who are in attendance to demonstrate the various crafts. It is here that the visitors can see, in a proper setting, the woven fabrics, wrought iron furniture, articles of wood, clay and other media that are suitable for interior

decoration.

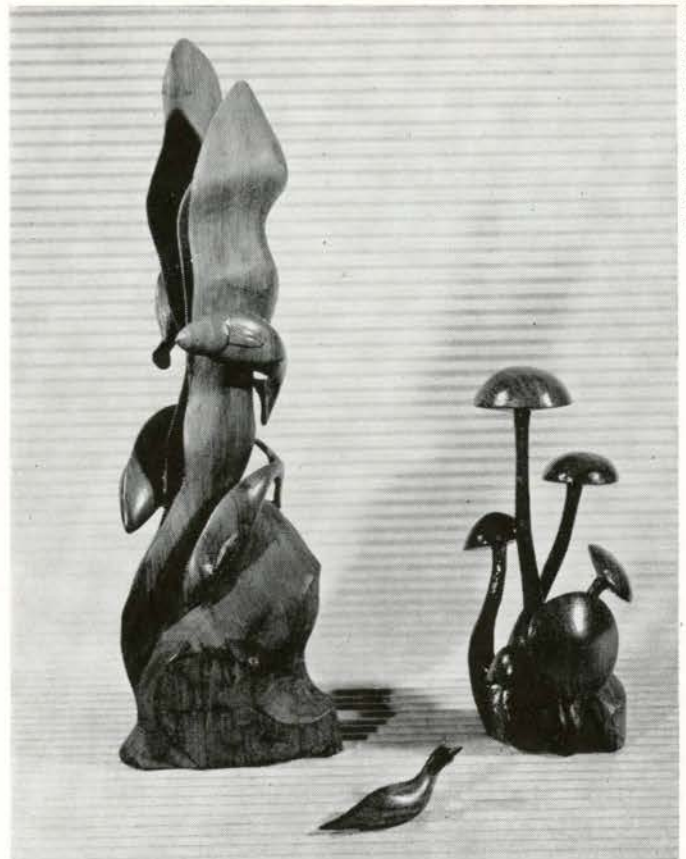
A list of producing craftsmen is kept at the Handcraft Centre and samples of their work are on display. Suggestions for shop arrangement and bookkeeping are given upon request to shop operators.

Pottery

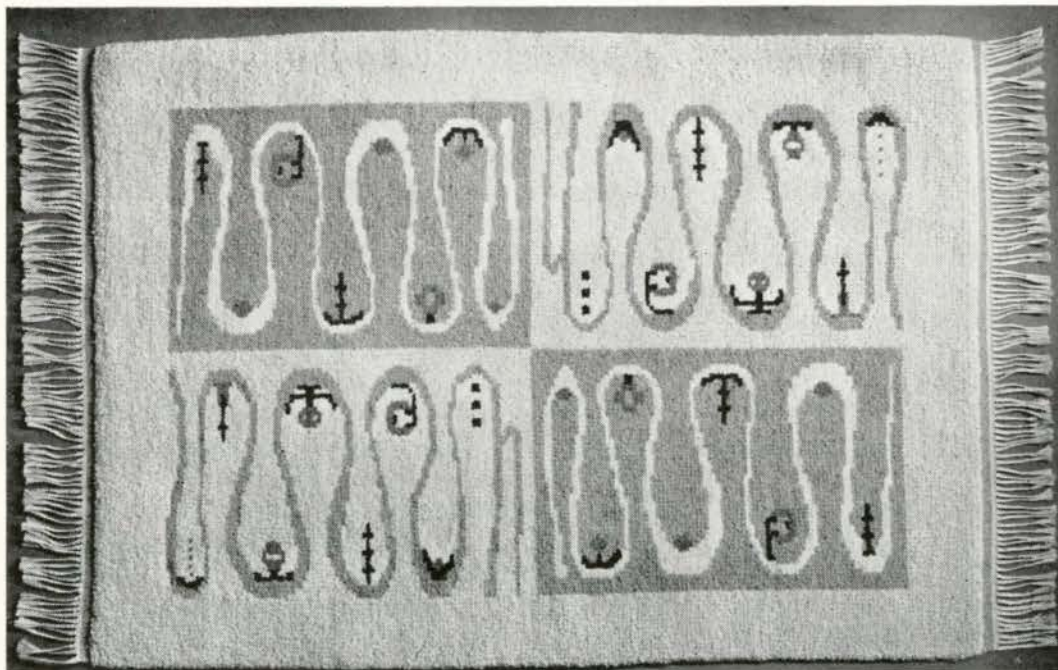
Both Nova Scotia and New Brunswick are rich in clay



New Brunswick bird's eye maple by A. Pringle, N.B.



Hand sculpture by John Bradford, N.S.



Hand knotted Flossa mat, N.B.

deposits especially suited for the production of hand thrown pottery and the markets are excellent. The Lorenzens of Lantz, N.S., are situated on the site of the largest and best clay deposits of Nova Scotia. They dig and dry the clay, then crush and dissolve it in water. It is then strained and the excess water is extracted, the clay is poured and thrown. After pieces are smoothed, dried and signed, they are given their first firing in an electric kiln,

and after cooling they are ready for glazing. The colours in their glazes are derived from natural ores which they find and dig nearby.

Research on pottery glazes compounded of native materials is being carried on at the Halifax Centre, so far resulting in the development of two interesting glazes which have a speckled quality and a colouring typical of Nova Scotia landscapes. One gives the distinct feeling of

granite stone, the other the colours of a sandy beach. The glaze with the granite quality has a mauve undertone, the basic colour being a greyed blue green with specks of dark. The second glaze, which matures into a smooth matt finish, has a basic colour of butter yellow with speckles ranging in colour from light brown to black.

Pottery pieces made by the Deichmanns of Clifton Royal, N.B., have won many prizes in Canada's exhibitions and have been chosen for Royal gifts and permanent exhibits.

Woodturning

This craft has been revolutionized by Mr A. Pringle, instructor at the New Brunswick Handcraft School and most New Brunswick woodturners are now using his method. Mr Pringle has developed a new chisel and a special technique for using it. The chisel will cut up to one-half inch diameter for rough work, also will take off a thin shaving that leaves even the end grain far smoother than usual chisels. He uses a revolving disc in sanding that cuts very quickly, but his final sanding is very carefully done with seven-zero garnet paper. Finishing is done with lacquer sprayed with an electric spray gun. The final polish is done very carefully with fine automotive compound that produces quickly a lasting glossy finish. From the town of Chester in Nova Scotia come beautiful salad and grapefruit bowls, salt and pepper shakers, and other articles bearing the signature "Chip Smith".

Mr W. Bronnum of Fredericton is one of Canada's outstanding wood carvers, his specialty being coats of arms, with their intricate details and clear-cut lettering. Mr Jack Bradford of Hunts Point, N.S., produces a unique type of wood sculpture frequently using sea forms for his designs. Though he never repeats a design he does use the same design source for the various pieces which serve as a centre of interest in the home. The native Indians of the two Provinces contribute gaily coloured baskets to the gift shops and in some localities have their own shops.

Wrought Silver and Wrought Iron

For personal adornment there is beautiful handwrought copper and silver jewellery, much of it set with hand cut native stones. Handwrought silver jewellery is the perfect complement to handwoven tweeds and the finer dress materials. Pieces set with hand polished Nova Scotia agates pick up the lovely muted shades of the heather mixtures.

Attractive wrought iron coffee and side tables, lamps, candelabra, fire-place accessories and stair railings are available or can be custom made in the Maritimes. Ornamental railings for outside or inside are one of the major efforts of Mr Sonier of St. John, New Brunswick, who designs, makes, and installs them. Arthur and Stewart Smith, of Chester, Nova Scotia, fashion many beautiful pieces of wrought iron in a blacksmith shop built by their great-grandfather over a century ago.

Hooking and Weaving

Rug hooking, a craft for which the Maritimes are famous, and weaving, which has by far the greatest number

of devotees in the Provinces, are carried on throughout the Maritimes. Floor coverings are among the more important decoration items. Several weavers in New Brunswick have learned the technique of weaving Scandinavian Flossa rugs. The rugs can be produced in almost any size, shape and design. Heavy linen threads are used in the warp and local wheeling yarns are blended in the pile knots of the Turkish type. The Woodstock weavers have done most in this field. The Acadian French in Cape Breton produce the famous Cheticamp hooked rugs. Nova Scotia is also well known for its geometric, hit-and-miss, and picture mats. They were among the first handcrafts practised on the North American continent and the only ones which have remained.

