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# RAIC JOURNAL

Serial No 404, Vol. 36, No 4 **LIBRARIES IN CANADA TODAY**

Editorial, Robert H. Blackburn, President, Canadian Library Association

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# ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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advancement of our art - GERVAIS**

# LIBRARIES IN CANADA TODAY

*The preparation of this issue has been made very pleasant for the editorial staff of the Journal by the enthusiastic co-operation of members of the Canadian Library Association and, particularly, of its executive secretary, Miss Elizabeth Morton.*

*Under her guidance, we have assembled a number of libraries that fall naturally into categories. For purposes of study, these may be described as urban and metropolitan, suburban, university, and the regional library. The selection has been taken over as wide a range as possible across Canada.*

*The Journal is also greatly indebted to the President of the Canadian Library Association, Mr Robert Blackburn, whose foreword appears in French and English on this page.*

Editor

A library is a collection of books organized for use. A good library building is one in which the collection may be assembled, housed, and used effectively. The three functions are dependent on each other and exist for a single purpose, but it does not follow that they fit together easily and harmoniously within four walls. In fact, their requirements are often different and sometimes incompatible; an architect designing the necessary container must occasionally feel that he is being asked to make a harmonious blend of oil and water.

There is no problem if the library is reduced to its simplest terms — one reader with a table and chair, a good light, and a few hundred books of his own in his own room. Multiply this unit by ten or twenty, to provide a number of reading alcoves along a row of tall windows as in the typical medieval library, and you introduce no new problem except the need for security — and that is solved by chaining the books. Increase your readers to hundreds and you cannot seat each one within reach of the book he wants; increase your collection to hundreds of thousands and some parts of it become so infrequently used that it is impractical to provide each book with its share of reading space: therefore reading space and books move apart. As you increase the number of books and readers, the staff required to assemble the collection and make it available also increases and needs space in which to work. Thus, in a larger pattern, the various elements which blend smoothly in a "gentleman's library" begin to develop their own peculiar surface tensions and to separate out.

How, if you are an architect or a librarian telling your dreams to an architect, do you reconcile these things? If open-access increases the usefulness of books, it also increases the risk of loss which renders books useless; how do you balance one against the other? Attractive display and dispersal of books within a building may entice casual browsers to read, but may interfere with the orderly arrangement which is useful to serious readers: which do you choose? A collection arranged according to one scheme, and shelved in a unified area, may be most desirable administratively and architecturally, but particular classes of material and groups of readers may require a divided and less efficient arrangement. Preparation of material, assistance to readers, traffic to and from the shelves, and everything else which is involved in using a library, creates noise and disturbance; how then do you deal with the individual reader's wish, once he has found his book, for a private place to study undisturbed among the books? Almost any kind of library can be expected to grow, and a research library to grow indefinitely in most of its parts; how can you provide for this and still have a building that seems pleasantly complete? These and hundreds of other questions have no pat answers.

As the following articles demonstrate, your answer in each instance must depend on the kind of library you are planning, and on the particular group of readers you plan to serve. If the mixture is stirred with wisdom and good fortune, you may hope to hit upon a stable emulsion.

Une bibliothèque est une collection de livres organisée pour servir. Une bonne bibliothèque est un édifice dans lequel la collection peut être réunie, logée et utilisée de façon efficace. Ces trois fonctions sont interdépendantes et ont un même objet mais il ne s'en suit pas qu'elles puissent être réunies facilement et avec équilibre entre quatre murs. En fait, leurs exigences sont souvent diverses et parfois même incompatibles et l'architecte qui dresse les plans de l'édifice voulu doit avoir l'impression parfois qu'on lui demande de concilier harmonieusement des choses contraires.

Il ne se pose pas de problème si la bibliothèque est réduite à sa plus simple expression: un seul lecteur, sa table et sa chaise, un éclairage suffisant et quelques centaines de volumes qui lui appartiennent, disposés dans sa chambre. Multipliez cette unité par dix ou vingt pour obtenir un certain nombre de niches de lecture le long d'une rangée de hautes fenêtres, selon la disposition typique des bibliothèques du moyen âge, et vous n'ajoutez aucun nouveau problème, sauf peut-être celui de la sécurité — que l'on a résolu en enchaînant les livres. Si vous portez à quelques centaines le nombre des lecteurs, vous ne pouvez plus asseoir chacun de façon qu'il ait à sa portée le livre qu'il désire; augmentez votre collection à des centaines de milliers de volumes et certains d'entre eux seront consultés si rarement qu'il ne sera plus pratique d'aménager l'espace consacré à la lecture en proportion directe du nombre des volumes; il naît ainsi un écart entre l'espace nécessaire à l'étude et le nombre des volumes. A mesure que grandit le nombre des volumes et des lecteurs, le personnel requis pour réunir la collection et la tenir à la disposition des usagers augmente et a besoin de plus d'espace pour travailler. Ainsi, dans un contexte plus vaste, les divers éléments qui s'agencent harmonieusement dans la bibliothèque de l'honnête homme développent des tensions propres et peu à peu s'opposent.

Comment l'architecte ou le bibliothécaire qui confie la réalisation de ses rêves à l'architecte peuvent-ils concilier ces oppositions? Si la liberté d'accès aux livres en accroît l'utilité, elle augmente aussi le risque de perte qui rend les livres inutilisables; comment équilibrer ces deux exigences? Une disposition attrayante et la répartition des volumes dans un immeuble peut inciter les simples curieux à lire mais peut nuire à l'ordonnance nécessaire au lecteur sérieux: que choisir? Une collection classée selon un seul système et rangée dans une même salle peut être l'idéal au point de vue administratif et architectural mais certains sujets et certains lecteurs peuvent exiger une disposition moins unifiée et moins efficace. L'aménagement de l'appareil matériel, l'aide aux lecteurs, la circulation entre les salles et les rayons de la bibliothèque et tout ce que comporte l'utilisation de cette dernière suscitent du bruit et des dérangements; comment alors satisfaire le désir qu'éprouve le lecteur, une fois son livre trouvé, de se retirer dans un coin isolé pour étudier en paix? On peut s'attendre à ce que tout genre de bibliothèque se développe et en particulier à ce qu'une bibliothèque de recherche croisse indéfiniment dans toutes ses parties; comment en tenir compte dans la construction d'un édifice achevé et agréable d'apparence? Il n'existe pas de réponse toute prête à cette question non plus qu'aux centaines d'autres qui se posent.

Ainsi que le démontrent les articles du présent numéro, la réponse à donner dans chaque cas dépend du genre de la bibliothèque projetée et du groupe particulier de lecteurs à qui elle est destinée. Si les éléments en sont agencés avec sagesse et bonheur, il est possible d'arriver à une solution harmonieuse en même temps qu'utile.

Robert H. Blackburn

# SUBURBAN

North York Central Library, Metropolitan Toronto

Architects, James A. Murray and Henry Fliess

This building is to be located just north of the Township Offices and, together with the Community Building and the North York Swimming Pool, should form a civic group worthy of North York.

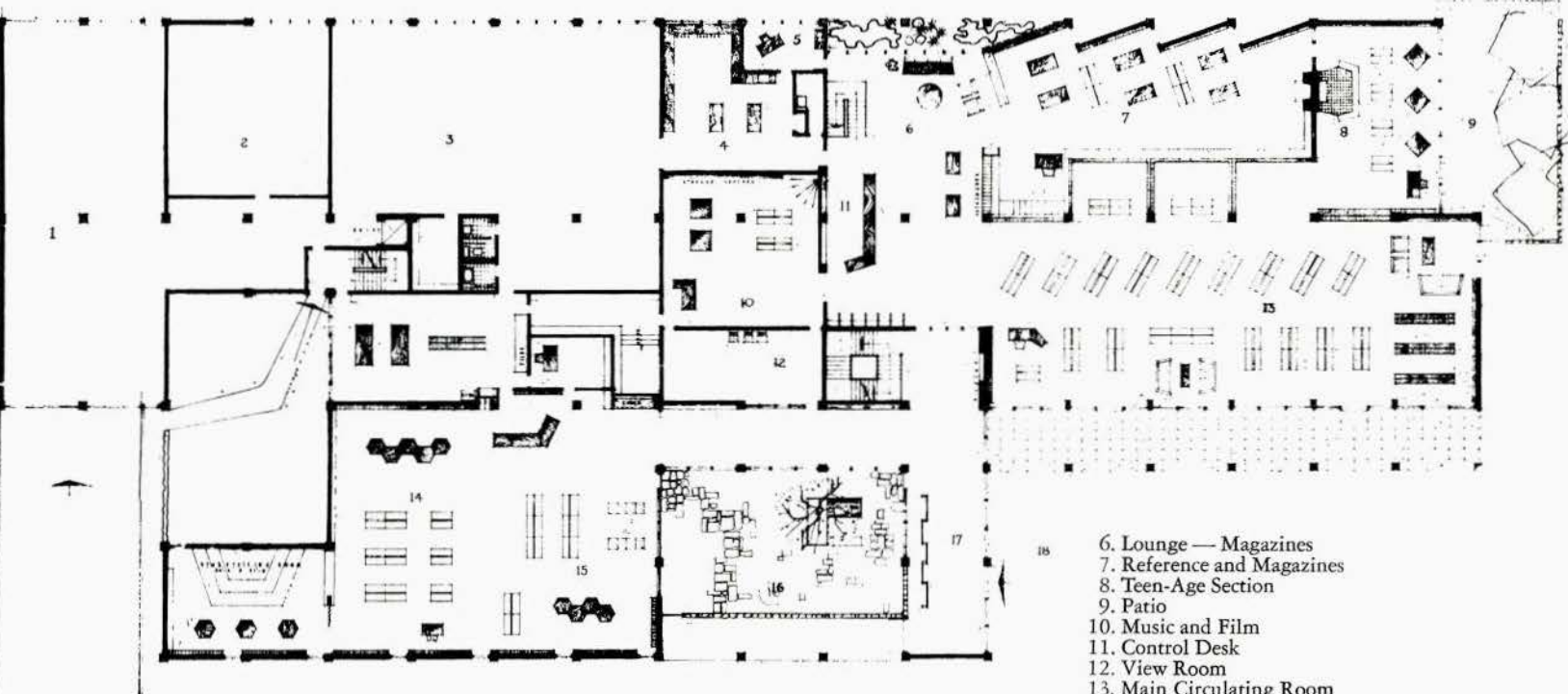
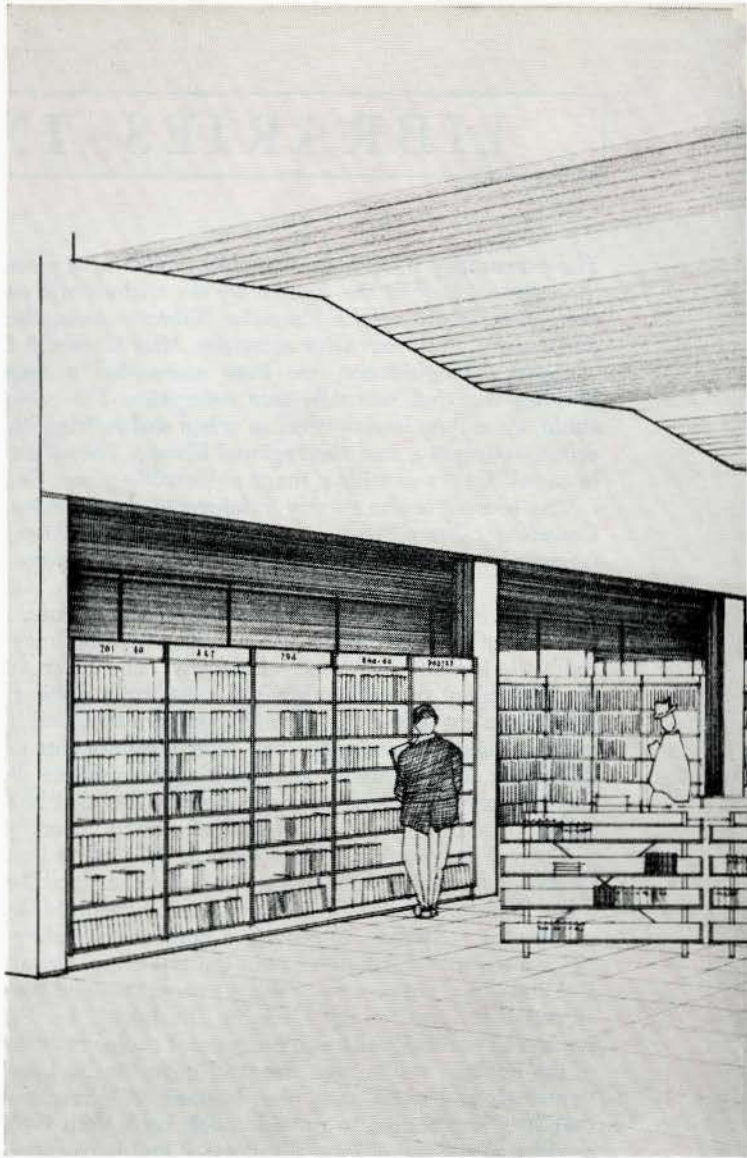
The new building is more than just a circulating and reference library, it will house the offices and cataloguing facilities for the whole North York Library system, a complete bookmobile branch with garage space and loading facilities for three bookmobiles and a small auditorium which doubles up as an art gallery; two meeting rooms for various community groups such as the Great Book Club Study Group, music appreciation groups, etc.

The library facilities comprise an adult circulating library, a reference section, a magazine reading area, a teen-age and children's library, and a music and film library.

The expanding and ever changing needs of the library have been taken into account in the planning, and provision has been made for future expansion of library, office and cataloguing facilities.

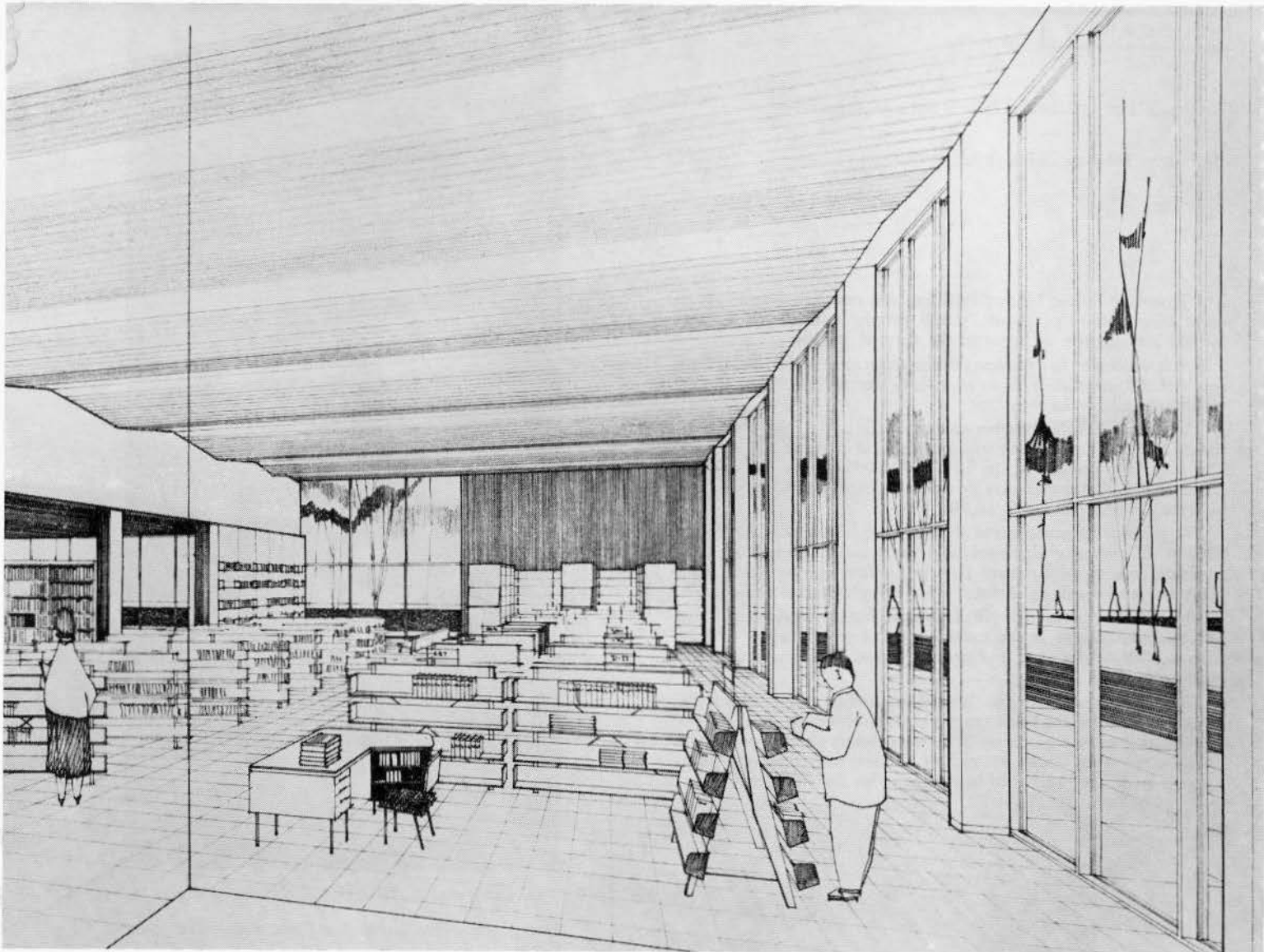
The new building will have an inviting exterior, a pleasantly paved and landscaped approach and an interior garden court between the entrance gallery and the children's library. The exterior pattern of the building is set by the exposed precast structural system with infilling panels of brick and glass. The main library room will be visible from Yonge Street, particularly at night.

A porcelain enamel mural by Harold Town will decorate the frieze on the Yonge Street front of the building. The interior effect will be enhanced by the changes in ceiling height, wood panelling, and colourful wall finishes, and by vistas to interior gardens and landscaped areas. The Story Telling Room will have a mural by Karl and Lauretta Rix, representing various fairy story characters.

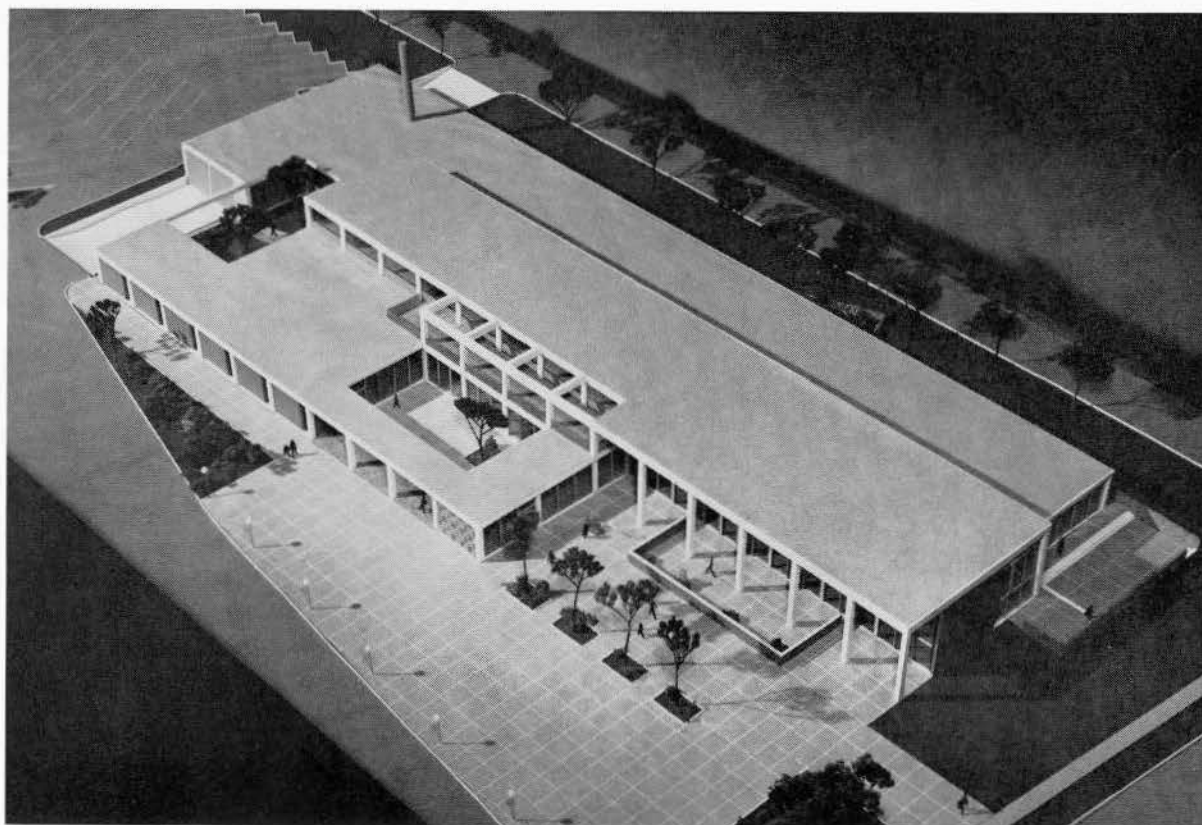


Main floor plan

- 1. Bookmobiles
- 2. Stages and Workroom
- 3. Cataloguing
- 4. Workroom
- 5. Librarian's Office
- 6. Lounge — Magazines
- 7. Reference and Magazines
- 8. Teen-Age Section
- 9. Patio
- 10. Music and Film
- 11. Control Desk
- 12. View Room
- 13. Main Circulating Room
- 14. Children's Library
- 15. Reading Tables
- 16. Court
- 17. Display
- 18. Main Entry



Perspective of main circulating library  
Model showing main entry and court



Riverside Public Library, East Riverside, Ontario

Architects, Johnson and McWhinnie

The Riverside Public Library Building was completed in 1955, to serve a population of about 10,500 people in a suburban town located immediately adjacent to the City of Windsor, Ontario.

