

THIS ISSUE OF THE JOURNAL is certain to take its place among those *Journals* that have attracted attention far beyond our Canadian circulation. We think of the Ottawa, Montreal, Newfoundland issues, but, more particularly, of the last B.C. *Journal* of September 1950. External Affairs asked for more copies, and friends wrote of the disgracefully worn condition of the single copy on the table in Canada House, London. Even more care has gone into the preparation of the present *Journal*, and, on behalf of the Editorial Board, we must express our very grateful thanks to the Committee whose names appear on page 119. Special thanks must go to Mr Earle Birney whose running commentary adds dignity and interest to every page.

We can remember a time when some of Vancouver's most successful architects were still students and then, and for years later, there was no boom in building and nothing in particular, architecturally, to distinguish Vancouver from any other Canadian city. The feeling was commonly expressed that the Rocky Mountains were a physical and commercial barrier between British Columbia and the rest of Canada. That was an attitude that had some validity in the 19th Century.

The non-arrival of a railway in the years following Federation caused so much feeling in B.C. that the Government of the day was forced to ask the Governor-General, the Earl of Dufferin to visit the Province. His Excellency agreed and, in 1876, he and his wife left Ottawa for a journey that took them by rail to San Francisco, and, from there, by sea to Victoria in Her Majesty's corvette, the Amethyst. Their welcome at Esquimalt Harbour was most cordial, and the "great guns of the Amethyst thundered a salute across the water." A public holiday was declared in Victoria and every building was decorated. Triumphal arches adorned the streets, but at least one was uncomplimentary (it referred to the missing railway) and, in the nick of time, the vice regal procession was directed to another street. Even among the "purely loyal" signs were banners which read "Iron horse the civilizer of the world" and "Confederation without Confederation."

For several weeks, Their Excellencies travelled over waterways by sea and river. On the way, Lord Dufferin received deputations of Indians, Chinamen and others and, to all their loyal addresses, he made reply. On his return to Victoria, His Excellency delivered "his masterly speech"; "one of the few truly great oratorical performances which our century has produced." He spoke in a small room to from thirty to forty persons. In his address, he made it clear that he was not a messenger of the Government of Canada, but he was frank in a way that charmed his audience. "It is true, circumstances have arisen to create an unfriendly and hostile feeling in your minds against Canada . . . I do not suppose that in my part of Canada will it be denied that you have been subjected both to anxiety and uncertainty on points which were of vital importance to you." The railway has penetrated B.C. for some time, but the feeling of isolation lingered on at least till the end of the depression. We sincerely hope it is now a matter of history.

In 1876, Dufferin made this interesting contrast "I have been presented with a sinister opportunity of descending upon a tribe of our pagan savages in the very midst of their drunken orgies and barbarous rites, and I have had the privilege of visiting the Royal City of New Westminster." We ask the question with no implied criticism—will readers of the *Journal* not get an impression of Vancouver—and the great beyond? Perhaps, in another issue, at a later date, we shall be privileged to see the towns and villages of B.C. and the buildings that give them their peculiar character.

In conclusion, may we remind you of the 51st Annual Assembly to be held at the new Queen Elizabeth, Montreal, June 11th to 14th. The theme is "Urban Redevelopment." A P.Q.A.A. committee in charge always can be counted on for a program that offers a perfect balance between the serious and the light hearted, and this Assembly will be no exception.

Editor



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THIS ISSUE of the R.A.I.C. Journal has been especially prepared to mark the celebration of British Columbia's Centennial Year, a most important milestone in the history of our country, and our most westerly province.

It also marks a milestone of achievement and progress in the profession of architecture which we in British Columbia feel has kept pace with and shared in the steady expansion and development of our province.

It is with pride and pleasure, therefore, that I, as President of the Architectural Institute of B.C., commend this special issue to you in the hope that it will be both stimulating and instructive.

*C. D. Campbell, President A.I.B.C.
Deputy Minister & Chief Architect,
Provincial Dept. of Public Works.*

..... AND IN THE BEGINNING

BY H. PETER OBERLANDER

TOWN PLANNING IN BRITISH COLUMBIA has a long and adventurous history.

B.C.'s first town planner was Col. Moody who came to British Columbia in response to a request by James Douglas the first Governor of the young colony. Col. Moody came as Commanding Officer of the Royal Engineers in 1858 to perform many and varied military and engineering duties. He was also appointed Chief Commissioner of Lands and Works and his success in this capacity, although less known, ought to qualify him fully as the patron saint of present day town planners in British Columbia, although perhaps some would question his 'saintliness'!

The scope of Col. Moody's task is well described in a letter from the then Secretary of State for the Colonies to him, dated October 29, 1858:

"... commence operations necessary for the land sales by which the expenses of the survey are to be defrayed. You will consult with the Governor as to the choice of site for a maritime town probably at the mouth of the Fraser River and for any more inland capitals to which the circumstances of the territory will suggest the most appropriate site. You will not fail to regard with a military eye the best position for such towns and cities as well as for the engineering of roads and passes and laying of the foundations of any public works."

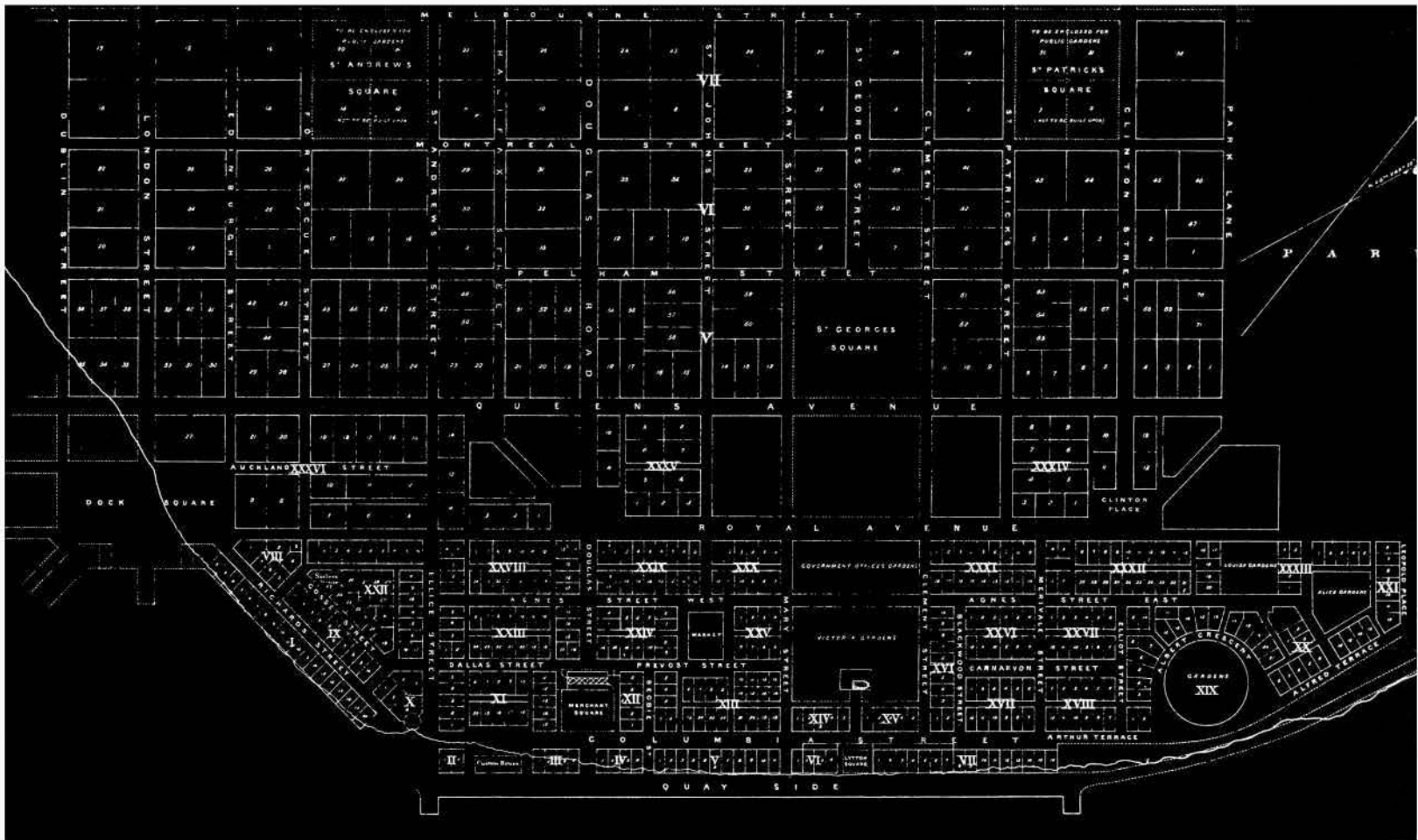
After suggesting that the lots be sold at an upset price which was to include the price of survey the Secretary of State instructed Moody to note natural harbours, report on gold and other minerals, note fishing possibilities and timber resources, and to test the soil for its agricultural potential. Correspondence between the Secretary of State and Governor Douglas explains why the Royal Engineers were selected for the pioneering work in British Columbia.

"By their services as pioneers in the work of civilization, in opening up the resources of the country, by the construction of roads and bridges, in laying the foundation of the future city and seaport and in carrying out the numerous engineering works which in the early stages of colonization are essential to the progress and welfare of the community . . . they will . . . establish themselves in the popular goodwill of the immigrants . . ."

Col. Moody's duties were clearly twofold. On the one hand he was to prepare a comprehensive survey of development potential of the southern section of British Columbia. On the other hand he was to select town sites for new towns at the mouth of the Fraser and further upstream. This was a formidable task when one remembers that at the arrival of the Royal Engineers in British Columbia a hundred years ago the colony was one vast wilderness where law and order had yet to be enforced, and revenues raised and collected. The entire seaboard was a huge forest separated from the interior by vast mountain ranges. The Fraser River, the great artery of the country, was difficult to navigate. The winding channels and shifting banks and shoals at the river's mouth made it difficult for larger vessels to enter. However, once inside the bar, the river was navigable for all boats as far as Langley, thirty-two miles from its mouth, and as far as Fort Hope another forty miles above that, for flat bottomed boats. The Hudson's Bay Company was the only recognized authority in the whole area. It had established some thirteen posts at strategic points to trade with the Indians. The first one situated at Fort Langley was by far the most important since it was a supply center. At each post as was customary the Company had occupied land not only for the Forts themselves but also to raise crops and pasture a large number of horses.

Before Col. Moody arrived Governor Douglas had made three visits to the mainland; the third one was on the occasion of the formal launching of the colony of British Columbia. This was in November 1858. At that time he was installed as the Governor of the new colony and selected Derby, about two and one half miles below the present community of Fort Langley, as the new capital of British Columbia. In September 1858 the same spot had been surveyed into lots by some enterprising person from Victoria. The fact that private individuals had considered the site suitable for a townsite undoubtedly influenced the Governor in his choice. He is reported to have said:

"I was guided in choosing Langley as the site of a commercial town chiefly as the



Colonel Moody's plan for New Westminster

partiality disclosed for that spot by the mercantile community of the country whose instincts in such matters are generally unerring."

However, another equally reliable contemporary source probably comes nearer the truth:

"It is possible that the close proximity of a large block of land held in reserve by the Hudson's Bay Company will have had something to do with the original choice."

Prior to becoming Governor, Douglas was a Hudson's Bay Company factor, with many years of loyal service to the Company. Governor Douglas felt that the site possessed great natural advantages for trade, having a good anchorage, "a cheerful aspect, a surface well adapted for building, and drainage", although having "the disadvantage of being in part low and occasionally flooded by the river". The whole site covered 900 acres of land and lots were sold by auction in Victoria late in November, under the direction of the Surveyor General of Vancouver Island, Mr. J. D. Pemberton. About 332 lots were sold, aggregating over £15,000. Only 10% had to be paid as a down payment.

Governor Douglas' choice of Derby for the capital of the new colony and the sale of lots at once were questioned in London. Bulwyer-Lytton wrote to Douglas early in 1859:

"It has been suggested to me that supposing the advantages to be in other respects equal it might have been preferable to place the town on the banks of the river which is furthest from the American frontier. On such matters you now have the advantage of consulting Col. Moody, an officer of great skill and experience."

Prior to the arrival of Col. Moody and his Royal Engineers several town sites had already been laid out. At Fort Douglas about 70 lots were occupied. At Lytton 50 houses and a population of 900 had assembled. Mr. Pemberton, the colony's official land surveyor had begun to lay out the town sites both at Fort Hope and at Fort Yale. These activities indicate that town planning—that is the laying out of town sites prior to settlement by public authority—preceded even the establishment of British Columbia as a colony.

Before leaving England Col. Moody had studied all available maps and there is some evidence that he had already selected the approximate site for the new capital without setting foot on to British Columbia. He arrived Christmas Day 1858 and soon condemned unhesitatingly Derby on sanitary, commercial, and military grounds. Col. Moody's original report to the Governor, dated January 28, 1859, sheds interesting light on his site selection criteria for the colony's capital and his planning point of view:

"After a very careful study of the question I have now the honour to submit to your consideration that the site which appears to be best adapted for the capital of British Columbia is about 10 miles below the new town of Langley and on the north bank of the Fraser . . . It is the first high ground on the north side after entering the river and is about twenty miles above the sand heads. There is abundance of room and convenience for every description of requisite in a sea port and capital of a great country. There are great facilities for communication by water as well as by future great trunk railways into the interior . . . There is good land for garden ground if one may judge by the forest and rich meadow land sur-



rounding it. It is raised above the periodical flats and yet the low lands, (which will be most coveted as commercial sites, docks, quays, etc.) are close adjoining and easily made available. From the advantageous circumstances of the locality, it is easily rendered unapproachable to any enemy. As a military position it is rare to find one so singularly strong by nature in connection with adaption as a capital of a country."

Col. Moody then proceeds to expand upon the evident military advantages of the site. He considers it the only spot which could effectively be defended against any expansionist intentions of the United States.

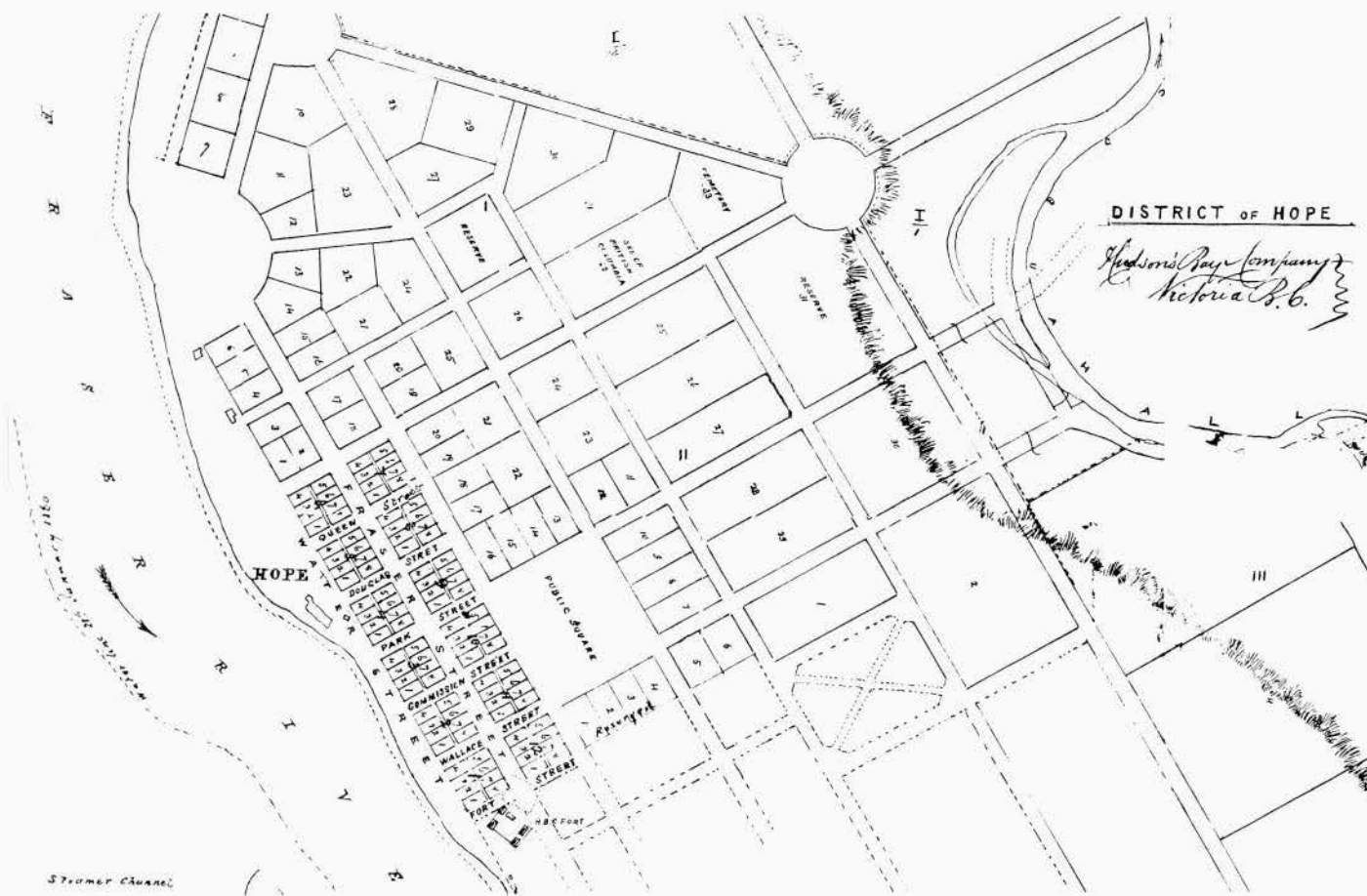
Furthermore he recognized the natural advantages that would accrue to a town located on that site:

"There is deep water close along an extended line of shore: sea-going vessels of any burden can moor close to the bank, plenty of water for the supply of household purposes, and good drainage. I would wish that the upper level had not been so high as hereafter it may call for some extensive improving of the gradients of a few of the streets (sic!). The main streets for business, however, and all that may be occupied for some time to come, will be satisfactory. I might also add that any leading railway communication from the interior will pass down on the north side of the river. Politically and commercially this would be necessary."

Despite Col. Moody's evident concern for the military advantages of the new capital he was clearly concerned with the future development of the site as a town. The site selected had obvious commercial and political advantages, consequently Governor Douglas had to accept Col. Moody's recommendation, albeit reluctantly. An editorial in the *British Colonist* of February 3, 1859, indicates the reason for the Governor's reluctance:

"New Westminster is said to be the best situated in a military and commercial point of view but by removing Langley that Hudson's Bay Company's ten mile land claim will not become so valuable, and consequently Executive reluctance may be accounted for."

Col. Moody as Commissioner of Land and Works was responsible for the locating, surveying, laying out and selling of town lots, as well as for the survey and sale of country land. He defined the boundaries of the Hudson's Bay Company's land, the Indian Reserves, and



set aside certain land for church purposes. Apart from New Westminster as the new capital, Col. Moody and his staff designed plans for townsites at Fort Hope, Fort Yale, Fort Douglas, Lytton and Lillooet.

All their plans are characterized by a rigid grid of land subdivision and road layout. Occasionally crescents or curving roads were introduced presumably to achieve a focus or accent in the street pattern. It seems strange that Col. Moody and his engineers would attempt to superimpose such a relentless grid pattern on town sites which in most instances had pronounced land features and where contours and topography would have suggested quite a different street layout or lot subdivision. It must have been evident to them that a rigid geometric pattern would entail considerable engineering difficulties in building streets and laying out utilities. Adequate maintenance of these roads must have posed additional problems in areas that were almost totally undeveloped and lacked basic equipment and experience of town building, available in Europe or in Eastern Canada.