Another essential item in decoration is drapery material. With many yards of experience in this particular field are the Madawaska Weavers, St. Leonard, the Charlotte County Cottage Craft, St. Andrews, and the Loomcrofters, of Gagetown, all in New Brunswick. A great variety of woollen, cotton, and synthetic yarns are used and design possibilities are quite limitless.

At St. Ann's, in the Cape Breton highlands, can be seen over two hundred different tartan setts, all authentic and all woven either at the Gaelic Foundation or in the homes of nearby descendants of the early Scottish settlers.

Nova Scotia Tartan

Nova Scotia, with a record of many firsts, is now the first province to have a tartan of its own. "It began when the Sheep Breeders Association asked the Handcraft Division to arrange a display at the Central Nova Scotia Exhibition. A colourful all wollen panel, eight feet high and sixteen feet long, was designed by Mrs Douglas Murray, of Jollimore, and executed by the craftsmen at the Centre. Depicted in this panel were typical Nova Scotian scenes, including the Cape Breton hills where a Scottish shepherd tended his flock. Here the craftsmen hit a snag. In a typical scene the shepherd's kilt could hardly be a recognized tartan and the only alternative was to create one for him. And that is what was done. It created such enthusiasm that it has since been developed into the official tartan of Nova Scotia and has been registered in the Lyon Court of the Lord Lyon King of Arms, Edinburgh."*

We, in Canada, have little or no heritage of a national handcraft. True, we have sectionalism, as the Quebec handcrafts, but in no case can our products be compared to those of Sweden and the other Scandinavian countries to whom we turn for guidance. Amid the furor of modern expression there is in Canada a group of craftsmen who are creating their own design forms from the vast expanse of nature and industrial stimuli with which we are surrounded in this fast growing country. There exists, for the taking, design forms that can be adapted to any medium and to any taste. Throughout the Maritimes the craft work is of a high quality and great variety is achieved. There is a good deal of artistic talent as proven by the works of people who have had training in these various skills, and we believe we have a very profitable industry in the making in Maritime Handcrafts.

*From a talk by Marjorie Major on C.B.C.

Early Days

THE TOTEM POLES AND MASKS of the Canadian West Coast Indians are magnificent in themselves and have exercised a considerable influence on subsequent Canadian art. We have nothing like them in the east. The Micmac Indians of the Maritime Provinces have restricted themselves to basketwork and other minor crafts, in which they have shown great skill and good taste. There is, for example, some excellent Indian beadwork in the New Brunswick Museum in St. John. But art in the Maritimes begins and remains with the white man. An interest in art is evident quite early in the history of white settlement. We know that some of the wealthier settlers brought pictures with them and we know that by the second half of the eighteenth century an effective local demand had arisen both for portraits and for topographic drawings. Many of them survive and, like the Short engravings of Halifax in 1759, are of great historical interest, as well as having real artistic merit. Of the topographers, several were professionals from abroad. Others were soldiers from England. Others were native residents like J. Elliott Woodford of Fredericton. Of the portrait painters, the best was Robert Field, noteworthy both for his exquisite miniatures and for his skilful and penetrating portraits in oils.

After 1850

After 1850 the artistic climate changed. With the advent of photography, demand for portraits and topographic drawings dwindled and almost vanished. One portrait painter is the exception who proves the rule. Robert Harris, the foremost of Prince Edward Island's artists, came from his native Wales as a boy of seven to Charlottetown and lived to paint "The Fathers of Confederation" and to become President of the Royal Canadian Academy.

The topographic artists were succeeded by landscape and marine painters who no longer expected, like the topographers, to have their pictures reproduced as engraving or lithographs, but who conceived each painting as an individual easel picture suitable for hanging in a house. They no longer aimed at exact topographic likeness but permitted themselves to eliminate and rearrange (but not to distort or abstract) their subject material in the interests of better design or composition. At this stage, the Maritime public and the majority of Maritime artists still remain. Whether for good or ill, very few of our artists (and those only in the post war years) have regarded subject

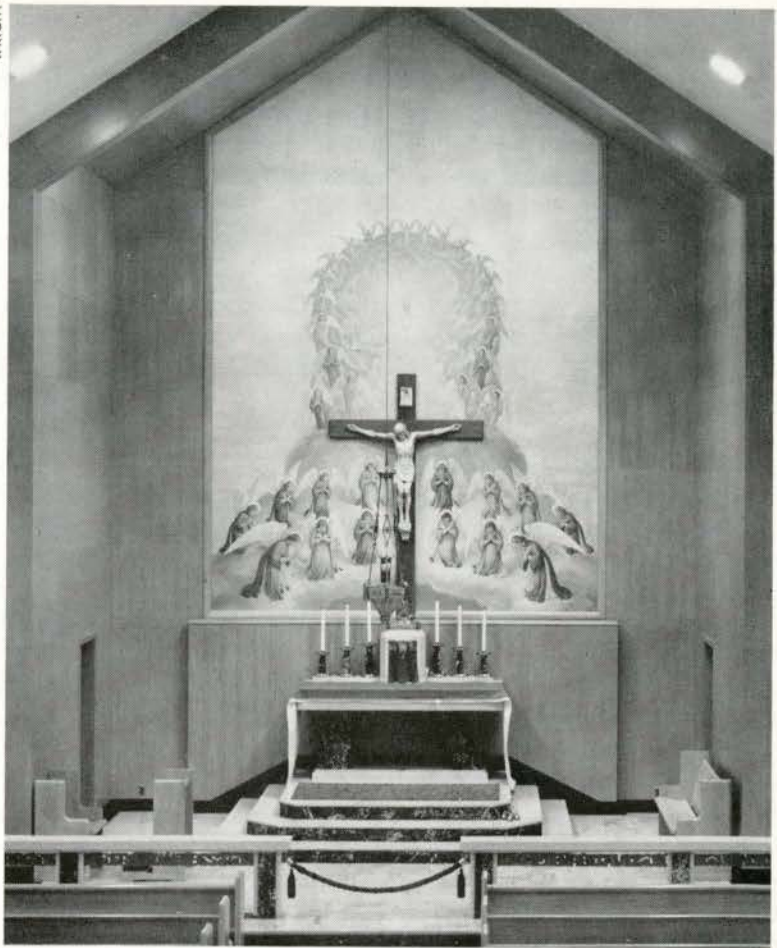
matter as a starting-point only for their pictures, to be distorted or manipulated at will, or have dispensed entirely with any recognizable subject. In this genre, Lawren P. Harris alone has had conspicuous success. So the great modern experiments of cubism, and surrealism and abstract art have passed us by.

In the latter half of the nineteenth century many competent native painters appear, too many to mention by name. Yet there is evidence that art lovers in Victorian Halifax and St. John still looked to the Old Country for their pictures. Such an attitude is not yet dead, and it is more than the customary human failing to see what is under your nose. It is symptomatic of a still remaining colonialism which, however much people will deny it, still makes them feel that the best can only be produced in London or New York or even, perhaps, in Toronto and Vancouver, and that no Maritime picture could possibly be of more than local significance. It is time that the people of the Maritimes threw off this attitude and realized that among the artists living today are the best we ever had and that at least half a dozen of them are painting pictures of significance not only to the Maritimes but to Canada and beyond Canada.

St. John

The most important group of artists working in the Maritimes today is in St. John. St. John is neither very large nor wealthy and it is remarkable that it should contain a group of such technically competent and imaginatively gifted painters as Miller Brittain, Ted Campbell, Julia Crawford, Jack Humphrey and Avery Shaw. The cause, I have heard it stated, lies in the excellence of classes conducted by Ethel Holt in the old St. John Art School, which has now become the Art Department of the St. John Vocational High School. Of the artists mentioned above, Brittain is the only one (and one of the few in Canada) to make the human figure the basis of all his work. Campbell, Shaw and Crawford are mainly water-colourists of the traditional school, the last painting in a very personal style. The most eminent of them and the most eminent of all Maritime painters is Jack Humphrey, an artist who has pursued his artistic aim with great sincerity and singlemindedness, sometimes in circumstances of great hardship. He has always refused pot-boilers and has never lost his integrity as an artist. The resulting high

WRIGHT



Mount St. Vincent College Chapel
Mural by Sister Agnes Berchmans



Fredericton High School
Mural by Fred Ross

level of achievement has made him known and respected far beyond the Maritimes. Among his finest paintings are his portraits of children, painted with a rare and profound sympathy and respect and penetrating beyond the surface gaiety down to the infinite innocence and sadness of childhood. His water-colours in a less serious mood show the same respect for his subject matter and the same power of enlivening or deepening its impact. In 1952, Humphrey was awarded a Federal Government Fellowship for study in Paris, the first ever awarded to a Maritimer, and since his return his water-colour painting has shown a new and exciting development marked by bold design and rich colour.