It was conceived as a modest development to serve the immediate needs of the community, as an adjunct to the more complete library facilities available in Windsor.

The initial building, shown on the North half of the plan, consisting of 1,600 square feet, was completed at a cost of \$21,600.00. The Southerly portion of the building, 1,400 square feet in area, was completed by the Library Board in 1958, to serve a population increased to approximately 16,000 people.

The exterior construction of the building is basically stud frame with brick veneer or California Redwood wall facing. Floor construction consists of a radiant heated concrete slab on grade, with perimeter wall footings, surfaced with 1/8" vinyl-asbestos floor tile.

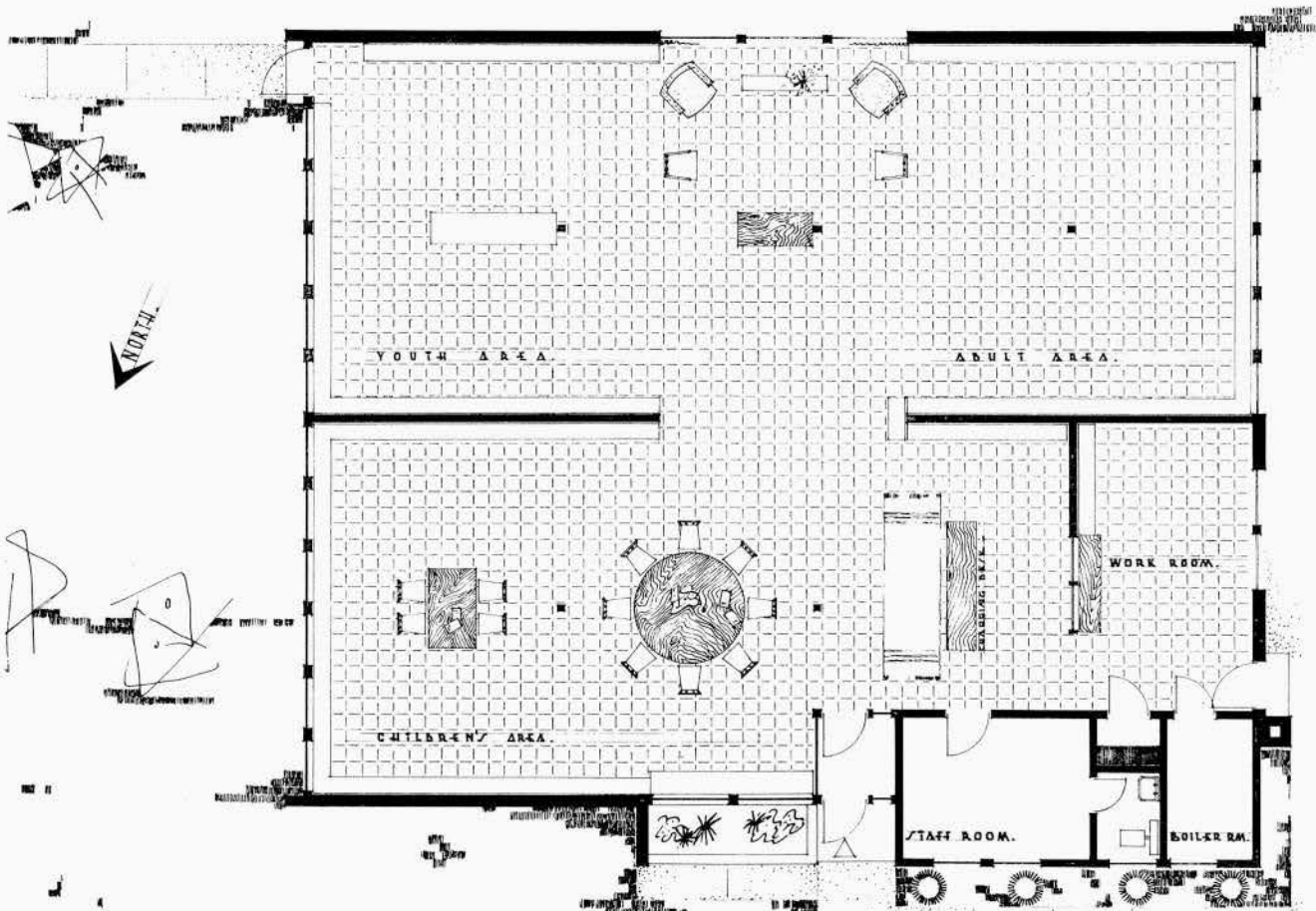
The building is framed with Douglas Fir glue-laminated beams and purlins, evident in the various interior photographs, covered with a 2" x 6" tongued and grooved wood deck, insulation and built-up roofing.

The building is located on Wyandotte Street, a main thoroughfare, not far from the most central public school, the high school and the local recreation centre. It is conveniently close to one of the town's commercial areas, but remote enough to permit easy parking and avoid the hazards of heavy traffic for the children.



Top, youth area at right, children's area at left

Immediately above, charging desk, with workroom behind



Main floor plan



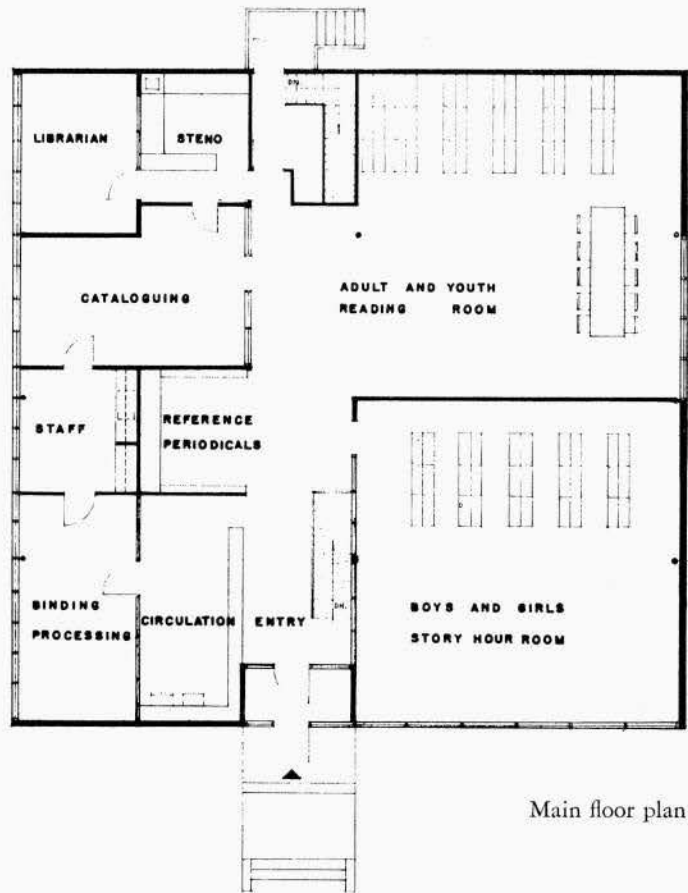
The St James Public Library was officially opened in January, 1958. It is the first library building to be constructed in Manitoba, designed specifically for that purpose, since the nineteen twenties, and is the result of the combined efforts of civic and service clubs in the City of St James. The library functions were formerly housed in a classroom of the adjacent Collegiate building. This space became inadequate with the rapid growth of St James as a city. A portion of the Collegiate site was acquired and the library building is sited fairly close to the Collegiate building. This is to encourage the use of the library by the students.

The building is designed with the main floor approximately four feet above grade. Below this level there is a full lower level presently utilized as a heating room, washrooms and storage areas. It is the intention to develop this lower level as the future boys' and girls' department, filing and cataloguing, as the expansion of the main reading room becomes necessary. In addition, the reinforced concrete and steel frame construction has been detailed to permit expansion vertically for a second floor. The total cost of the building was \$58,310.00, the cost per cubic foot is 72¢.

The lower level of the building is entirely of reinforced concrete with a cast-in-place reinforced concrete joist floor system on the main floor. The present roof and future second floor construction is of open web steel joists with a concrete deck carried on steel beams and columns. The walls are entirely of masonry construction with face brick exterior. The windows are a combination of aluminum double hung and hermetically sealed double glazing units. Interior finishes are as follows: Floors, linoleum tile; Walls, smooth plaster; Ceilings, acoustic tile.

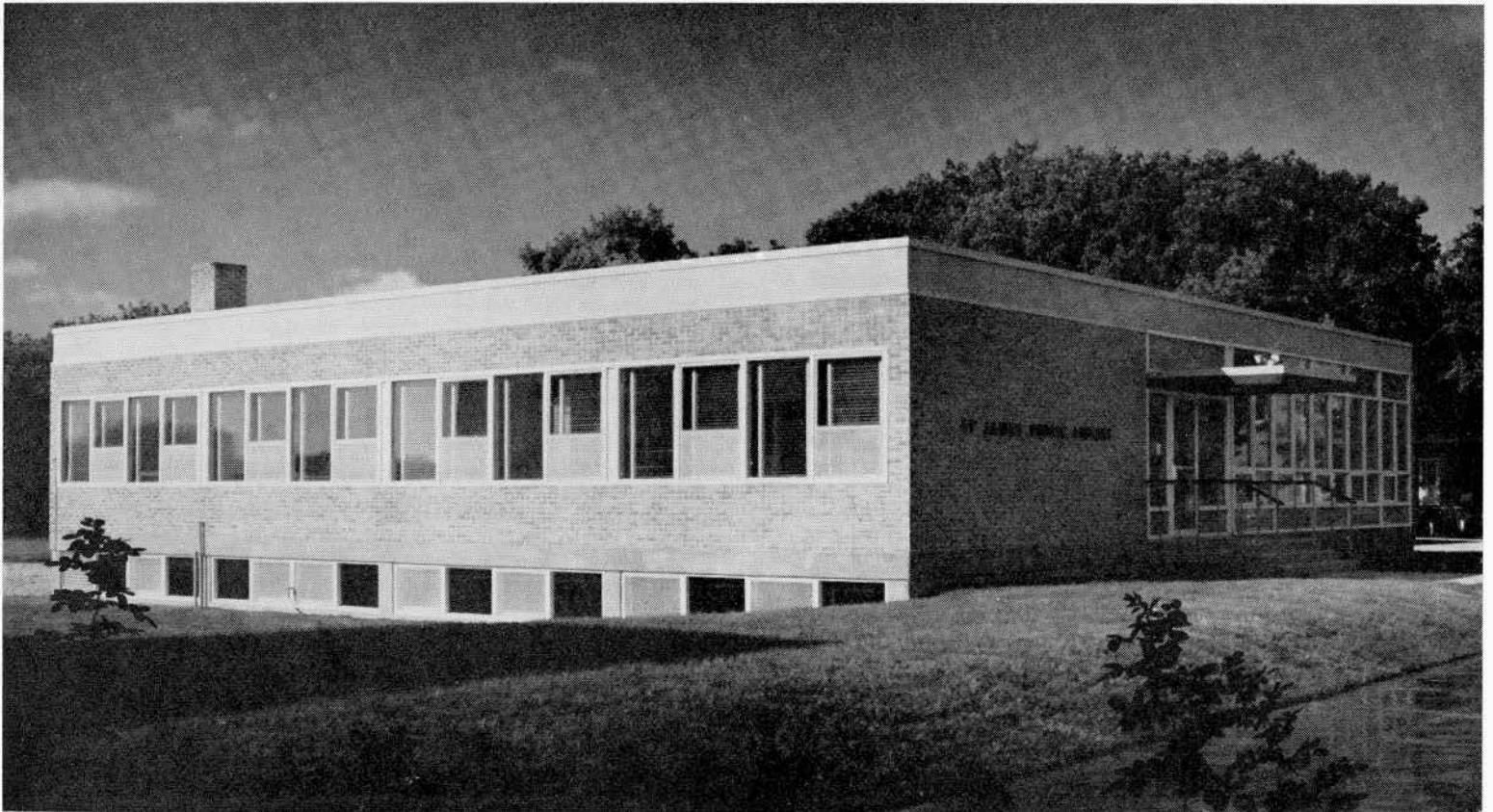
St James Public Library, St James, Manitoba

Architects, Smith Carter Searle Associates



Main floor plan

View of office and work area, with main entry at right



HENRY KALEN

# Function and the Library Building

BY HILDA GIFFORD

*Librarian, Carlton University, Ottawa, Ontario*

THERE ARE FASHIONS IN LIBRARY FUNCTION, just as there are fashions in library design. It is a far cry from the monastery library, with its chained books, to the great closed stack library of the late nineteenth and early twentieth centuries, but the primary function of each was the careful preservation of the book collection. It is a far cry in function, though not in time or in place, from the great closed stack repository to the open stack public and college library of today. The function of preserving books has been subordinated to the function of bringing books and readers together in the closest possible relationship. The function of the librarian has changed from that of guarding the book collection to that of making it as easy as possible to use, first by simple, accessible arrangement of the collection and second, by direct personal assistance to readers. In colleges and universities, general acceptance of the open stack principle has only recently become fashionable. That it may become unfashionable again in universities is a distinct possibility. The enormously increasing student population, with its unengaging habit of hiding books as well as of stealing them, must make any fairly large university weigh very carefully the advantages and disadvantages of the open stack principle. In the smaller universities, the principle will undoubtedly maintain functional validity in the foreseeable future.

The concept of function may change, but nevertheless a very careful analysis of all current library functions must be the basis of all library building planning. A wide variety of policy decisions must be arrived at before a building program can be formulated. Should one have open stacks or closed stacks or a mixture of both? Should one divide the building into a number of rooms, each serving a different function, and possibly each requiring supervision, or should one plan vast, flexible, open areas, which may be noisy? Should one have specially designed stack areas accompanied by differently designed, higher ceilinged reading areas, or should one merge book stack and reading room in one vast, flexible area with a common ceiling height and a common lighting system? Should one maintain the tradition of the reading room, with book-lined walls, or should one reduce movement in the reading area by reserving it for those, who have selected their books from the shelves, and are settling down to read them? Should one plan to supervise the different parts of the building, or should one make everything as open and visible as possible, and confine supervision to the exit? Should one unify staff work space for efficiency and economy of operation, or should one spread staff members throughout the building, so that they will be available to assist the public, and exercise some supervision? Should the cataloguers and order staff be located close to the card catalogue, to save staff time and money, or should valuable main floor space be reserved for the public? Should the library provide space for lecture rooms and perhaps an auditorium, or should library calm be preserved by reserving library space for strictly library functions? Should the reference desk be within sight of the circulation desk, to make for easy co-operation between them, or should it be in a quieter, more remote location, to provide for two quite separate public service points? Should one permit smoking throughout the building, or should one confine it to a few clearly specified areas?

As the choice of alternatives spreads before the policy-makers, so does a wide range of other questions. How many readers, books and staff members should space be provided for? Is the library going to grow beyond its first bounds? If so, how far and how fast? How can one provide for future expansion of fixed units, such as circulation desk, card catalogue and staff work rooms? What should be the relationship between them, and how can one preserve this relationship with expansion? If the chief librarian doesn't have a secretary now, will she have one later and where will she put her? If the circulation librarian doesn't need a private office now, will she need one later when library and staff have grown? Should the library provide a smoking lounge, browsing room, typing room, listening room for records, projection room for films, discussion rooms for students working together? Should one provide individual study tables and arm chairs for readers, as well as the traditional large reading room tables? A staff lounge and kitchenette have become recognized as necessities, but what about a cubicle for a sick bed and medical supplies?

As decisions are reached about the type of space required, the question of amount of space begins to loom ever larger. That invaluable book by Wheeler and Githens, "The American Public Library Building", gives formulae for calculating the amount of space required for readers, for staff members and for books. Do these formulae apply to college and university libraries, which have different types of clientele and different types of book collections?

As questions multiply, the librarian begins to feel an urgent need for a crystal ball. To have planned one library, and to have seen its short-comings become apparent in a few brief years, makes one all the more aware of the questions to be asked and less sure of what the answers should be. Before the members of the planning group come to any rash decisions, they should call in an expert as consultant. This consultant should be a person, who has had an intimate connexion with the planning of fifteen or more libraries of various sizes. If the building being planned is a university library, the consultant should probably be someone who was a member of the Co-operative Committee on Library Building Plans, which came into being in 1944. This body produced a book "Planning the University Library Building" and also a number of exceedingly useful conference reports.

A consultant does not usurp any functions of the librarian or of the architect. He gives the benefit of a very wide experience of good libraries and of bad libraries, of excellent solutions to planning problems and of short-sighted solutions to long-range problems. He can forecast growth, suggest desirable administrative arrangements and confidently and quickly recommend answers to vexing problems. A consultant is more reliable than a crystal ball, and he carries much more conviction when serious decisions are to be made.

When general decisions have been reached about functional building requirements, then the members of the planning group come to grips with specific space requirements for books, for readers, for staff members and for various service points such as the circulation desk and lobby, the reference desk and reference collection and the card catalogue. The amounts of space required for any type of library can be calculated roughly from Wheeler and Githens' book, but space requirements for college libraries are rather different from those of public libraries and space requirements for large university libraries are rather different from those for small college libraries. Planning for future space requirements must be done along with planning for current requirements, but it is complicated by the fact that requirements for the book collection, for readers and for staff, will all expand at different rates. For instance, a college should provide seats for forty per cent of the expected student population, while a large university should only attempt to seat twenty-five per cent of enrolment.

After general space requirements and relationships have been worked out, certain detailed space requirements remain to complicate the problem of planning. It is usual for book shelves, whether of wood or of metal, to be adjustable, completely interchangeable and to be manufactured in three-foot lengths. In a university library, a reader, rather conveniently, also requires a three-foot length of table surface. Ranges of shelves should generally be lined up on fifty-two inch centres, although occasionally on fifty-six or even sixty-four inch centres. Reading tables for six may be five feet apart, but those for eight should be five and one half feet apart. Economical use of space requires that the placing of columns, partitions and windows, be worked out to allow the location of shelves and tables of standard size in the most economical arrangement. Discussions about the dimensions of the standard bay or module for the building seem to go on forever, but when they are finally fixed, and are found to allow for flexible arrangement, rearrangement and expansion of all parts of the building, then the time is easily recognized to have been well spent. Incidentally, there is a trap for the unwary in the standard shelf measurement. This is three feet from centre to centre of support. This means an inch or two over the multiple of three feet, at each end of a range. If a range runs between two steel columns, an unexpected two inches of shelving can be exceedingly inconvenient.

The librarian who is new to the task of juggling column spacing, shelf spacing and furniture layout, should invest in a three-sided ruler marked out in various scales. Librarians are trained to give meticulous attention to detail, but this training rarely includes draughting or rapid calculation. To me, the simplest way of making sure that a range of shelves will fit between two columns, is to draw them all to scale. I vow eternal gratitude to the kindly engineer who introduced me to the scale ruler and to the cheap commercial reproduction of drawings. I now do all my basic drawings on tracing paper with a dark pencil, have extra copies made and then juggle alternative layouts on the different copies, until I finally get the one that seems right.

With the aid of a good consultant and after careful study of the literature on library buildings, a librarian can approach questions of building function with a fair degree of confidence. Questions of design and of aesthetics are naturally the province of the architects,

but they affect the cost and the functioning of a building to a sometimes alarming degree, and so cannot but be the intimate concern of its future occupants. As Professor Murray said in the February issue of this *Journal*, "The somewhat different directions of the classic and sensuous approach (to modern architecture) are separated only by ideas of form, visual and tactile ideas, that is, for we may assume that both schools of design thought are equally prepared if necessary to sacrifice functional and technical logics to realize their particular 'will to form'." The current compulsive use of large expanses of glass in public buildings is, in my opinion, the clearest example of this sacrifice of functional and technical logics to "will to form". As Professor Murray also said, "This restless search of architectural talent for emotional rather than rational impact is probably a reflection of a similar restlessness in the community at large". In this period of unparalleled library expansion, I hope we may see a fair number of buildings of "rational impact".

## The Atmosphere of a Public Library

BY JEAN SCARLETT

*Former Chairman of the Calgary Public Library Board*

THE CARNEGIE LIBRARIES which served us for a generation or more are beginning to crack and lean — the acanthus trim has fallen off the roof, the fireplaces and the pillars in the foyer have been removed to make more room and the terrazzo flooring is worn and uneven. But long before the passing of the physical has gone the old conception of library service so well embodied in the familiar buildings with the lamp of learning above the door. These libraries housed books neatly shelved waiting to be read in a leisurely, thorough way. There were massive tables and straight chairs in the reading rooms where you might sit and read, a separate table for ladies, and perhaps a sign over the door such as "Any person of respectable character and condition may have free access to the Reading Room".

The staff, convinced that working in a library was a "nice" occupation, concentrated most of their efforts on housekeeping, the books were tidy, the pencils sharpened and the rules were rigid. A limitation was put on the number of books allowed per patron, no space was provided for display, sometimes a few books were carefully placed on a table propped up against the catalogue, the whole surmounted by a poster which sagged as the days went by. A hush contributed to the dignity of all. Library service was a privilege and the patron was impressed with this by the building, its classical decoration, the mahogany veneer woodwork, the silence and the rules. To complete the picture, the library was usually set in a pleasant park, away from the dust and turmoil of life.