One might attempt to explain these settlement layouts in three ways. First, undoubtedly Col. Moody's cultural background played a role: he had come from post-Georgian England where grandiose regular and geometric town layouts were the fashion and still considered an appropriate development pattern. The town of Bath and certain new London suburbs like Bloomsbury or Kensington had recently been planned, usually a regular grid system with circles, crescents or open squares forming carefully conceived foci in the urban structure. Second, the grid system had an obvious design simplicity; the land could easily be parcelled out in an apparently equitable manner recorded on a map and dealt with efficiently and speed. Undoubtedly, Col. Moody was also aware of the legal advantages of dividing the land into regular lots of exactly the same size and in rectangles. This simplifies the legal description which in turn makes transfer of titles relatively easy. In other words, there may have been some compelling engineering and legal reasons in favour of a grid system, particularly since little of that general area had been surveyed prior to its subdivision, and most of it not yet cleared of its first timber. Third, a land use plan respecting contours and topography obviously requires a relatively high level of surveying skill and surveying instruments. The surveying technology in 1859 in British Columbia was indeed in its infancy. The instruments in use then were very large and exceedingly awkward to move; the grid pattern was the easiest way to lay out in the field since it required the least amount of movement of the surveying instruments.

In the case of New Westminster, Col. Moody was anxious to have the main street of the new town run parallel to the river and provide a wide and open market street and thoroughfare. All other streets were then surveyed at right angles from this main street, serving as the base line for the rest of the land survey. The streets that resulted ran up hill and established the basic grid pattern.

Apart from site selection and layout of new towns, Col. Moody was asked to establish land reservations for military and naval purposes, particularly on the Burrard peninsula and along the Burrard Inlet. Two of these have achieved considerable planning significance today.

1. A military reserve of 354 acres on the south side of first Narrows, now known as Stanley Park (at least a part of it),
2. A governmental reserve for a settlement, later known as Hastings Townsite, subsequently named Vancouver, created in 1860/1861.

In addition Col. Moody criss-crossed Burrard Peninsula with survey lines which subsequently established these lines as major roads. Granville Street is one of Col. Moody's survey lines and so is Kingsway. In February and March 1863 a party of Royal Engineers made a complete survey of the shoreline from the "Hastings Townsite" reserve to False Creek, starting at the Townsite they surveyed the south shore of Burrard Inlet laying out successively a series of lots all the way to the military reserve at the First Narrows, now Stanley Park. The Royal Engineers have many other works to their credit in British Columbia. They established a Lands and Works Department and the first Government Printing Office in New Westminster. On January 1, 1863, they printed the first BRITISH COLUMBIA GAZETTE, and designed B.C.'s first Coat of Arms. The most far reaching work however was their extensive road, bridge, and highway building as well as their explorations, surveys, and establishment of land development policies. In the hinterland of the young colony Col. Moody predicted the coming of the railway. It was his opinion that a railway would naturally reach Port Moody, circle around the back of New Westminster and finally reach English Bay. He was convinced that a trans-continental railway from Halifax to Vancouver had to be established and made his prediction under the title of "Inter-Colonial Railway" in the "BRITISH COLUMBIAN", March 13, 1862.

Col. Moody was a man of many talents, great physical power, obvious personal charm, and wide experience in handling men under difficult circumstances. Although discharging his professional duties 100 years ago at a time when professional lines were not nearly as clearly and rigidly drawn as today, his approach to the critical problem of land selection for colonization for new townsites and their layout, mark him clearly a planner in the contemporary sense of the word.



SAMUEL MACLURE, MRAIC, 1860-1929

By ROSS LORT, MRAIC.

TO UNDERSTAND SOMETHING of Sam Maclure's extraordinary Architectural growth it is well to consider his background and his family. His father, John Cunningham Maclure, a young Surveyor born in Scotland in 1830, had accepted a call from the British Government for young men who would go out to British Columbia to take part in the development of the country. For this purpose he was attached to the Royal Engineers, and with an advance party of sixteen men under the leadership of Colonel Moody sailed to Panama, crossed the isthmus and eventually reached the banks of the Fraser, his wife arriving later by sailing ship around the Horn.

John Maclure continued his survey work during the construction of The Cariboo Trail, (considered in those days The Eighth Wonder of the World), and later he was, as a Surveyor in charge of the location of line for the Collins Overland Telegraph; a project that was intended to carry telegraph lines north from British Columbia, across the Behring Straits to Russia and so to Europe, but was abandoned when the first successful cable was laid across the Atlantic. He was one of those present at the inauguration of Sir James Douglas at Fort Langley.

Sam Maclure was born in New Westminster on April 11th, 1860, and his was the first birth of a white child to be recorded there.

His father's connection with telegraphy had a definite influence on the Maclure family. Their pioneer home at Hazelbrae on Matsqui Prairie was fitted up as a repeater station and Sam Maclure with his two brothers and two sisters all became expert telegraph operators, some at the early age of thirteen. To this home the family furniture was brought by Indian canoes up the Fraser River from New Westminster, their parlour organ being placed across two canoes lashed together.

Sam's older sister Sara, later to become for a time the editor of *The Vancouver World*, had the experience as a young girl of relaying by telegraph the news of the Franco-Prussian war in 1870, and Sam and his brother Charles, who was the oldest white man in British Columbia when he died recently, were telegraph operators along the Thompson River on the memorable occasion when the river actually stopped flowing for several days owing to a large landslide.

All his life Sam found an absorbing interest in the beauties and natural surroundings of British Columbia, and to the very end he retained in his charming water colour sketches an unfailingly accurate perception of the colouring and arrangement of the things around him. At an early age he conceived the idea of going to Germany to study painting, but unfortunate investments kept him on this Continent. He did, however, go to Philadelphia and New York, and spent a year studying at the Spring Garden Art School in the former city, but although he painted water colour sketches for the rest of his life, the impact of the eastern cities' architecture on him was so great that it was to this that he turned, and found in it what he wanted to do with his life.

He came back to British Columbia and continued his architectural studies while earning a living as a telegraph operator on the Esquimalt & Nanaimo Railroad, later returning to New Westminster where he opened an office and began the practice of his profession. He received immediate encouragement and designed many of the best residences of that time in New Westminster.

In 1892 he moved his office to Victoria where he again met with success, and reached a prominence that lasted until his death on August 8th, 1929.

While on Vancouver Island in 1889 Sam was joined by Margaret Simpson who had run away to join him, and whose parents opposed and tried to prevent their marriage. As a normal passenger on the boat from Vancouver to Victoria she would inevitably have been noticed, so she made the passage crouched on the deck disguised as an Indian woman, and they were married in Victoria.

In 1903 Sam Maclure opened a branch office in Vancouver. His partner was Cecil Croker Fox who had been a student in England with C. A. Voysey. Fox was killed in the early days of the first war and for a time Sam thought of permanently closing the Vancouver office, but at the end of the war the partnership was continued with the present writer; an association which only ended with Sam's death.

His work has received recognition all over the Pacific coast, and includes the erection of notable residences in the States of Washington, California and Florida, and throughout the Western Provinces. Reproductions of his work have been published in British, French and other European building and art magazines and papers. His greatest single achievement was Hatley Park, the home of the Dunsmuir family, now known as Canadian Services College. In its day it was said to be the finest home in Canada. Sam enjoyed his only visit to Europe as a result of this commission: Mr. Dunsmuir sending him abroad to choose and buy furniture and carpets.

About 1911 fire destroyed the building in which he had his offices. Not a vestige of anything was left, and it was some time before an office and equipment could be found, and the few blueprints in the hands of clients and contractors recovered to make the barest semblance of an Architect's office.

He was one of the assessors who awarded the prize in the competition for the new University of British Columbia; his appointment to that position being one of the highest compliments that came to him in recognition of his ability and standing in his profession.

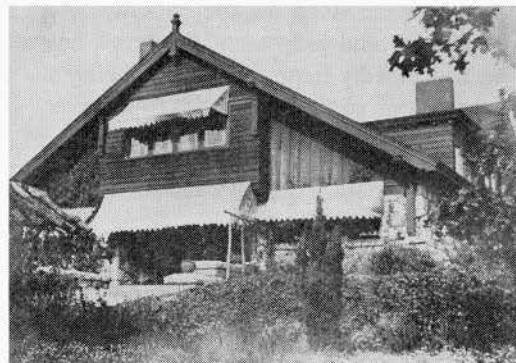
With the late Frank N. Rattenbury he was co-designer of Government House, recently burned down, but it is for his numerous half-timbered houses, large and small, that he is best known. Time after time he tried to break away from them, and he did some equally interesting work with rough cedar siding, but his clients not only demanded the half-timber houses but expected him to duplicate his existing buildings; a thing he would not do. The houses he built for himself show his progress very clearly, but the finest one has suffered so much from improvements by others that it is kinder not to disclose its whereabouts.

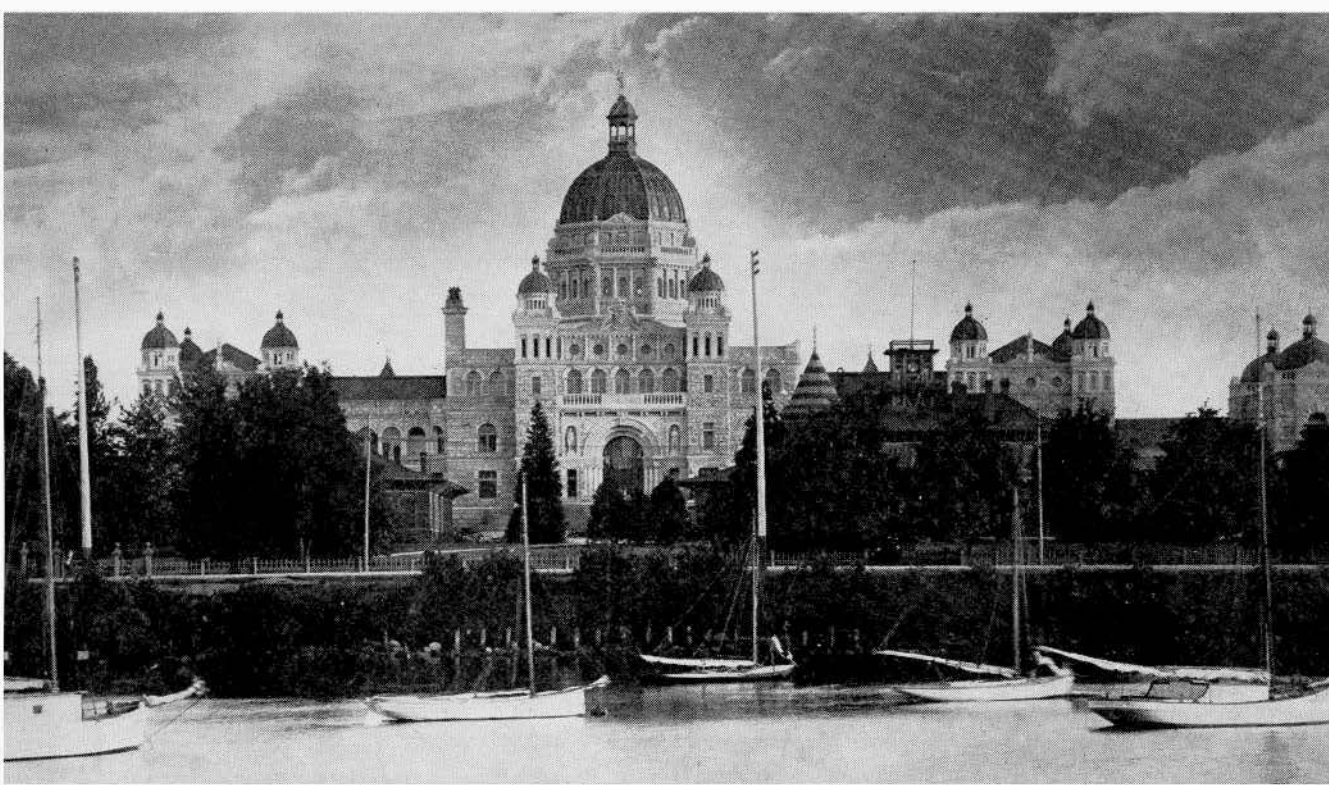
Sam eagerly sought contact with interesting people, and he met a great many. The time spent with Rudyard Kipling when he was in Victoria was a lasting delight to Sam, although he never boasted of such contacts. Among the Artists of his day, Mower-Martin, Bell-Smith, Hornell and many others visited the office and their visits were always enjoyable.

Cutter of Cutter & Malmgren, the Spokane Architects, was always a welcome visitor, and various English Architects, at different times, sought partnership with him, but he always managed to evade them successfully. He encouraged and gave honest criticism to young Poets and Artists in many practical ways, and he could bring gently to earth an inflated ego, at the same time sending it on its way blissfully happy in a nebulous illusion that something great had happened. It was often difficult to keep a straight face at some of these amazingly clever manoeuvres.

He corresponded with Frank Lloyd Wright of whom he was a fascinated admirer, and he purchased, at what was almost a fabulous price in those days two large folios of Wright's earlier houses. Sam had established his own style long before this, but there was an unmistakable affinity in the broad roof overhangs which were always graceful, and the vertical proportions of his exterior wall surfaces which he managed to translate convincingly into his chosen half-timber medium.

His wide knowledge of books, art, architecture and human nature, which he readily and continually passed on to others was a perpetual wonderment. Where he found fertile ground he unconsciously assumed the role of private tutor, and to have worked with him as student, draughtsman and later as partner was to have had the benefit of an individual university education.





The B.C. Parliament Buildings c. 1895 before the removal of the "Birdcages" and the felling of the trees. The fence has since gone and a sea wall has been built. The Renaissance "sky" is faked.

THE STATELY CAPITOL

BY PETER COTTON, MRAIC

"The magnificent parliament buildings in which the legislature of the province are this year assembling for the first time, have been in the course of construction since 1893. The beauty of the structure calls forth the admiration of everyone who has seen it, while the perfection of the work and the thoroughness in which the details have been carried out is a surprise to visitors. In general design and in choice of the stone for the buildings the good taste and judgement displayed has been decidedly happy, the result being a harmonious picture delightful to the eye.

The buildings cover an area of more than an acre and the design is a combination, or blending into one design of the Romanesque, Classic and Gothic, not a jumble by any means, but an adaptation and modulation to the general effect in a masterly and artistic whole, pleasing to the eye and yet not sacrificing the utilitarian purposes which public departments of business demand. Seen from a distance the main outline of the building is classic, the great entrance with its broad flight of stone steps and the great central dome being the chief feature, while to right and left of this main buildings are the wings, connected to it by open colonnades.

Simplicity of treatment is the general effect as one gets a closer view of the building, for it depends not on elaboration of ornament or carving, but on the combination of rock-faced stone and chisel work and the contrasting of the solid walls and ranges of windows. Not that the walls look bare for there is just enough carving to relieve any appearance of monotony, and the play of light and shade due to the beauty of the stone itself has been skilfully taken advantage of by the designer."

(From the Colonist, February 10th, 1898)

Francis Mawson Rattenbury

FRANCIS MAWSON RATTENBURY, J.P. — 1867-1935

IN May 1892 "Ratz", age 25, arrived in Vancouver from Leeds. His six years of articles had been with his uncle in the firm of Lockwood and Mawson, who were experienced in civic work. In England he had entered several competitions and won mentions but no prizes except for a church at Hull and a club at Bradford. This exercise, supplemented by an extensive sketch and study tour of Europe were to equip him well for a new project.

By the end of his first year in British Columbia he had won the competition for the "New Parliament Buildings" for B.C. and moved to Victoria. At his age it must have seemed a triumph against 65 competitors from "all the chief cities of the U.S. and Canada".

He was a keen competitor. He entered and lost in competitions for the Washington State capitol at Olympia and the Federal Buildings in Ottawa but he did win: Vancouver Court House, Old Vancouver Hotel, Government House, Victoria Central High School, Victoria Bank of Montreal. His success led to much other work, notably for the C.P.R. and Bank of Montreal throughout the West. But the "Buildings", as they are now known, was his chef d'oeuvre.

The Hudson's Bay Company had built the "Birdcages" in 1859 in which the earlier legislatures had met. These were individual buildings, widely separated to minimize fire risk; of brick and timber with low-pitched wide-overhanging roofs which earned them their nickname. When built



they had seemed spacious, but were being overcrowded by 1892 when Premier Theodore Davie presented a bill to the House for borrowing \$600,000 to build new quarters.

The new building, the "Marble Palace", was designed to give each department its own building with its own entrances and stairs, but all under one roof — a fireproof one. The first stage, 588,000 sq. ft., finally cost less than a million dollars — less than \$2.00 a square foot. For this bargain, still the noblest piece of architecture in the province, Rattenbury was paid \$37,635.16 in fees.

At the time, it was received with mixed feelings. Some thought it extravagant, like Hon. G. B. Martin, Chief Commissioner of Land and Works, who is reported to have shouted in its empty halls "Never, in 500 years, will the government have enough employees to fill this vast building". The Attorney-General, Joe Martin, was more taciturn, "a white elephant, you'll never get enough people to fill it".

It was full for the formal opening. Handsome multi-colour invitations, four pages bound in red ribbon, were at a premium. Anyone who was anyone was there — except the architect. He was off to London on a business deal about lake steamers he had designed and had had built.

The deal fell through, but in 6 days he raised £75,000 and had himself made managing director of a new Lake Bennett and Klondyke Transportation Company. Returning to Victoria he married Florence Eleanor Nunn in June 1898, and took her for her honeymoon on a supervisory trip to Dawson on one of his steamers. From this trip he returned with 600 oz. of gold (\$20,000.00).

This business seemed to go to his head, he organized 200 head of pack animals, and talked of 30 miles of railway he would build. Then came the Arctic Express Company, a series of depots, 30 miles apart with manager, cook, beds and provisions, so that a prospector, for \$250.00 could walk to Dawson almost empty-handed where he had once had to pay out some \$1,500.00 to provision and equip himself for the trip. It became possible to go from Victoria to Dawson in 9 days with freight rates at \$5.00 a pound. This the local newspaper called the greatest system in the world, greater even than the Trans-Siberian which had just been replaced by a railroad.

Whether the fate of the Siberian system was a warning or not, "Mr. Rattenbury's busy brain" evidently suggested he get back to architecture, and in 1899 the newspaper reports, casually, that he had severed his connections with transportation as he was now "too busy" with architectural commissions.

However, commerce proved irresistible — he shipped frozen salmon to Europe (one of the first attempts) and pre-fabricated houses to the Canary Islands. He was, indeed, busy.

His early years were the most productive. The Empress Hotel was done right after the buildings. He built a fine home (now a boy's school) on the water at Oak Bay, entered local politics and was Reeve of Oak Bay in 1913. His additions, which doubled the size of the Buildings, were done at this time. Gradually his speculations, in which he was constantly engaged, became more rewarding and he had less need to practice.

After the first war his main buildings were the C.P.R. ticket office and Crystal Gardens for which he did the sketch plans but P. L. James did the work. His personal life had become involved and his work suffered. He was divorced in 1927, remarried, and moved to England. In 1935, at 67, he was murdered. The trial and the newspaper stories involved the survivors in much personal tragedy, irrelevant to this article, but they gave his name such notoriety that his death has eclipsed his life in the public's memory.

Victoria, B.C., October 5th, 1897.

Dear Sir,

Dr. Pope, Superintendent of Education, has called on me to protest against the removal of a partition wall in his office which he says you contemplate doing. I am somewhat surprised as I have not heard you mention the matter and must request you to be kind enough to call at my office and show me what you propose doing before you take any steps in the matter. In the meantime I have told Mr. Howell not to proceed with any alterations until I had an opportunity of conferring with you.