The Nova Scotia Society of Artists

In Nova Scotia, the Society of Artists, since its foundation in 1922, has helped to bind artists together. The Society now has about eighty members, of whom about half are in Halifax, where the life of the Society is centred and where the annual exhibition is held. Only a few of the members have first class creative talent and the technical competence that results from a thorough art training. The majority (including the present writer) have only a modicum of talent and training, but are buoyed up by their enthusiasm and the reflected glory that comes from association with creative artists of the calibre of Ruth Wainwright, Anthony Law, LeRoy Zwicker, and others.

The three artists named reside in Halifax. Ruth Wainwright is mainly a water-colour painter and the most distinguished in that medium in the Maritimes. Her achievement is based upon a superb talent in drawing and great technical mastery. Her earlier work was in the representational manner and showed a sound sense of design, fine colour harmony within a somewhat restricted colour range and what, in view of later achievements, can be called a certain primness. In recent years, she has developed a much richer, more dashing and more original style. She has experimented with new techniques, learnt to handle her medium with a freedom, or even abandon, which approaches the abstract upon occasion. The result has been a new boldness in design and colour and a deeper and more subtle emotional content. The mystery of the woods, the shimmering of the waterfall, the magic of houses by moonlight — all of those she has conveyed and interpreted with wonderful success.

Law is a Commander in the Canadian Navy, resident in the Maritimes for only a few years but established by the force and bold design and colour of his pictures as one of our foremost landscape painters. LeRoy Zwicker, a native Nova Scotian, in addition to painting, conducts with his wife Marguerite, an accomplished water-colour artist, the only art store in the Maritimes. She supplies forthrightness mangled with intensity, he suavity mingled with impishness. In busy periods both work like beavers; but in off seasons, while one of the two is to be found in the store, the other is painting in Newfoundland, Mexico, Jamaica, Alaska, California, New York or perhaps in Europe. Roy's spiritual home is in Paris, preferably nestled close by one of the superficially mischievous but fundamentally serious gargoyles on the cathedral of Notre Dame. A certain "arty" quality in all his work and a willingness to experiment are

evidence of his Parisian artistic ancestry.

There are many competent artists outside St. John and Halifax whom we have no time to name. A word should be said perhaps about Lunenburg where we find Earl Bailly, an artist who paints amazingly well despite a severe physical handicap, and Joseph Purcell, the most promising and prolific of the younger Nova Scotian painters. Another young painter, Jack Gray, who is at present in Montreal, has specialized in marine paintings of the Nova Scotian coast, villages, wharves and vessels, which he represents with great fidelity and knowledge.

It is remarkable that in the Maritimes, where the circulation of even the biggest newspapers is small compared to that of the great dailies, we have two excellent cartoonists. Vic Runtz works for the *Charlottetown Guardian* and Bob Chambers for the *Halifax Chronicle-Herald*. Chambers' work has a national reputation and his "Little Man" daily brings amusement and delight to thousands who never give a thought to the artistic skill and imagination that lie behind his creation.

Art Education

The Department of Fine Arts at Mount Allison University in Sackville and the Nova Scotia College of Art in Halifax are the only institutions in the Maritimes which provide full scale instruction in the arts, and Mount Allison is the only institution granting a degree in the Fine Arts. Both institutions have a considerable tradition and each has been the home of a number of distinguished artists. The present principal of the Nova Scotia College of Art is Donald Cameron Mackay, an artist remarkable for his competence in many phases of the arts. He paints in oils and water-colours and has produced excellent work in etching and in pen and ink. He has illustrated numerous books and has, occasionally, turned his hand to wood sculpture. In addition, he has well developed antiquarian interests and is in constant demand for designing or re-designing coats of arms or the like, for he is an expert in heraldry. He is also the authority on the old silver of the Maritimes. This is his foremost love, concerning which he carries on a plentiful correspondence and about which he is always alert, notebook in hand. An old silver spoon will draw him anywhere as surely as a Silver Doctor draws a hungry trout.

On his staff, he has, at present, the only two trained sculptors in the Maritimes, Eric Dodd and Neil Grant. Both have come from England in recent years and Grant is an accomplished draughtsman and painter as well as a sculptor.

At Mount Allison University, the Art Department is, at present, in charge of Lawren P. Harris (who is the principal) and Alex. Colville, with Ted Pulford, a younger man, lending vigorous assistance.

Harris and Colville are a remarkable pair, alike and yet very different. Both are exact, precise and tidy, the very antithesis of the artist of fiction. Like all true artists, they are brimful of the excitement of their work, but it is a controlled excitement, and they make it do what they want. Which is the same as saying that they are primarily intellectual painters. This control also helps to make them articulate in words to a degree most unusual in artists.

Both can write, and have written, well about their art.

Colville paints mainly in egg-tempora, a most exacting medium, and his pictures are quite unlike those of any other Canadian artist, or, perhaps, of any modern artist anywhere. They resemble only distantly the pictures of the Italian primitives which he so much admires. His subject matter is varied but usually includes animals or the human figure. He rarely distorts and then only slightly. But his subject matter is only raw material to him and he simplifies it, rearranges it, unifies it, pares it down to the basic essentials, and bathes it in a harmony of tonal values. When he has finished, the persons and animals with which he started would scarcely recognize themselves, not because they have been distorted, but because they have been transmuted, purified, exalted and made significant. They no longer reflect themselves but the clear, inquiring and well-ordered mind of a very individual artist.

Harris's earlier paintings were in the traditional manner, and comprised mainly portraits and figure studies. They showed smooth and skilful handling, a fine sense of design and a quite unusual sense of colour-harmony. Later, as a war artist, he produced some excellent compositions. For the last few years, apart from portraits, he has painted almost entirely abstract or non-objective pictures. To many people and even to many artists, such pictures make little sense or at best their absence of reference to the external world reduces drastically their emotional appeal. Harris is doggedly and determinedly certain that such an attitude is not only mistaken but harmful. He does not dislike the traditional representational type of picture, but he finds the essence of a picture in the relationships of shapes and colours within it. Any emotional appeal arising from the nature of the subject matter is merely adventitious.

There has been in recent years a great revival of interest in Child Art. In Nova Scotia, this has been fostered by the Federation of Home and School Associations. Children's classes are too numerous to mention. Outstanding has been the work done under Clive Roberts in the Fredericton Public Schools. An exhibition of this work is at present circulating in the Maritimes under the sponsorship of the Fredericton Art Club. It will bear comparison with child art anywhere and shows that Mr Roberts has the power not only of eliciting fine design and interesting colour from small children, which has been done, but has been successful in carrying on their interest, enthusiasm and their ability in selection and execution to the Junior High School level, which is much more difficult.

Art in Relation to Architecture

Of art in relation to architecture, there is more than would appear at first sight though not nearly enough. On the whole, little care is taken with the lettering of shop signs or notices. Stained glass is merely pedestrian and there is nothing yet like the remarkable and successful experiments in Vancouver with colour in architecture. Of Maritime artists, Joseph Purcell has painted murals for the Nova Scotian Hotel, a large altar piece for St. Patrick's church, and decorations in two other churches; Donald Mackay has painted several panels for the walls of the Halifax Memorial Library. Sister Agnes Berchmans has painted the fine mural at Mount St. Vincent College at

Rockingham. In Fredericton are to be found Miller Brittain's murals in the University gymnasium and Fred Ross's in the Fredericton High School. The finest Maritime mural is, however, undoubtedly that painted by Alex. Colville in the men's residence at Mount Allison University.

Art and the Maritime Public

It remains to consider the relation of art to the Maritime public. It is not a wealthy public, on the whole it is not accustomed to buying works of art, and, as already indicated, its tastes tend to be conservative. But there is a quite surprising interest in painting. More than twenty-five groups scattered all over the three provinces belong to the Maritime Art Association which exists for the purpose of obtaining and circulating exhibitions. Many of these are provided by the National Gallery of Canada, but the Association itself also assembles at least one exhibition each year and has, on several occasions, sent exhibitions of Maritime Art to the western provinces. In many places exhibitions are hung in schools or stores or wherever possible. But at Mount Allison University there is a gallery and a considerable permanent collection. Dalhousie University has a small gallery and the nucleus of a collection of Canadian water-colours, and, on the campus, the Provincial Archives contains a collection of old and new oils and engravings. The Halifax Memorial Library has an art room. The Harris Memorial Gallery in Charlottetown houses a collection of the paintings of Robert Harris, and the New Brunswick Museum a collection of New Brunswick paintings (and, among other things, a small but first-rate collection of Chinese art). All of those galleries will probably be put out of countenance when the new Beaverbrook gallery is erected in Fredericton.