Much of this conception and atmosphere was desirable and should be retained — the dignity, some of the feeling of leisure, the opportunity to retreat to a corner away from the main stream, and the love of a book as a book. The pressure and demands of a new world brought into being by two wars have banished some of the elements — the silence, the slow pace, the inflexible arrangements of books and many of the rules. Just as the fireplaces made way for more book shelves and the pillars for a readers' assistant desk, the custodian staff has been replaced by trained personnel whose aim is to fit the book to the person and his needs, the collection to the community and if need be to find the person for the book. In other words, the staff is now a catalyst with an active stimulating role.

The atmosphere dictated by this new conception must be open, welcoming, flexible and unrestrictive. The use of a library is no longer a privilege granted, it is a necessity for citizens of a democracy. Machines, microfilm and new indices have been introduced to increase and speed-up the service. More attention is paid to advertising, display and public relations. The staff seeks opportunity to go out into the community. And finally, the library no longer confines itself to books but now houses other media of communication, records, films and pictures.

To decorate has been defined architecturally in *Dictionary of Architecture and Building* by Sturgis as "the art by which that which would otherwise be merely useful is rendered delightful to the eye or interesting to the mind by the use of form and colour, arrangement of parts and frequently expressional or descriptive painting or sculpture". In this regard, the present generation of Canadians has been on a starvation diet. The straight lines, bare surfaces, space and glass express, no doubt, the objectivity, dehumanization and abstraction of our age but they offer little enrichment or encouragement to the human spirit. Architecture is itself a decorative art of course and

achieves elegance and abstract beauty by the laying out and composing of the essential parts; but the work of the painter or the sculptor is too often ignored in the creation of our public and semi-public buildings. If they are employed at all, their work is likely to be an addition instead of being considered an integral part of the whole from the very beginning so that it conforms to the original root of the word decoration — that which is fit and seemly.

In some countries of Europe, a certain percentage of the cost of a building must be devoted to artistic decoration; in Switzerland it is ten percent. The architect and the artist collaborate from the beginning. In this country, on the whole such decoration is still considered a luxury and as a result we suffer from a sterility in the atmosphere of our buildings. As the library has become more and more "useful", indeed essential to modern life, it becomes increasingly important to modify the "merely useful" and present delights to the eye, interest to the mind and retain some of the former dignity.

In both Edmonton and Calgary the main circulating libraries are still housed in the Carnegie buildings. Short of enhancing the beauty of the plasterwork and the woodwork by painting the walls in interesting, pale colours and freeing the windows so that full advantage may be taken of the park in Calgary and the view over the river in Edmonton, little has been or can be done. Even clearing the windows has been difficult as room for books is at a premium. In Calgary, the situation has been eased by the creation of a separate Reference and Technical library in a converted warehouse. This has allowed us to clear the mezzanine floor in the old building for a reading room, light, bright and overlooking the beautiful park. In some of our branches, advantage has been taken of a local picture rental scheme and original Canadian art is continually on display.

The conversion of the warehouse for the Reference and Technical library in Calgary has been highly successful, but space being still somewhat at a premium there is little room for pictures or decoration. However, the books themselves on open shelves make a pleasant background, and to break the monotony of rows of shelves, an alcove with glassed-in bookcases holding the Canadiana collection faces the entrance.

The only major library building which has been erected in recent years in Alberta is the Rutherford Library at the University of Alberta, Edmonton. It is most certainly impressive, but it is also an attractively friendly building. One way in which its inviting atmosphere has been achieved is through the use of colour — turquoise walls, pleasing in contrast with the light oak woodwork, pale pink walls in one reading-room where dark walnut furniture has been used, red leather for the chairs in the reference reading room, red leather furniture in a browsing corner in the circulation area. The colours are both restful and cheerful and their variety is very pleasing.

Then there are contrasts between the formal and the informal — the formality of the main reading room, for instance, contrasted with the definitely cosy atmosphere of the smoking study room with its knotty pine walls and small round birch tables. Another informal room is the music listening room, which with a small art gallery and museum are on the top floor away from the library's chief activities but supplementing them.

Painting, sculpture and other objects of art are an integral part of the whole building. Through the building are paintings and sculpture by Alberta artists, portraits of former presidents, distinguished professors, a much-loved librarian. These accomplish the double purpose of making works of art part of the lives of the people using the library and keeping alive the University's past for the present generation.

Lacking new main buildings, the public libraries in Calgary and Edmonton have turned their attention to making the branch libraries as expressive of the new concept and as attractive as possible. The colour scheme of the Sprucewood branch in Edmonton gives an impression of warmth and sunlight, an impression reinforced by the plant decoration.

Two of our newest branches in Calgary are situated in parks, the only land apparently available for the erection of these libraries. This is to our advantage, I think, as they are small, attractive, neighbourhood parks much used by children. The park setting enhances the buildings and lends a very desirable impression of dignity and beauty which should not be lost in our modern, useful, busy public libraries.

I wish to thank the staff of the Calgary Public Library with whom I consulted in writing this article. As a public library trustee for many years I feel that the use of such decorations as mosaic, murals, paintings and sculpture should, to an increasing extent, become incorporated into the whole idea of a public library and should be considered as a legitimate part of the cost of a building.

Since I am returning to Greece for an extended holiday, I cannot help but say that particularly in these utilitarian days we must acknowledge and express in our surroundings as the Greeks did the supreme idea that beauty is both truth and strength and must be a vital part of our national life.

## A University Library

BY ELIZABETH DAFOE

*Chief Librarian, University of Manitoba Library*

EVERY LIBRARY BUILDING must be planned to serve the special purposes of the library and its community. The immediate community of a university library is, in effect, a society of scholars and students, and is composed of both undergraduate and postgraduate students, and their teachers, many of whom are actively engaged in research. The fundamental responsibilities of the library are (a) to make available the materials essential to undergraduate instruction and provide extensive reading areas for the undergraduate group; (b) to supply more advanced research materials and smaller, more secluded reading areas for the relatively small group of honours and postgraduate students, and the teaching staff.

The materials required for undergraduate instruction are largely confined to books, periodicals, and maps. Moreover, especially in their first two years at university, undergraduate students are inclined to restrict their choice of reading primarily to those books that have been assigned or recommended to them by their instructors. Whenever such books are required by a large class they are removed from their usual place on the shelves to a reserved section, where they can be rapidly administered under restricted loan privileges, and thus be put to the fullest possible use. This, as a general rule, means that the library must have a minimum of two loan desks, one for the great bulk of books and materials from the stacks and one for the books "on reserve"; and at least two large supervised reading rooms. The materials used by the more advanced students and the teaching staff, on the other hand, are more varied, and include microfilm, microprint, photo-copies, and other reproductions. The entire resources of the library must be placed at the disposal of the research workers. Individual study carrels are usually provided for them in, or near, the stack rooms, and provision should be made for the comfortable use of microcard or microfilm readers.

No library building can be designed satisfactorily unless the architects take into consideration the following factors:

- 1) the size of the present collection and its normal rate of growth;
- 2) the number of readers it serves or is likely to serve and the various categories of these readers;
- 3) the functions of the library staff in acquiring, preparing, and administering the collection;
- 4) the probable size of the library staff and its organization into departments;
- 5) the relationship of these departments to one another and to the library's patrons;
- 6) the amount of freedom permitted to readers in selecting books from the shelves and the consequent amount of control required;
- 7) the types of material the library collects and the various services it offers.

In short, the planning must be a co-operative enterprise.

Not every university library is organized and administered in the same way. Every library, however, has two large areas of service: first, Public Service (Circulation and Reference), and second, Technical Service (the acquisition and preparation of materials for use). Since the effectiveness of the first is dependent to a very large degree on the efficiency of the second, it follows that the two areas are to some extent interlocked and those who are planning the building, as noted in 3) and 4) above, must be aware of the functions and interdependence of the various service departments.

When we began to plan The University of Manitoba Library we made the following major decisions:

- 1) The organization of the library would be restricted to five departments: Administration, Circulation, Periodicals, Reference, and Technical Operations.
- 2) There would be two large reading rooms, one for the consultation of books on reserve, the other to house the reference books and periodicals.
- 3) There would be two points only for the circulation of books and bound periodicals, one for the collection on reserve, and one for the general collection in the stacks.
- 4) Bound periodicals would be shelved en bloc in the stacks and would be administered by the Circulation Department. Current unbound periodicals would be in the charge of the Periodicals Department and would be shelved in, or close to, the periodicals area of the Reference Room. Several hundred current journals would be prominently displayed on sloping shelves; the remainder would be stored more economically on

flat shelves in the adjoining work room.

- 5) Provision would be made in the stacks for student carrels, and near the stacks for small faculty research rooms. The students carrels would not be allotted to individual students and consequently would not require lockers or doors. The faculty studies, on the other hand, would be allotted for the sole use of one research worker during a session and must be supplied with lockers, drawers, and doors.
- 6) There would be a separate room for the use of microfilm and allied materials and a small typing room for the use of students or others.
- 7) The stack rooms would not be open to all students but would be confined to those advanced students who had been granted stack-admission cards.
- 8) Maps would be administered by the Reference Staff and would be accommodated in a room adjoining the Reference Room.

Since all the technical operations are under the control of one divisional head it was concluded that one large work area would suffice for ordering, cataloguing, and processing. Because bibliographies and printed catalogues are used extensively, but by no means exclusively, by the technical staff, it was agreed that the Bibliography Room should be close to the work room but accessible to the readers. It was decided to forego the convenience of shelving a large part of the book stock on the main floor, for the greater advantage of having the various service departments placed in a central position.

We decided that we could only afford one special reading room and that this should house and display part of our valuable Icelandic collection. It would need to adjoin the stacks shelving the remainder of the Icelandic materials. We knew that we could not undertake to provide large classrooms and theatres, or seminar rooms for the instructional use of individual departments. We, therefore, planned to have a small theatre (seating 82) to be used for lectures involving the use of audio-visual equipment, and not more than four small seminar rooms (each seating 16 comfortably) to be allotted for courses (rather than to departments) or for special individual occasions. A small Board Room for Library Committee and other meetings seemed essential.

The matter of the site of any library is always important but this is so dependent upon the available space on the campus that there is no need to discuss it in detail. Ideally, the library should be at the centre of the campus; failing that, it should be as close as possible to the buildings housing those faculties which use the library, quite literally, as a laboratory. Fortunately, we were able to erect our library a few yards only from the Arts Building.

The problem of growth is a very real one for any library, since there seems to be no foreseeable end to the writing and publication of books; and micro-reproductions will not solve all the difficulties attendant upon acquisition, storage, and use. For the university library, however, this problem is peculiarly perplexing for two reasons. First, the nature of research and the needs of the research worker make it impossible to weed out seemingly obsolete or inferior publications; because the man who is making a detailed study of some specific aspect of a subject does not want only the best, or most recent writings on that subject: he wants them all. Second, because academic libraries must be equipped at all times to accommodate a large percentage (anywhere from twenty-five to fifty per cent) of its readers, and the amount of reading space required will increase with the student enrolment. The building and its parts, then, must be expandable. It is most important to bear in mind that, as the book stock grows, the card catalogue will keep pace in growth and will require more and more room.

Because the funds at our disposal were insufficient to erect a building ample enough to serve the university adequately for many years to come, we knew that we must have as few permanent partitions as possible and that not only the stack rooms but other areas as well must be as flexible as seemed practicable. Free-standing stacks and stack partitions between some rooms seemed to be the answer.

As a result of these deliberations and decisions, we have a building that is on two levels. There is a one-storey wing which contains the entrance lobby and cloakrooms, readers' lounge, exhibition room, theatre, projection room, and a small kitchen for special social occasions. This wing has its own loading zone and a basement. The library proper is on three floors, the first, below the entrance level, the second, above it. The work rooms for Technical Operations and Periodicals, the Bibliography Room, and our special Icelandic collection all adjoin the stack rooms and are fitted with easily removable stack partitions. Any of these rooms can be enlarged by taking up space at present occupied by book shelves.

The building is light, graceful, and functional but we are rapidly outgrowing it. At this moment it is a relief to know that we have a relatively flexible building that can be expanded to meet our growing and changing needs.

Assumption University Library, Windsor, Ontario

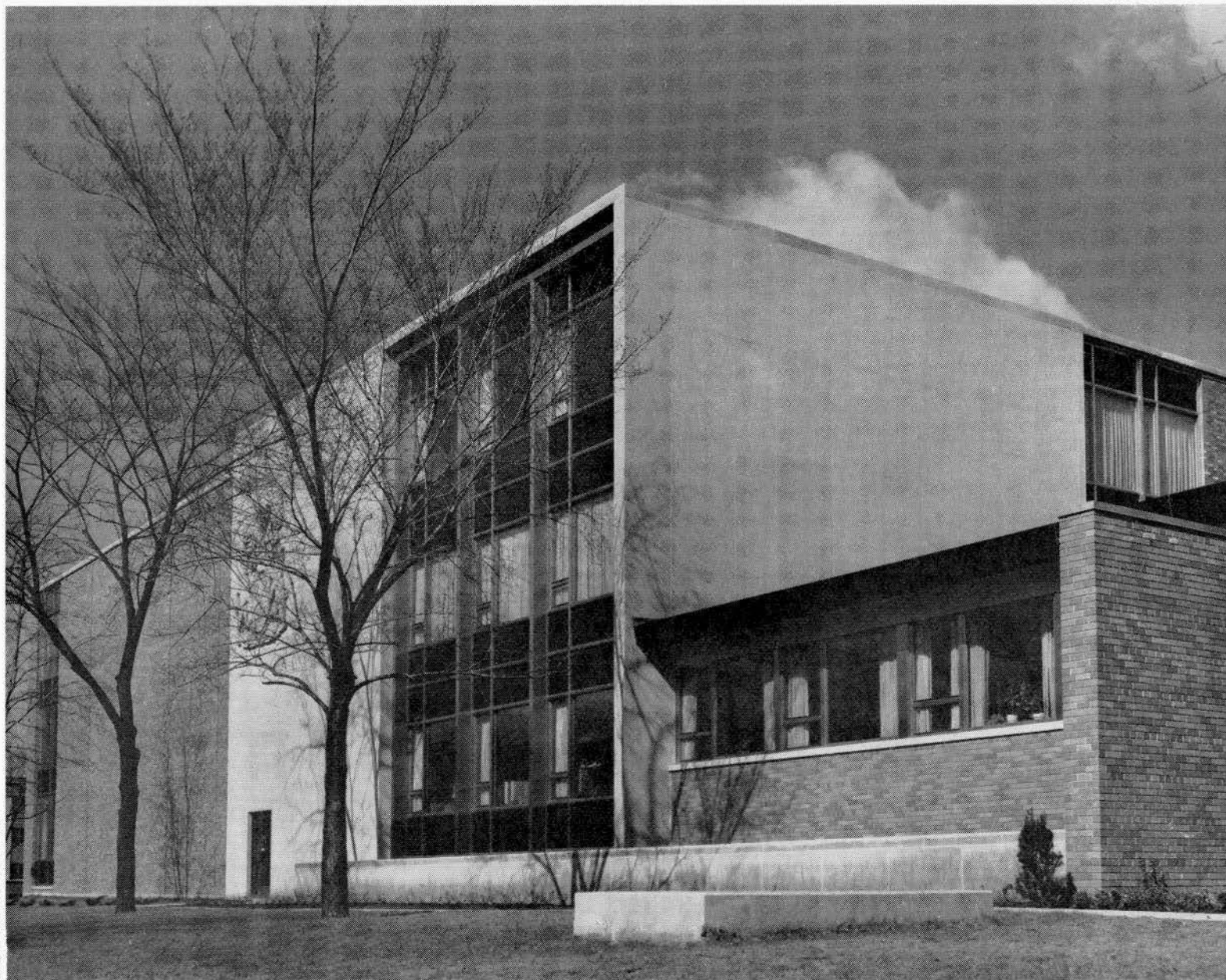
*Architects, Pennington & Carter*



BARNEY GLOSTER STUDIOS

University crest

View from south west of offices and seminar rooms



BARNEY GLOSTER STUDIOS

1.



BARNEY GLOSTER STUDIOS

1. Canopy to main entrance, with reference room at right
2. Main lobby with control desk
3. Two-storey reference room, with periodical room beyond
4. Section with main entry at left

2.



BARNEY GLOSTER STUDIOS

3.



BARNEY GLOSTER STUDIOS

There are two schools of thought concerning the design of additional buildings to a long-established university campus. On the one hand there is strong feeling toward the preservation of the traditional; on the other, the feeling that, as teaching methods alter, so must the architecture of the campus. When the Board of Governors of Assumption University of Windsor faced this problem in the first unit of an expansion program, a library building, their decision was the latter course.

The building occupies a prominent position on the north east corner of the campus facing University Avenue and the Detroit River. Exterior materials are brick, stone and stainless steel.

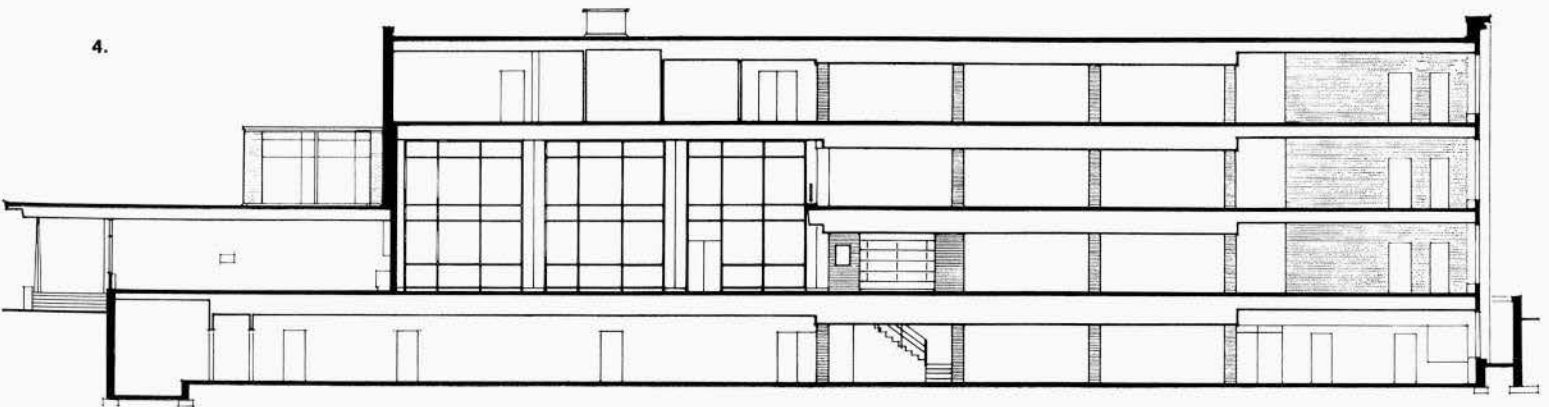
The plan which is of "open-stack" layout includes two-storey lobby and reference room area, receiving and cataloguing rooms, offices, seminar rooms, study cubicles, audio-visual room, staff and faculty lounges and service rooms. Each floor features a north reading room area adjoining the stack section. The lower floor reference room features a wide areaway rock garden with illuminated and coloured ceramic pools and fountain.

Interior materials are brick, Italian marble, mahogany panels and glazed stainless steel dividing walls. Flooring materials are terrazzo and vinyl tile.

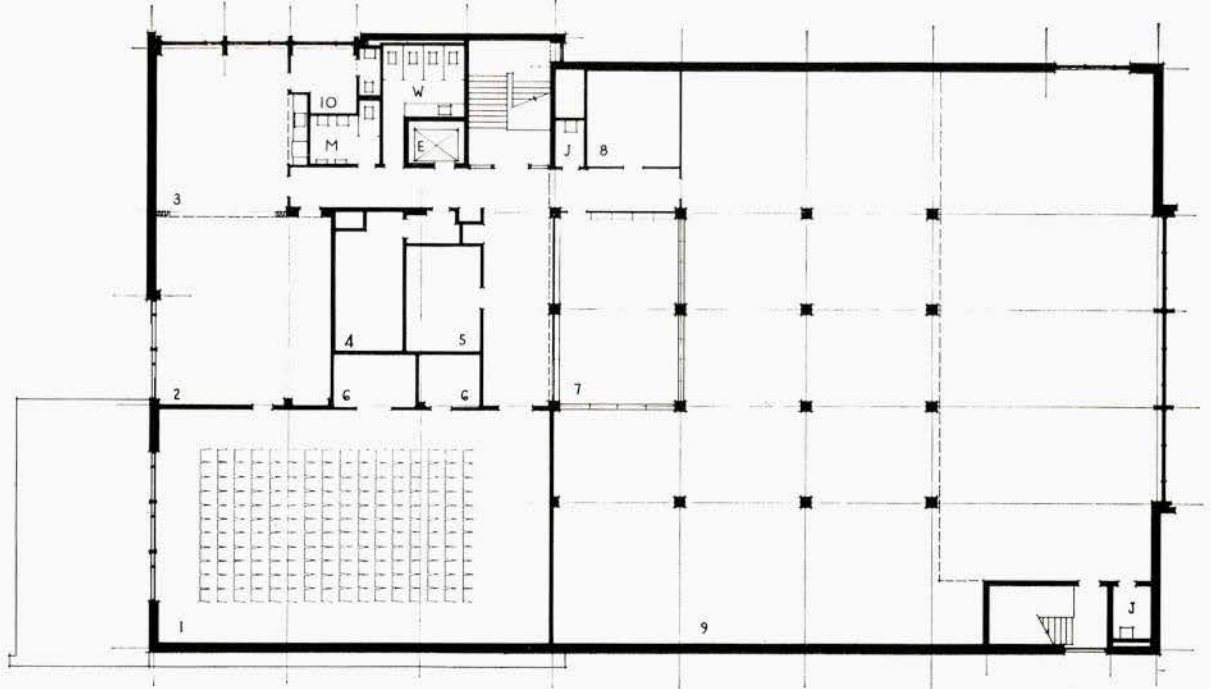
Complete isolation of mechanical noise levels was obtained by the locating of the machine room below the south entrance floor and providing special dividing-wall design.