I beg also to remind you that as the professional deputy head of this Department I expect you to consult me on any material changes in connection with the building which you desire to advocate.

Yours truly,
"W. S. Gore"
Deputy Commissioner of L. & W.

F. M. Rattenbury Esq.,
Architect,
Victoria, B.C.

October 5th, 1897.

W. S. Gore Esq.,
Dep. Com. of Lands & Works.
Dear Sir,

Yours of Oct. 5th received re *Fittings to Education Dept.* In response to your rather peremptory demand that I should call at your office and show you what I propose doing before I take any steps in the matter — I have to inform you that I have already let the Contract for this work.

Should you desire any information on this matter, I shall be happy to make an appointment with you at my office as above. In the meantime, might I request, that you be good enough not to issue any instructions in the Buildings, in respect to work under my control, as such instructions confuse and lead to endless trouble.

As regards your desire that I should consult you in respect to every small change rendered necessary in my opinion to ensure the due and satisfactory completion of the Parliament Buildings, I am afraid that were I to do so I should take up more of your time than you could spare. I have been accustomed, therefore to rely upon my own judgment and I think it wiser to do so as I have found that non-professional interference in technical work produces costly and disastrous results.

I am, Sir,
Yours truly,
F. M. Rattenbury, Architect.

October 7th, 1897.

Sir,

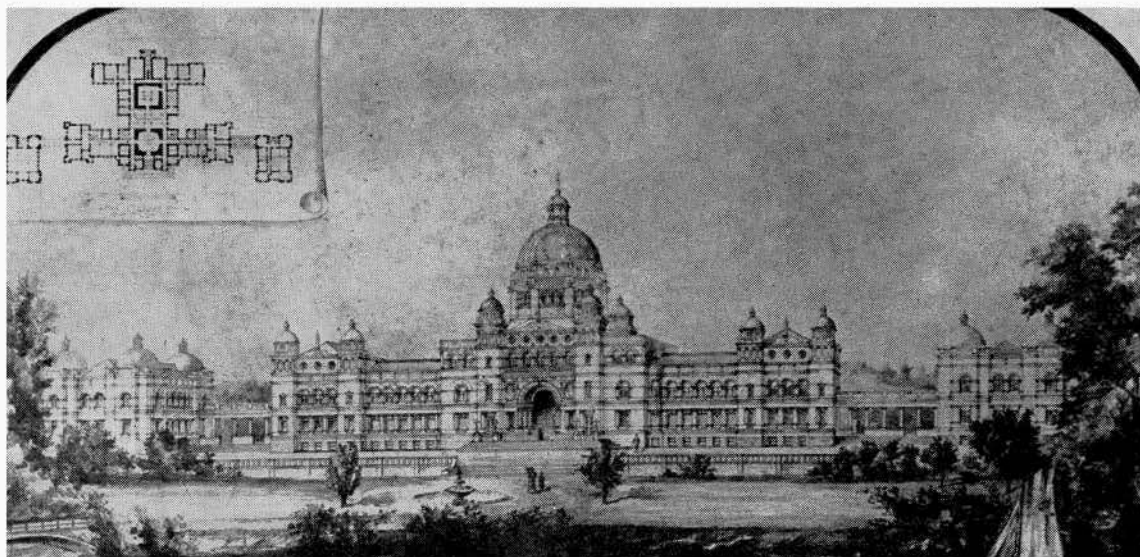
I have the honour to enclose a copy of letter which I wrote to Mr. Rattenbury, Architect, on the 5th inst. with your knowledge and approval and also a copy of his reply which is not only framed in language discourteous to me but sets at defiance the authority of this Department in connection with the expenditure of public money on the Parliament Buildings.

I beg respectfully to request that you will kindly lay these letters before the Executive Council for such action as they may deem advisable.

I have the honour to be, Sir,
Your obedient servant
"W. S. Gore"
Deputy Commissioner of L. & W.

The Hon'ble
The Chief Commissioner
of Lands & Works
Victoria
B.C.

This exchange of letters is characteristic of the pride and arrogance of a young man with a big job resenting interference.



This is Rattenbury's own competition rendering, which gives the plans of the 19th Century extent of the work. His 1912 additions to the rear almost doubled the area. There is a curious lack of thickness to the right hand side of the main block. Comparing it to the plan there is a tower not drawn in. He succeeded remarkably well in realizing his concept — there is more height to the dome and a chimney (which has since been removed) otherwise no apparent change. He used an elevation $3\frac{1}{2}'' \times 7''$ similar to this, in sepia, across his letterhead.

RE ACCOUNTS

September 1st, 1897.

"I believe that you will find the charges as set forth are moderate — and according to the usual standards adopted by the profession and as set forth in "Kidder".

Not being in the confidence of the Govt. I do not know for what reasons they declined to carry out my suggestions — but I understand that they have been assured that the alterations would cost about \$5,000. Whoever said this — was one of those common products of Victoria — who not knowing what he was talking about, yet talked.

But I had already sent the Government an estimate for the work, viz: \$1,000 to \$1,500.

To even compare my carefully prepared estimate with that of this irresponsible individual would be a direct insult to my professional ability and character."

RE RESPONSIBILITY

April 9th, 1897.

I speak strongly: because I feel strongly on this matter, and I must clear myself from all appearance of concurring in the suggested arrangement, for should I do so my reputation as an Architect will inevitably suffer.

September 19th, 1897.

"Should it be, Sir, that you decide that my professional advice and recommendations are not worthy of confidence, believe me — much as I would regret to sever my connection with the Parliament Buildings, especially after having for so many years exerted every faculty, and made such painstaking endeavours, to carry out the works to as perfect and satisfactory a conclusion as possible — still I am ready to resign my position as Architect of the Buildings, a position no longer tolerable, if not accompanied by confidence, and so afford you the opportunity of obtaining other professional advice and assistance in which you can place confidence."

RE DESIGN

November 13th, 1895.

I have ventured to place in the Executive Council Room the samples of marble and stained glass which I have received. So beautiful are these in themselves, and so much time and money has been expended by the firms sending these samples that I trust you will at least examine them before coming to an irrevocable decision.

The Marble is so urgent a matter, and the omission of it would be so serious an injury to the building, that I trust you will reconsider this matter.

The Legislative Hall is the most important feature in the Interior of the building and is the leading "Motif" of the whole design. The exterior suggesting and emphasizing this feature. The Grand Entrance has been made rich and ornate — as an appropriate entrance — through this you pass into the great Domical Hall surmounted by the Dome — then onwards to the Legislative Hall.

The grandeur of the whole scheme would be absolutely ruined should the culminating feature "the Legislative Hall" be poor and commonplace, and it would be so if the Marble is omitted, for the whole character of the Hall depends entirely on the rich and massive marble columns and we cannot in any adequate way replace these with any cheaper imitation material. No future expenditure, however large, could in any way compensate for the omission — and the amount, in comparison to the cost and character of the buildings, is comparatively small, considering the marvellous improvement it would effect.

I fear, Sir, the regret would subsequently be so universal, that I feel it is my duty to bring this matter before you again."

To the Editor:

Allow me to express to Mr. Sorby my gratitude for his excellent letter last evening — appealing for the preservation of the trees round the new parliament buildings.

I entirely agree with Mr. Sorby and it makes me heartsick to see each tree as it falls to the ground.

It is so rarely that an architect is fortunate enough to have the opportunity of erecting a large building amongst the delicate tracery of woodland scenery. And the peeps of high masses of masonry through the trees gives so distinctive a charm so different to what one can usually see, that words fail me to express my grief at seeing this charm disappear.

I had no voice in the matter or I would have saved at least some of these trees; but sir it is not yet too late to save the large magnificent poplars (sic) at the corner of James Bay bridge standing out in bold relief against the sky, acting as a foil to the outline of the dome and giving distance and perspective to the whole building. If these are cut down the loss will, I feel sure, be realized when too late.

The old axiom is a good one, to think twenty times before you cut down any tree.

F. M. Rattenbury.

(*Victoria Daily Colonist*, December 18th, 1897, p. 8.)



These excerpts are from letters written by Rattenbury to the Assistant Commissioner of Lands and Works (except the letter to the editor). They are characteristic of his attitude to his job and of his temperament as a man.

The rich modelling and play of textures are skilfully handled. The copper domes are now green and lighter in tone but the B.C. Coat of Arms is still upside down.

"Asinus asino, et sus sui pulcher."

IN September 1950, the R.A.I.C. Journal produced an issue on B.C. Architecture. Reference should be made to that excellent number for data concerning the climate and geography of this area.

This time we are concerned with the spirit of Architecture and related Art in the Province after its first hundred years of existence. In doing this we do look, occasionally, over our shoulders.

To begin, we look back at three figures, a soldier-planner, and two Architects; uncompromising forward thinking and honest men, each an example today in the way he dealt with his problems, some not so different from our own.

To break into the next century a poet works with us to provide the links of criticism, warning and encouragement for the chain of our endeavour.

The cover is by a Vancouver artist, who sat sometime with the Committee and, apparently, was not confused or dismayed in his interpretation of our theme.

We move to the next hundred years with a clean start because those of us who think, realize that we have to do more than describe how good we are. In the glossy magazines we have written some pretty good buildings; the time has come to turn our words into real structures. Perhaps when these are done we shall not need to use the hackneyed words of the popular advertisements to tell ourselves how good we are.

"Contemporary", a real omnibus word (with engine to move with the times) is being beaten to a standstill. Just as "modern" now conjures up in the uneducated mind a pale imitation of the Bauhaus with rounded corners and glass block, so "Contemporary" seems to mean an unhappy salad of curtain wall and applied FLW details. Let us do more buildings which are good enough not to require labels, though by this I do not mean to infer that they must defy description.

Originality is a dangerous tool, even in the hands of a master, when it is used for its own self alone. "Good", "different" and even "interesting" do not mean the same thing; only some of us have found this out.

From being mechanised almost out of existence, I am sure that in B.C. there is a Renaissance; though that is not an invitation for a new style-word. In it is the re-discovery of our fellow Artists and of ourselves as Artists too.

*John Wade,
Chairman B.C. Committee.*

Cover Don Jarvis

Commentary Earle Birney

Members B.C.

Committee

Editorial Board

John Wade, Chairman

Keith B. Davison

K. E. R. Kerr

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Duncan S. McNab

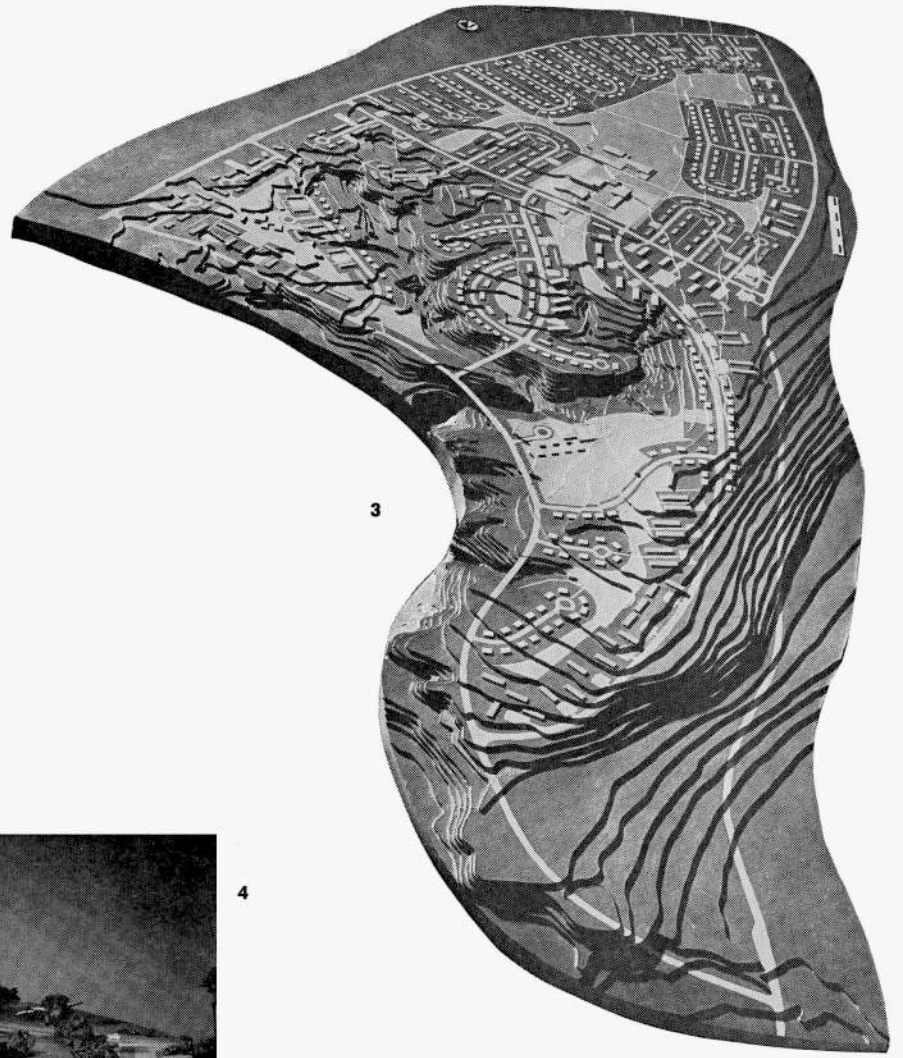
H. Peter Oberlander



*A hundred millions of years for mountains to heave
suffer valleys, endure the incubus of ice
grow soil-skin
Twenty thousand more for firs to mass
send living shafts out of the wild rock
Set down a century only for the man on the spar-top
the pelt of pavement, quick thicket of houses
and the shafts for the living mounting out of the tamed rock*

2







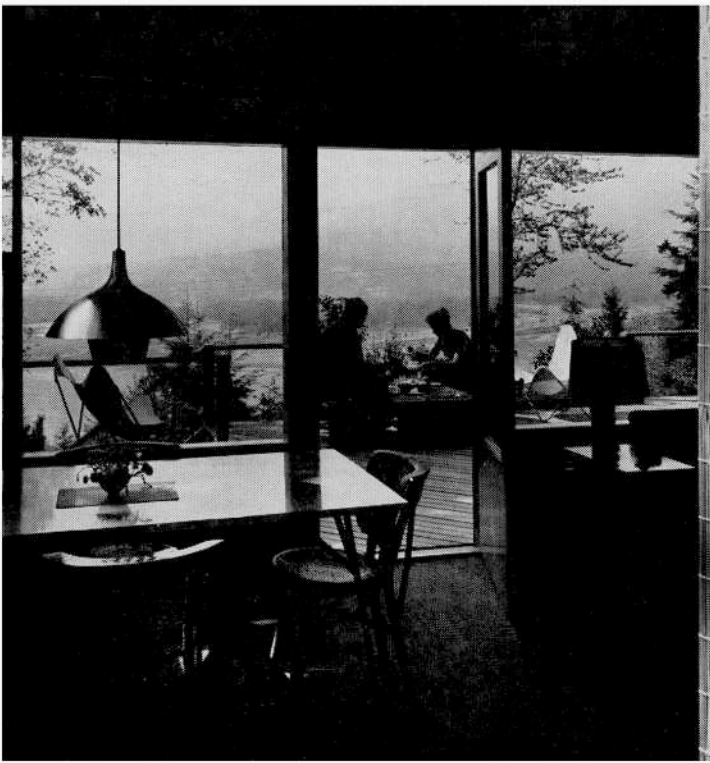
*With saw of flame, jade axe, with vice of thong and steam,
the first builders contrived this pact with sea and mountain,
out of the high cedar slid the long canoe,
out of the sweet wood split windsilvered homes
and set them tight against the rain's thin fingers.*

This was the prose for endurance.

*But out of the hope, the fear, and the proud worship
flowed the poetry, the unpredictable symbol,
the undemanded colour, the line totemic, the Shape emblazoned.*

*Other shapers come, adjust the scene, with the hullabaloo
of buzzsaws, the grandiose whittling of bulldozers, furnace,
rivet, crane, torch, dynamo and dredge,
build the new world under the old mountain,
by the older sea.*

*Yet always the dream and the form beyond need,
the way bent for the eye's delight,
the music of line, the rhythm of planes, the emblazoned Shape.*



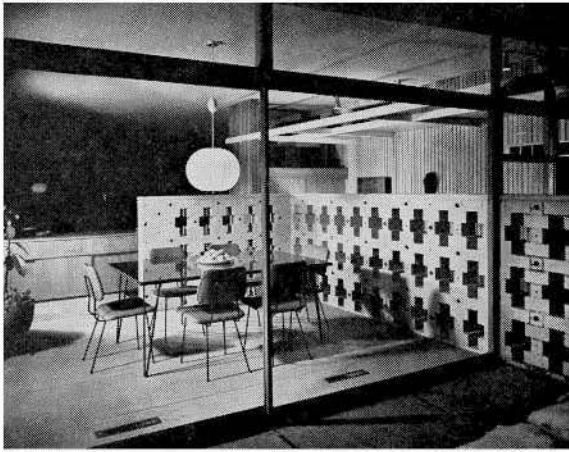
7



8



9



10



11

*The land's form
frames the house*

*And all is frame
and form
for the dwellers,
the shapers
of house to home.*

*The house frames the land
and its own forms
that frame other lands,
other shapes.*



12

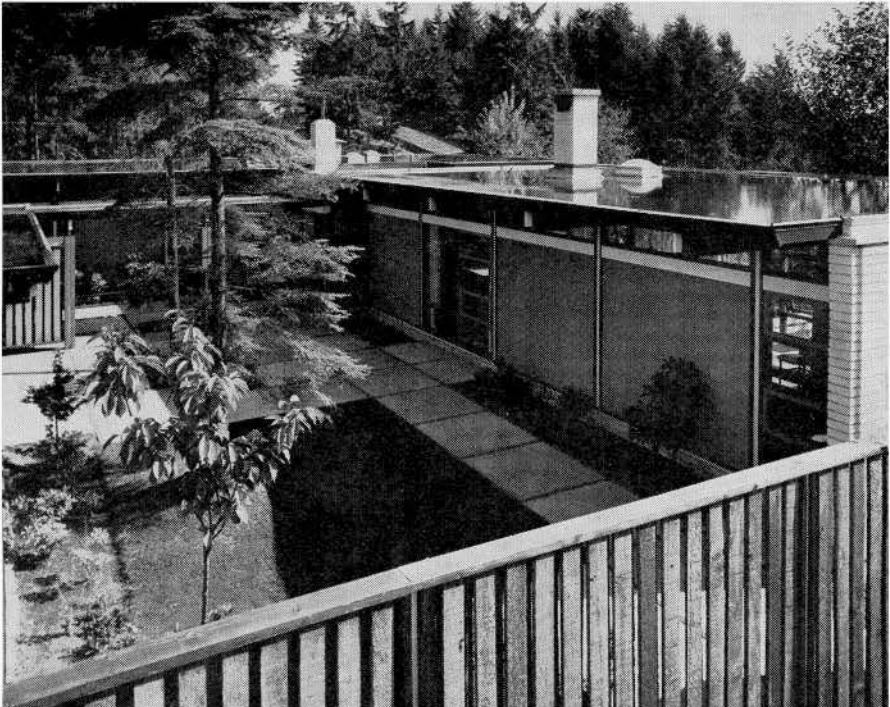


13



14

*Whether
it is better
to defy the bitch Weather,
make a fashionable face
if her eyes grow wetter,
develop grace
with a closed umbrella,
and gamble on her passion
like a sportin fella*



15

*Or whether
to surrender
to Lady Weather,
roof in the city
from Davie to Pender
and give up hope of pity,
with an open umbrella*