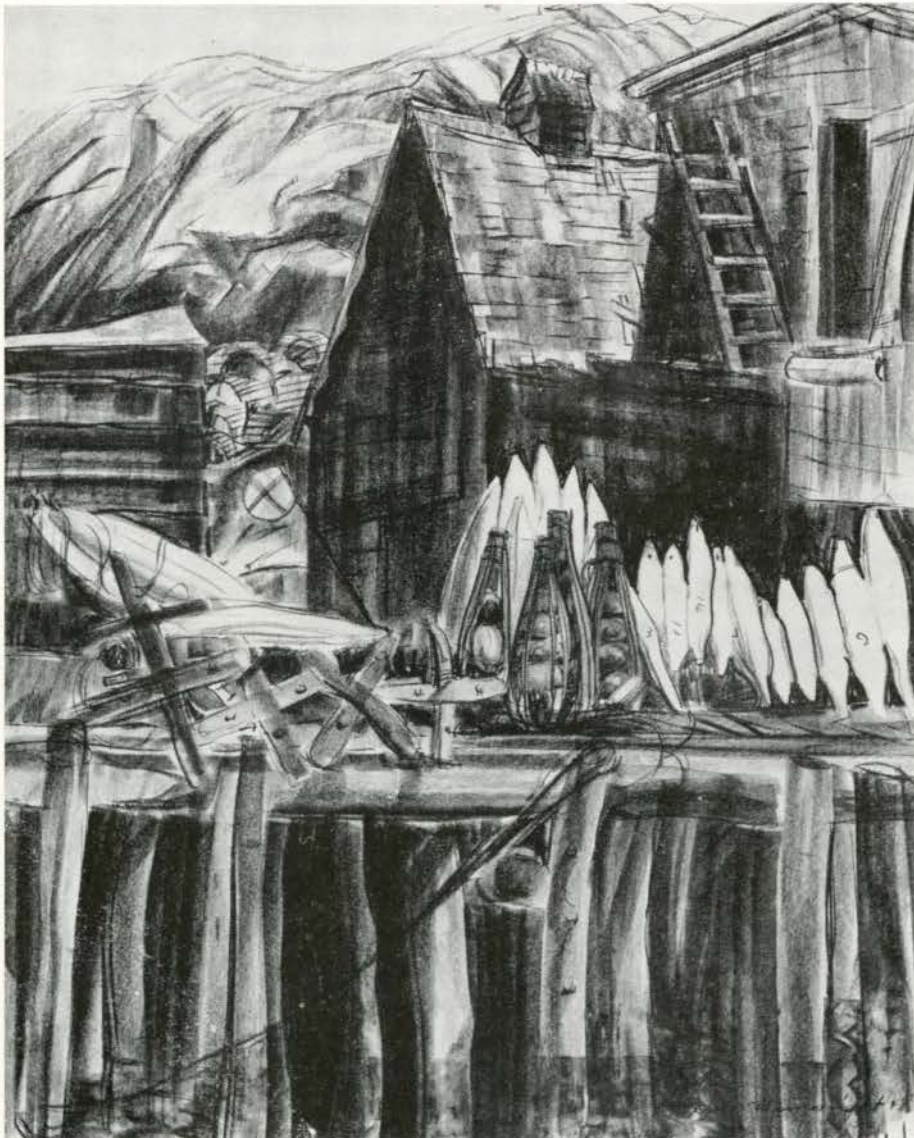
In addition to the Maritime Art Association exhibitions, the Division of Adult Education in Nova Scotia has, for a number of years, assembled and circulated travelling exhibitions of Nova Scotian paintings. In St. John, the New Brunswick Museum is carrying on a successful series of one man exhibitions under the general title "Know your Artist". Taken all in all, the Maritimes cannot be said to be starved of art. The assembling, hanging and packing and repacking of exhibitions are, for the most part, done by volunteers and adequate publicity is not infrequently lacking. But the art is there and the talent is there, though it is not always the easiest thing in the world to find them.

Conclusion

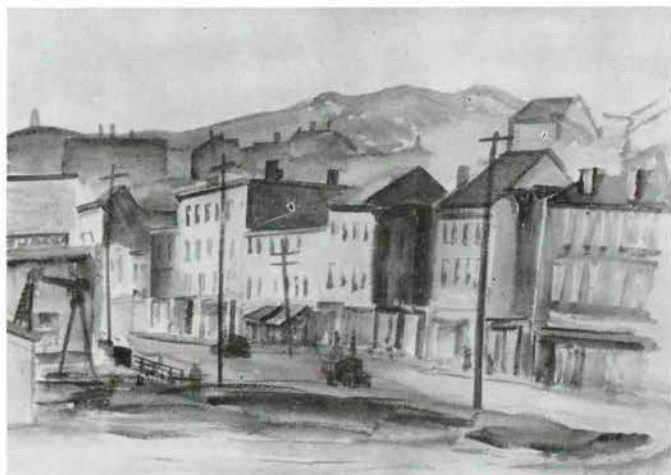
The distinguished English art critic, Eric Newton, after his lecture tour of Canada last year, described Maritime Art as having a certain "joyless earnestness". The earnestness is certainly there. Perhaps Mr Newton interpreted as joylessness the disinclination of the Maritimer to wear his heart upon his sleeve, or perhaps he derived it from the traditional nature of most Maritime Art and the comparative absence of "modern" tendencies. The Maritimes are often thought to be a backwater. Certainly they make a separate and distinct unit geographically and culturally. What is often forgotten is that there is no need for a backwater to be stagnant. Indeed, the stable conditions and the warmth and cosiness found there may be more productive of beauty than the maelstrom outside.



George Street, Halifax
Water-colour by Joe Purcell



Floats and Killicks
Charcoal by Ruth Wainright



Main Street
Water-colour by Jack Humphrey



Monster Forms
Oil by Lawren P. Harris

Early Spring
Oil by C. Anthony Law



VIEWPOINT

Should the modern architect in the larger urban centres follow the trend evident in the other professions and specialize in one type of building? Would this result in more efficient, better designed structures?

There are some architects with such an absorbing interest in one type of building that they prefer to do no other work. For them, repetition provides the opportunity to try many solutions and, at the same time, to improve and refine the components and details. So much for more efficient, better designed structures.

There is, however, a greater need than specialized excellence. If architecture is ever to regain its influence on civilization, as it already has in parts of Europe, it will be largely through the work of the general practitioner. He will have to prove by example that architecture is indivisible and that the most diverse problems can be solved with skill, imagination and decency.

In other words — no, this country needs all kinds of good five percent cigars.

Richard E. Bolton, Montreal

The time when a daVinci could master and excel in all areas of learning and artistic endeavour, has long since passed. The accelerating tempo of Man's attack upon hitherto unexplored frontiers of knowledge in building materials and methods is, in itself, an unassailable argument for the affirmative point of view. The need to specialize has overtaken many of us and sooner or later that necessity will be admitted by all. Moreover, it is natural and logical to specialize. It is natural because varying individual temperaments and gifts find greater possibilities for expression in one field than in another. And it is logical, because success is an effective stimulant to still greater efforts. Such efforts of concentrated enthusiasm combined with increasing experience must inevitably produce buildings that will be more efficient and better designed. Undoubtedly there is value to be gained from contact and experience in the many types of building enterprises and indeed some contacts of this

kind are desirable. In this writer's view, however, the greater part of one's time should be devoted to work in his chosen sphere, lest he be likened to the unhappy workman who was described as "Jack of all trades and master of none".

F. Bruce Brown, Toronto

To judge by the work of students in our architectural schools, as shown in exhibitions and published in our architectural journals, their mental training will not qualify them to do more than specialize in one type of building.

Whether it be an abattoir, church, school, auditorium, apartment block, market or mausoleum the only requirements for the up to date architect seem to be to provide a structure that has no visible means of support but that, in all other respects, all that goes on inside the structure must be visible from any distance or aspect.

James Govan, Toronto

The mere fact that the profession consists of component societies seems to indicate that a form of specialization is already in vogue.

However, to pursue the situation by a categoric break-down could have reverberations — in education, for example!