The general contract cost of the building was \$1,051,000.00.

4.



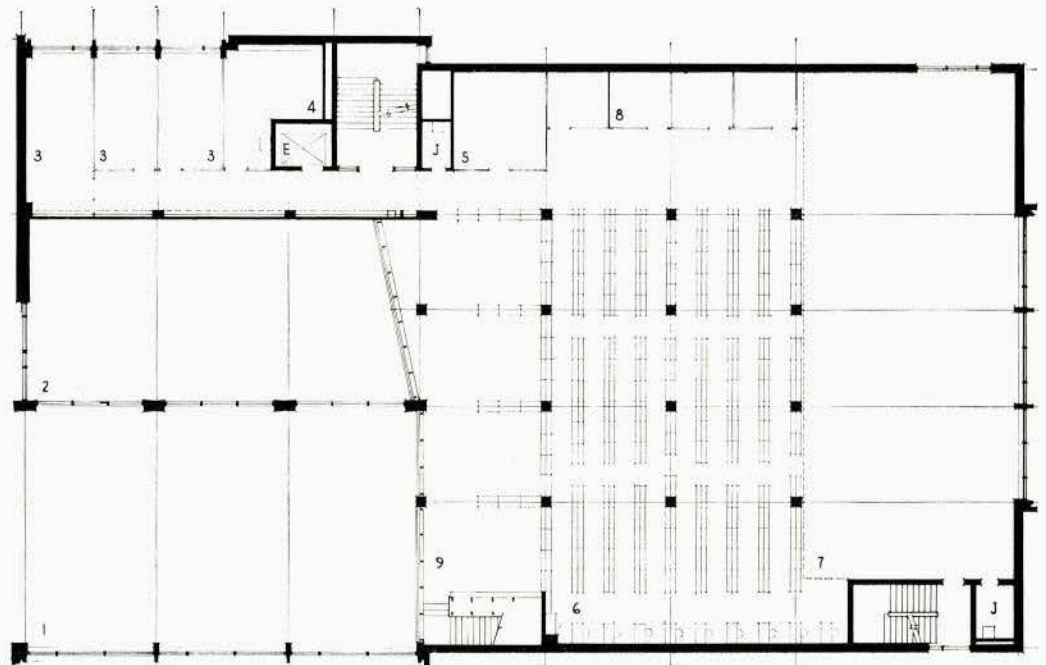
The third floor contains lounges for faculty and library staff; an audio-visual room and rooms for special small collections.



Third floor plan

**SECOND FLOOR:**

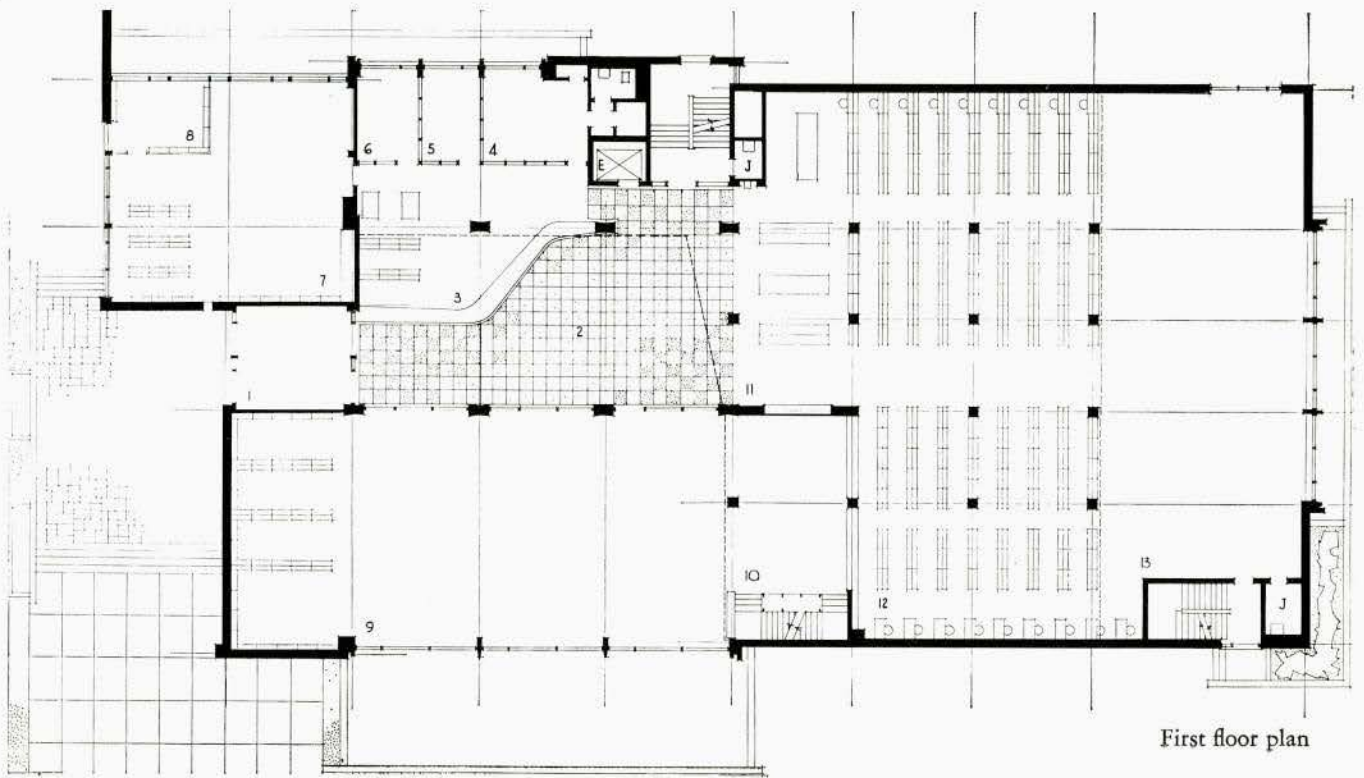
1. Upper Part Reference Room
2. Upper Part Lobby
3. Seminars
4. Work Room
5. Science Librarian
6. Stack Area
7. Reading Room
8. Study Booths
9. Journals.



Second floor plan

**FIRST FLOOR:**

1. Vestibule
2. Lobby
3. Control Desk
4. Librarian's Office
5. Circulation Office
6. Order Office
7. Cataloguing Room
8. Receiving Room
9. Reference Room
10. Periodicals
11. Card Files & Index Area
12. Stack Area
13. Reading Room



First floor plan

Murray Memorial Library, University of Saskatchewan,  
Saskatoon, Saskatchewan

Architect, H. K. Black

Contractor, W. C. Wells Construction Co. Ltd., Saskatoon  
Mechanical Consultants, K. R. Rybka & Associates Ltd., Toronto

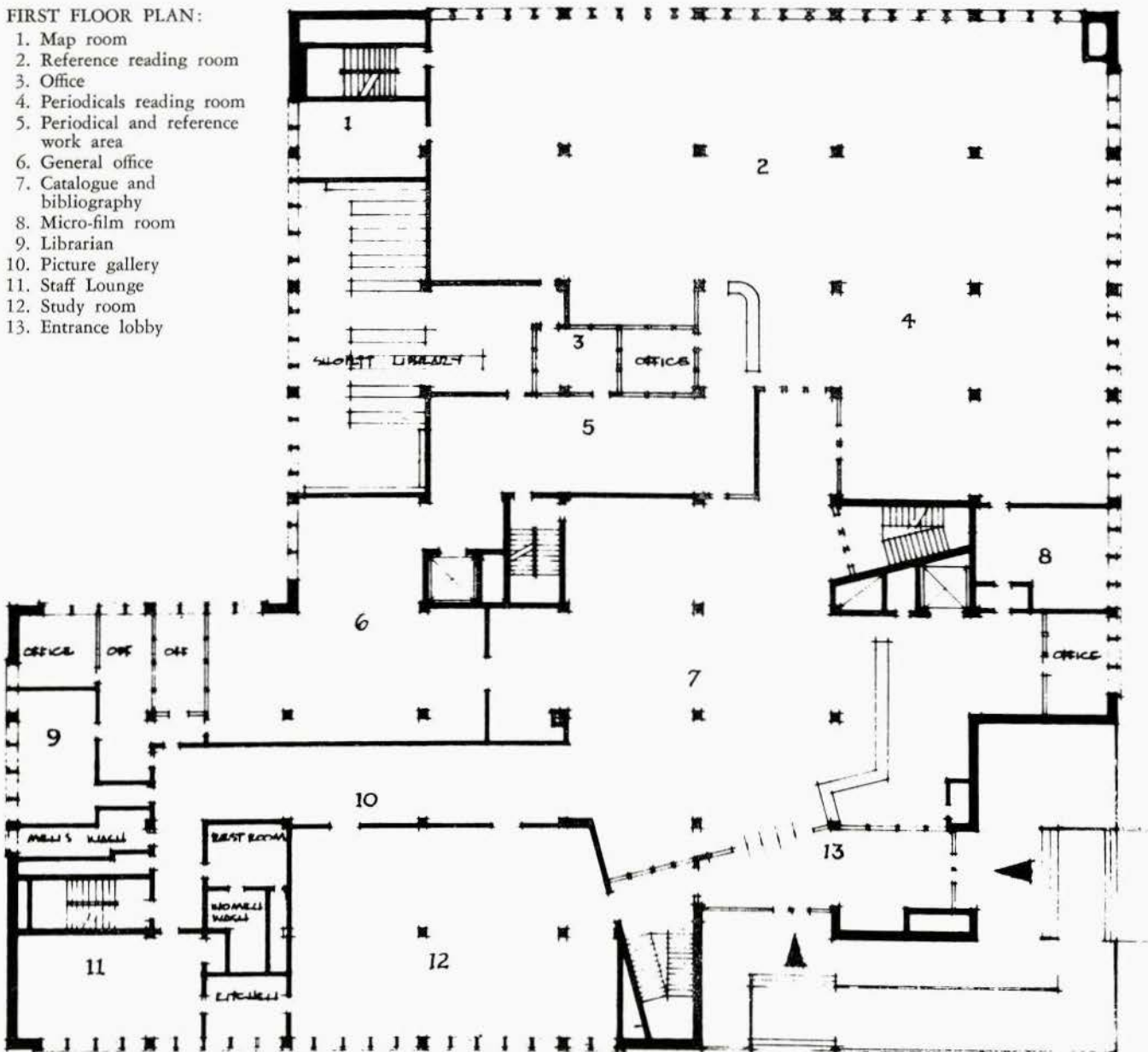
The Murray Memorial Library was built in 1954-55 at a cost of \$1,345,189.20, and approximately \$125,000.00 for equipment.

The building, an integral part of the University of Saskatchewan, faces the heart of the campus. Besides housing the library of the campus, the building also contains the Law School, which occupies about one-third of the second floor. About 50% of the ground floor has been designed to accommodate the Saskatchewan Archives.

The building is designed on a 4'6" modular scheme, derived by a unit that is common for stack furniture, and adaptable for general internal planning of rooms. To relate the building to the existing University greystone campus feeling, the steel frame structure was enclosed with stone and glass. The interior layout of the building is basically modular. The modular pattern is integrated also into layout of both electrical and mechanical elements. Heat is provided by a hot water continuous perimeter modular convector system at windows and a warm air system inter-controlled to provide the required temperature, air supply and humidity.

FIRST FLOOR PLAN:

- 1. Map room
- 2. Reference reading room
- 3. Office
- 4. Periodicals reading room
- 5. Periodical and reference work area
- 6. General office
- 7. Catalogue and bibliography
- 8. Micro-film room
- 9. Librarian
- 10. Picture gallery
- 11. Staff Lounge
- 12. Study room
- 13. Entrance lobby



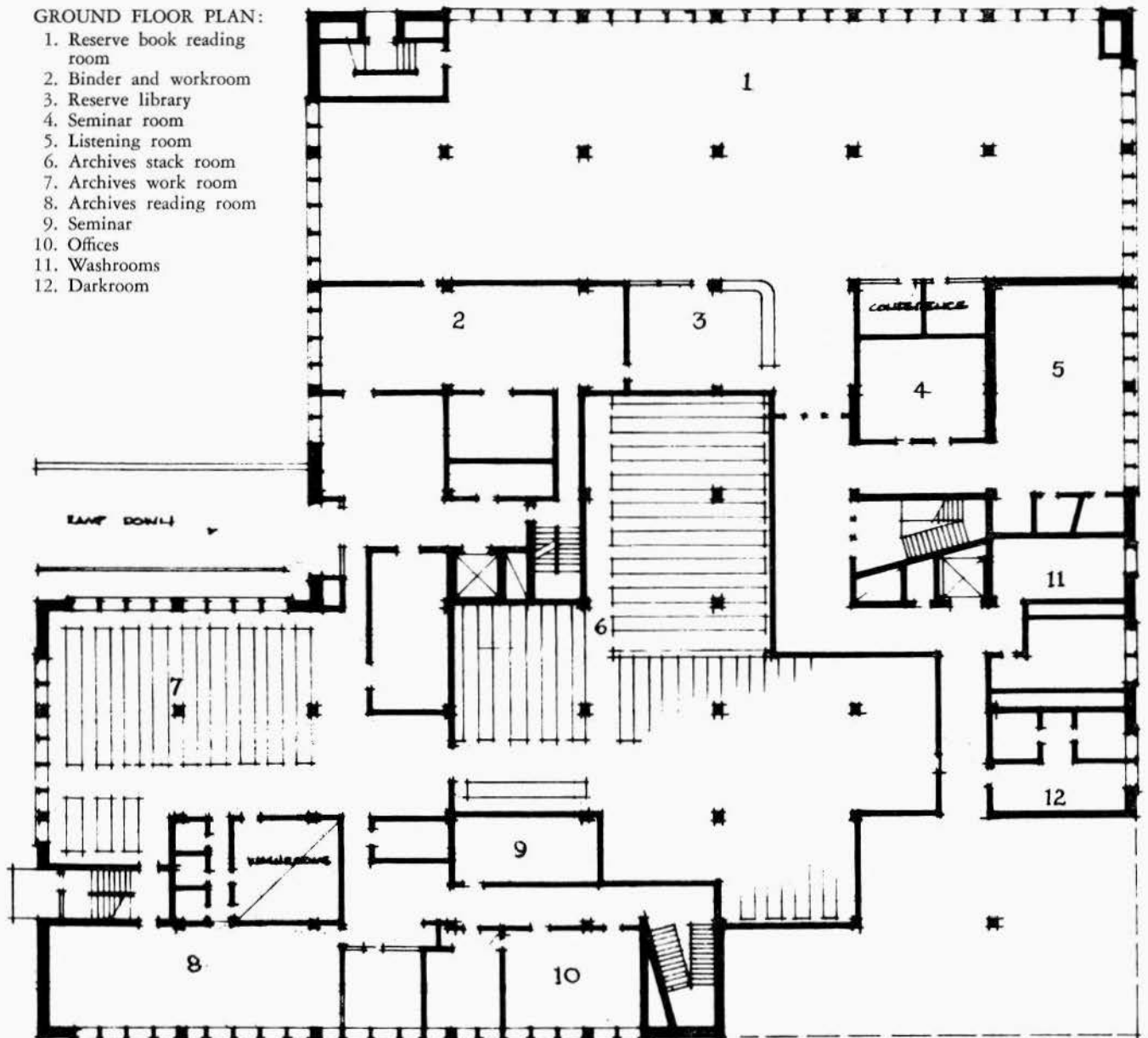




Main entrance from the east

GROUND FLOOR PLAN:

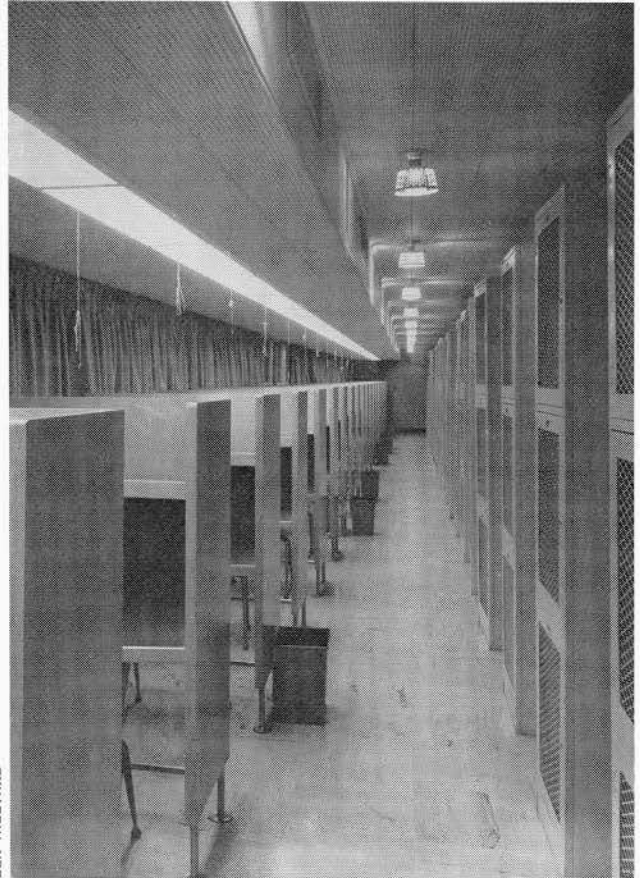
1. Reserve book reading room
2. Binder and workroom
3. Reserve library
4. Seminar room
5. Listening room
6. Archives stack room
7. Archives work room
8. Archives reading room
9. Seminar
10. Offices
11. Washrooms
12. Darkroom



View from entrance lobby with general desk at right and periodical and reference section at left



LEN HILLYARD



LEN HILLYARD

Carrels for study adjacent to stacks

Students' study room adjacent to main entrance

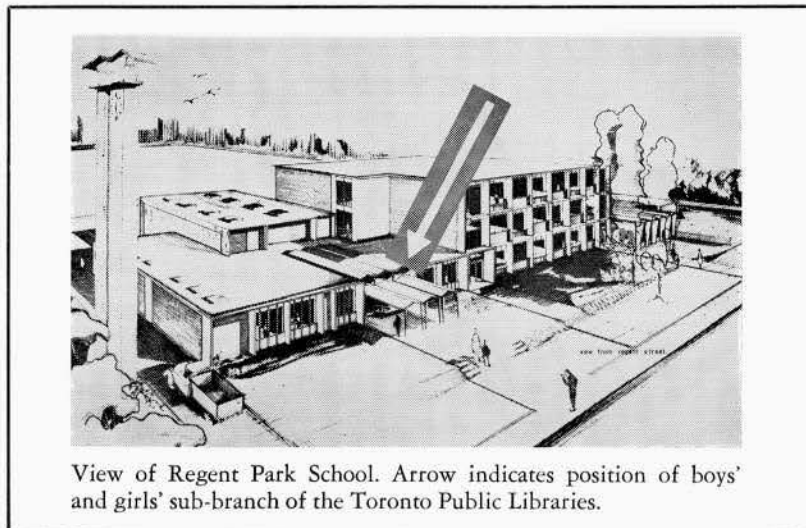


LEN HILLYARD

Reference and periodical reading room



LEN HILLYARD



View of Regent Park School. Arrow indicates position of boys' and girls' sub-branch of the Toronto Public Libraries.

# URBAN AND METROPOLITAN

## Libraries and Urban Development in Canada

BY H. C. CAMPBELL

*Chief Librarian, Toronto Public Library*

Librarians, like other frenetic residents in our cities, are learning the new planning maxims of the day. As our large Canadian cities grow they need reorganization. As they age, parts become out-worn and have to be replaced. As the conditions of city life change, so must the city change to match them. Public Library Boards must continue to make plans for changes in their libraries in order to keep in step with the changes and growth of other services and institutions.

In the past ten years there has been continuous building and alteration by the Toronto Public Library Board in keeping with the re-shaping of Toronto as a vast metropolitan community. Similar problems have been faced and are being met by Library Boards in Halifax, Ottawa, Windsor, Hamilton, Winnipeg, Edmonton, and Vancouver.

The Toronto Public Library Board, after World War II, planned for the construction of a series of large branches which would supplement the small branches scattered throughout the city. Two of these large branches, the George H. Locke Memorial Library and the Deer Park Library, were completed in 1949 and 1953. At the same time the Board planned for an extension to the main Reference Library at College and St. George streets.

In 1956 the Library Board, as the result of a preliminary survey of library services in Metropolitan Toronto, decided to proceed with the enlargement of the Public Reference Library on College Street, built originally in 1905. The Board also set up a program of priorities for the construction of other large branches to serve as regional centres in different parts of the city. All this planning was carried on at the same time as efforts were made to secure a general Metropolitan Library study and a plan which would show the relation of all the public library buildings within the Metropolitan area. The report of this study, now being undertaken by Dr Ralph Shaw, Dean of the Graduate School of Library Service of Rutgers University, is expected late in 1959. In the meantime the Toronto Library Board has proceeded with a number of individual projects designed to be part of any over-all Metropolitan library building program.