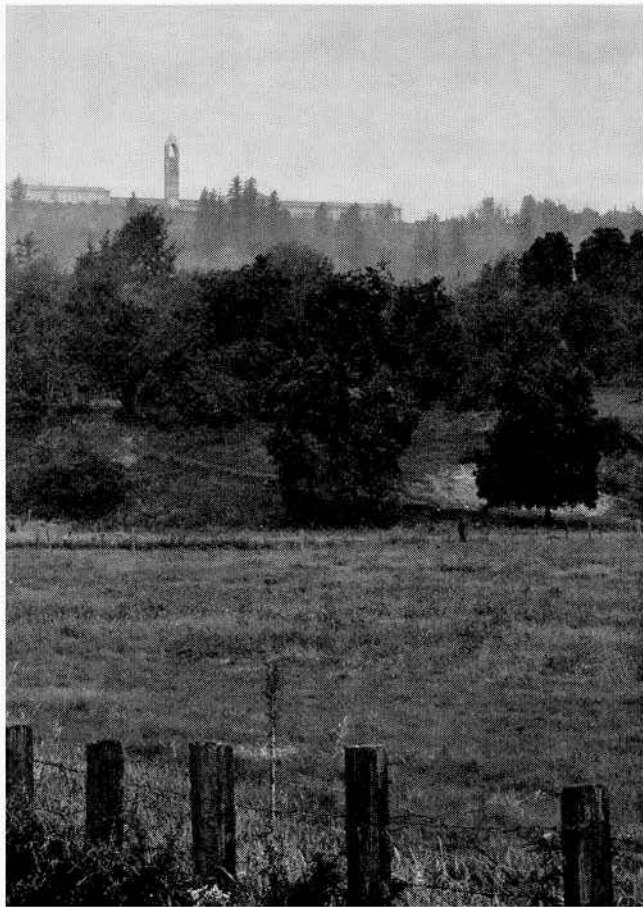
*Or whether
to marry
that girl Weather*



16

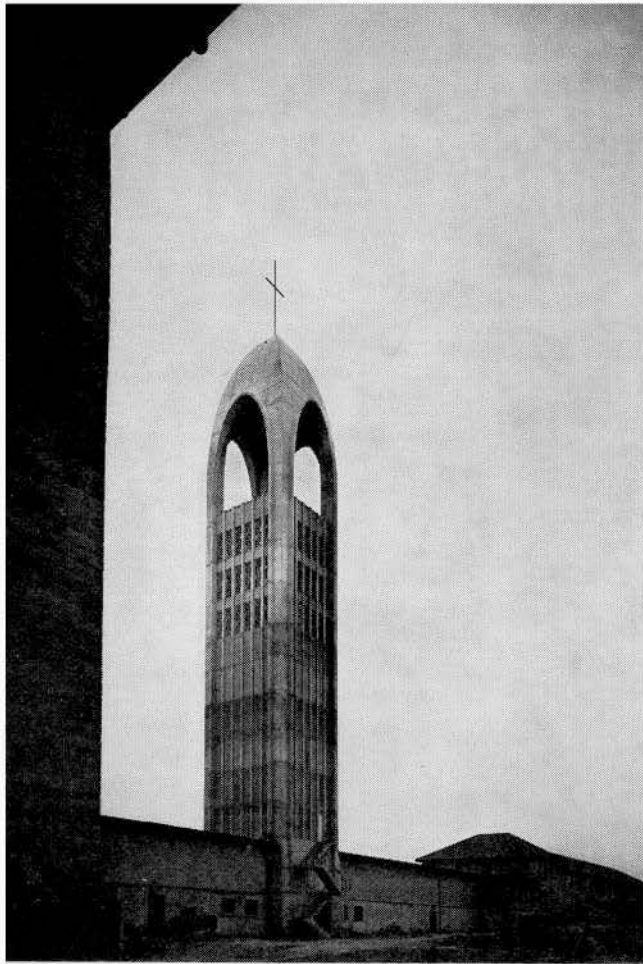


17



18

*But who has time
to audit history's books,
the algebra of Haida I's,
the multiplying creeds,
divided faiths,
the wilderness subtracted?*

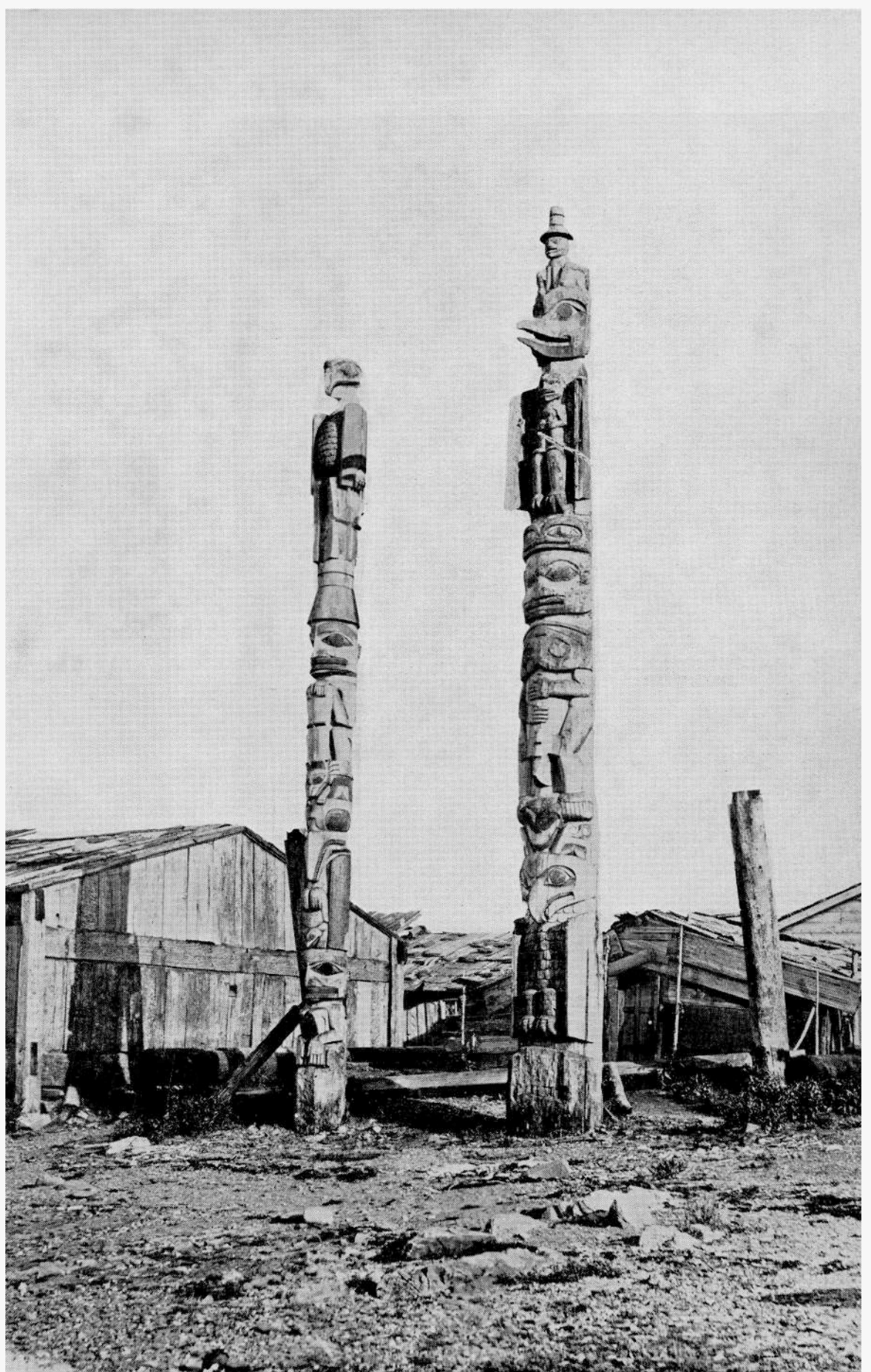


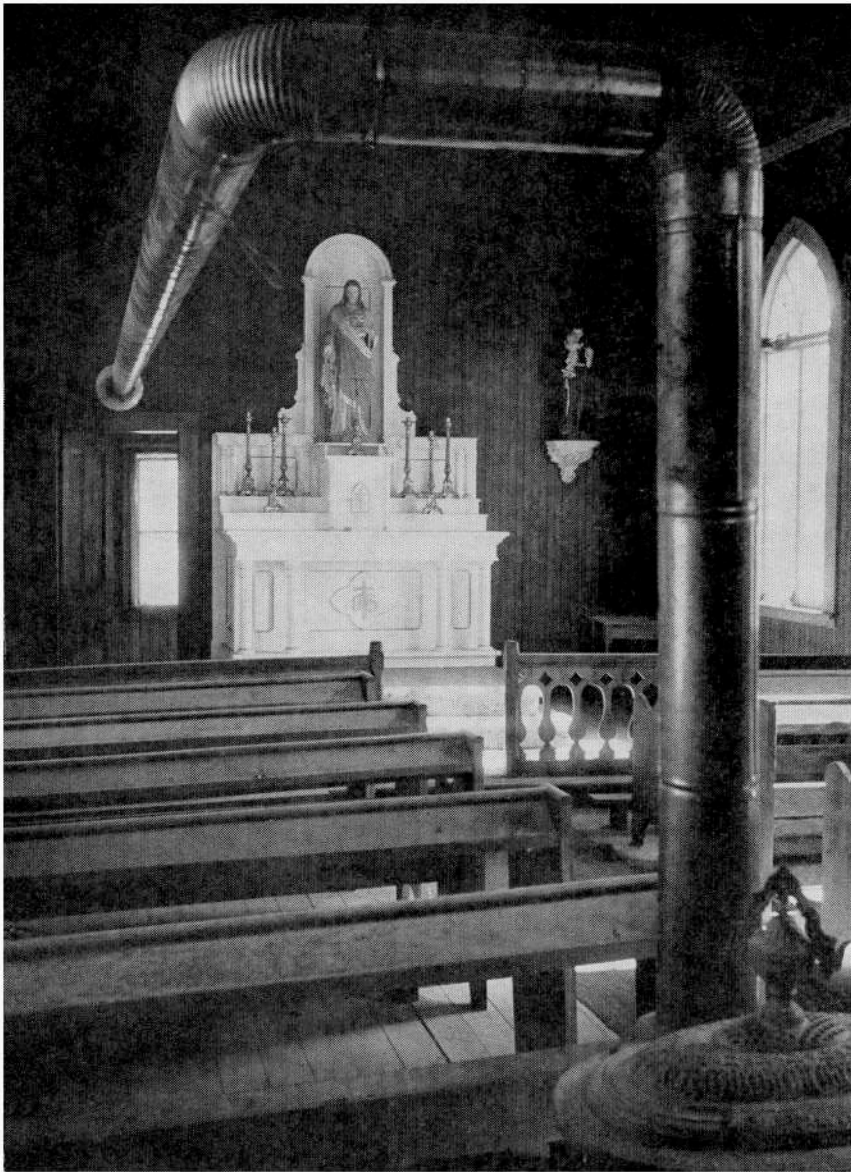
19

*Or add
upon the growing column's top
the +
the unknown quantity of faith
against the sky?*

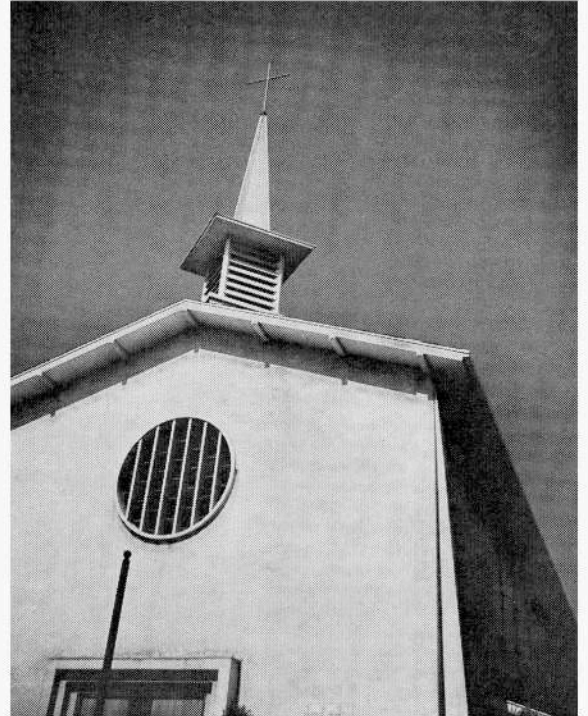
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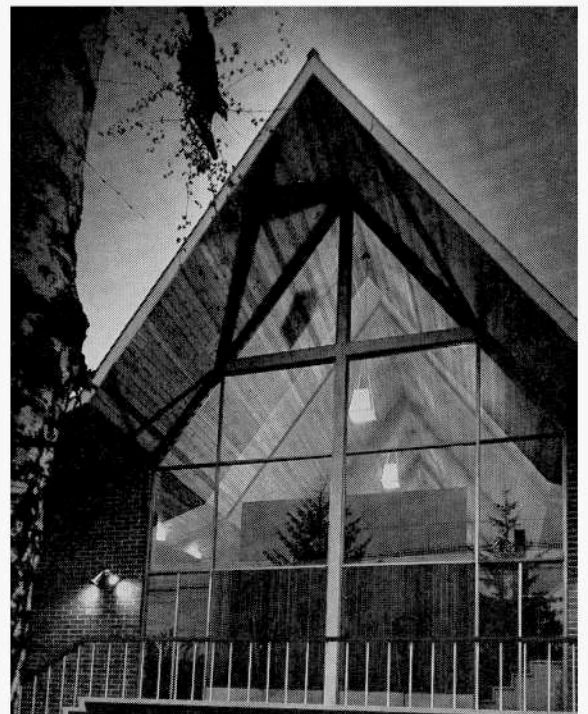




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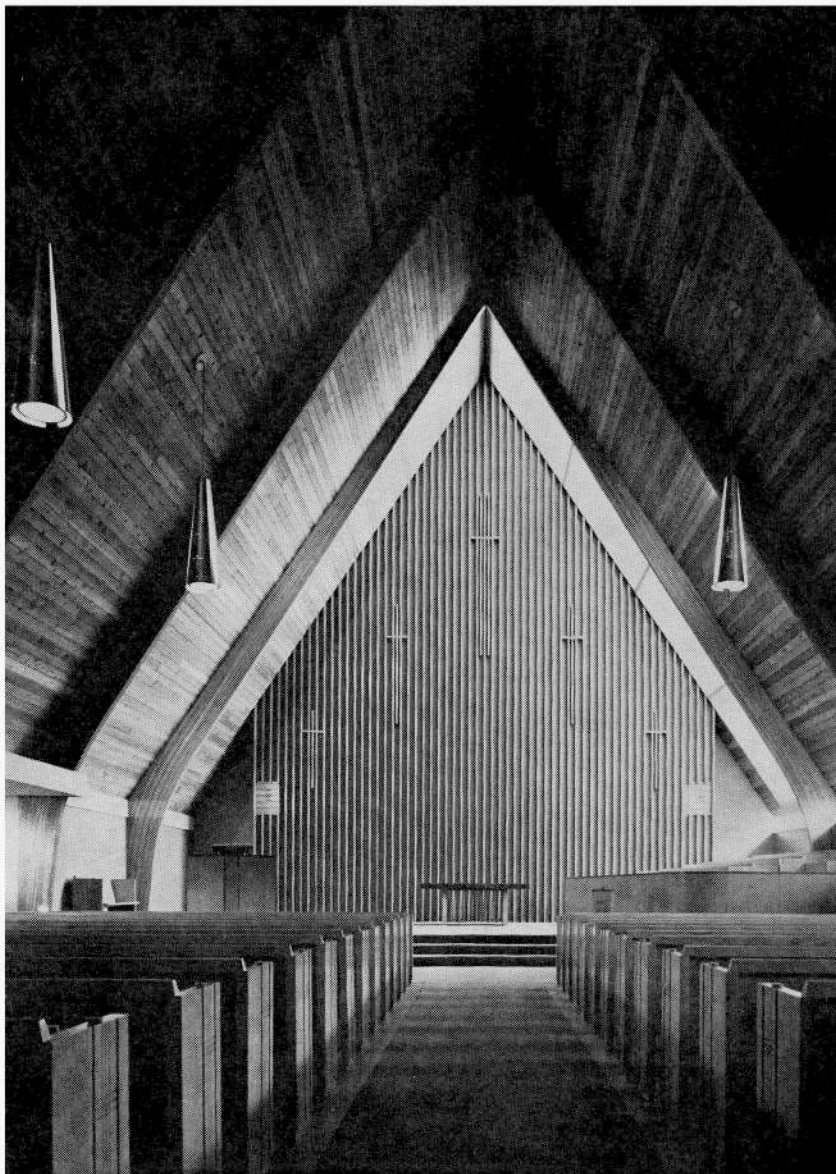


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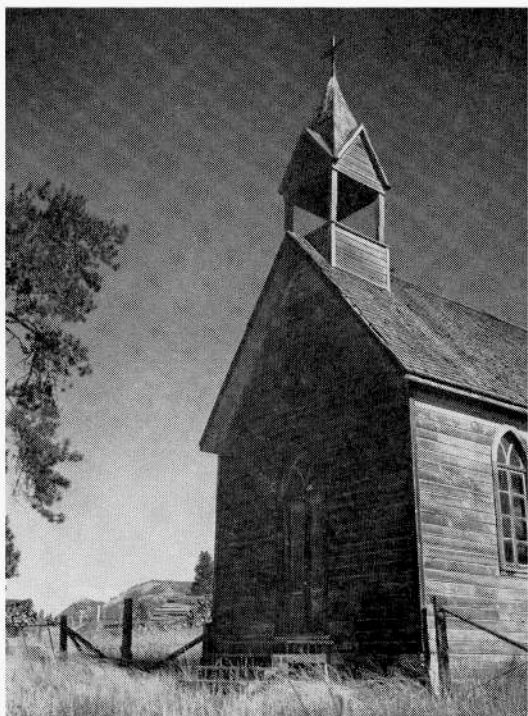


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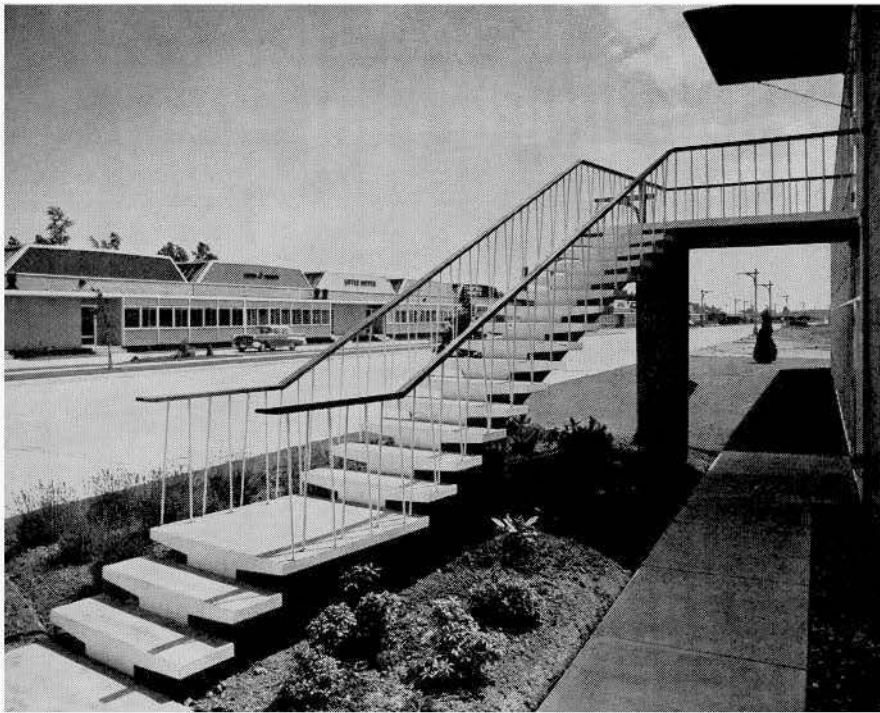