To specialize, in its more alluring aspects, might produce valuable concentrations of "know how" within limitations but in the long run, the dangers of a static state or even sterility in planning and design cannot be ignored.

Single lines all too often have dead ends!

While definite leanings towards a particular type of building may have obscure virtues, a refresher in adjoining pastures creates the variety which contains the spice of architectural thinking.

If it is assumed that efficiency exists in the profession, the better design of structures would seem to be assured by specializing in architecture itself, come what may, rather than any one particular type of building!

J. Roxburgh Smith, Montreal

NEWS FROM THE INSTITUTE

The RAIC meeting on 25 — 26 February in Toronto took the form of an Executive Committee and Special Council Meeting. In addition to the members of the Executive Committee, the meeting was attended by the following members of the RAIC Council: — Messrs A. E. Priest, A. F. Duffus, P. M. Thornton, H. K. Black, K. C. Stanley, H. C. Mott, Neil M. Stewart, L. E. Shore, F. Bruce Brown and Earle L. Sheppard. Messrs W. J. Ryan and C. N. Blankstein, the appointed representatives of the RAIC Council from Newfoundland and Manitoba respectively, were also in attendance.

The Executive Committee reviewed the list of candidates for Fellowship, which had been obtained from the Chairmen of the Committees of Senior Fellows and approved of these candidates for a ballot of the Fellows.

The financial statement of the general fund, the accounts for

payment, the 1955 budget, the *Journal* Statement and the RAIC's investments were brought forward by Mr Kertland, the Honorary Treasurer, in a year-end review of RAIC activities, and these indicated the healthy financial state of the Institute.

The President declared the 48th Annual Meeting open, as required by the present by-laws, with a quorum in attendance and this meeting was adjourned until 2 June 1955 at Halifax, N.S.

Resolutions concerning reciprocal recognition between RAIC and RIBA, entrance examinations, income tax deductions for new houses, location of the 1956 Annual Assembly, all of which had been brought forward at the last Annual Meeting, were further discussed and decisions were reached upon all these.

Recommendations from the Architectural Training Committee that slides of students' work be made available again

during 1955 to be offered to the various Provincial Associations and circulated to the Schools of Architecture for showing and that drawings of students' work for showing at the Annual Assembly be discontinued were considered and accepted. It was decided to ask the Schools to display Pilkington drawings at the Assembly in June.

The entire group discussed the problems of professional usage, provincial relations, package deal and bidding procedure. It was decided that the Council of the RAIC should encourage the Provincial Associations to exchange information with each other concerning their acts, by-laws and miscellaneous problems for the benefit of the profession generally.

The Honorary Treasurer outlined the activities of the Institute in conjunction with other groups in urging the Government of Canada to allow self-employed business and professional men to make deductions in income tax on account of their pension arrangements. It was agreed that these representations should continue.

Plans for the 1955 Annual Assembly to be held 2 - 4 June 1955 at Halifax were further developed and decisions were made for guest speakers, lecturers and symposium topics.

At the conclusion of the meeting, it was decided by a motion which was unanimously carried that, in view of the success of this Special Council Meeting, such meetings should be continued in the future.

CALENDAR OF EVENTS

Annual Meeting of the Nova Scotia Association of Architects at Halifax, May 6th, 1955.

1955 Annual Assembly of the RAIC, Nova Scotian Hotel, Halifax, Nova Scotia, June 2nd to 4th.

ONTARIO

Considerable interest is felt in Ottawa in the proposed new National Library Building, designed for a prominent site on the north side of Wellington Street, and continuing the line of important government buildings on that street (except for a gap between it and the Supreme Court Building, at present occupied by temporary buildings).

Preliminary plans and a model have been submitted by the architects, Mathers and Haldenby of Toronto, and approval to the scheme has been given by the Federal District Commission and the other Ottawa authorities concerned, subject to agreement on the question of overall height.

This approval is of interest because this building, while of formal, more or less symmetrical massing, is carried out in the contemporary manner whereas the other buildings on Wellington Street in this area are all more or less traditional in feeling. Furthermore, it will be the first building of the group related to the Parliament Buildings on the north side of Wellington Street which will not have the steep, spiky roof treatment which, until now, has been imposed to preserve the "Ottawa silhouette" from across the river.

This relaxing of the official attitude in the matter of imposed style will come as a relief to many architects and others in Ottawa who have felt with concern that future important public buildings to be erected in this central zone of the city would be unduly restricted aesthetically, with unfortunate results.

D. L. Blair, Ottawa

PQAA 64th ANNUAL MEETING

The 64th Annual Meeting of the PQAA was held at the Windsor Hotel from January 20th to 22nd inclusive. As the membership of the Association is fast approaching the 500 mark, the amount of business which was accomplished throughout the year makes a very informative agenda. The annual election resulted in Mr Edward J. Turcotte of Montreal being elected President; Mr Henri Mercier of Montreal, Vice-President; Mr H. A. I. Valentine of Montreal, 2nd Vice-President; Mr Gérard Venne of Quebec, Honorary Treasurer; Mr Randolph C. Betts of Montreal, Honorary Secretary, and as Councillors, Messrs R. E. Bolton, Montreal; S. A. Cyr, Montreal; G. deVarennes, Montreal; C. L. Douglas, Montreal; E. Fiset, Quebec; C. D. Goodman, Montreal; A. Lacoursière, Shawinigan; M. Mainguy, Quebec; P. Morency, Montreal; F. J. Nobbs, Montreal; and includes the following: Delegates to the RAIC - Mr P. C. Amos, Mr John Bland, Mr R. E. Bolton, Mr Lucien Mainguy, Mr Henri Mercier, Mr E. J. Turcotte, Mr H. Ross Wiggs and Messrs A. J. C. Paine and Maurice Payette, ex-officio.

As an introduction to the sessions, a special meeting was held on January 20th under the chairmanship of Mr A. J. C. Paine, past president of the PQAA and current President of the RAIC.

The principal speakers were Mr S. W. Fairweather, Vice-President of the Department of Research and Development of the Canadian National Railways, who spoke upon the subject of the terminal development and hotel, together with its traffic problems, and Mr Edouard Fiset, architect and town planner from Quebec City. Mr Fiset discussed the problems involved in planning new towns and remodelling and improving existing ones. This meeting was well attended by both architects and engineers.

The business session opened on the following day, Friday the 21st, under the chairmanship of the retiring president, Mr Lucien Mainguy. A good deal of consideration was given to the reading and adoption of reports from all the standing committees together with discussions relative to their presentation. While, in general, these reports covered routine matters they were of such length and complexity as to indicate in detail the growth of the Association as well as the keen interest of all committee chairmen in the affairs affecting the Association and the profession of architecture as it relates to the public. A realistic attitude towards the shaping of the future of the profession in the Province of Quebec was apparent in all reports.

Some of the outstanding revelations were that our membership is now approximately 500 and that it is rapidly increasing.

The increasing importance of the Association together with the volume of business it is now handling indicates that serious steps must be taken towards the establishment of a proper Association headquarters, preferably in the form of a building of its own.

The report as brought in by the chairman of the Legislation and By-laws Committee indicates that proper attention was being given to remodelling and bringing up to date by-laws which no longer fulfil the present requirements.

The creation of a proper reference library and the means of making it available to members has not been completely accomplished up to the present but serious work has been done on it.

The Entertainment Committee reported that in comparison with other years, activities have been centred around the Golf Tournament which was held in Montreal in cooperating with the RAIC at their Annual Convention which was held from May 11th to 14th, 1954. An annual social event has been inaugurated, the purpose of which was to bring all new members together at one time to receive their certificates of membership and to officially meet the President and senior members of the Association. The members from Quebec reported that they had a very successful session and that their habit there was to hold the monthly luncheon meeting.

With reference to Publicity and Public Relations, the chairman of this Committee brought out that, during the year, a professional public relations adviser had been engaged on a

trial basis and that certain steps had been taken to formulate a realistic program of public relations. In this respect, the chairman wished to point out that the results of such work do not always show up immediately and that a program aims towards a continuous effort in this respect.

The Treasurer's report indicated that the material assets of the Association had prospered well and that during the year certain securities had matured and that reinvestments in government bonds had taken place. Expenditures for the current year were reported at \$38,412.08 as against a revenue of \$40,987.76. The Association therefore closed its books with a surplus of \$2,575.68 which was transferred to the Capital Account.