### Downtown Library in the Civic Square

The new Civic Square of the City of Toronto on Queen Street West at Bay Street is being designed to be a focal point for municipal government offices and other buildings in the downtown centre of Toronto. As a result of an international contest for a design for the City Hall, Mr Viljo Rewell of Finland was selected as architect. As part of the contest, and in his plan for the City Hall, Mr Rewell included a new Downtown Public Library with approximately 18,000 square feet on two floors, one of which, the ground floor, is on the corner of Bay and Queen Streets.

This Downtown Library will be one of the large regional branches of the Toronto system. It will contain a circulating collection of over 25,000 volumes, and a business and civic reference collection to serve the municipal government and business offices in the Downtown Toronto area.

In incorporating this library into the City Hall the architect has taken care to provide for the separate needs of the library, including the possibility of being open at hours when the City Hall is closed.

The library will not require room for growth and expansion since older materials can be stored and secured from the Main Circulating and Reference library buildings.

The ground floor, which will house the Adult Circulating collection, will occupy approximately 10,000 square feet with all shelving arranged around the edge of a triangular shaped area. There will be seating accommodation at reading tables for 40 persons, and a staff of 8 will be in attendance. Boys' and girls' books will be available for parents working in the downtown area who wish to come in for advice and help on reading for their children.

On the second, or mezzanine floor, the Business and Civic Reference Library will occupy approximately 6,000 square feet, and a staff of 7 persons will be available. Room for 50 readers will be provided and approximately 200 current issues of periodicals will be displayed. The book collection will number about 11,000 volumes, and sound-proof booths for use with dictating equipment and typewriters will be available.

### Main Reference Library addition

The book stock of the Toronto Public Libraries increases yearly

by about 5,000 volumes and the majority of these are eventually housed in either the Central Circulating or the Reference Library. Present book stock in these buildings is about 400,000 volumes.

The initial stack accommodation for 200,000 volumes, built in 1905, was enlarged in 1929 with further stack space for 100,000 volumes. By 1944 the Library Board recognized that with the growth of the collection further stack addition could not long be delayed, although every effort was made for many years to reduce the number of volumes maintained in the collection.

The new stack addition to the Reference Library which is under construction at the present time, extends the present stacks in a lateral direction and provides for five full floors with accommodation for a further 200,000 volumes. Provision is being made in the new stacks to accommodate immediately 80,000 volumes which at present are housed in various parts of the building. It is not expected that the full stack space will be required for at least 25 years and during this period two reading rooms will occupy space which will eventually be book storage.

Rare book and manuscript material which has been for the past 25 years in the Treasure Room of the Library will join other manuscript gifts and donations, constantly being received by the Library, in a separate Canadiana and Manuscript section. This section will have a reading room for 30 persons, will occupy one floor of the building, and will be entirely air conditioned.

A new Metropolitan Toronto Bibliographical Centre will occupy part of the new second floor next to the present main library reading room and public card catalogue. The library is now receiving over 45,000 telephone calls a year, many of them for purely bibliographical purposes and for securing the location of books in Toronto and Ontario, and these will be handled in this centre. Construction of the new addition will permit the establishment of a Fine Arts Reading Room in air conditioned quarters on the top floor of the present building. This reading room, and the Canadiana and Manuscript section, will be served by a new passenger elevator from the ground floor.

### Replacement of existing Branch Libraries

All City Library Systems eventually face the problem of a declining residential population in some areas which once supported vigorous branch libraries. Often these areas are replaced with industrial and commercial buildings. Such a situation is being faced by the Toronto Public Library Board at a number of its present branch sites.

Over the next 15 years the Board expects to replace such branches of the Library system by other buildings.

The present Queen and Lisgar Branch, which also houses the headquarters of the Foreign Literature Collection numbering over 20,000 volumes in 45 languages, will be moved west on Queen Street to a newly developing residential apartment section.

This new location will be in the middle of a busy shopping section. The Library Board originally contemplated rental or purchase of space in a shopping development had such been available. Although selection of a site in a shopping centre is more likely to happen in brand new subdivisions, it can also happen in older parts of cities where new shopping centres are created. Examples of interesting and valuable experience in setting up shopping centre libraries are to be found in the Vancouver Public Library system and at the Branch Library maintained by the Ottawa Public Library Board.

### Libraries in Elementary Schools

The story of co-operation between Urban Library Boards and School Boards to provide access to books for boys and girls generally includes a chapter on libraries in the elementary schools. In some cases these are branches of a public library, and in other cases they are run by the School Board.

The Toronto Public Library has been fortunate over the past 20 years in having library rooms designated and equipped in the elementary schools by the Board of Education of the City of Toronto. These library rooms house public library books and public library librarians visit them during the week to meet classes, give book talks, and circulate books. The library staff has often regretted that when holidays and week-ends come around the school libraries are closed to youngsters. A new venture is being undertaken in Toronto by the provision in the Regent Park Elementary School of a separate boys and girls public library branch, open on Saturdays and holidays, and staffed by the public librarians. This branch has been designed by Mr F. C. Hetherington of the Board of Education architectural staff, and is to be opened in December, 1959.

The prime objective for a city Library Board in replacing and enlarging its buildings is to harmonize the long range plans of urban community growth with the actual needs of readers to be served. In a rapidly expanding Metropolitan area many factors outside the control of an isolated Library Board have to be taken into account.

Wise planning ensures that as much freedom as possible is left available to future architects and designers when the next cycle of urban growth and renewal swings around.

## Good Planning and Its Results

BY PETER GROSSMAN

*Director, Vancouver Public Library*

AS LONG AS LIBRARIES ARE BEING BUILT it will be impossible to stress too much the need for careful planning on the basis of a sound program, or to overemphasize the necessity for a close working relationship between librarian and architect. However, as most librarians appear to be aware of this, and as most architects are reasonable and co-operative, it may be more useful in the case of the Vancouver Public Library, to report the extent to which the planning seems to have been successful, sixteen months after the completion of the building.

Before attempting to judge the adequacy of the planning it may be well to sketch briefly the background. A new building to replace the old Carnegie Library built in 1903, had been discussed for many years and the need was widely recognized but it was not until a million dollars was voted for this purpose in 1945 that serious thought was given to actual plans. The highly desirable site which was acquired in 1951 became the subject of a bitter controversy that was not settled until September 1954 when the City Council finally authorized the Library Board to proceed with the new building. In the meantime it was realized that the available funds were not sufficient and another million dollars was voted.

The Vancouver Public Library is a departmentalized system with six adult subject divisions. Each division contains all of the Central Library holdings in its own field whether it be reference, circulating, pamphlets, documents or periodicals. Each is staffed by specialists who are responsible for maintaining the quality of the collection through careful book selection and discarding. There is also in the Central Library a Boys' and Girls' Division, the Headquarters for the Branches, the Administration Offices, Catalogue and Acquisitions Divisions and a Bindery. All of this had been crammed into less than 40,000 square feet and it was difficult to visualize the space that would be required for the existing operation, much less the needs of the next twenty-five or fifty years.



Vancouver Public Library at night,  
Vancouver Hotel in background

## Design of the Vancouver Public Library

BY H. N. SEMMENS, *Architect*

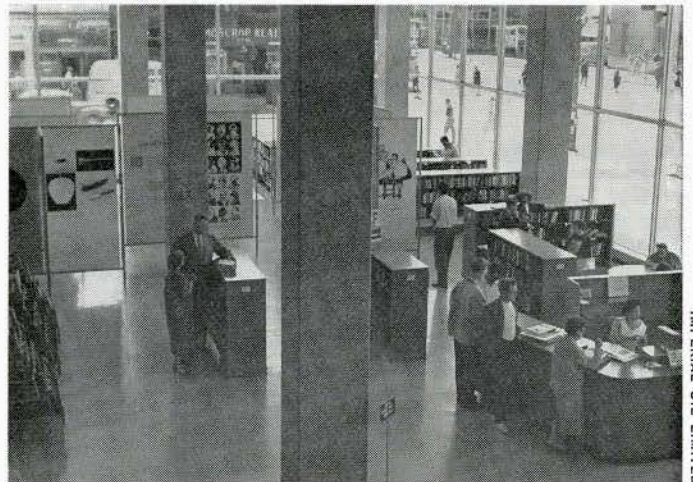
THE VANCOUVER PUBLIC LIBRARY building occupies a prominent site at the intersection of two of the most important thoroughfares in the city. The location, orientation, the neighbouring buildings, the flow of traffic, these and other factors influenced the approach to design. It was determined to produce a structure that would be in key with its commercial neighbours. It was further agreed that large glass areas would be introduced in order to show to advantage the book-stacks and study areas within and to encourage passers-by to enter and become users.

In attempting to solve the problems involved, the architects were aware that the resulting structure would be in use for fifty years or more. This emphasized the need for the highest degree of flexibility. With this in mind large structural bays were provided with foundation allowances made for an additional storey. Also provided was a space for an additional tier of stacking space over an entire floor area. Other than columns, stairways, ventilation shafts and elevator hoistways, no interior vertical elements were permitted. It is felt that the final design answers the general requirements. The Vancouver Public Library is a building of five storeys (including the mezzanine floor) above grade, and two stack levels below grade. On the street facades it presents large glass areas. On the two lanes there are almost unbroken masonry walls. Its general appearance is one of lightness and delicacy in contrast with its more massive neighbours. This is emphasized by a sweeping cantilever of the floor slabs on the two streets — a feature which helps to restrain the stresses resulting from the large spans within.

On the Robson Street elevation, the only side influenced by exposure to sun, the glass is protected by a two-storey bank of jalousies or vertical louvers. These are operated by means of a mechanism controlled by photo-electric cells, which in turn are activated by the sun's rays. The result is a very positive sun control. Broadly speaking, the ground, mezzanine and second floors are occupied by six subject divisions, the Northwest History Room and the Children's Department; the third floor by the Schools Department, the Newspaper Reading Room, the Auditorium and the staff artist's workshop. It is planned eventually to house the City Archives on this floor. The fourth floor contains the administrative offices, the Technical Processes Divisions, the staff cafeteria and the staff lounge.

The building is air-conditioned and hence all fenestration is sealed. Steam heat is purchased from a near-by hotel so that the Library does not have its own heating plant. The lighting has been designed to give high lighting intensities with maximum viewing comfort, the most prominent feature being the use of large luminous panels. Vertical circulation is provided through the elevators, and three stairways. The public elevator and stair, and one staff elevator and the book-lift are combined with other services at a central core. An additional free standing public stair is provided to the mezzanine, and additional fire-escapes are built into the north-east and south-east corners of the building.

The structural system is worthy of note. In addition to designing for earthquake stress it was determined to design all floors for a full stack load. This had to be reconciled with the 'floating' quality desired. An analysis was made by physically stressing a model, and the values obtained were compared with those resulting from a theoretical analysis. The final result was an economical, light design.



Ground floor taken from the mezzanine showing changing desk, part of the Science and Technology Division and on the left a special Industrial Design display.

With the confirmation of the site, the detailed planning began, and by March 1955 the preliminary sketches had been completed and a model of the proposed building constructed. One of the major decisions at this time concerned the extensive use of glass on the two street facades. The highly desirable aesthetic value of the use of glass in this situation was readily recognized, but against this had to be considered the probability of glare, excessive heat in summer, cost of curtains, blinds, window cleaning, and probable heat loss in winter. It is true that if it were now possible to reverse the decision, no change would be made, for there is a spacious feeling and a brightness that has drawn countless people into the building. At the same time it must be recognized that while the problem of glare has been partially solved by external louvers and tinted glass, and that the air conditioning equipment has not been tested, the fact is that the wide use of glass on a south and west exposure creates a problem of glare, heat, and heat loss that architects and engineers have not yet fully solved.

The first practical evidence of the value of the careful planning became evident on the completion of the building when it was found

that, as so few changes had been made during construction, there were still unexpended funds in the contingency account of the contract. Not that the building is perfect by any means, but most of the imperfections were known and accepted in advance. They were the result of compromises dictated by such things as available funds, location, size of site, building restrictions and fire regulations.

Planning the interior of the building was basically the problem of fitting a complex, subject division type of library into a building in which the desirable ground floor area was limited. Obviously all six adult Divisions could not be crowded into the 20,000 square feet available, so this area was divided between four Divisions, each with overflow space on the mezzanine. It required only a few months of operating to prove that this arrangement created problems of control, division of vital materials, and overcrowding of the ground floor area. The absence of any fixed partitions made it possible to move the Business and Economics Division to the mezzanine and to rearrange the remaining three for little more than the cost of the labour involved.

One of the few major criticisms has been the lack of parking facilities. It was realized from the first that it would not be possible to provide parking and this, together with the limited area, were the principle disadvantages of the site. They were outweighed by the importance of the location and again time has confirmed the decision. An unsuccessful attempt was made to secure parking space nearby and the possibilities of underground parking were explored and abandoned. As far as Vancouver is concerned, Dr Wheeler is correct in his conclusion that "the parking problem is not one which the library can or needs to solve by or for itself".

The small auditorium on the third floor, though most useful and well used, is not entirely perfect. The limitations imposed by location, a nine foot ceiling and a level floor on a room seating 200 people inevitably create problems, particularly for programs where film is used. However, this cannot be called bad planning. These were shortcomings recognized in advance and accepted because this was not vital to the main purpose of the Library and because perfection was not possible in the face of more important demands on space and money.

To plan a satisfactory library it is necessary to visualize, not only how the present operation will function in its new location, but how you think or hope it will be five, ten, twenty years hence. It cannot be perfect because ideas and conditions change and it is only possible to provide the flexibility that will permit change. The degree to which the planning is successful depends largely on the librarian's ability to convey to the architect his needs, his ideas, and his hopes for the future, and on the architect's ability to understand and to translate this into a building that is functional, beautiful, and can be built with the funds available.

During the planning and construction of the building the relationship between librarian and architect developed from a formal business contact to a warm personal friendship and the extremely close co-operation that resulted is reflected throughout. The planning was sound, the result is good. To quote Browning: "I regret little, I would change still less".

## Kitchener's New Main Public Library

BY DOROTHY SHOEMAKER

*Kitchener Public Library*

Kitchener, Ontario, is a cosmopolitan stronghold of industry, religion, education, art, music and sport. The present population figure is 66,882; the forecasters predict, however, a great potential for population, area and influence.

Why do we need a new library in Kitchener? The first answer is: — more space is necessary — more space for adults, books, pamphlets, pictures, films, records, office work, storage, staff room, garage space for bookmobiles and trailers, parking and children. Also, we need modern facilities — good air-conditioning, acoustically-controlled rooms, public toilets, good lighting and a kitchen.

In 1945, a survey of the library's position substantiated the fact that the present library building was exactly in the centre of a mile radius of the whole of the city of Kitchener and a block away from the main shopping district, close to YWCA, YMCA, Post Office, City Hall, many churches, several schools and bus lines.

Almost a decade of searching for a good site in the vicinity of the old building ended in 1955 with the purchase of two beautiful properties on Frederick Street (Guelp highway), a little more than qualities of the old one. The count of pedestrians, cars and bicycles

yielded a slightly lower total than the older, corner property — but not enough for concern.

With light hearts, our architect, Mr Carl Rieder of Barnett & Rieder, our Board and staff began working out the perfect plan for the central library for the city of Kitchener. Many Board meetings and staff meetings later and seven plans later, a plan was finally evolved. We were not so sure that we would be able to execute a perfect plan — certainly not one to please every one! However, our discussions and our visits to other libraries forced us to produce a certain philosophy and one definite plan.

We have been told countless times that a good many people stand in awe, if not in actual fear, of public buildings, and especially libraries. The entrance then should be inviting. The people who use our library constantly do not entertain this feeling; however, if we are going to encourage other people to come to the library, we believed that a common entrance for everyone would be an enticement. This entrance door is placed in the middle of the front. Two storey window expanse on the complete frontage also attracts the casual passer-by to look in, if not to actually come in.

Warm discussions took place over the placing of the Children's department on the main floor. The Children's librarians feel that parents and adults using the children's books do not want to climb stairs and that all services to the public should be on the ground floor. Therefore, directly as the borrower enters the main entrance door, he will encounter at the right a separate door to the Children's Library.

In keeping with the striving for accessibility, the main adult charging desk is encountered quickly — shortly after passing the entrance to the Children's Library. At the left of the entrance, the borrower may enter the main adult reading and browsing area, with the wall shelves, free-standing shelving in the middle of the room and reading nooks and casual tables and chairs distributed generously. At the front of this large room, and facing the street, will be the very attractive TEEN-AGE CORNER. There will be a display of popular magazines in this corner. Our constant fear at the moment is that this whole reading and browsing room will not be large enough!

The Reference Room is separated from the Main Reading area by a long length of stack with glass above. This partition will be moveable. In the Reference Room, besides all the reference books there will be housed maps, vertical file material, pamphlets and microfilm. At the rear of the room, the plan has two, small, separate rooms for groups or individuals who wish complete quiet. Basement reference stacks are readily accessible for the librarian by the stairway at the rear of the building.

The Main Catalogue will be in the main reading area. This brings it close to charging desk, reading area and reference department.

The thriving business of film and record departments necessitates planning for a separate room or separate rooms. Generally, there will be staff members on duty in both of these departments; however, to insure accessibility and constant supervision, these rooms are placed directly beside the main charging desk. Behind all of these are working areas for staff members. In conjunction with this latter work area, there is a receiving room, adjacent to bookmobile garage, freight elevator and stairway.

Public toilets are placed directly across from the reference room and behind the film and record rooms. There will be control of toilets at all times.

A door at the centre back will lead to the Parking Lot.

The Librarian's Office is on the main floor right in the "thick of things" — near the Children's Library, main desk and work rooms.

The cataloguing, ordering, bookbinding and poster work will all be done in offices on the second floor. A definite work flow procedure is planned. There are hazards in placing offices away from the hubbub of the main floor activity; it is easy to develop an ivory tower attitude.

Also, on the second floor will be the lecture room, seating about 200, for children's large endeavours, films for everyone and many other activities. Staff room, a kitchen and a few small meeting rooms are also planned for the second floor.

The basement will be used for storage of books and everything else.

At the last presentation to the Council of the City of Kitchener for the money for a new library the request was made for a building of 37,334 square feet, at a cost of \$800,000. This was in the summer of 1956. In the meantime, Kitchener has grown, the University of Waterloo has been established, our book stock has been considerably enlarged (well over 100,000 vols.) and we have two more 36-foot trailers and a tractor with a prospect of more to follow! And to confuse matters a little more, we have been given a new property. This property is just a half block away from the old building and on the same street. This property was bought for \$109,500. We will adjust our plans to this new site and in all probability enlarge a good many of the departments.

## Location of the Metropolitan Library

BY BETTY HARDIE

*Chief Librarian, Etobicoke Public Library*

ONE OF THE MOST NOTABLE FEATURES of life in Canada and the U.S.A. in the mid-twentieth century has been the rapid growth of Metropolitan areas, the development in what was once a rural countryside to busy acres of suburbia. This new pattern of living has been at once an object of concern for planning experts, social scientists and psychologists and a rich source of material for novelists and TV comedians.

Nowhere has this change taken place with more dramatic suddenness than in the large townships surrounding the city of Toronto and forming part of the municipality of Metropolitan Toronto.

Those who live in new developments ask for and need, roads, sidewalks, water and sewers for their homes, schools for their children, police and fire protection, parks, public libraries and recreation facilities. Those who must administer these municipalities are faced with the problem of providing a complete network of community services and amenities almost overnight to areas that but yesterday were farmland. They are also faced with the problem of financing them, of maintaining an adequate balance between industrial and residential assessment, and of deciding what services should be given priority.

Between 1951 and the end of 1959 ten library buildings will have been erected in the suburban townships — including three in York township which achieved its most rapid population growth before the three larger townships. If we use as a guide the Canadian Library Association standards of service that a library should serve an area within a mile radius we find that Metropolitan Toronto needs over eighty additional libraries to provide for its ultimate population and almost all of these are needed in the suburban townships.

The provision of service on such a scale is a major task facing each of these library systems and the location of suitable sites for buildings is one of its most important components. Since each of the townships of York, Etobicoke, Scarborough and North York is or will be operating a library system, they have found it necessary to build or plan central library buildings as headquarters from which to administer a network of branch and bookmobile services. In every case the site of the main library has been chosen on or adjacent to one of the main thoroughfares of the township. In each case also an attempt was made to secure a location that would be not in the geographical centre of the township but in the population centre and all are close to busy shopping areas.

The major provision of service must be through branch libraries and it is here perhaps that the special problems of suburbia appear. To refer again to Standards of Service For Public Libraries in Canada, recommended by the Canadian Library Association we read: "A branch library should serve, on an average an area within a radius of a mile from a branch and a minimum population of 25,000 to 55,000 the minimum increasing with the total population of the city. In cities of less than 100,000 the minimum population served by a branch may be less than the figures stated . . . The branch library should be easily accessible preferably on a main thoroughfare. A desirable location is in a sub-shopping area or near a traffic junction or other neighborhood centre. Ease of parking is a major consideration."

An American library authority Joseph W. Wheeler says that branch libraries cannot be justified unless assured of a circulation of at least 100,000 books per year. This can in fact be achieved by a library serving less than 25,000 population. But to what extent can such criteria be met by our new suburban developments and to what extent are special solutions necessary for suburbia's special problems?