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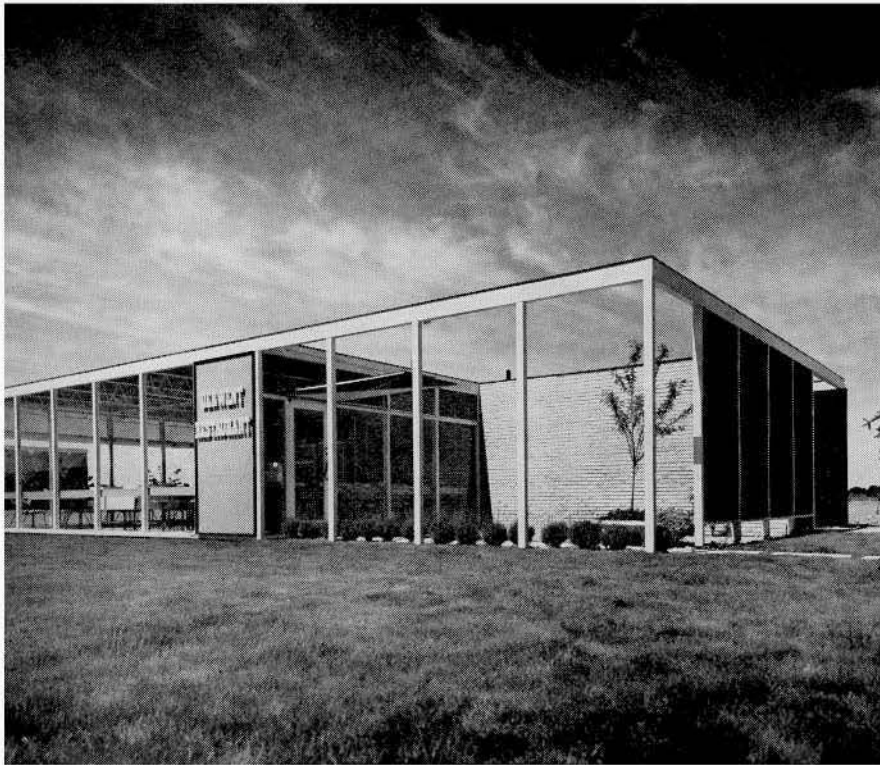


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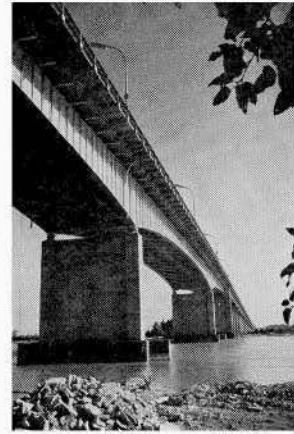




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31



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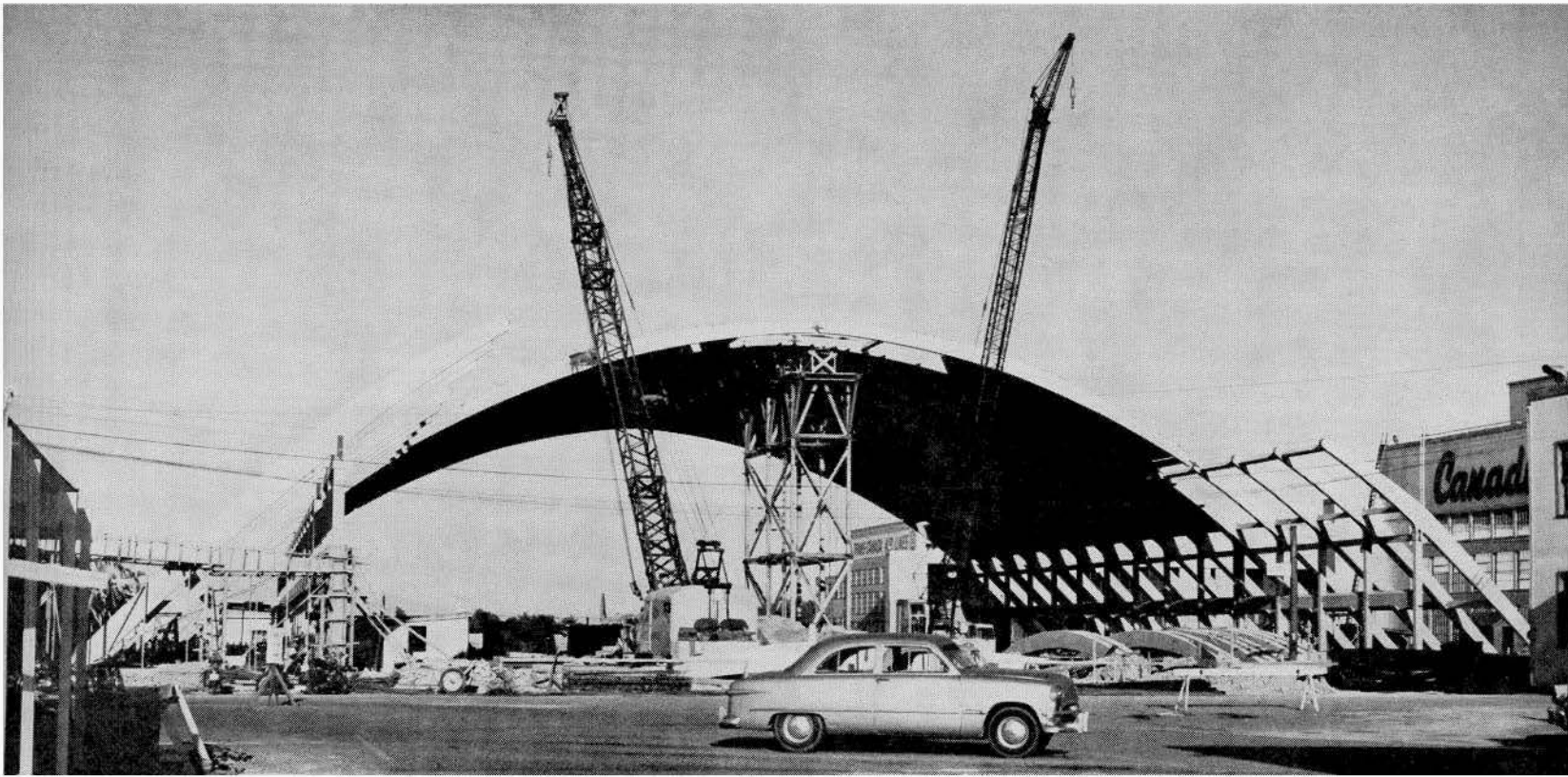
*A roof to work under
a place to eat at
a room to wait in*

*a box for shirts
for sea-gear
stratoplanes*

32

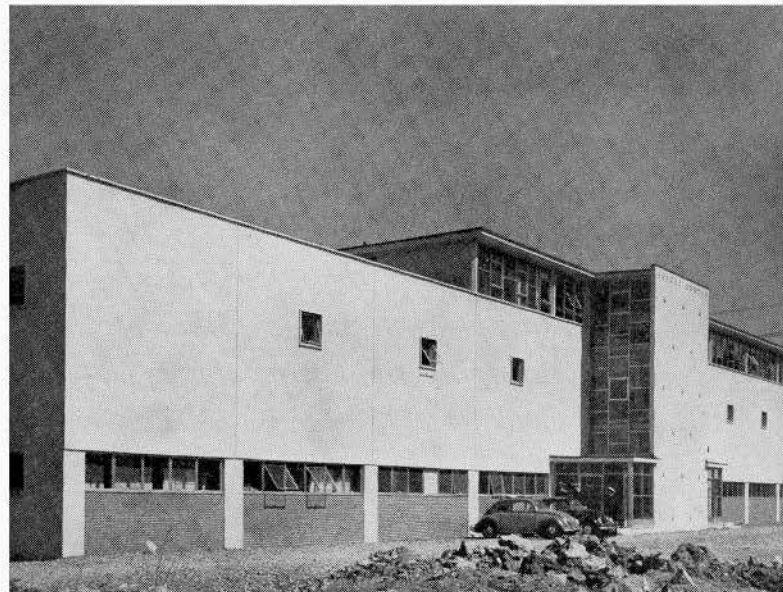


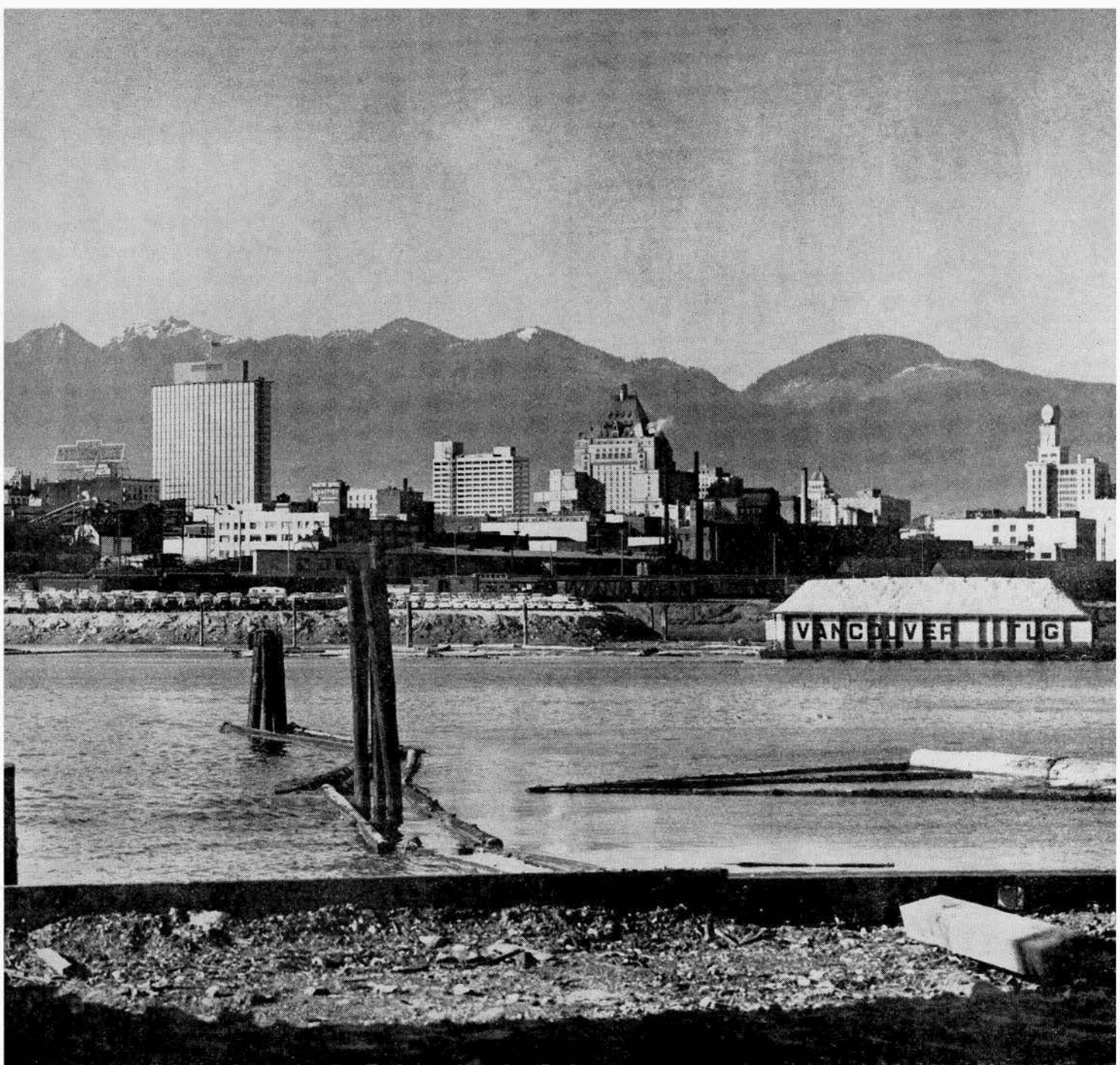
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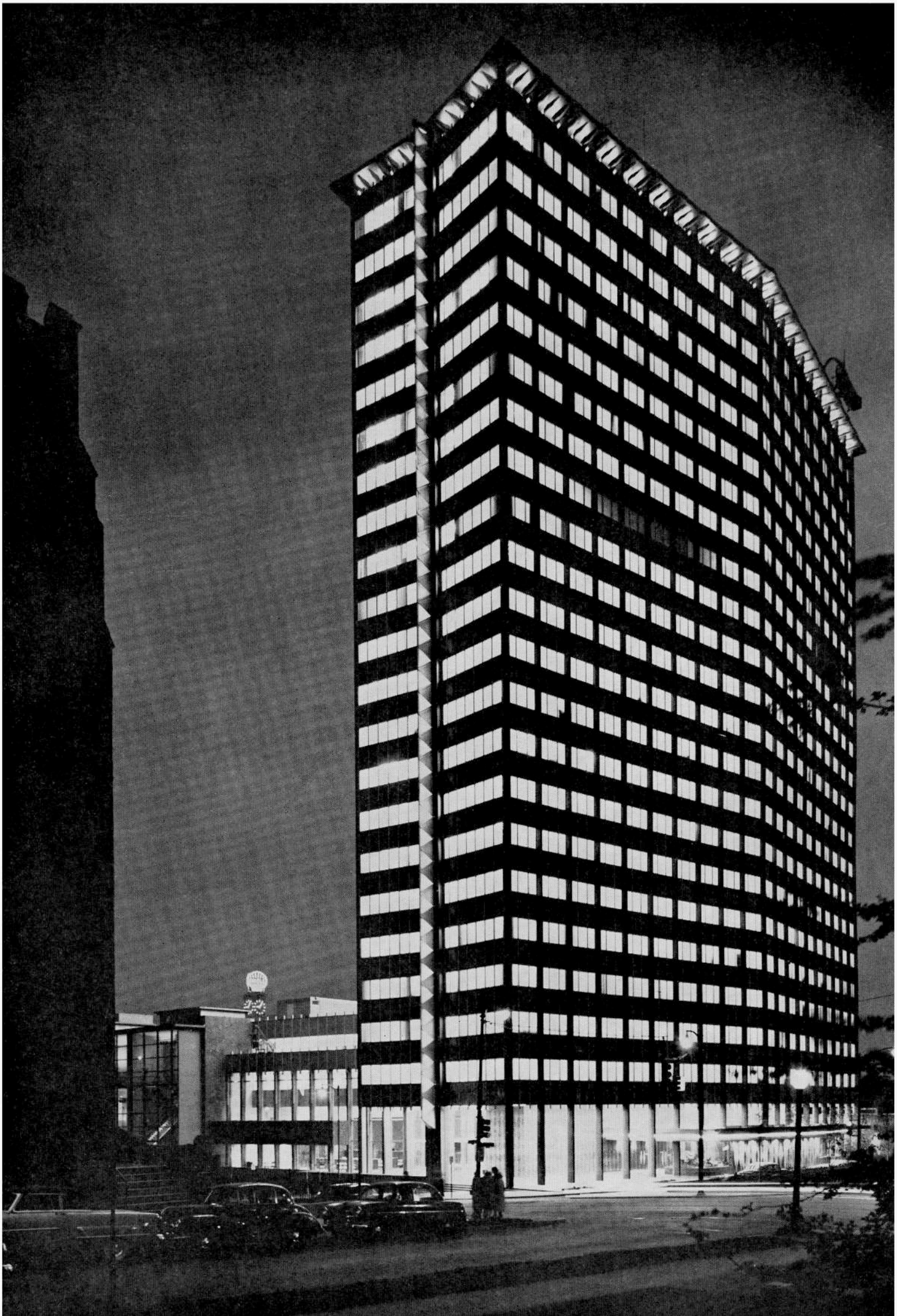
*No needs
of den-loving man
he cannot
raise
to meet his other need
for beauty*



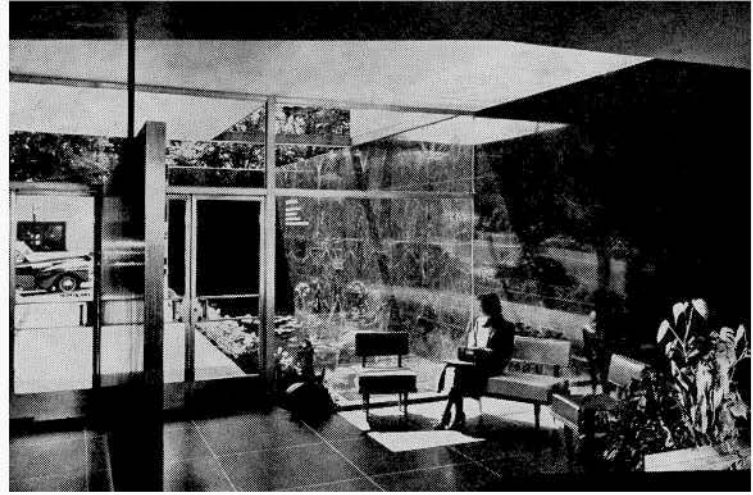


35

*Moon-pull, the power of global fires
and unimaginable shock
thrust up our skyline,
gouged out our shore.
And now we nibble at them,
gnaw rock and forest,
impose our shape on water,
to upthrust another silhouette,
bringing light from the dead fires
and from the power of the living mind.*