Other sub-committees which have done invaluable work during the year including those dealing with revision of the by-laws; investigations into the roof bonding practices of the roofing manufacturers; a special investigation into the matter of stock plans being supplied by the Department of Education in Quebec; tariff rates and practices with reference to the PQAA and other professional associations; a brief to the Tremblay Commission which was a very thorough presentation describing the relative position with respect to the Association of the McGill University School of Architecture and the School of Architecture of Beaux-Arts, Montreal. The brief also related to certain encroachments being made into the profession of the architects by other professional bodies and concluded with a representation dealing with town planning, historical monuments and building codes in general.

One of the serious matters to be referred to as dealt with is the status of the group of young men at present "Student-Associates". This group at present includes both students at the schools of architecture and a group of very enthusiastic young members of the Association. Reports and recommendations were made as to how this group could be best correlated to the activities of the PQAA without, at the same time, losing its identity.

Further matters were dealt with including liability insurance, tax deferment, pension plans, investment portfolio for the Association and the matter of infringement and illegal practice as existing mostly in the city of Montreal.

The first business session found a welcome interruption in the annual dinner dance which was held at the Windsor Hotel on Friday evening, January 21st. Although the attendance was small, the program was excellent. Mr Lucien Mainguy, the retiring president, entertained a large group of architects and representatives from local industries.

Russ Meredith's Orchestra, together with artists who had been programmed by Mr John Pratt, furnished the entertainment.

The business session which opened on Saturday, the 22nd, dealt exclusively with new business arising out of the reports previously discussed. The new president, Mr Turcotte, together with the new officers and Council, took over the meeting.

A lengthy list of proposals, amendments to the various by-laws and business pertaining to the various committees was handled in rapid succession. One of the chief items to receive attention was the revision to the by-laws whereby it would now be possible to pass amendments to by-law by calling a special meeting of the members instead of having to wait for a general annual meeting. This would permit continuation of the work of revision of the by-laws during the year.

An important suggestion was brought up by the members which dealt with consideration of the establishment of a judicial committee selected from members of the Council or senior architects to review the work which has been done and appraising it, where the services of the architect had been terminated prior to its completion. The purpose of the Committee being to amicably settle disputes between client and architect relating the actual amount of fee to be charged as a result of the termination. A strong plea was made for greater activity in the affairs of the Association and increased interest by the Associa-

tion in technical instruction given to students in the recognized schools of architecture and matters pertaining to the education in general of the architects.

Valuable suggestions were made relative to the forming of a committee to investigate possibilities of either buying or building a headquarters building.

A lengthy discussion was brought up with regard to aesthetic control of demolished areas or areas which are being rebuilt as a result of expropriation by the city and the St. Lawrence Seaway.

President Turcotte, in closing the meeting, thanked all those who had supported him and promised that the best interest of the Association would be his foremost object during his ensuing year of presidency. The annual luncheon again brought together representatives of a large number of professional, educational and legislative bodies. The principal speaker was once again that very good friend of Canadian architects and of the liberal arts, Msgr Olivier Maurault, P.A., Rector of the University of Montreal.

Msgr Maurault discussed the control body which has been set up by the archbishop to review and criticize architectural projects of a religious nature and the effect of this body on the profession.

A strong plea is also made for the reconstruction of Dorchester Street in accordance with the dignity in keeping with a great metropolis and for some efforts to control the design of these new buildings.

In honour of a colourful career and in appreciation of his many years of devotion to the betterment of architectural training in the Province of Quebec, and in recognition of the esteem with which he is held by his confrères, Professor Percy E. Nobbs, M.A., RCA, FRIBA, past president RAIC, past president PQAA, was presented with a memorial tray bearing the names of the officers and Council.

Mr Edouard Fiset of Quebec introduced Msgr Maurault, and Mr John Bland, Director of the School of Architecture of McGill University and past president, in thanking Msgr Maurault, gave praise to the work which his Order has done since the historical beginning of our province.

The Annual Meeting, in general, proved to be a success, but, unfortunately, did not seem to attract the large attendance both of members and friends that should be anticipated.

Randolph C. Betts, Hon. Secretary

CONTRIBUTION DE L'ARCHITECTE A L'AMENAGEMENT URBAIN

CE TITRE MEME, que l'on a voulu donner à ce séminaire, lui confère une signification toute particulière. Il est le point de départ d'une prise de conscience, et constitue un défi.

Prise de conscience: quel est le rôle de l'architecte dans la société, quelle est sa mission, quelle est sa place? . . .

Défi: a-t-il tenu cette place qui lui est assignée, et s'apprête-t-il à donner sa pleine contribution à la solution des problèmes complexes que pose l'aménagement de notre milieu de vie? . . .

Son oeuvre constitue, en volume, en importance visuelle, en utilisation humaine, la plus grande part de l'aménagement urbain. Cette oeuvre cependant est, le plus souvent, semblable à un conglomérat sans lien apparent, un assemblage, un rapprochement d'individus qui n'ont rien à se dire. Individus de pierre, de béton, de fer, de bois ou . . . de brique de papier!

La construction, en général, et le bâtiment en particulier font partie d'une grande foule qui n'est pas animée par une idée commune.

L'oeuvre de l'architecte, partie intégrante et vitale de l'urbanisation, de la "conurbation", n'est pas, ou à peu près pas, conçue en fonction de l'ensemble.

Elle en perd beaucoup de force et de signification. Et ceci, à tel point, qu'une oeuvre belle en soit, et architecturalement réussie, peut détonner et constituer un élément indésirable

dans un entourage médiocre peut-être, mais homogène. A tel point également, que l'oeuvre, réussite fonctionnelle, ne donnera pas le rendement voulu et possible, parce que déplacée et non intégrée dans un tout, autrement que par sa seule présence.

Ainsi, créant l'élément majeur de tout centre urbain, et l'élément final en quelque sorte pour lequel les autres travaux sont des auxiliaires (c'est-à-dire, la demeure, le lieu de travail, d'échange, de délasserment, en un mot la construction), l'architecte se désintéresserait de la conception d'ensemble, du sens du développement général et des données de base qui en déterminent les réalisations? . . .

Ceci est impossible à concevoir, et si cela était ainsi, cela voudrait dire que quelque chose ne vas pas dans le royaume du Danemark.

Mais, avant de déterminer l'étendue actuelle du rôle de l'architecte au premier stage du développement urbain (ce qui peut n'être qu'une incidence et ne rien prouver) essayons de préciser la nature de ce rôle, à quel point il peut être valable et comment l'intervention de l'architecte peut influencer et orienter les modalités de ce développement.

Pouvons-nous tirer une leçon du passé? Les exemples évoqués ou exhumés peuvent-ils être concluants? . . . Les leçons de l'histoire peuvent-elles devenir des directives pour l'architecte d'aujourd'hui? . . .

Je crois que oui.

Tout en reconnaissant les changements profonds qui se sont opérés dans la physionomie urbaine, dans les sciences et les techniques qui conditionnent les oeuvres, dans les régimes politiques même, dans la distribution et l'utilisation du savoir humain, il n'en demeure pas moins qu'essentiellement la ville garde les mêmes éléments constitutifs: constructions, réseaux de rues, parcs, places, monuments, sites, etc., et l'architecte, comme dans le passé, est au premier chef, l'artisan principal de la construction.

Mais il est plus que cela; il est en quelque sorte l'organisateur de l'espace. Il est celui qui agence et compose les lignes, les surfaces et les volumes avec des matériaux concrets, réservant les espaces voulus pour la mise en valeur ou le fonctionnement logique de l'oeuvre construite. Bref, il est non seulement constructeur mais il est aussi compositeur.

Ce rôle, il l'a rempli dans le passé, et l'apport de son métier a marqué le visage du monde, si non civilisé, du moins habité.

Des noms prestigieux témoignent de ce rôle. Les ensembles cyclopéens et rigides des civilisations antiques et absolues; les agencements subtils et harmoniques des villes helléniques; les compositions amples et hautaines de Rome; les places fortifiées aux puissants donjons; les villes gracieuses des pays méditerranéens; les grandes compositions que les tyrans, les empereurs ou les rois ont laissé sur leur passage; les cités si pleines de charme, d'imprévu et de pittoresque que l'homme pouvait plus librement ériger; bref à toutes les époques, sous tous les régimes politiques ou climatiques dans tous les pays, on peut trouver ce témoignage de l'oeuvre de l'homme, de l'architecte. Je dis de "l'architecte", quoique bien souvent ce mot ou cette profession ait été inconnu, mais j'inclus dans cette grande famille de l'architecte: le constructeur, l'artiste, ou l'artisan, qui avec son goût propre, ses connaissances et les moyens matériels dont il dispose, conçoit, dessine ou érige tout ou partie d'un ouvrage d'art.