One of the great truths about suburbia is that it relies on the car. Should branch libraries then be built in relation to the distance people will drive to a library, which conceivably could mean larger and fewer branches, with increased attention to parking facilities? Perhaps. But one reason why suburban fathers drive to work is because of the lack of public transportation and mother and children at home during the day can only reach those places and services within walking distances. Two car families are not unknown but they are by no means the rule. On the other hand willingness to walk is further complicated in many developments by a complete lack of sidewalks.

It is desirable that a library building be located in the heart of the community it is going to serve, but one of the difficulties of recent developments is their lack of any kind of focus. Within the development, streets are planned on a sort of maze pattern to keep through traffic off residential streets and only one or two winding roads provide access or egress. Very little in the form of community-

centred activity is planned for. There may be a park but not necessarily and a park is not a focus of activity. School sites are a necessity but their location needs are not the same as the library's. Churches may find a spot but a church is a centre of activity only to its own membership. The one centre of community life is often the shopping centre and it may be that they have something to offer library planners.

The problem of planning both for a hectic present and a rapidly changing future is one that also causes difficulty in choosing library sites. Changes take place in cities, but against a more stable background of long term development. Planning and zoning by-laws in the suburbs attempt to make possible long range plans, but zoning can be changed.

Cost cannot be ignored as a factor in locating branch libraries. If the library can plan far enough in advance and can obtain the necessary funds far enough in advance, sites can be secured before development is complete at a much lower price than when the area is completely built up. In theory the library board might also secure property from the 5% dedicated to the municipality for public purposes by the developer. In practice this frequently is needed for parks and there is some understandable reluctance on the part of council to allow it to go for building sites.

Bookmobiles are extensively used by suburban libraries in an effort to bridge the gap of present inadequate library service. They have served other functions as well; they are excellent publicity for the library since the public appreciates the obvious fact that some effort is being made to reach people. They also provide some gauge as to how library service will be received. But only to a very limited extent do they help with establishing exact locations. The fact that a bookmobile in a given location for one day a week circulates a large number of books does not mean that a library is needed there. A library open five days per week might do no more business than the bookmobile does in one.

With all these obstacles how can the suburban areas find library sites? An overall plan of development for library services is the major requirement. In view of the changing pattern of living caused by reliance on cars thought should be given to providing both large and small branches. The small branch might be within walking distance of its public and be expected to reach Wheeler's minimum of 100,000 circulation per year. It would be particularly strong in service to children and for service of a more complete nature; adults could drive to a larger branch.

Shopping centres need more consideration as library locations. Some have disadvantages from the point of view of the library, they may be almost inaccessible to everything but cars, and rent may be unrealistic for a non-commercial service.

But if their location is central to the community to be served and if the rent is not greater than the cost of building equal accommodation, they offer many advantages. One of these is parking space. Recent studies have indicated that when the library is located in a busy area less than 20% of those who drive to the library do so solely for the purpose of visiting the library. Provision of parking then is not the responsibility of the library alone — and a library in a shopping centre will share with other businesses and services the costs and advantages of the parking area. In communities where there is possibility of great change or where it is difficult to be sure of future plans shopping centres might be excellent locations for libraries on short term leases of five or ten years. By that time it might be possible to decide if permanent and separate quarters were needed. So far shopping centres in Metropolitan Toronto have been used as successful bookmobile stops, but not yet as branch locations.

The most complete co-operation with planning authorities is also desirable so that they be informed of the library's long range plans and of what makes a site good from the library point of view. And on the part of the planning board that they advise the library board of proposed developments and changes in existing or proposed plans, and of opportunities to obtain good locations at the most advantageous time.

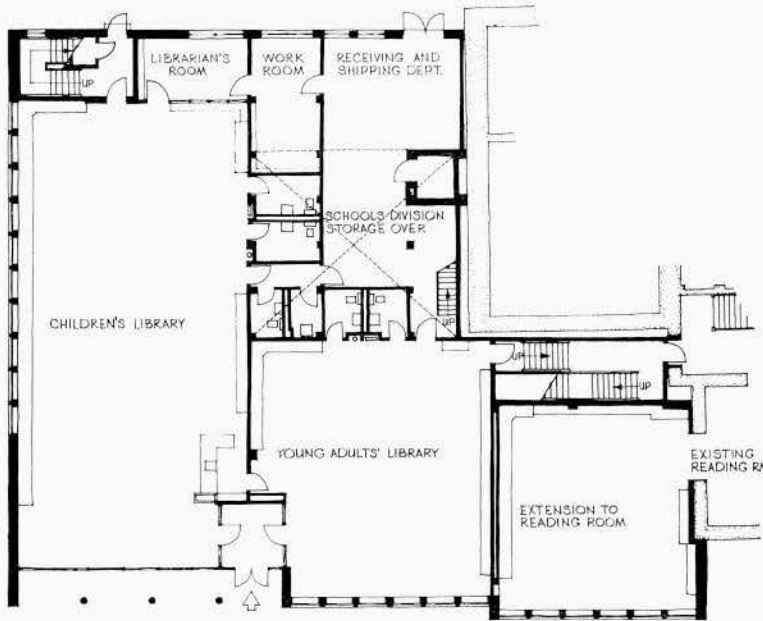
Libraries are no longer regarded as public monuments but as the public service that they truly are. When it is remembered that the library provides through books, and in many instances through films, records and all audio visual materials, information, recreation and education to every segment of the community, the pre-school child and the senior citizen, the business man, the housewife, to management, to labour, the serious student and the happy amateur, it can be agreed that the chief requirement in the location of its buildings is that they should be easily accessible in every sense of that word to a maximum number of potential users.

### References

Standards of Service for Public Libraries in Canada recommended by the Canadian Library Association and approved by the Annual General meeting of the membership, June 13, 1957.  
Wheeler, Joseph, L., *The Effective Location of Public Library Buildings*. Occasional Papers, University of Illinois Library School, July 1958.

Exterior view from Laurier Avenue showing entrance to children's and young adults' libraries

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A Children's Library and Young Adults' Library are housed in separate rooms on the ground floor of this two-storey addition. A common workroom and librarian's office serve the two departments, and they are entered through a common vestibule on Laurier Avenue. This provides the children with what appears to be a building of their own, but the addition was planned so that a child's progression from juvenile to adult reading is a natural one, and direct access from the Young Adults' room to the main reading rooms is provided to encourage "browsing" in more advanced subject matter. The monumental main entrance of the existing building faces Metcalfe Street.

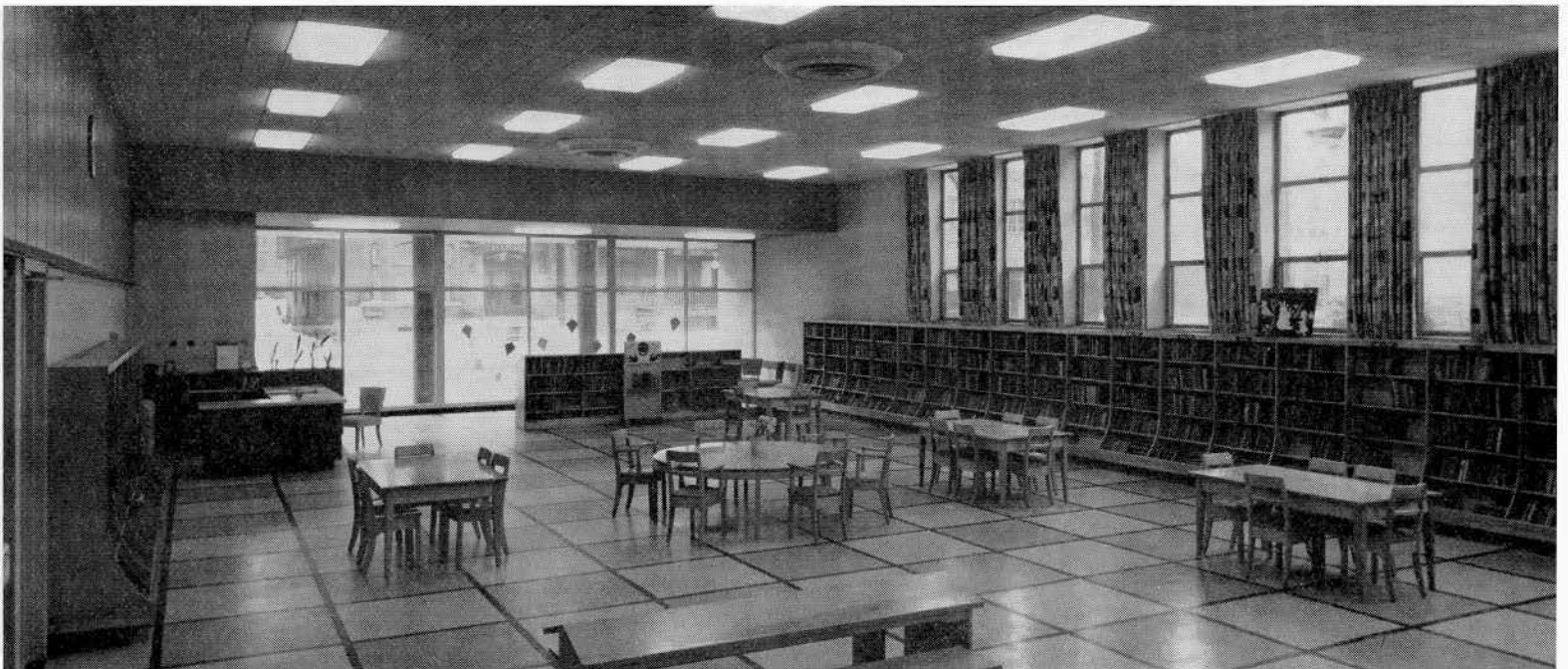
At the rear is a new receiving and shipping department, with storage for Schools Division books and a book lift giving access to all existing upper floors and stack.

Part of the upper floor adds to the main library a Business and Sociology room and an Audio-visual department. The remainder provides librarians' offices, administrative offices and board room, as well as extensive workrooms for ordering and cataloguing of new books. The new building also extends the main reading rooms at both first floor and basement levels.

The two-storey, part-basement, addition was erected in 1957 at a cost of \$282,825.00, including the cost of demolishing a small building on site which formerly housed the children's library.

Interior view, children's library, looking towards entrance

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The site is at the junction of Somerled and Kensington Avenues. The new building will replace the old property which was located on Dorchester Street.

Construction will be reinforced concrete with masonry walls combining mainly rubble or cut stone facing. Windows are aluminum for the larger openings and aluminum clad wood for the smaller ones.

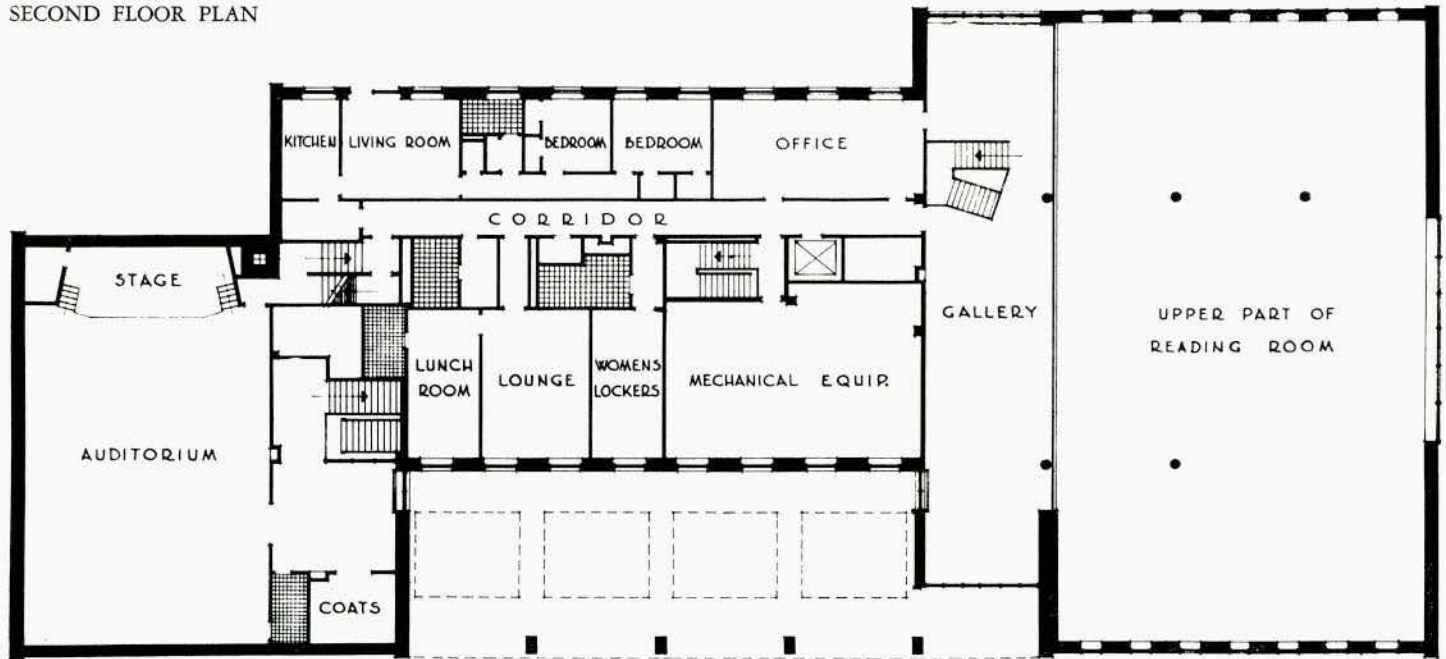
The main reading room will be two storeys high and will have an exposed concrete joist ceiling and a large window on the Somerled Avenue wall, triple glazed to reduce noise and heat loss. The book-stack area on either side will have luminous ceilings.

The children's library will have a story-room and its own separate entrance. The auditorium will be accessible for functions even when the main library is closed.

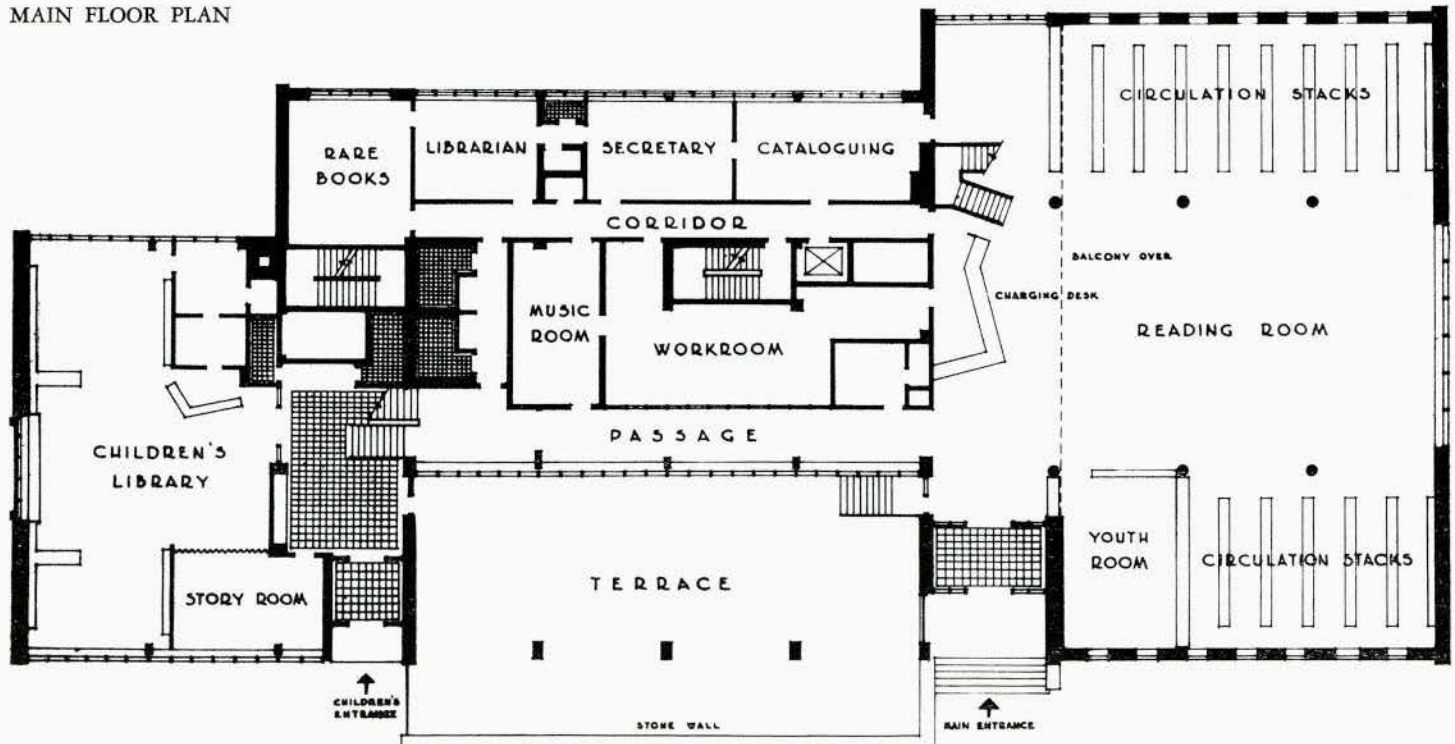
Fraser-Hickson Institute, Montreal

Architects, Durnford Bolton Chadwick and Ellwood

SECOND FLOOR PLAN



MAIN FLOOR PLAN





## Nova Scotia Regional Libraries

BY RUBY WALLACE

*Chief Librarian, Cape Breton Regional Library, Sydney*

AND ANNE McCORMICK

*Assistant Director, Provincial Library, Halifax*

THERE IS NO BETTER PHRASE to describe the planning of regional libraries in Nova Scotia than the oft-repeated one of Melvil Dewey: "The best reading for the greatest number at the least cost." The first essentials are books and a staff to select, organize and bring them to the people. This is the basis of the Nova Scotia Libraries Act whereby funds levied for regional library purposes in an area are matched up to a maximum by the Provincial Government. Further aid is also extended in the form of centralized ordering, cataloguing and reference services. The funds provided through the Act are for books, staff, bookmobiles and maintenance of a Headquarters and the necessary vehicles. Accommodation for branch libraries must be the financial responsibility of the community. Thus buildings are placed secondary in importance. The people of Nova Scotia with their Scottish tradition of education, are proving that it is books and information they want first; the fine buildings to house them will come later. In the meantime they are receiving basic library service from various types of buildings and are showing their appreciation by using their libraries extensively.

When the people in an established region have won their campaign for library service, accommodation must be found for a central headquarters and for branch libraries in communities of approximately 800 population and over. Bookmobile serves the remainder of the area. Housing a branch library from community funds and planning for maintenance is not always an easy problem to solve, but it invariably works out through the efforts of public-spirited citizens.

### *Branch Libraries*

A branch of a regional library whether it is in a city or a small village must be as carefully considered as the site of a new building. Suitability is based on a central location in relation to the business and school area; on population and relatively adequate space; on suitable heating and lighting; on possible shelf and desk arrangements and on maintenance in relation to the economic status of the community.

A local library committee works with the Provincial Director and the Regional Librarian on this project. Before schools became overcrowded, they seemed to be the first consideration of a committee; but this has always been discouraged with the explanation that the public library would then be considered as a part of formal education. Occasionally there has been no alternative and the success or failure has then depended almost entirely on the interest of the custodian. There have been excellent results until the vacation periods arrive and then a public library in a school loses its patrons until school re-opens. Credit Unions have been most generous in providing space in their quarters for small branch libraries. This is particularly true of Cape Breton where this movement is very strong. A small rental fee is usually paid from tax funds. Spaces in private homes have made attractive branch libraries. Even post offices have given space. Larger centres, however, plan for more permanent quarters than these.

### *Examples of Accommodation for Branch Libraries.*

Reserve Mines — Population approximately 3,000.  
Tompkins Memorial Library was the first building in Nova Scotia planned and erected as a public library building. Funds were raised by public subscription, along with voluntary labour and special prices arranged through the efforts of Credit Unions. Plans were directed by Sister Francis Dolores, now of the Mount St. Vincent Library School. This is an ideal small library with wall shelving, central control desk and work room. An attractive colour scheme gives an inviting appearance. This could be an excellent model for any small branch library.

Town of Glace Bay — Population approximately 27,000.  
The former Bank of Montreal Building was given to the Town of Glace Bay by this Bank for public library purposes. Situated in the centre of the business area, the building was immediately renovated by the Town of Glace Bay. The adult section occupies the main floor. The high ceiling allowed a closed-in balcony for the Children's Department leading to a separate side entrance. Beneath the balcony is the adult stack area. The top floor is the caretaker's apartment. The library is well maintained by the Town authorities and has a bright, pleasing appearance.

City of Sydney — Population approximately 32,000.

The James McConnell Memorial Library is to be built in 1959. Funds were bequeathed by the late Ex-Mayor James McConnell. A choice central site on a corner lot was purchased and donated to the City by a present Board member, Miss Katharine McLennan. An adjoining lot was purchased by the City to allow for landscaping.

The City of Sydney Library has been sharing space with the Cape Breton Regional Library Headquarters. It will still be a branch of the regional library and is being planned similar to a branch in a large city. Attractiveness, central control, economy of staff requirements have been planning factors. The librarian's office, work-room, meeting room and special historical collection will be in one wing facing a side street. A large window in the adult department will face the street on which there is most traffic. This will give a view back to the children's department where there will be a large window having some coloured areas to block out buildings at the rear. If funds are insufficient for furnishings, a public campaign will be held for which support is almost assured.

Florence Library — Population approximately 4,000.