A building is made



38

37

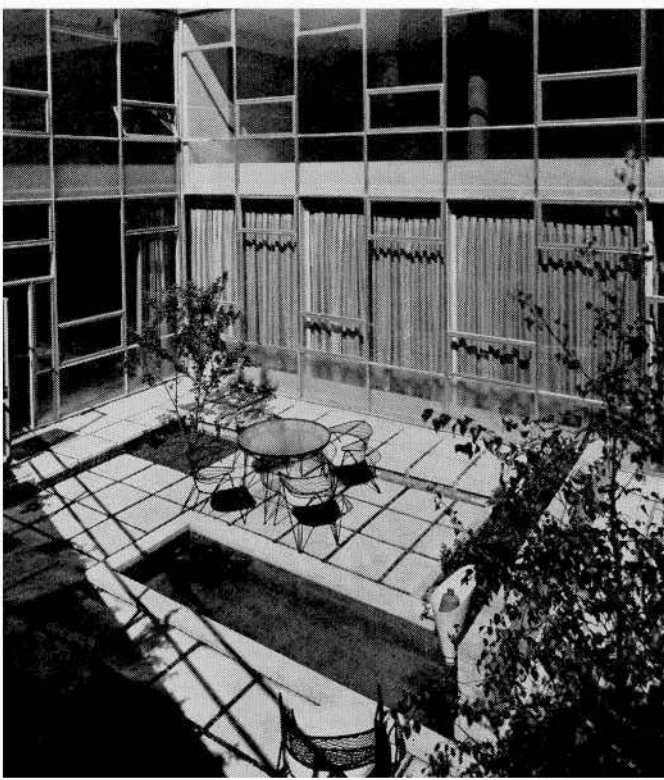


with squares

and lines

for

soaring



39

A building is made

40



with rounds

and curves

for

41

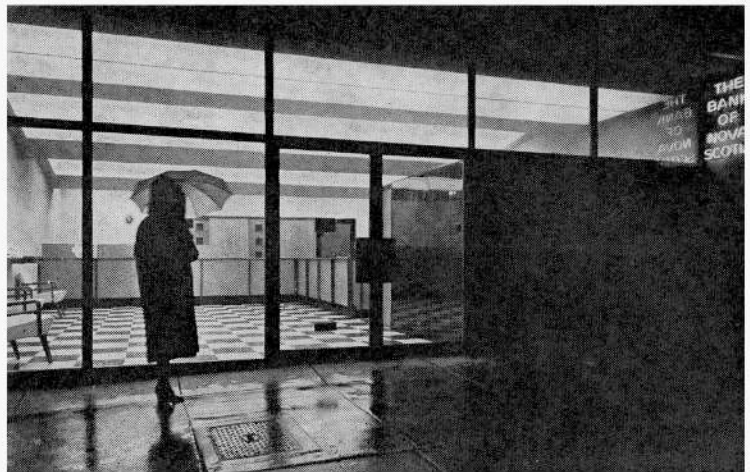


people



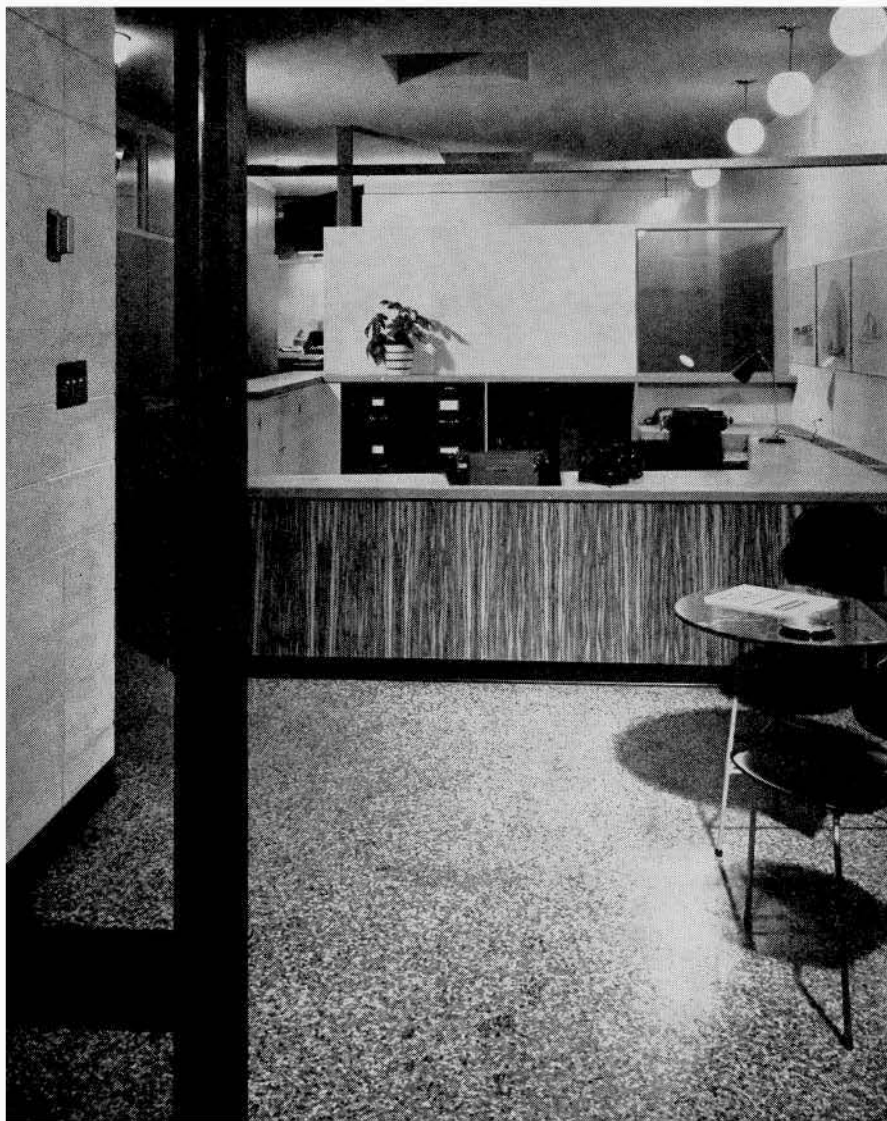
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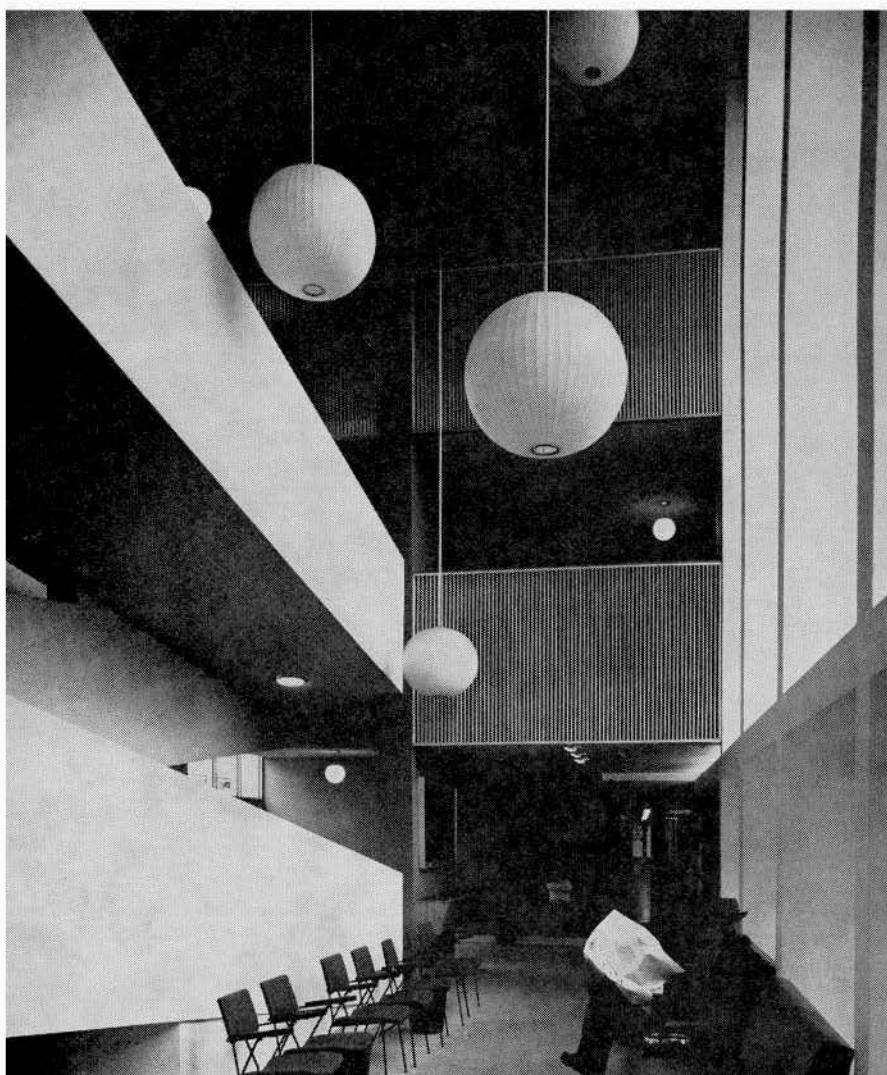
*A room can flow
let people go
or wander slow
or simply sit*

44

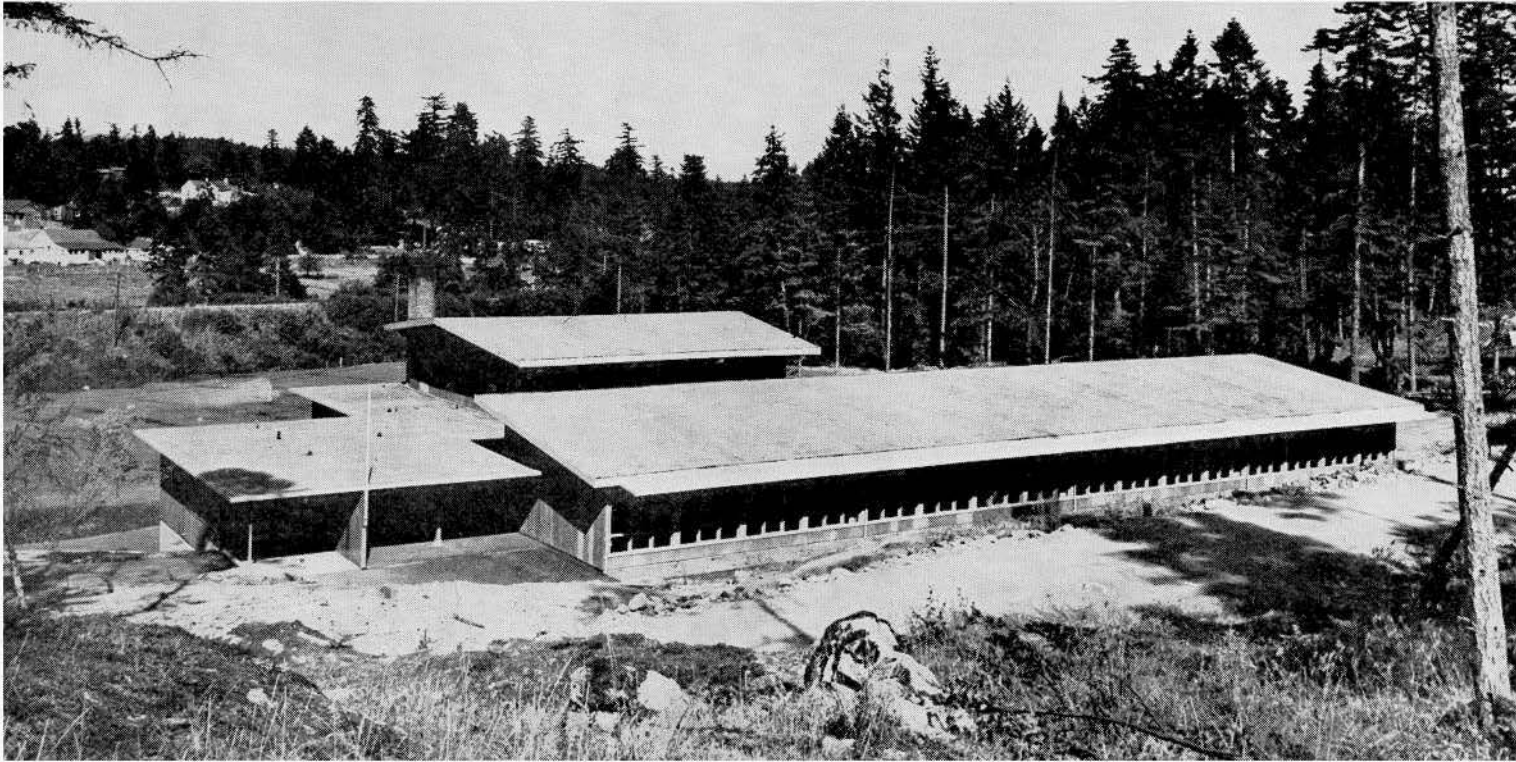


*A room outwits
the weather's fits
makes its own moons
and shining noons*

45



*A room, from public duty,
creates a private beauty*



46



47

*The immortal problem
of filling
a hundred thousand voids
with the right solids
in the right volumes*

*is one the architect shares
with the teacher*

48





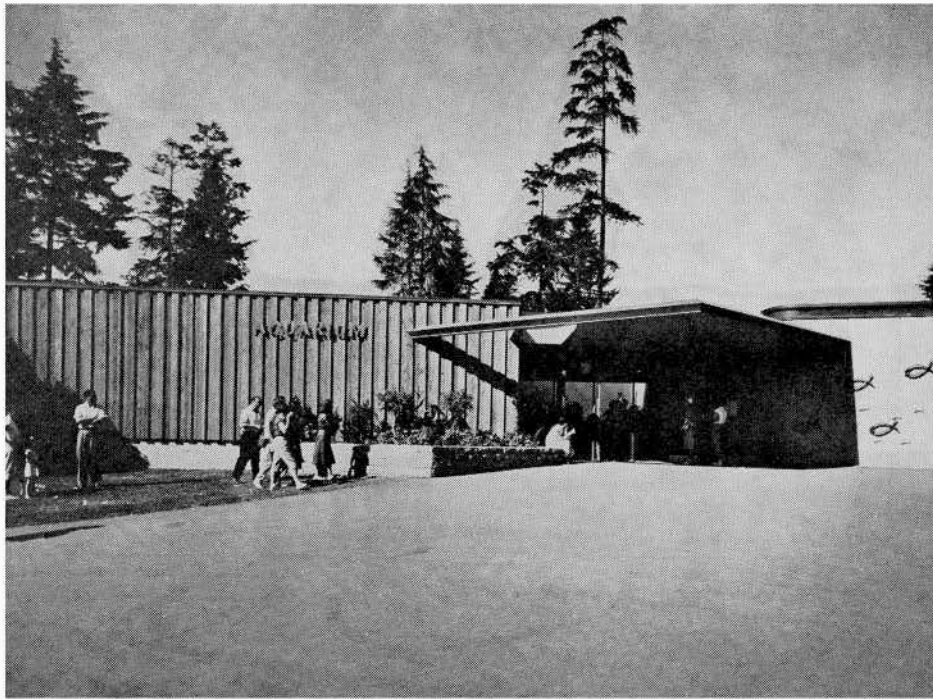
49

*Though Magistrate Function is now a fixture,
the jury is still a chancy mixture,—
(including several stout Habits,
some unpredictable Associations,
a few ladies of Fashion)—
But appeal can always be placed
with the Honourable Chief Justice Taste.*

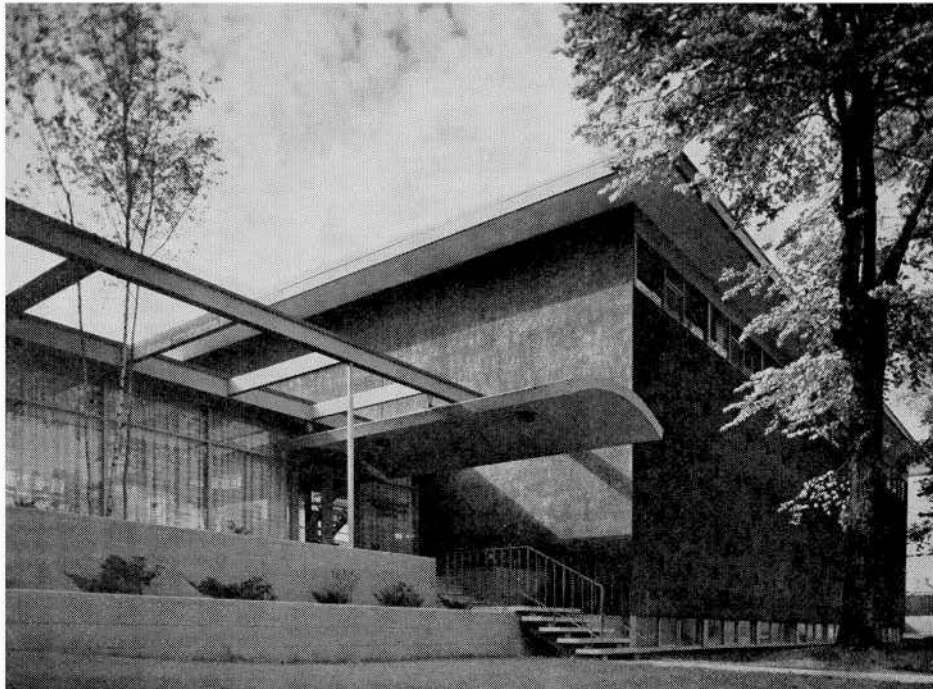


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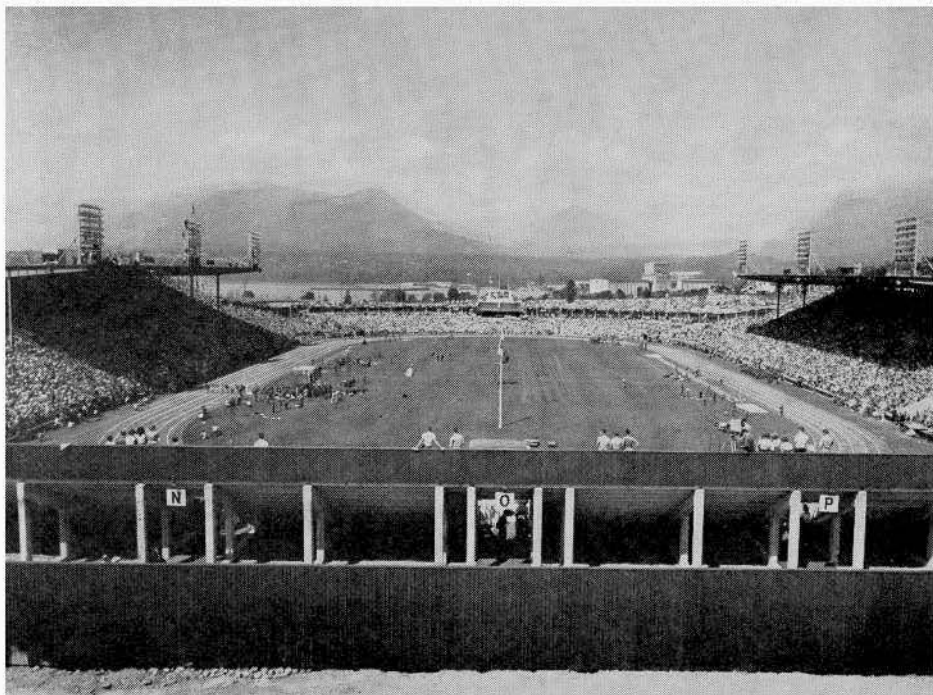


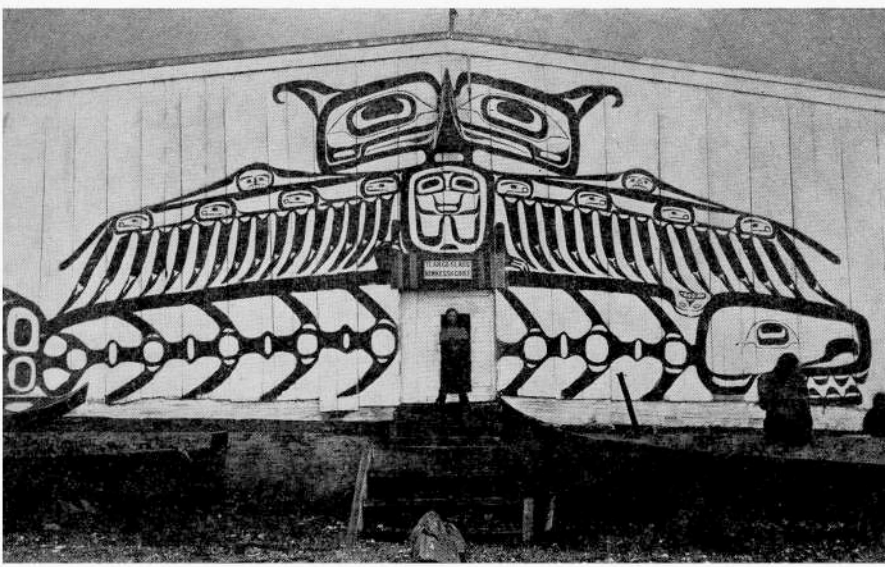
52



*Mass to hold spaces,
Space to hold masses,
Springboards to races
Of fishes or lasses.*