Ces oeuvres, si elles ne rencontrent pas nos standards matériels ou si leurs conceptions sociales ne sont pas satisfaisantes à nos yeux, n'en restent pas moins réelles, durables, vivantes, souvent harmonieuses, très souvent admirables.

La ville d'aujourd'hui, par contre, n'offre aucun ensemble cohérent. C'est, littéralement, un chaos. Et la grande ville, trop souvent mérite l'invective qu'un littérateur en mal de vilipende adressait, (d'ailleurs un peu injustement) à Montréal: "Montréal, monstre amorphe et anonyme, agglutination de bitume et de béton . . ." etc. Et cette ville, guère plus que par le passé, ne répond aux standards de vie qu'une civilisation exige.

Que s'est-il donc passé entre ces deux périodes, qui entraîne

une telle dégénérescence dans le visage des villes. Peut-on attribuer cet état de chose au fait que la collaboration de l'architecte n'est plus aussi suivie? Ce serait là un peu présomptueux. Mais par contre, on peut fort bien se demander si une collaboration accrue n'aurait pas une influence heureuse sur l'aspect, le fonctionnement et le confort de la ville. Poser la question, c'est presque y répondre.

L'harmonie des villes du passé était due, soit à l'intervention d'une seule pensée directrice, soit à l'application d'une technique limitée, et à la mise en oeuvre de matériaux plus près des oeuvres de la nature, le tout secondé par une sensibilité mieux éduquée.

La technique moderne ne connaît plus les mêmes bornes. Les exigences particulières sont plus disparates. Le résultat en est fatalement plus chaotique et non seulement du point de vue esthétique mais aussi du point de vue de la fonction, et par incidence de l'économie.

L'intervention de l'architecte, en mettant de l'ordre, en équilibrant les masses et les activités, en introduisant des éléments de composition, c'est-à-dire de vie, rendra à la ville ce qu'elle a perdu, ce à quoi elle a droit: son caractère, sa signification et sa vitalité.

L'architecte doit donc être appelé à participer à la composition et à l'agencement de l'ensemble dont il doit, de toutes façons, faire tant de parties diverses. Ainsi, il pourra apporter son concours précieux d'organisateur de l'espace et il ne laissera pas au hasard le choix des divers éléments qui entrent dans une composition urbaine.

Mais, il lui faut en quelque sorte étendre ses disciplines. Il faut qu'il s'intègre plus complètement, et plus généreusement à la société.

Il ne doit plus y avoir de tour d'ivoire, dans laquelle le praticien s'enferme, s'isole, et se complait dans un complexe de supériorité qu'il s'évite d'ébruiter par des contacts vivifiants.

L'aménagement du cadre urbain constitue un des aspects les plus pressants de cette invitation à l'architecte à participer plus entièrement à l'organisation sociale et à concourir au façonnement de notre milieu de vie.

Son éducation, son entraînement, sa science propres lui permettront de prendre une part active et même décisive dans les phases suivantes de l'élaboration d'un programme d'aménagement:

1. D'après les données physiques, sociologiques et économiques, établissement d'un plan directeur. Un tel plan, en effet requiert des connaissances profondes en composition, l'art d'agencer les parties composantes, celui, également, de subordonner le secondaire au principal ainsi que la discipline d'esprit et de technique qui est propre à l'architecte.

2. Plus particulièrement, composition du coeur de la ville, des places et des rues, en vue d'intégrer dans un ensemble fonctionnel, des masses équilibrées et des formes harmonieuses.

3. Participation à la préparation des règlements de zonages, où son sens des proportions et sa connaissance des volumes et des matériaux et, en général, de toutes les parties composantes, seront précieux à l'administrateur.

Et finalement il saura donner préséance à certaines valeurs humaines, trop souvent reléguées au second plan par des exigences fonctionnelles ou économiques immédiates, immodérément exagérées.

L'architecte ne remplit pas actuellement ou ne remplit que sporadiquement ce rôle. Si sa valeur et son concours sont reconnus et "exploités" à fond à l'étranger, il est, chez nous, presque ignoré et méconnu.

Il lui appartient cependant d'assurer sa propre réhabilitation dans ce domaine, et de faire valoir les avantages de sa collaboration. Ceci peut se faire sur le plan individuel, en participant plus activement aux mouvements qui ont pour but de promouvoir l'urbanisme, et aux débats ou conférences sur des problèmes d'aménagement municipal ou autres. Qu'il ne recule pas, non plus, devant un travail gratuit; l'étude d'un problème d'aménagement à l'ordre du jour aura des répercussions plus

grandes que des interventions multiples de caractère politique ou intéressé.

Notre Association, qui doit sauvegarder l'intérêt de la profession toute entière, se doit également d'affirmer le rôle de l'architecte dans l'aménagement urbain. L'enseignement devrait aussi faire une part de plus en plus grande à cette question à l'ordre du jour.

"La contribution de l'architecte aux aménagements, urbains". C'est un programme d'action et c'est un défi. A nous de relever le gant.

Edouard Fiset

LA SOCIÉTÉ DES ARCHITECTES DU DISTRICT DE QUÉBEC

La Société des Architectes a tenu au Cercle Universitaire, jeudi le 10 mars dernier, sa réunion mensuelle présidée par E. Fiset.

R. Blatter donne le rapport annuel du Comité des Conférences. Au cours de la présente saison, quatre conférenciers se sont fait entendre. Messieurs Max Ingrand, maître-verrier, Lucien Mainguy, architecte, Georges Demers, ingénieur, et Mgr E. Lemieux, spécialiste en art sacré. Par ces conférences, nous signale R. Blatter, le comité a voulu fournir aux membres, l'occasion d'entendre différentes opinions concernant directement ou indirectement notre profession. R. Dupéré succède à R. Blatter à la présidence du Comité des Conférences.

G. Amyot fait rapport sur le comité d'organisation du tournoi de curling architectes-ingénieurs, et il nous annonce qu'il aura lieu vraisemblablement le 2 avril prochain. Cette réunion sera mixte; un buffet et une danse suivront le tournoi.

J.-B. Soucy et A. Robitaille ont été nommés présidents conjoints du concours de photos d'architecture organisé par notre Société. Un rapport sera donné ultérieurement.

Le groupe qui s'intéresse à l'édifice à bureaux d'architectes dont il a été question dans une assemblée précédente, se réunit régulièrement. Il a été décidé que la site, bien que non encore déterminé, sera dans la ville même de Québec; l'idée d'avoir un atelier commun a été rejetée. On accepte cependant une seule salle d'échantillons pour tous les bureaux.

Enfin, le président signale la présence de Paul M. Côté, confrère de Chicoutimi. Celui-ci nous informe que les architectes de Chicoutimi s'efforceront d'envoyer au moins un délégué à chacune de nos prochaines réunions.

Noel Mainguy, Secrétaire

NETHERLANDS GOVERNMENT SCHOLARSHIP 1955-1956

The Netherlands Government has again offered a scholarship to enable one Canadian to study in The Netherlands during the Academic Year 1955-56.

Value: The scholarship will be tenable for a period of nine months and will amount to fl.2,000 (approximately \$480), with exemption from university fees (fl.325 - approximately \$78.)

Qualifications: Applications from university students, research workers and other categories, such as architects, painters, musicians, etc. will be accepted. University students and research workers who wish to apply for this scholarship must be pursuing graduate or post-graduate studies. Those wishing to secure further training in the creative arts must have sufficient training and experience to enable them to enroll in an institution in The Netherlands which offers advanced work in their art. (It is recommended that the successful candidate acquire some knowledge of The Netherlands language before departure from Canada.)

References: Applicants are requested to furnish recommendations from at least three persons who are familiar with their work and who are experts in the field concerned. A short biography of the applicant mentioning age, place of birth, educational qualifications, and other training and experience should be included.

Applications: Applications should be addressed to The Royal Netherlands Embassy, 12 Marlborough Avenue, Ottawa 2, Ontario, before June 1, 1955.

LETTER TO THE EDITOR

Sir,

February 1955: the month of Oud's sixty-fifth birthday anniversary. Think of the postman that day: happy to get rid of an enormous bundle of mail: letters of congratulation from many of Oud's good friends in the Netherlands and letters with the stamps of a great many countries of the world on them. For both Oud as a friend and Oud as an architect will cause a great number of people to remember this day.