A new Credit Union building was specially planned to include sufficient space for a branch of the regional library in the basement. Shelving was built by volunteer labour. Furnishings including a chesterfield and other easy chairs were purchased by the Women's Auxiliary of the Credit Union.

Greenwood Air Force Station Branch — Population approximately 4,000.

Opened at the request of the Air Force to serve personnel and their families. This branch library is housed in a station building in an attractive, spacious ground floor room with an adjacent periodical and reading room. Beautifully decorated and comfortably furnished, this branch now provides both adult and children's books.

Port Williams Branch, King's County — Population approximately 1,150.

This branch is housed in a new building which also serves as recreation centre. The library area is small but is furnished with modern furniture. The steadily increasing circulation figures from this branch provide ample evidence of the urgent desire for library books which exists in this particular community.

River John, Pictou County — Population approximately 526.

When the community's most public-spirited citizen, who is postmaster as well as store owner, discovered he had room for book shelves, a branch of the Pictou county regional library was opened in a corner of the store. The postmaster-storekeeper is now custodian of this small active branch library which is helping to bring books to the people of Nova Scotia.

### *Headquarters of a Regional Library*

The Headquarters might be termed "The Hub" of the regional library. It is not used by the public for the circulation of books. It contains the administrative offices, a central collection of books that may be called on by any of its branch libraries, the Bookmobile collection for frequent changes of the stock carried on the vehicle, sufficient shelving for book exchange processing, central reference material, union catalogue and placement files, space for processing new books most of which have been catalogued at the Provincial Library, and an area for centralized book repairing. The space required depends on the size of the region and whether it is largely rural or industrial. A loading entrance for the Bookmobile or other vehicles is essential and this practically precludes other than ground floor accommodation. For the sake of economy as well as convenience, it should be in the community most accessible to the entire area.

Renovations and maintenance of the Headquarters are carried by library funds. Consequently a publicly-owned building which can be rent free or secured at a nominal rent, is usually sought. The most recent example in Nova Scotia of this type of arrangement is the vote for the new Halifax County Regional Library which prepared for its headquarters by including the statement that space would be provided in the municipal building now under construction. In some instances outgrown school buildings and basements of County Court Houses have been used. With careful planning and with the use of light colours, these places can be made suitable and attractive. Librarians are aware that some inconveniences can be endured during the stages of proving the value of public library service.

### *Headquarters and the Largest Branch Library*

Most regional libraries have been established with the Headquarters and the largest Branch in adjoining space. There are distinct economic advantages in this arrangement. If it is a town library, professional staff as well as clerical staff can share duties in both libraries; reference tools and the union catalogue can be used by each library; Headquarters has quick access to the largest book collection for the many inter-branch loans.

If the largest branch library is in a large town or city the disadvantages can be just as definite as the advantages unless that community is fortunate to have a modern building planned to accommodate both operations. No matter how excellent the book collection, the casual library user will not be attracted to the public library situated in basement quarters. It would be a rare building that could give an inviting, wide, and separate entrance or display windows to a public library, although the space might be quite suitable for a headquarters. In addition, people of the community become completely confused over the financial arrangements and either feel the entire headquarters and the branch library are solely supported by them; or, the opposite extreme, that it is a government agency mostly for the people of the rural areas. If sufficient professional staff could be found, much of this difficulty could be cleared by a public relations program. In the meantime, the financial economy and ease of operation are of little advantage compared to the gain in community pride and interest taken in a separate branch library.

*Conclusion*

Nova Scotia has made basic public library service available to its people through a regional library system. It has been proven successful. Given time and a measure of prosperity, there will be more library buildings suitably planned for the needs of the individual communities or for the headquarters of the regional libraries.

**REGIONAL**

**Libraries in Newfoundland**

In order to understand the library system in Newfoundland, it is necessary to know that the province's population of approximately 425,000 is scattered throughout the island in very small settlements; usually located on the coastline in bays. With the exception of St John's, the capital, which is the distributive centre for supplies, the "outport" people are engaged in logging, fishing, and mining.

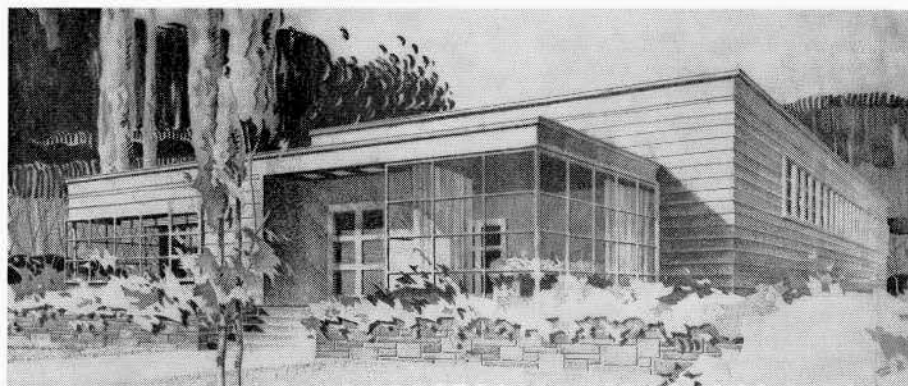
During the long winter season many of the settlements are completely isolated from each other. Consequently the problem of providing library facilities to the greatest numbers of its people becomes one of building a larger number of smaller buildings than is usual in centres of denser population.

In 1947 the Newfoundland Library Board undertook the design and planning of two standard library buildings which of necessity had to be small, and be constructed of materials readily available in the outlying areas. The Board then donated the drawings to an area which undertook to build a library financed partly by the province and partly by the municipality. A considerable part of the construction was generally done by residents themselves on a community effort basis.

Masonry materials are not native to Newfoundland. They are too expensive to use, and the necessary skilled labour does not exist. Formed concrete and carpentry are the basic building media.

Small as they are the library buildings in many cases are the centres of community activities — the board room being used by various organizations as a committee room and a place to organize community projects. The area in the basement under the reading room is planned for social functions. The plan provides for the use of these areas, either together or separated, by the public while the library section is closed.

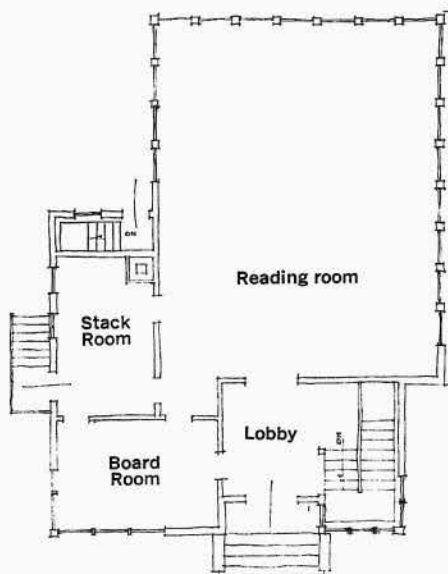
Generally, these are the factors governing the design, construction, and operation of the libraries in the larger of the many small villages that make up the province of Newfoundland.



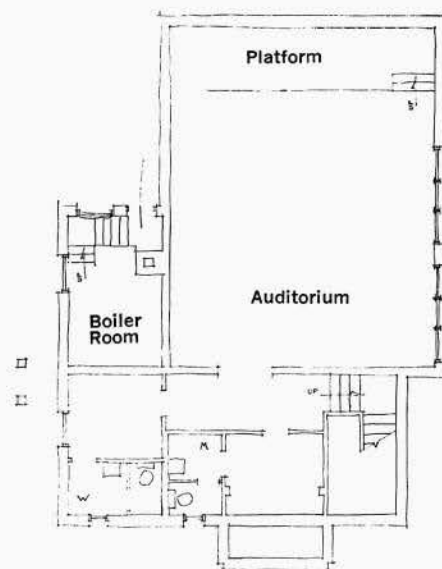
Public library type No. 2

*Architect, Paul Meschino*

Perspective of main entry



Ground floor plan



Basement plan



Main entry with librarian's office at right

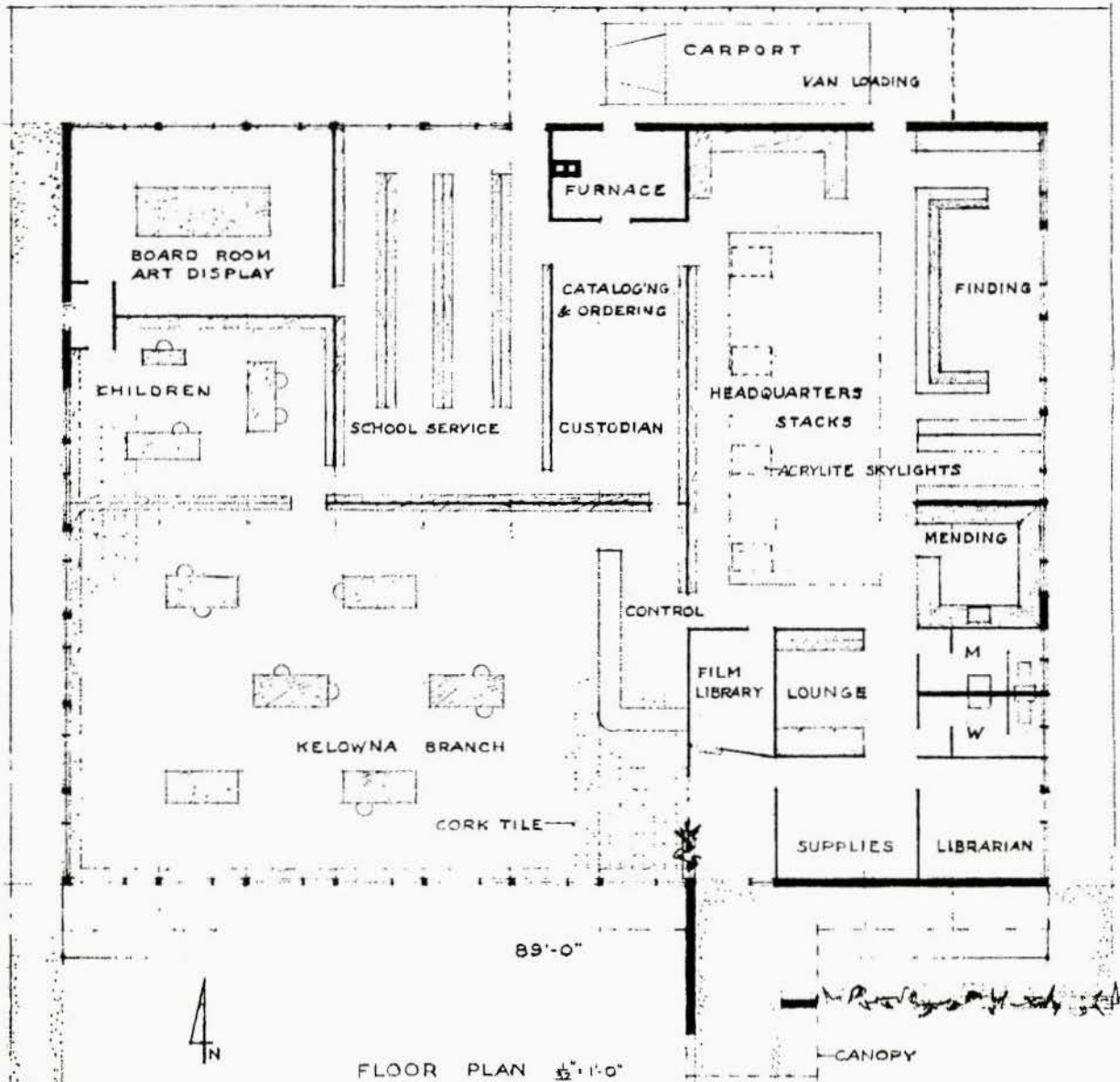
Okanagan Regional Library, Kelowna, B.C.

*Architect, Michael E. Utley*

*Contractor, G. Briese*



Kelowna Branch reading room



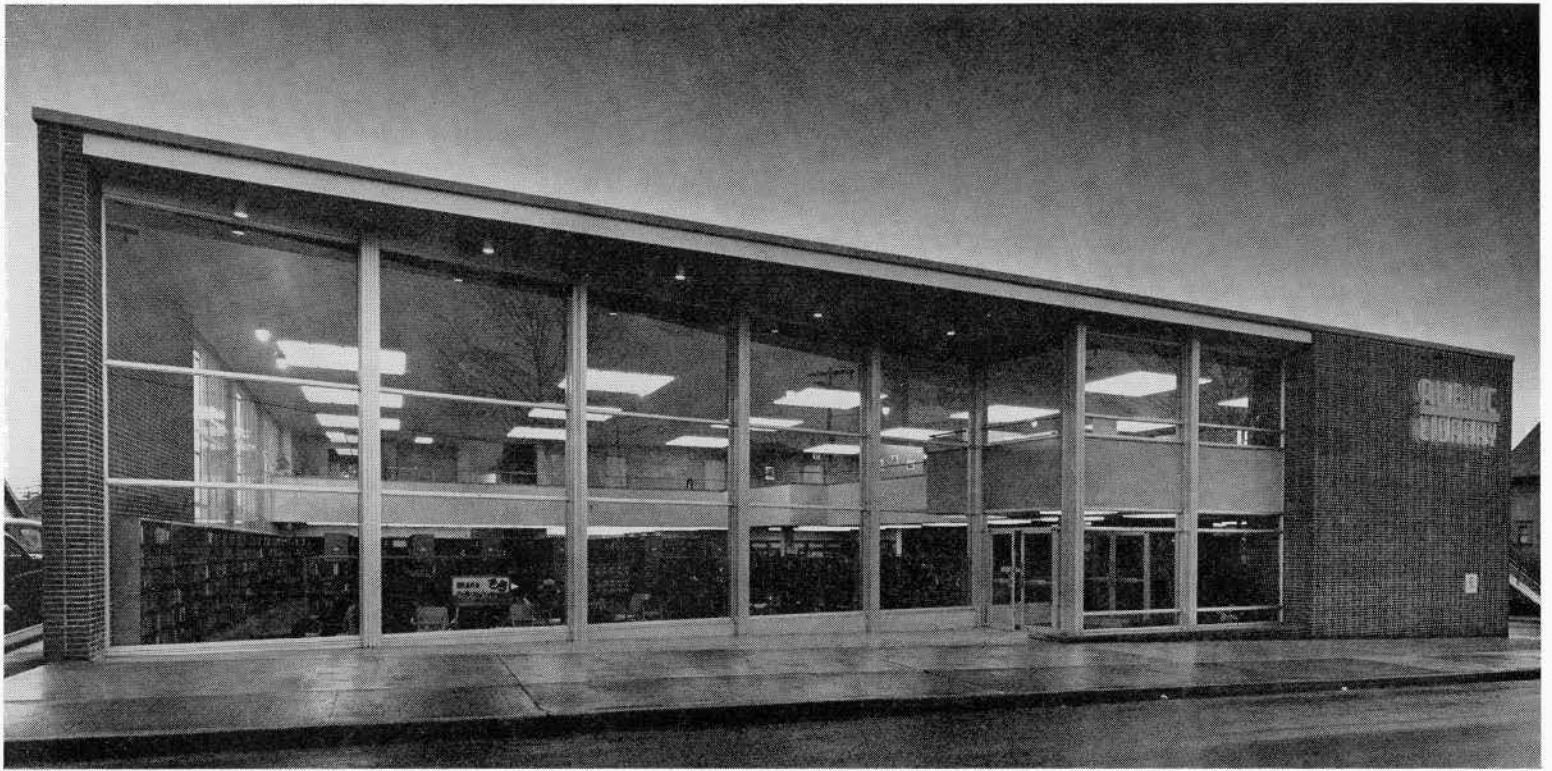
Located in Kelowna's Civic Centre, the building accommodates an intricate departmental relationship including local branch library and children's reading room, board room, school book service area, headquarters stack room, film library, work areas and staff facilities.

The city donated the site which is adjacent to parking and pedestrian access.

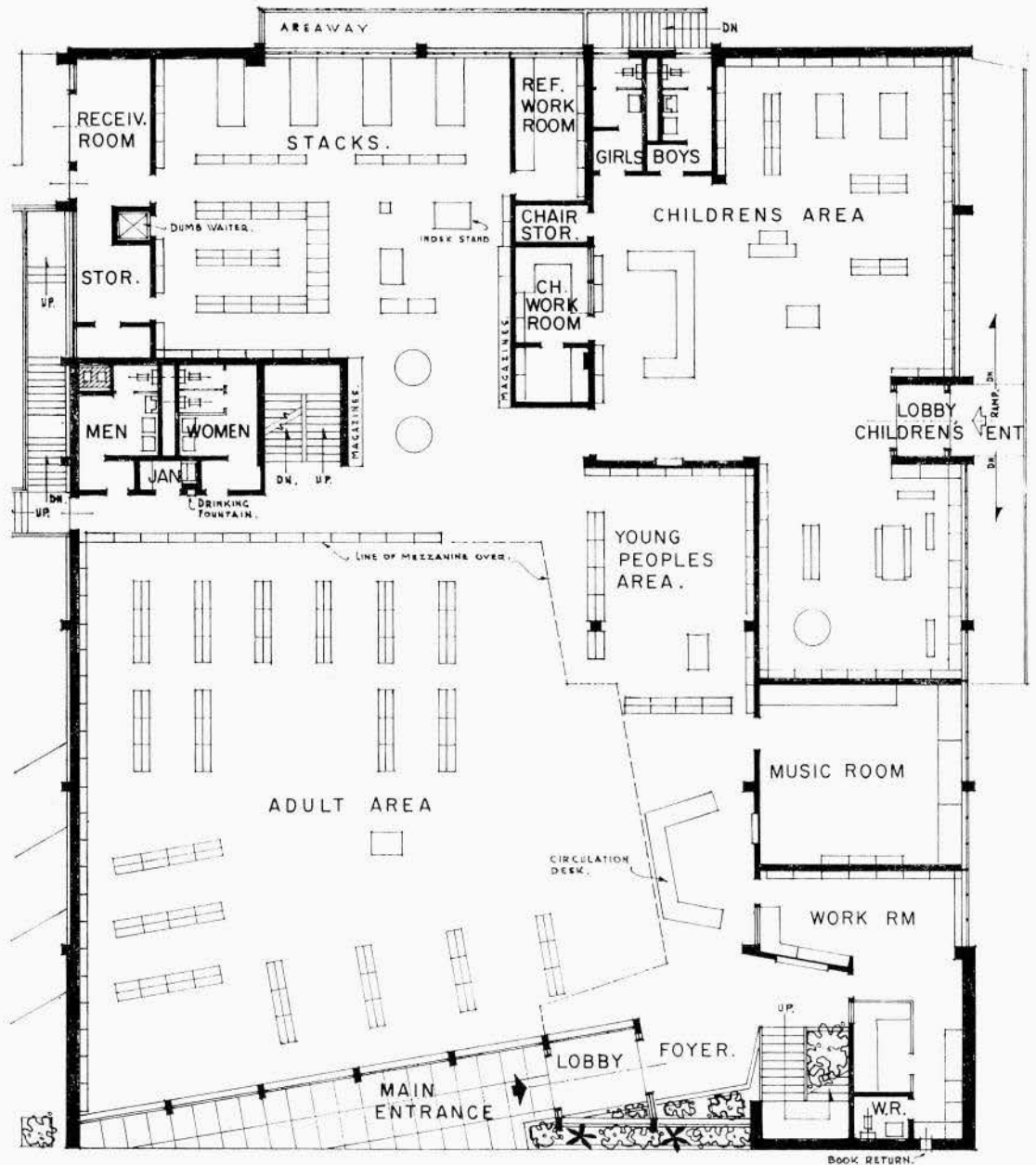
Completed in 1955, the 6,110 sq. ft. rectangular building cost \$50,000 or \$8.20/sq. ft. including carport and much of the custom built furniture.

Construction is 2" plank on glulam beams spaced 8' apart on pipe columns in three rows, with 8" pumice block walls furred and insulated. Floor is coloured concrete on grade with cork tile finish in the Kelowna Branch area. Sash are double-glazed wood set on aluminum sills, with Solex on south and west walls. Plastic skylights light the deep stack area. Canopy supports are pierced concrete (one red, one yellow). Main entry doors are overhead concealed closers and adjustable astragals. Heating is forced warm air radial slab ducts, using three furnaces for zone control, and registers located in the top shelf of perimeter stacks.

Traditional Kelowna found the building rather controversial, since pierced concrete, exposed pumice block, Solex, plastic skylights, slab heating and cork tile on concrete were all new to the area at the time.



Main or north elevation



New Westminster Public Library

Architect, Kenneth J. Sandbrook

Consultants:

Structural, A. B. Sanderson & Co. Ltd.

Heating & Ventilation, D. W. Thompson & Co. Ltd.

Electrical, Simpson & McGregor

Plumbing & Drainage, R. J. Cave & Associates.

GROUND FLOOR PLAN

This building serves as the regional library for a city of thirty thousand and for its large tributary area. It is located close to junior and senior high schools, shopping centre, banks and commercial area and is handy to public transportation.

Nowadays people will not go out of their way for anything and the Library, therefore, must put itself right in the path of the busy people of New Westminster, not for its sake, but for theirs.

The building is simple and functional in design. It has no barriers between the public and the library's services. It gives consideration to the activities which are carried on within its walls and adapts itself to these activities, rather than attempting to mould them into some tortured pattern of its own. With exhibitions, lectures and meetings it has become a centre for the community's cultural activities.

The exterior presents a colourful facade and makes use of floor to ceiling windows to capture as much light as possible. The main entrance, facing north, has been sloped inward to offset glare from car headlights and to provide shelter.