53



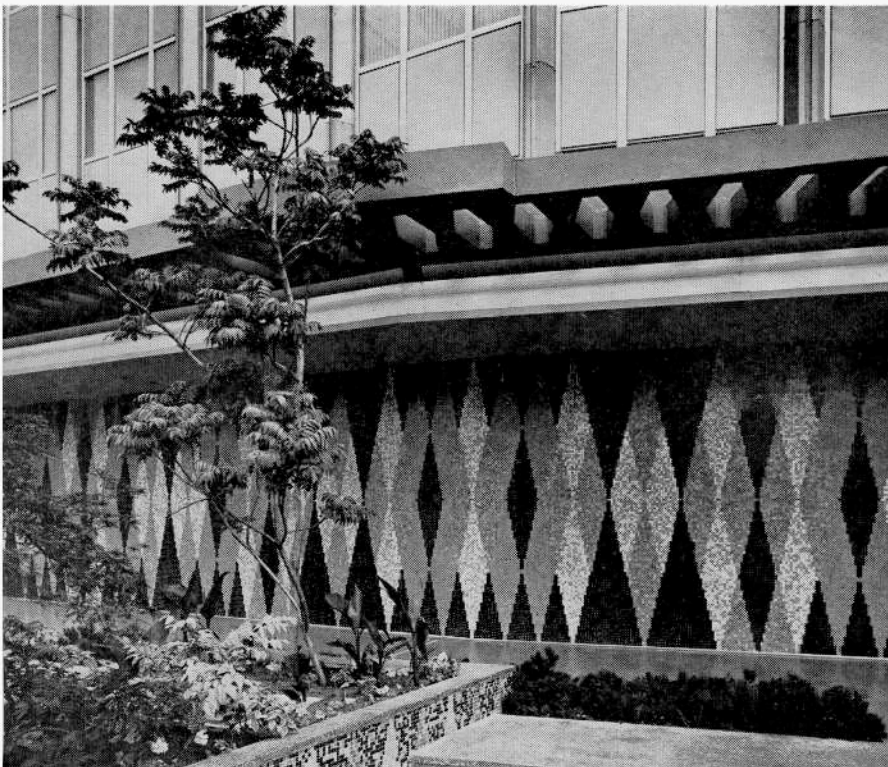
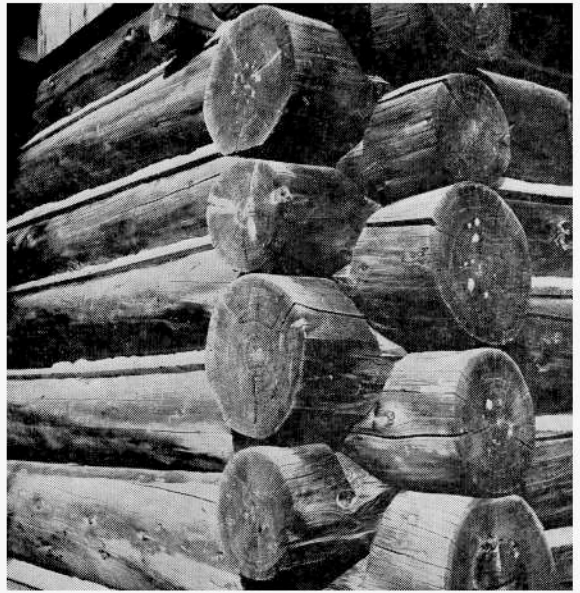


*ceilings
up
hold
Some walls are said to
when perhaps they only
hold
down
floors*

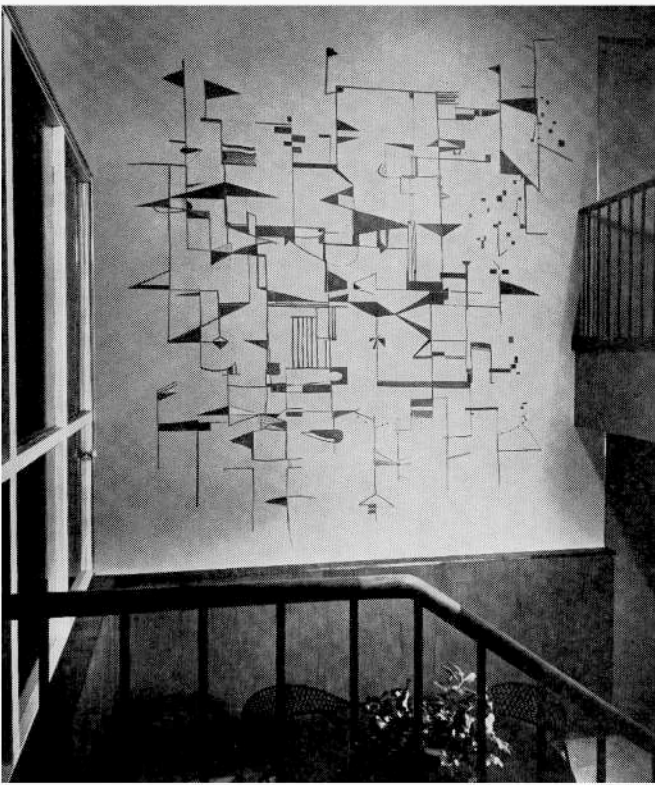
*Others reveal a
view*

*or
bland-
ly
hide
it*

*S
o
m
e
a
r
e
o
n
l
y
h
i
d
e*



*Others
c
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v
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d
o
l
o
b
a
n
d
s*



57

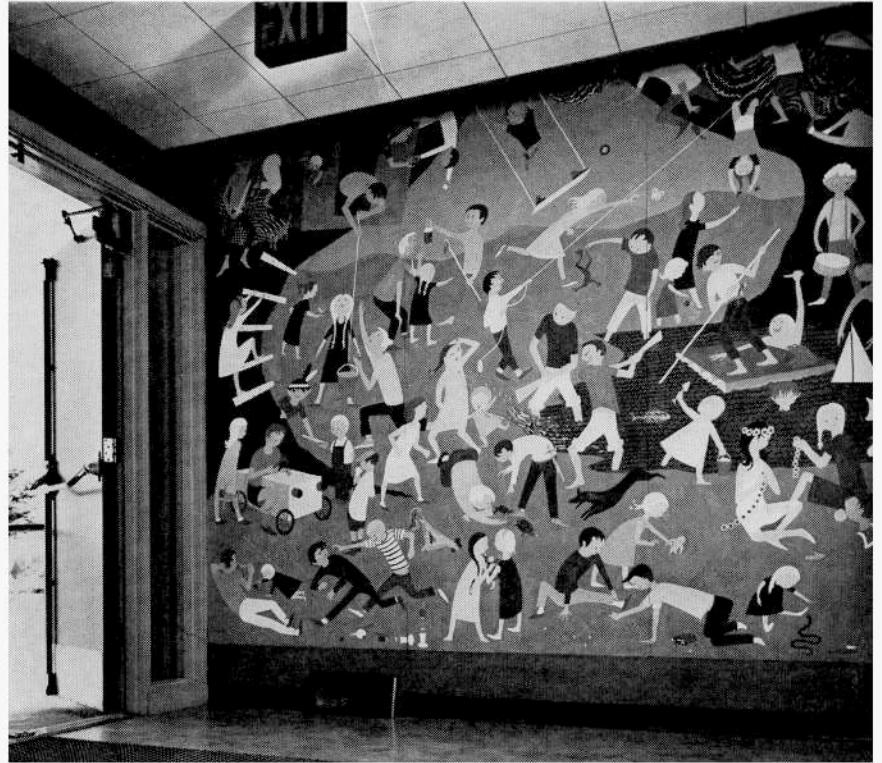
But some make of themselves

a

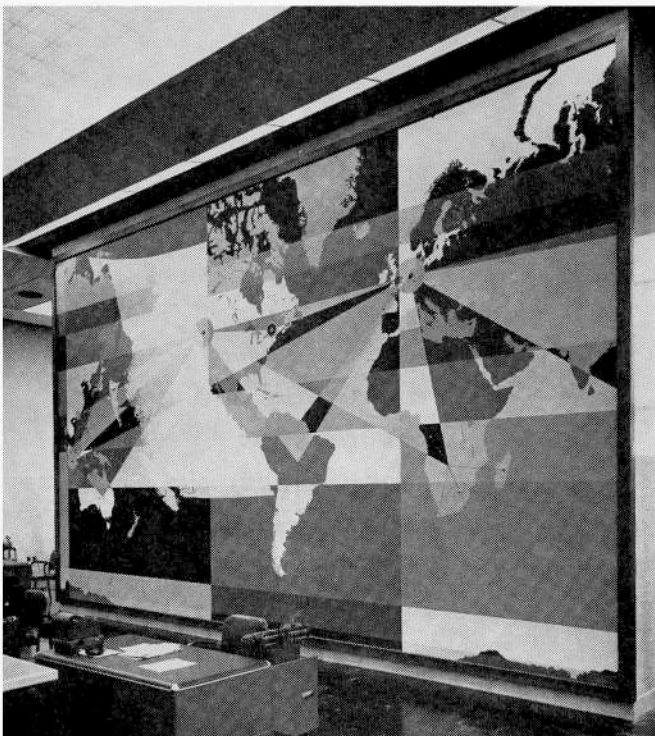
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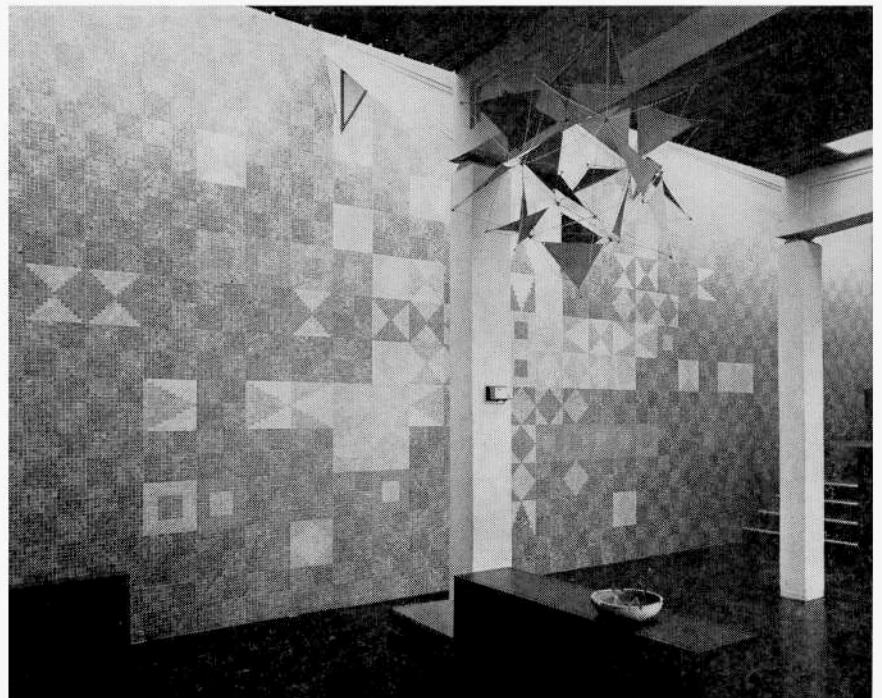
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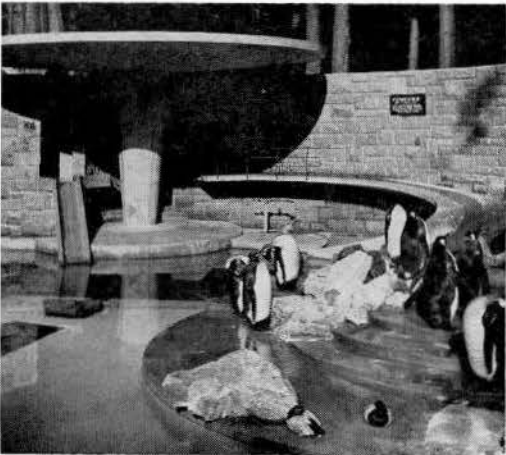


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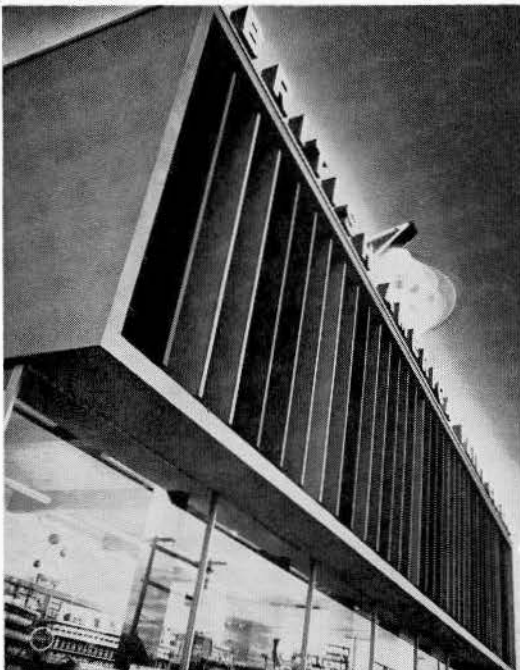
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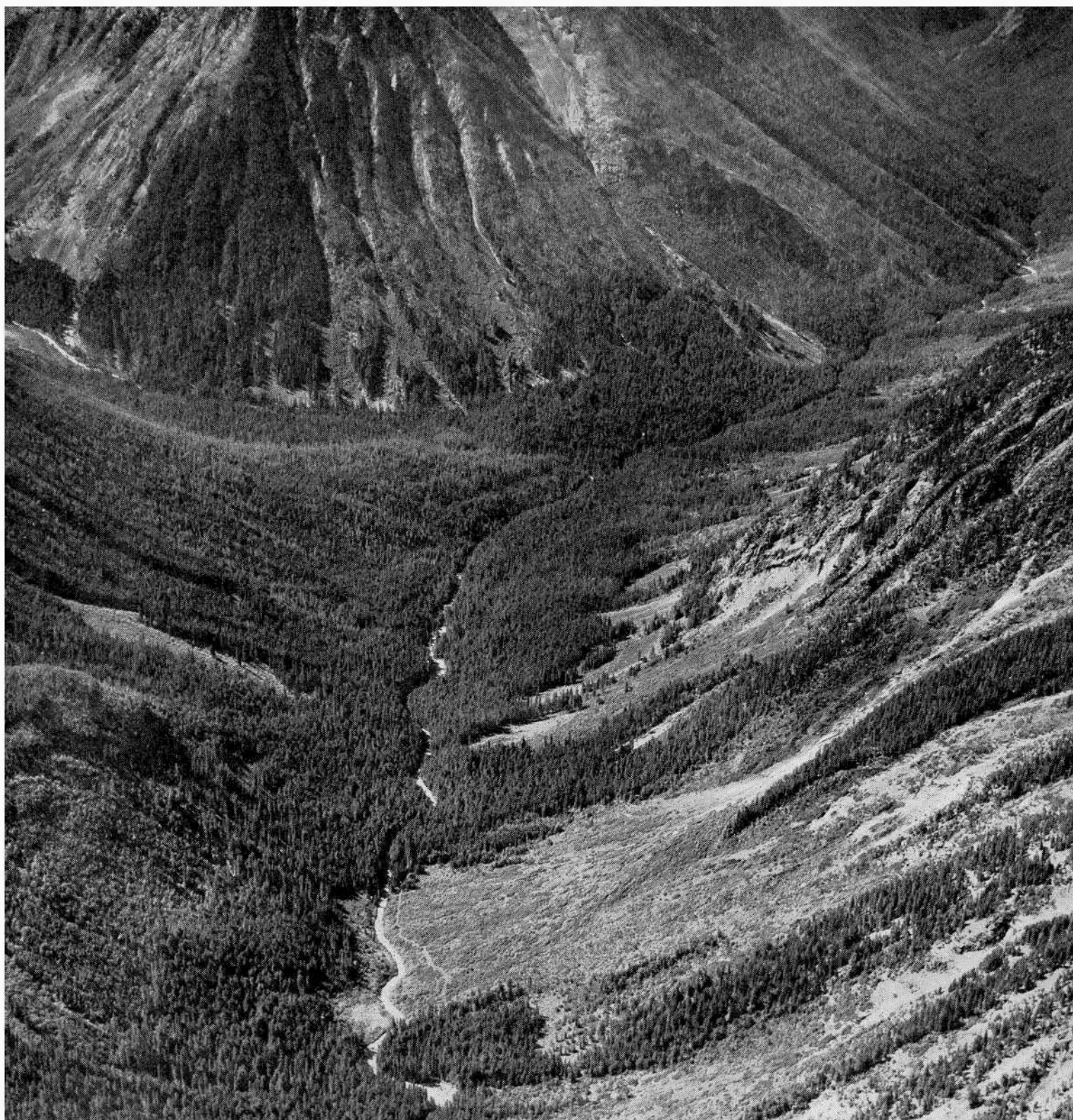


63



64

*Breathing spaces
For yachts and grasses,
A public basis
For the penguin classes,
And penguin faces
Where the public passes.*



66

*A hundred years ago this spill
of rock, torrent, tree decreed the forms,
outlawed both slum and artful tower.
Now whether this wild shape abide,
vanish, or to the print of art or slum
submit, is our decision*

and our fate.