In Canada the importance of J.J.P.Oud (pronounce "Out", not "óód"!) as an architect is best known to the younger generation, knowing him as one of the pioneers of contemporary architecture. The title "J.J.P.Oud" is not at all original for a book and there is hardly any book on modern European architecture that does not show some of Oud's buildings. Sometimes it is merely a row of small houses, sometimes it is housing in greater blocks, whereas his larger buildings have also been published quite often. The best known is an office building at The Hague, the head office of the Shell Oil Company.

All these buildings, large or small, show a brilliant simplicity, beautiful proportions and clever, extremely clear plans. For Oud never rests until his creation is absolutely clear and perfect both in total conception and in every detail. There are no hidden parts, because any part organically belongs to the building as a whole, which should be beautiful and well solved. I do not need to tell you that this takes more than eight hours a day and that for one single building often a couple of hundred or more detail drawings are made. No trouble is too much for Oud. He switches the light on in the middle of the night to note down an idea on a writing pad on the bedside table.

And yet: Oud is a cheerful man with an abundant sense of humour, who certainly knows to enjoy life! He has the courage to say "no" to a client, no matter how important that client is. I remember a conference, where the owner, an important man, wanted him to change a partition in his design. After Oud's resolute refusal one of the managers got mad, told him that his company was paying for the building etc., and that he never could recommend such an architect to any other company. "All right", said Oud, "I'll start a chicken farm then." The partition has never been changed.

In such cases Oud was quite sure that he gave the best possible service. The client will understand as soon as the building will be finished, he thought. And he was right.

Did Oud ever make enemies in this peculiar way? Never. Everybody had the greatest respect and a deserved admiration for his beautiful work.

Just one other story. Oud had told me, how he would enjoy designing a large country house sometime, with plenty of money available and on a splendid site. Well, just before the second world war, after Oud had started his plans for the Shell Building, there came the right client: two extremely well dressed Englishmen in a huge shiny car. In Oud's white study they told him what they wanted: an enormous country house in England, on the most gorgeous estate, lots of guest rooms, stables, garages, etc., and money would not matter! How would Oud react? I was not at all surprised to hear him saying: "I'm awfully sorry, gentlemen, but I am too busy right now." "So much work on hand?" they asked. "Just one building", said Oud, "but it has to be perfect; it will keep me busy for the next few years."

Any great work demands absolute dedication and complete concentration. Oud knows this, perhaps better than any other architect and his work testifies to this.

Congratulations, Oud!

Jan H. Albarda

CONTRIBUTORS TO THIS ISSUE

Mary E. Black is a native Nova Scotian, although born on the Island of Nantucket, Massachusetts, the home of her mother whose forbears were among the early settlers of the Province. Educated in Wolfville, N.S., where she attended Acadia University, followed by training in Occupational Therapy. She specialized in Psychiatry, spending a number of years in the United States in psychiatric hospitals. She returned to Nova Scotia in 1943 to organize the handcrafts program under the Department of Trade and Industry of the Nova Scotia Government.

Miss Black has written articles for many publications dealing with occupational therapy and handcrafts as well as other subjects. In addition, she has had published three books on weaving, her major craft, of which her "Key to Weaving" is universally used as a text book.

Living with her sister on the shore of Bedford Basin in a modern cement block cottage which she designed herself, she enjoys gardening in the summer and weaving and writing during the winter months.

C. Bruce Fergusson is Assistant Archivist for the Province of Nova Scotia. He is a native of Cape Breton, and a graduate of Dalhousie University, where he had a distinguished scholastic record and was chosen as Rhodes Scholar for the Province of Nova Scotia. After returning to Canada, Mr Fergusson held the position of Federal Civil Service Examiner in Ottawa and served in the Royal Canadian Navy as Lieutenant (SB). In 1952, he was awarded the degree of Doctor of Philosophy by Oxford University for his dissertation on "The Colonial Policy of the First Earl of Liverpool". Dr Fergusson has written articles for various periodicals and a documentary study of "The Establishment of Negroes in Nova Scotia." He is Vice-President of the Nova Scotia Historical Society and of the Nova Scotia Branch of the Canadian Authors' Association.

Alex. S. Mowat was born in Scotland. He holds the degrees of M.A. with First Class Honours in Classics and B.Ed. from Edinburgh University. He has been Professor of Education at Dalhousie University since 1939. In addition to extensive writing in his own field of education, he has written a number of articles on art and was the compiler of the catalogue "Two Hundred Years of Art in Halifax" prepared for the Bicentenary Exhibition held in Halifax in 1949, of which he was one of the organizers. He has been associated for many years with the Nova Scotia Society of Artists and the Maritime Art Association, of which organizations he has been President.

William Y. Smith is presently serving in two capacities as Professor of Economics and Political Science and Head of this department at the University of New Brunswick, and as Economic Adviser to the Government of New Brunswick.

Born and educated in St. John, N.B., Mr Smith enrolled

at the University of New Brunswick in 1938. His university training was interrupted during the war when he served from 1940 to 1945 as an infantry officer with the Carleton and York Regiment. Returning to the University of New Brunswick in 1945, Mr Smith received his B.A. Degree and was named Rhodes Scholar permitting him to study at the University of Oxford where he obtained his M.A. in the spring of 1948.

Prior to his appointment at the University of New Brunswick, Mr Smith was a lecturer at St. Lawrence University, Canton, New York.

Lilias M. Toward is a native Nova Scotian. She graduated from Dalhousie University with a B.A. Degree, and then took two years post graduate work in London and Edinburgh University, studying Education. During the war, she worked on the planning side of Civil Defence with the Wiltshire (England) County Council and other local authorities. She returned to Canada at the end of the war.

Mrs Toward held the position of Maritime Field Secretary of the Community Planning Association in Halifax for three years and is now studying Law at Dalhousie University.

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The *Journal* has been asked to say that all projects illustrated are by architects resident in the Maritimes, or by ones closely associated with the designing architects.

FUTURE ISSUES

May	Office Buildings
June	General
July	Saskatchewan

⊙ CANADA



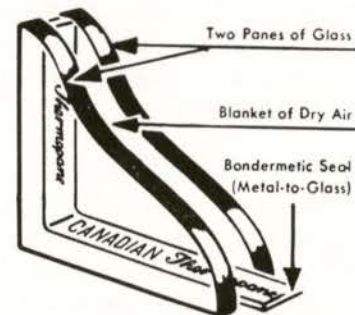
Distance lends enchantment

PURPOSES AND BENEFITS OF DOUBLE GLAZING

It is common practice to build cavity walls to reduce the transmission of heat; but windows, which form a considerable proportion of the wall area, usually consist of a single pane of glass. The thermal transmittance of a single glass in vertical windows under average exposure is 1.00 B.T.U. per sq. ft. per hour per degree Fahrenheit. When two glasses are used, optimum insulation is obtained by using $\frac{3}{4}$ " space and transmittance drops to 0.50 B.T.U. — $\frac{1}{2}$ " space gives 94% efficiency, and transmittance 0.53 B.T.U. — $\frac{1}{4}$ " space gives 87% optimum efficiency and transmittance is 0.57 B.T.U.

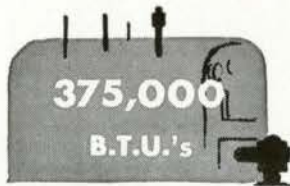
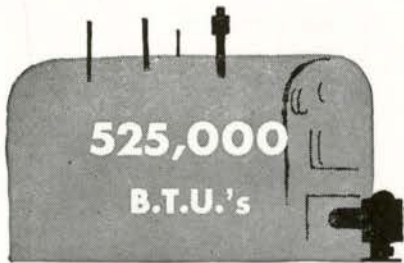
It should be noted that the $\frac{1}{2}$ " or $\frac{1}{4}$ " space allow the manufacture of units suitable for normal glazing.

Multiple Glazing Units incorporating three, four or more panes of glass are also manufactured. These are used where a higher degree of insulation is necessary, for example, refrigerator show cases, and for the glazing of special, thermally-controlled laboratories.



Cross section of Thermopane® double glazing window unit.

HOW SAVINGS ARE MADE WITH DOUBLE GLAZING



When considering the use of Double Glazing, the first factor is the capital cost of installing the heating plant. One instance was shown with single glazing, a heating system of 525,000 B.T.U.'s per hour capacity would have been called for. With double glazing, a furnace developing 375,000 B.T.U.'s per hour was sufficient.

Further considerations are the actual savings in fuel, the additional comforts to be gained by the elimination of down drafts, and reduced maintenance due to the absence of condensation.

"Facts About Glass" is a continuing series compiled by the Technical Service Department of Pilkington Glass Limited. Reprints with binders are available on request.

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