BUILDING CREDITS

<i>Name of Building</i>	<i>Architect</i>	<i>Contractor</i>
1. "Pioneer"		
2. B.C. Electric, Vancouver	Thompson, Berwick & Pratt	John Laing & Son (Canada) Ltd.
3. Neighbourhood Housing, Kitimat	Aluminum Co. of Canada Ltd.	
4. Civic Centre, Kitimat	Semmens & Simpson	
5. Civic Centre, Kitimat	Semmens & Simpson	
6. Kwakiutl Indian Village		
7. J. Shadbolt Residence	D. Shadbolt, Designer	
8. Zolton S. Kiss Residence	Zolton S. Kiss	Pearson Construction Co. Ltd.
9. Wong House	Harry Lee	G. W. Deaton
10. D. Simpson Residence	D. Simpson	Craig Construction Co. Ltd.
11. Bobak Residence	D. Shadbolt, Designer	Owner
12. Friedman Residence	Prof. L. Lasserre Polson & Siddall	D. W. Perkins
13. McNab Residence	Duncan McNab	G. W. Deaton
14. Apartments near Stanley Park	Semmens & Simpson	Connrae Investments
15. R. Nairne Residence	McCarter, Nairne & Partners	Howden Construction Co. Ltd.
16. Cromie Pool		
17. Umbrella		
18. Westminster Abbey, Mission, B.C.	Gardiner, Thornton, Gathe & Associates	Doyle Construction Co. Ltd.
19. Westminster Abbey, Mission, B.C.	Gardiner, Thornton, Gathe & Associates	Doyle Construction Co. Ltd.
20. Highlands United Church	Wm. R. Wilding	Erected with Superintendent
21. Totems		
22. Mission Church		
23. Sacred Heart Church	Gardiner, Thornton, Gathe & Associates	Amundson Construction Co. Ltd.
24. Kerrisdale Roman Catholic Church	Toby & Russell	Hanssen Construction Co. Ltd.
25. Mission Church		
26. Highlands United Church	Wm. R. Wilding	Erected with Superintendent
27. B.C. Sugar Refinery Bulk & Storage Warehouse No. 1	Engineers: Swan, Wooster & Partners	Commonwealth Construction Co. Ltd.
28. Factory Buildings, Annacis Island	F. Donaldson	Grosvenor Laing (B.C.) Ltd.
29. Annacis Island Restaurant	F. Donaldson	Grosvenor Laing (B.C.) Ltd.
30. P.G.E. Station, North Vancouver	Hale & Harrison	Rusk Construction Co.
31. Oak Street Bridge		
32. Nelson's Drive-In Laundry	Davison & Porter	Allan & Viner Construction Ltd.
33. C.P.A. Hangar, Vancouver	Engineer: O. Safir	Marwell Construction Co. Ltd.
34. Supply Building, H.M.C.S. Naden	Wade, Stockdill & Armour	Farmer Construction Ltd.
35. Vancouver Skyline		
36. B.C. Electric Building, Vancouver	Thompson, Berwick & Pratt	John Laing & Son (Canada) Ltd.
37. Burrard Building	C. B. K. Van Norman	Utah Co. of the Americas
38. Marwell Building	Semmens & Simpson	Marwell Construction Co. Ltd.
39. Lovick Building	R. R. McKee	Narod Construction Ltd.
40. Burrard Building	C. B. K. Van Norman	Utah Co. of the Americas
41. National Trust Building	McCarter, Nairne & Partners	Armstrong & Monteith Construction Co. Ltd.
42. B.C. Electric Building, Victoria	Thompson, Berwick & Pratt	Commonwealth Construction Co. Ltd.
43. Bank of Nova Scotia	Wm. R. Wilding	C. J. Oliver Ltd.
44. Office Building for Gardiner, Thornton, Gathe & Associates	Gardiner, Thornton, Gathe & Associates	Smith Bros. & Wilson Ltd.
45. Health & Welfare Building	Semmens & Simpson	Kennett Construction Ltd.
46. View Royal Elementary School	Wade, Stockdill & Armour	McKinty & Sons
47. Cedarvale Elementary School	Davison & Porter	Rusk Construction & Pearson Const'n Ltd.
48. Wescott School	Duncan S. McNab & Associates	Pearson Construction Co. Ltd.
49. Vancouver Public Library	Semmens & Simpson	Commonwealth Construction Co. Ltd.
50. U.B.C. Memorial Gymnasium	Thompson, Berwick & Pratt. Prof. F. Lasserre	Dawson & Hall Ltd.
51. Vancouver Public Aquarium	McCarter, Nairne & Partners. Prof. F. Lasserre Assoc't'd	Jarvis Construction Co. Ltd.
52. Vancouver Lawn Tennis and Badminton Club	Davison & Porter	Marwell Construction Co. Ltd.
53. Empire Stadium	Thompson, Berwick & Pratt	Marwell Construction Co. Ltd.
54. Thunderbird and Whale		
55. Log Cabin		
56. B.C. Electric Building, Vancouver	Thompson, Berwick & Pratt. B. C. Binning—Artist	John Laing & Son (Canada) Ltd.
57. Wall Mural	John Koerner — Artist	
58. School in Chilliwack, B.C.	Raymer and Anderson. Mural by Student	
59. CKWX Radio Station	Thompson, Berwick & Pratt. B. C. Binning—Artist	Commonwealth Construction Co. Ltd.
60. Mercantile Bank	McCarter, Nairne & Partners. Lionel Thomas—Artist	Smith Bros. & Wilson Ltd.
61. Rail Fence		
62. Vancouver Waterfront		
63. Dolphin Court	Jocelyn Davidson	Sam Kirkpatrick
64. Bapco Paint Office and Warehouse	Townley & Matheson	D. Robinson Construction Ltd.
65. Stanley Park Penguin Pool	Underwood, McKinley, Cameron	Vancouver Parks Board
66. Interior British Columbia		

PHOTO CREDITS

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ROYAL ARCHITECTURAL INSTITUTE OF CANADA

1907 - 1958

ANNUAL ASSEMBLY



**QUEEN ELIZABETH HOTEL
MONTREAL JUNE 11-14 1958**

**Forward always, banded together for the
protection of our fellow citizens and the
advancement of our art - GERVAIS**

VIEWPOINT

If the curtain wall is not to degenerate into the new cliché of the second-rate, a great deal more development work, both technical and visual, will have to be done in the immediate future, and the demand for such experimentation must come from architects aware of the potentials of the emergent technology.

Journal RAIC, January 1958, page 11

My experience with curtain wall so far has shown that the installation cost compared with masonry is more expensive.

I have travelled extensively and found that almost everywhere curtain wall is being used, generally speaking, the buildings all look the same to a point of monotony. The fact that to meet competitive production costs, the materials of curtain wall construction rely on production and large scale reproduction methods, would indicate that the visual variations must of necessity be limited and design consequently restrained to "typical or catalogue installations".

Since curtain wall is part and parcel of the metal window industry, the development of one is reciprocal with the other. At present, each window manufacturer has his own details and as all Canadian architects know by now, there are many troubles involved because of climatic and air-conditioning requirements.

While architects do not have to stick their necks out for trouble, in order to survive they are compelled to follow the current trends. They do this sometimes against their better judgment, sometimes, unfortunately, because they have not had enough practical experience to resist the temptation.

The contemporary design being taught in the architectural schools is playing right into the hands of the curtain wall manufacturers. It is difficult, therefore, in view of the powerful sales promotion and publicity being exerted by the glass and aluminum industries to visualize an immediate deviation from the present trend of glass, enamelled steel and extruded sections. As far as I can see, curtain wall is here for some time. No doubt, like all trends in construction, it will gradually find its own level in general usage. Architects of the next generation, no doubt, will be able to cover up a lot of it with the next development of architectural skin. The good jobs will remain a credit to the material and the mediocre and poor ones will remain the second cliché which they now are.

Randolph C. Betts, Town of Mount Royal, P.Q.

As a progression along the road towards mass production technique in building, the emergence of the non-masonry curtain wall has been remarkable as much for the late hour of its appearance as for the fashion and favour in which it is held. The idea of the thin-skin wall has caught on so suddenly and extensively that the technical means for its perfection have, not unnaturally, been overtaxed. In addition and of far greater seriousness, the product has led in large measure to the acceptance of ready-made monotony.

However, though the present use of curtain wall seems often to be a matter of choosing from pattern books of varying quality, and cracks and leaks increase our affection for brickwork, mellow or otherwise, we cannot be blind to the enormous rôle which is properly to be played by this composite architectural element.

We can be confident that development work by the trades at present involved will solve the technical difficulties so far

encountered, but other aspects of the problem are more complex. If the product is to be brought into line with live architectural development, a comprehensive approach, functional, visual and technical must be adopted along broad architectural lines. The possible functions that such a wall could fulfil seem hardly to have been considered. One most obvious function is that of sunlight control and requires serious study, since the curtain wall in facilitating and encouraging the use of large areas of clear glass has created and compounded conditions of serious discomfort and expense.

With respect as well to the purely visual aspects of the problem, it is clear that responsibility for such an enormously important design element should not be completely surrendered by the architect into the hands of the building materials trades. If technology is to add to the language of architectural design, we must ensure that the best possible vocabulary be developed for our use.

Howard Chapman, Toronto, Ont.

I am in essential agreement with the statement and feel that no additional speculation by the casually interested will settle the matter, one way or the other.

Now the task of proof lies with those who believe that the idea of curtain wall is really fundamental to the nature of our skeleton framed buildings and our mass-production technology. Only their actual work will demonstrate whether or not this idea can be refined to such a degree, as to permit a truly appropriate, a truly varied, and equally as important, a truly noble architectural expression.

Isadore Coop, Winnipeg, Man.

We are living in a period of architectural excitement, of progress that constantly creates new forms. In the great rush of getting things done, it is inevitable, that other people's ideas get adopted without the thorough judging they deserve. The result may often be adequate, but may lose some of the freshness and originality of approach.

For the type of city building that, by necessity, goes up many floors, a "vertical" style is the most logical solution. Also logical is the method of construction, namely a structural frame with non-bearing outside walls. And if walls are only curtains, and in behind these curtain walls there are identical rooms, repeated on each floor, such as in offices and hotels, a certain monotony — or uniformity is inherent in the planning conditions of the project.

Monotony is regrettable, but more regrettable is the result when the wall has been manipulated in such a way to bring variety to surface and texture with no regard to the use of the space behind that wall.

If therefore conditions exist that call for an even and repetitive fenestration on any one of the walls of a building, it should be acceptable. This is only one part of many that will go into the design of the building. Above all is form, the overall arrangements of the bulk, the juxtaposition of different elements and the harmony of all the inventions of the design, with its materials, texture and ornaments.

In other words, monotony or uniformity within one material or one structural and architectural expression, can provide very attractive order and simplicity to be contrasted with other parts of the building project, both in shapes as well as colour and texture. Therefore great care must be taken to use a curtain wall with discretion and not as the only expression of design, while at the same time perfecting its technical performance to act as a dependable average material, rather than a specialty job.

Rolf Duschenes, Saint John, N.B.

We can but only agree with this statement as it stands. The article, "Walls off the Peg" in which this statement appeared is an informative summary and forecast of the development of the curtain wall.

The curtain wall presents the Architect with a challenge and opportunity equal to that provided him by the technique

of skeleton construction at the end of the last century. In fact, the development of the structural frame required, the same complete re-orientation of the architect's approach to the structural, mechanical and aesthetic problems of building.

Curtain walls are the logical evolution of the non load bearing wall. Its kinship with contemporary structural engineering is that of an offspring derived from the marriage of architecture to the industrialization of building. To become of age, curtain walling must not be confined to buildings with ample budgets or restricted to the dressing up of a front elevation or entrance where funds and imagination are limited. It must progress toward the synthesis of a contemporary wall which satisfies its complex technical and aesthetic requirements.

This evolution will come only from the co-ordinated research and experimentation of the building industry to develop panel material possessing the qualities demanded by the Architect. To achieve reasonable costs and satisfactory performance the curtain assembly must benefit from the economy of mass production together with modern material handling equipment to permit the use of large completely prefabricated panels. Only then will we have reasonable costs, better quality control and a new freedom in panel design.

We have reached a new stage in what has been called in this article "additive architecture." This concept of applied style has existed throughout the history of architecture and is the antithesis of Structural Style. The use of the term "applied or added" brings with it the association of something dishonest and obsolete. Yet in the 20th century, the ideological as well as the architectural justifications of "applied style" are in no way inferior to those of the Structural Style.

Perhaps the earliest historical appearance of an "applied style" is found in the Roman Villa. Style was applied to these early buildings after the structure was finished. It offered a chance to interpret the facades on a highly individual basis. There were wall decorations creating arcades, colonnades, niches — new dimensional and spacial qualities were created within one space. History shows us that applied style, the application of a style beyond structure, has appealed to emotion as the structural style appealed to the intellect. It is subjective where the latter is objective. In the past, applied style did not depend on shared ideals and principles but on individual imagination and interpretation. This is not true to-day.

To-day's curtain walling has degenerated as it has been limited to stock products produced by relatively few companies. To vary from these standard machine made units defeats the advantages of industrialization and makes costs prohibitive, thereby forcing architects to use similar curtain walls to clad their buildings. Our imagination is now limited to proportion, colour, geometric pattern and basic choice of materials, a choice which in itself offers much, but at present leaves much to be desired. If man can imaginatively use machine made standard parts, the curtain wall will be a valuable tool in the future. If on the other hand the new commercial application is unable to offer more versatility than is presently evident, the curtain wall will become a cliché not of the second rate but one of the fourth rate.

From the Roman villa we have moved through successive stages, vacillating from structure to applied style, until now we have reached the laboured decorative application of Wright. For the first time in 3,000 years of building man is free of the limitations of natural materials and the principle of compression. By virtue of our place in history we are committed to technology as well as ideology and it is the specific task of our century to come to terms with this structural thesis and the applied antithesis.

Conceived through freedom from the structural wall, possessing the ancestral excellence of Gropius Fagus Works, endowed by the example of Lever House and the Manufacturers Trust Building — the curtain wall indeed deserves the concentrated efforts of the Architect to integrate its development for our use.

George F. Hamann, Toronto, Ont.

INSTITUTE NEWS

CALENDAR OF EVENTS

British Architects' Conference, Newcastle upon Tyne, May 14th to 17th, 1958.

1958 Annual Assembly of the Royal Architectural Institute of Canada, Queen Elizabeth Hotel, Montreal, June 11th to 14th.

1958 Annual Convention of the American Institute of Architects, Hotel Cleveland, Cleveland, Ohio, July 7th to 11th.

Fifth Congress of the Union Internationale des Architectes, Moscow, U.S.S.R., July 20th to 28th, 1958.

MANITOBA

April 1958 has almost passed. April, the herald of spring, holds a different meaning for different people. It has been the end of a season for some, such as those successful and unsuccessful in their annual quest for the Stanley Cup. At the same time it must have been a period of restless anticipation for a large group of M.P.'s preparing to converge on Ottawa for the first time. April has always warmed the hearts of poets and song writers, but perhaps most of their happy thoughts have originated beyond Canada's shores, for throughout most of our country a question still rests unanswered; is April truly the beginning of spring or the end of winter? Most of us will be ready to agree to the former just when another blustery cold wave descends to remind us that winter's icy grip is hardly yet beyond the horizon.

Nevertheless, it is April and people in each section of the country welcome the month in whatever form it has become familiar to them. But perhaps no group view this time of year with a more mixed viewpoint than do architects. No matter how methodically the long winter's work has been arranged plans fail to become finalized on time, probably due in part to the mistaken belief that there is always one more day left to re-study a design scheme, or yet another day to re-work some knotty detail. Then, of course, there is the client who invariably delays essential decisions. It seems he must be reminded by the first robins that action must then be swift and immediate. Multiply these situations as often as necessary and the result is the confounding situation April always seems to provide to the practising architect. Yet, whether or not it is within his power, he must assume responsibility for completion of plans on time.

Over the years a few stock phrases have developed to meet the situation. The client is informed that plans are "well advanced" (meaning they are almost ready to be started) and to the question "when can tenders be called?" the answer is "very shortly" (meaning your guess is as good as mine). Nevertheless, survival of the spring squeeze is usually managed and clients somehow remain happy so long as tender prices eventually come in "right". And then April passes and May blends imperceptibly into the same patterns. Perhaps then during June or July will come an opportunity to tackle the garden, grown high with weeds and the object of neighborhood scorn. Sometime later may come the fleeting chance for some honest exercise on the golf course and here no doubt the scorn will be self-inflicted. These are the unhappy facts of spring for the architect, but if the situation were something markedly different he would no doubt be a great deal more unhappy.

Ian M. Brown, Brandon, Man.

ONTARIO

Now that the battle around the Toronto subway plans has been fought and the shouting died down to normal talking level it is interesting to ask ourselves what it all had to tell us, who watched from the side lines or sat behind our daily papers to read about it.

The clash between the planning engineers and the engineer-

ing planners was certainly one over a question of immediate future. The further and future development of our rapid transport system did not come under serious consideration. Yet none of us will believe that we have settled our subway problems. We can apparently look forward to more disputing in the times to come.

How far ahead do our traffic engineers look? From all we know they can not look too far ahead and we can not blame them for this, for theirs is a restricted task in the planning of our greater Toronto.

As long as our planners have not worked out a frame work for our children's Toronto we will have to stumble along from part solution to part solution. And Toronto will be built by our subdividers, their moneylenders and realtors. With all respect for the skill and good intentions of these people, they are not concerned very much with our Toronto of 1980.

We are in urgent need of a masterplan for our future Metropolitan Toronto, a plan based on facts and figures but composed with vision and inspiration. How can we expect our political representatives to make wise decisions when there is no concept to work to?

And what developments are in store for use when in the near future the St. Lawrence Seaway will open its locks to bring the far corners from our earth closer to our Ontario shore and hinterland. The effect will decisively be a spreading urbanization over rural areas along Lake Ontario and suburban conditions from city to city.

Will we be clever enough to control this sprawl?

H. van Doorninck, Toronto, Ont.

QUEBEC

More than twenty years ago the Council of the Province of Quebec Association of Architects took the first step toward obtaining suitable quarters for the Association. A small property in the vicinity of McGill University was given careful consideration as a possible site for the headquarters building and plans were carried to the point of holding an architectural competition to select a suitable layout.

Viewing this effort from the relatively prosperous era in which we now live and practice it was a bold venture indeed. Older members will recall that the construction industry in Canada at that time had experienced seven long lean years of famine. There were some members then who had deep misgivings because of the small membership and limited financial resources. Consequently when World War II broke upon a confused world plans for the new Headquarters were laid aside for the duration of the war.

Some five years ago Council revived the proposal and at each Annual Assembly since the members have been informed of the progress made by the Premises Committee in its study of the problem. Some 15 or 20 buildings or building sites have been inspected by the Premises Committee during this time within an area bounded on the east by Lafontaine Park and on the west by the City of Westmount.

One of the seemingly unsurmountable problems was whether we should obtain a good site and build a structure befitting the dignity of the profession or acquire a building suitable for temporary quarters for say a ten year hold.

A compromise solution, which was unanimously adopted by Council, has resulted in the purchase of a fifty year old building on the north side of Dorchester Street, west of Guy Street. The site is a central one and if it should prove convenient as a permanent location and the plans for widening the western portion of Dorchester Street result in further enhancement of the site, then the present building could be demolished and the Association would be in possession of land that has been acquired at a nominal cost of \$10.00 per square foot.

In the meantime the Association has the use of a commodious Richardsonian type building which is pleasantly disposed towards its Victorian neighbours. The building is solidly built and in a reasonably good state of repair. The carrying charges should not prove too heavy and should provide necessary space urgently needed to take care of the affairs of an Association which has almost doubled in membership in the last ten years.

Your Council feels that these temporary quarters will permit the Secretariat to operate more efficiently and provide suitable rooms for Council and Committee meetings. There is also ample space for a library as well as certain amenities for holding receptions and occasional luncheons.

The success of this venture will depend largely on the general acceptance of the plans being prepared by the Premises Committee. Even with a membership of 607 architects we will no doubt enter into possession of our premises with all the fear and trembling that many of us have experienced upon crossing the threshold of a new home. May this memorable experience bring the architects of Quebec, no matter where they reside, into closer association with each other, so that we may face this new outer space world with confidence and a strengthened desire to serve the profession and our public to the best of our resources.

H. A. I. Valentine, Montreal, P.Q.

ANNOUNCEMENT

Mr Raymond Moriyama, M.Arch., MRAIC, is pleased to announce the opening of his own office at 71 Yorkville Avenue, Toronto 5, Ont.

OBITUARIES

Walter H. Shillinglaw, retired Fellow of the Royal Architectural Institute of Canada, died on November 21, 1957 at the age of 93.

Born in Perth County, Ontario in 1864, he received his early education in Albany, Missouri and then moved with his family to Brandon in 1882. Soon after he commenced his first building project when, with his father, he built the family home which was his residence for more than 74 years. Shortly after he entered the School of Science at Toronto and graduated three years later, returning to Brandon to commence his lengthy professional career. He commenced service as engineer to the city of Brandon in 1896, which duties he fulfilled until 1909. In that year he established a private practice in architecture in this city and until his retirement in 1930, he was responsible for many fine structures still in use in this area. Mr. Shillinglaw combined the intrinsic artistic abilities of an architect with the structural candor of an engineer to a degree uncommon to either his day or ours.

Throughout his long retirement he remained a keen observer of the local and national scene and until the time of his death his mind was active and his memory clear. His often cryptic comments on the changing world were known to many who will note with sadness the passing of one of the true pioneer architects of the Canadian west.

Ian M. Brown

Born in Yorkshire, England in 1869, **Professor Ernest Wilby** came to Toronto as a child and was educated there. He decided to follow the progress of the automotive industry and formed a partnership with the late Albert Kahn in Detroit, Michigan, which endured for many years. His designs tended to modernize factory layout and method and were extended to many important projects in commercial and monumental buildings.

Later in life, Professor Wilby abandoned private practice and devoted his time to training young architects at the University of Michigan. He made his home in Windsor for many years, prior to his passing on December 10th, 1957, where he continued his interest in youth by encouraging and helping the younger men in practice in Windsor.

Professor Wilby was awarded many honors, which he wore lightly, including Honorary Fellow, RAIC; Fellow, AIA; Fellow, Royal Society of Arts, London, England; Honorary Member, Ontario Association of Architects; Honorary Member, Michigan Society of Architects. He was also Honorary President of the Windsor Art Association; Consultant Architect, Windsor Library Board and St. Mary's Anglican Church.

Hugh Sheppard