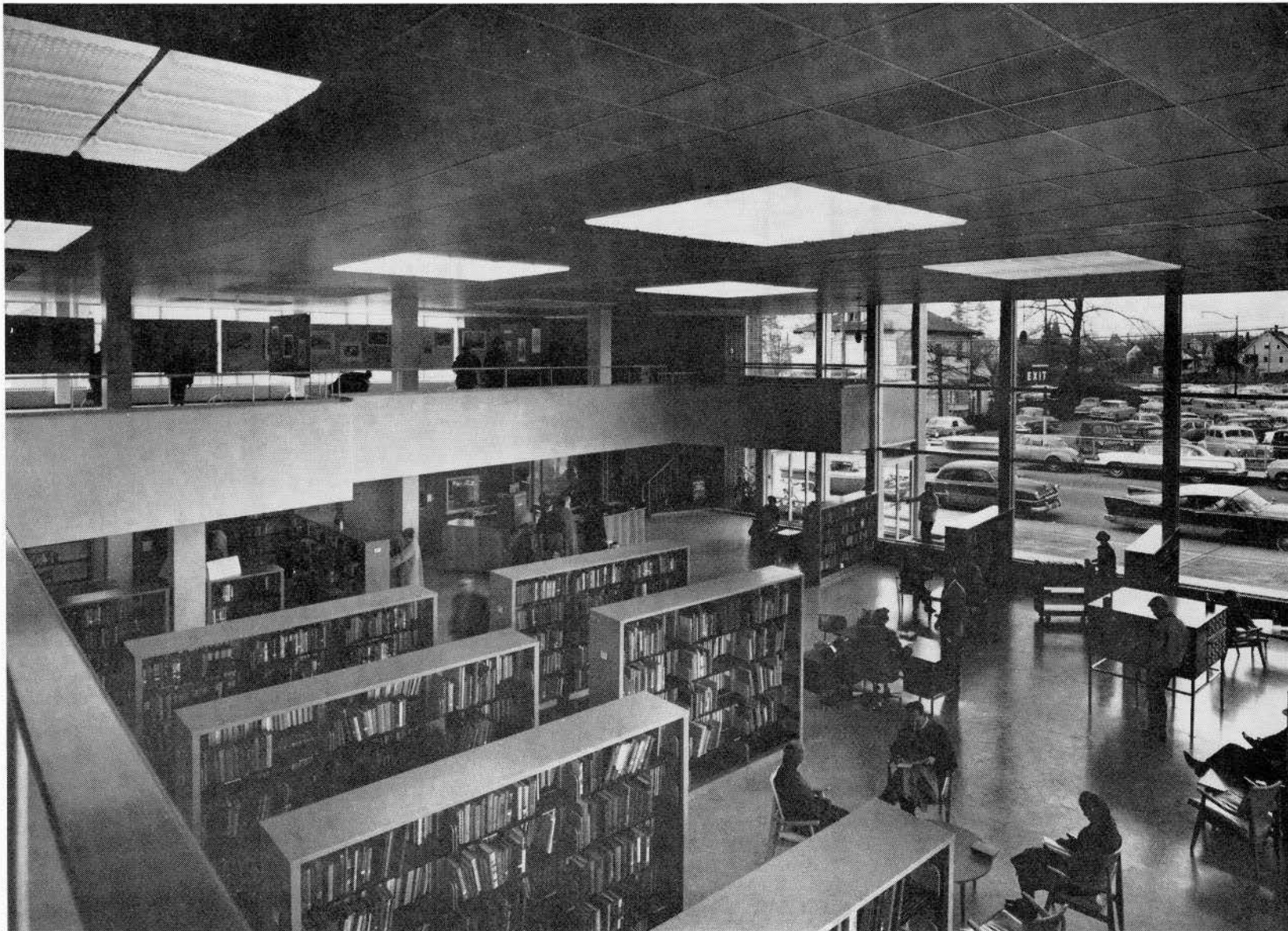
A library is supposed to be a place of peace and quiet, so resilient floor tiling was used, ceilings have acoustic tile and stairs and lobbies have rubber treads.

Stair balustrades, ramp railings, windows and hardware are satin-finished aluminum. Furniture, both steel and wood, has been especially designed and manufactured by local firms; fabrics used are all in bright colours.

As the price of this building including shelving was set at \$400,000 by the Council, expensive refrigerated air-conditioning could not be utilized and a system of exhaust fans was arranged in the truss space over the high level adult space to keep the building cool in the summer months. Extensive use has been made of frosted glass on the south elevation to cut down the heat rays.

The furniture, both steel and wood, has been specially designed and manufactured by local firms and the upholstery has been made as colourful as possible and yet blends into the decor of the building.

View from mezzanine across adult space to main entrance



## The Financing of Library Buildings in British Columbia

BY ROBERT L. DAVISON

*Superintendent, B.C. Public Library Commission*

HOW TO FINANCE A PUBLIC LIBRARY building in Canada is a constantly recurring problem. Andrew Carnegie provided a limited solution which sufficed for about thirty years, but his buildings have become outmoded and outgrown and isolated from the areas and people to whom the library is most useful. Since Carnegie's time there have been sporadic instances of libraries endowed by private funds, but it is doubtful indeed whether a necessary public service can or should depend upon the benevolence of individuals for its accommodation.

How, then, can a public library be assured of an attractive, well-located and functional home? Answers to this question range from the adamant opinion that every municipality should be obliged to finance a satisfactory building for its library from local taxation alone, to the idealistic fancy that some foundation such as the Canada Council should provide funds sufficient to construct a building for every public library that can qualify for a grant.

Somewhere between these extremes must lie an acceptable solution, and the natural tendency will be to look toward the provincial capital. There is good reason for this, in the precedents already established. Provincial governments have for some time accepted the proven fact that a municipality, of whatever size, cannot of itself maintain all the public services it is obliged to establish. Thus public library service has come in for a share of the consolidated revenue of the province.

The share has been generous on occasion, but grants to public libraries have never been more than sufficient to raise the quality and quantity of the service much beyond the minimum level of maintenance. With few exceptions, the assistance has necessarily been in the form of "grants-in-aid" money to help the library in the operation of its service, and to encourage local support. The provision of capital grants from public funds has yet to become an established policy.

Since 1951, the promotion of public library service in British Columbia has been assisted and encouraged through grants-in-aid on an increasingly generous scale, and the government has even set up an extensive service of its own, for the benefit of those who do not have direct access to a public library. Responsibility for the distribution of grants and the operation of the provincial public library service is vested in the Public Library Commission, which is enjoined, under the terms of the Public Libraries Act, to "apportion, subject to the approval of the Minister of Education, the moneys annually appropriated by the Legislature for the aid of public libraries . . . and of public bodies that are actively interested in promoting library standards and service . . ." and to operate a system of travelling libraries and of library service to individuals by mail.

The meaning of the Act has never been interpreted to include capital grants for buildings. Such definition would involve the government in an extension of policy to which it has not yet agreed, although it has accepted responsibility for sharing the cost of public schools, and has provided library buildings for two branches of the government service.

The operational headquarters at Prince George, serving the vast north-central part of the province, was built in 1947, at a cost of \$30,000. This building is the nerve-centre of public library service from McBride to Terrace. Its direct beneficiaries include a municipal public library, seven public library associations, thirty-two community libraries and sixty one-room schools, so it might be argued that indirectly capital assistance has been provided for public libraries in that area.

The same may be said of the Peace River District of British Columbia. The headquarters building at Dawson Creek, considerably larger than its counterpart in Prince George, was completed in 1957, and cost approximately \$160,000. It serves four public library associations, twenty-four community libraries and fifty-nine schools, many of them scattered along the Alaska Highway between the Alberta border and the northwest corner of British Columbia.

The premises occupied by the Public Library Commission's third and newest branch, at Cranbrook in the East Kootenay district, are rented at government expense. So far no appropriation has been made for the construction of a Commission building in that area, but

the policy followed in the two older branch operations may be extended to the southeastern service, if its growth continues at the present rate. Six public library associations and nine community libraries in the East Kootenay are to a large extent dependent upon the help of the Public Library Commission.

Capital grants for buildings completely outside the government service have been confined mainly to the headquarters accommodation of the three regional libraries. The headquarters of the Fraser Valley Regional Library in Abbotsford was the first of its kind built specifically for the purpose in British Columbia, and its construction was begun in 1952, before there was any firm indication that provincial capital grants would be forthcoming. The origin of this library as a "demonstration" has been described a number of times, but important to present considerations is the fact that it was made possible through a capital grant, in this case from the Carnegie Corporation of New York. By 1951, twenty-one years later, the library was faced with the vital necessity of moving its base of operations into reasonably adequate quarters, so plans were drawn up for the present headquarters building.

The Commission had in the meantime been making representations to the provincial government for capital grants to public libraries. Finally, in 1954, these efforts achieved some measure of success. Individual municipal libraries were still excluded, but it was argued that a regional library, organized through cooperation among a number of municipalities and school districts, belongs to no single corporation or school board. It could therefore be accorded a unique entity, and grants might be made to its board of management as if it were an independent, autonomous body not directly responsible to a particular council or board of trustees. After consideration of this thesis, it was decided that appropriations could be allowed under special warrant, and the Fraser Valley Regional Library received \$12,500, half the cost of its building.

The two other regional libraries were then asked to submit to the Commission sketch plans for proposed headquarters buildings, together with estimates of construction cost, and on the basis of this information grants were made, again by special warrant, \$12,500 to the Okanagan Regional Library and \$17,500 to the Vancouver Island Regional Library.

That, with one important exception and a few minor ones, is the story of capital grants to public libraries in British Columbia. The notable departure from policy occurred in 1958, the centennial anniversary of the founding of the province. Early in 1957, the special B.C. Centennial Committee had announced that a grant, to supplement local funds, would be available in any area for a suitable, lasting memorial. Eleven communities chose library buildings as their centennial projects, the Committee's approval was obtained, and a total of \$27,000 in provincial funds was invested in library construction in widely separated parts of the province. Admittedly, this once-only type of assistance does not solve the problem of continuing capital grants, but the buildings themselves stand as evidence of the results which can be achieved through financial assistance and encouragement of local initiative on the part of the senior government.

Finally, it should be mentioned that some assistance has been given, from time to time, to provide library equipment and furniture for public library associations whose resources have been extended to the limit in financing a new building. In recognition of the work the library board has done in and for the community, the Commission has recommended, and the Minister has approved, the use of provincial funds for "equipment grants". They are small and infrequent, but they do constitute a further example of capital grants.

It is evident that interested groups and individuals will continue to present persuasive arguments for a regular policy of making capital grants. In British Columbia there should be little demand for large individual amounts. Both Vancouver and New Westminster have recently completed new buildings wholly at municipal expense, Victoria has built a large addition to its original building, and the headquarters of the three regional libraries are reasonably well housed. On the other hand, accommodation for the small public library is still a serious problem. Local taxation is not the solution, for unless the library is a direct municipal responsibility it has no right of assessment. With a voluntary grant from the municipal council and donations from interested organizations and individuals, sources of local support are exhausted, and the common inclination is to turn to the provincial treasury for help.

Legislative appropriations for library grants have increased from \$50,000 to \$180,000 in the past seven years, and some capital grants have been approved, under particular circumstances. If this tendency to increase provincial participation in library finance continues, it may be that provision of capital grants will become a general practice.

# The Financing of Library Buildings in Ontario

BY W. A. ROEDDE

*Assistant Director of Provincial Library Services, Ontario*

THERE IS NO DOUBT that new library buildings interest the librarians and trustees of Ontario. Opening days are occasions for satisfied smiles on local faces, and admiring grins on visitors', and the spirit of optimism is everywhere. A new building is not everything, but it helps. The librarian and staff may be underpaid, overworked or unappreciated, but after one look at the architect's masterpiece, everyone says "the future will be better". And it often is — if those debenture payments don't get in the way.

A trip through Ontario will reveal 39 completely new public library buildings, including branches, built since 1957. Total cost was \$3,807,760, ranging from \$4,500 (Woodville) to \$500,000 (Oshawa). Two or three were not blessed with an architect's professional skill, but serve the purpose for a small town or village library. Others are almost perfect in design, construction and finishing. Among the most notable are the Etobicoke Township main library and Alderwood branch, Hamilton's Western branch, Byron, Leaside, London's Richard E. Crouch branch, Oshawa, Ottawa's South branch, Sudbury, Toronto's George Locke and Deer Park branches, and York Township's main library.

And one could hardly travel through Ontario without noticing the amazing changes made with Carnegie buildings (Fort William, Peterborough and others), conversion of old houses (Burlington, Cornwall, Windsor) and renovations of libraries inside and out. It is here that the architect's genius is put to the test, although not always successfully. But the aim has been for more space and better use of it, and the conversion jobs are often remarkable.

There are three excellent new university libraries at Assumption, Carleton and McMaster, as well as several new wings and additions. The library is increasingly important in today's university, and a well-planned new building will make possible a vital contribution.

There will be no objection if a new library looks beautiful, but it is of primary importance that it be functional. The university library, city library, suburban branch, town library, county and regional headquarters, all differ in their function. And there are other variations: for instance, one branch library may serve a community in which there is a much higher percentage of children than another community, and needs a larger children's room. Naturally, the people who really know how a library should be planned are the librarians. In the past, while the architect and library trustees have talked about asphalt tile and insulation, the librarian has sometimes been silent — hoping that things would work out. That things often didn't is indicated by a couple of new libraries with insufficient work space for unpacking, cataloguing and processing books. Location and relationship of departments (reference, reading room, periodicals, teen-age, etc.) are questions that librarians can answer. But librarians will agree that the architect may be ahead of them when it comes to knowledge about new shelving, display stands, furniture, etc. And the architect may surprise everyone by knowing that the law requires certain rest room facilities for staff, or that the carpenters may get an expensive hike in wages in five months time. Of course, it is best to have everyone in on these discussions, but the wise architect will seek out the librarians and ask "what do you think?"

Since the provincial grant Regulations were passed in 1945, Ontario has encouraged public library construction by paying a percentage of the capital cost. Capital grants are paid to public libraries only, not to association libraries or county and district co-operatives. And the grants are a percentage of municipal levy and paid to library boards, so the province does not pay on donated buildings or a library's portion of a new municipal building if the library board does not receive title to it.

The grant percentages of local levy for capital construction are the same as for other library purposes. They vary from a maximum of 12% for libraries over 50,000 population receiving 81¢ per capita or more, to a maximum of 70% for libraries below 1,000 population receiving 81¢ per capita or more. However, a \$10,000 limit on capital grant in any one year, and a maximum on total grant to any library of \$90,000, means that the largest libraries often receive less than their maximum percent on capital costs.

Because population is no longer an accurate indication of municipal "ability to pay", and because of the need to amalgamate small municipal library boards for better planning of library service, the grant Regulations are receiving a thorough study in 1959 by librarians and department officials. The aim is to encourage library construction in a fair and equal way, possibly on the basis of equalized assessment per capita. But time will tell how successfully we meet the problems involved. We must also consider the need for the establishment of regional library service and the construction of buildings for this service. It is interesting to note that — receiving no capital grants — few library co-operative boards own their own buildings, and these are large enough only for small collections and limited service. We hope that new legislation and grant regulations will encourage capital construction that is wisely related to regional and province-wide needs for library service.

Meanwhile, libraries are not waiting for the change. Nor is the need for new or larger libraries any less. North York held the cornerstone ceremony recently for its new main library, and other buildings are in the planning stage. Letters are received by the Provincial Library Service inquiring if we give capital grants (we do), will we talk local councils (we will), loan books on building and architecture (we can), send out an architect (we haven't one), or supply "approved" plans (we don't).

As for the future, all of Ontario wants better library service, and this means better library buildings. We can expect many more architects to sit down for their first meetings with library boards (and hear from the librarian in no uncertain terms just *where* that charging desk should be). We can expect many more library buildings in Ontario, designed with an architect's skill and a librarian's knowledge. These two ingredients — with a library board's drive, a council's support, and the Department's aid — make up a recipe for future progress.

## Planning and Construction of Library Building, a Bibliography

BY D. C. APPELT

*Chairman, Architecture and Building Committee of the C.L.A.*

THIS IS A SHORT BIBLIOGRAPHY of the publications which the compiler believes will be most helpful to both librarians and library architects confronted with the planning or extensive renovation of a building. All of them will be found in some Canadian library or other, and several are widely held; this is mentioned because some are out of print. The annotations attempt to indicate the particular character and usefulness of each.

In the time available it was impossible to examine the extensive material in periodicals, which ought not to be neglected by those concerned about library planning. Virtually all the significant articles, as well as further monographs, can be traced by the use of the bibliographies included in some of the publications listed, and through the references in *Library Literature*.

*D. C. Appelt*

*University of Saskatchewan*

American Institute of Architects.

The Library Building. Chicago, American Library Association, 1947.

One of the Institute's "Building Type Reference Guides", with contributions from librarians and architects; inevitably somewhat dated, but still useful.

American Library Association. Building Committee.

Planning a Library Building: the major steps; proceedings of the institute sponsored by the American Library Association Buildings Committee at St. Paul, Minnesota, June 19-20, 1954. Chicago, American Library Association, 1955.

Includes papers on the functions of librarian and architect at various stages of planning, descriptions and discussions of a number of public library plans, and the discussions of the fourth Institute, sponsored by the ACRL Buildings Committee (see below under Association of College and Reference Libraries). [This publication was not available for examination].

Ashburner, E. H.

Modern Public Libraries, their Planning and Design. London, Grafton, 1947.

By a British architect, for British readers. Contains much useful information, if read critically with these facts in mind.



Bean, Donald E., and Ellsworth, Ralph E.

Modular Planning for College and Small University Libraries. Privately printed, 1948. [Now out of print, but available through the O.P. Book Service of University Microfilms, Ann Arbor Michigan].

A lively, informal, and useful approach to planning libraries that have to be flexible and adaptable. Especially useful to start off the thinking of those planning smaller buildings.

Chicago. University. Graduate Library School.

Library Buildings for Library Service. Papers presented before the Library Institute at the University of Chicago, August 5-10, 1946. Chicago, American Library Association, 1947.

A collection of papers by experts on subjects ranging from the plan of service as it affects the building to technical questions of lighting and air treatment. Much useful material, some needing to be checked for more recent developments.

Cooperative Committee on Library Building Plans.

The Orange Conference, October 26-28, 1945.

The Second Princeton Conference, June 12-14, 1946.

The North Carolina Conference, March 18-19, 1947.

The Chicago Conference, January 27-28, 1948.

The Third Princeton Conference, April 4, 1949.

The Michigan Conference, December 2 & 3, 1949.

This useful group of publications records critical discussions of the plans of various college and university library buildings, most of which were subsequently erected. The Committee, which was self-constituted and changing, first met at Princeton University in 1944, at the invitation of the President of the University, and consisted mostly of librarians, architects, and engineers. (The proceedings of this first conference were not published). The idea was to pool information and ideas, so as to get as good library buildings as possible, once construction could resume after the war. The proceedings are most instructive to anyone interested in the approach to planning. They deal entirely with academic library buildings. Plans are usually reproduced.

[No imprint appears on these publications. They were privately printed, and most of them are probably out of print. They can, however, be obtained on microfilm from the University of Chicago Libraries].

Cooperative Committee on Library Building Plans.

Planning the University Library Building. Princeton, N.J., Princeton University Press, 1949.

The subtitle "Summary of discussions by librarians, architects, and engineers" indicates that the book is essentially a systematic presentation of ideas that were germinated in the meetings of the Cooperative Committee, for the proceedings of which see above. The book discusses the main questions that ought to be considered in making a program for library building, supplying not answers, but food for thought, and some bases for making decisions.

Association of College and Reference Libraries. Buildings Committee.

The First Library Building Plans Institute, sponsored by the ACRL Building Committee. Proceedings of the meetings at Ohio State University, Columbus, Ohio, April 25 and 26, 1952. Chicago, Association of College and Reference Libraries, 1952 (ACRL Monographs, no. 4).

The Second Library Building Plans Institute . . . Proceedings of the meetings at Midwinter A.L.A. Conference, Chicago, Ill., February 1 and 2, 1953. Chicago, Association of College and Reference Libraries, 1953. (ACRL Monographs, no. 10).

The Third Library Building Plans Institute . . . Proceedings of the meetings at University of Wisconsin, Madison, Wis., January 30-31, 1954. (ACRL Monographs, no. 11).

[For the Fourth Library Building Plans Institute, see above, under *American Library Association. Building Committee.*]

The Fifth and Sixth Library Building Plans Institutes . . . Proceedings of the meetings at Wayne University, January 28-29, 1955, and at Rosemont College, July 3, 1955. Chicago, Association of College and Reference Libraries, 1956. (ACRL Monographs, no. 15).

The Cooperative Committee on Library Building Plans went out of existence in February 1952, but its functions were more or less continued by the Buildings Committee of the Association of College and Reference Libraries. Beginning with the Second Institute, a representative of each library discussed, supplied a fairly formal introductory statement, and a critique was given by an expert who had had time to prepare it beforehand.

Beginning with the same report, bibliographies are included, and there are also several prepared papers on various aspects of library building and planning, such as Robert H. Muller's *Com-*

*pass* book storage in the *Proceedings of the Third Institute*, and the reprint of the excellent program for the Wayne University Libraries, Detroit, in the *Proceedings of the Fifth Institute*. The Wayne program could well be used as a model for anyone having to write one. All these proceedings, like the reports of the meetings of the Cooperative Committee, are illustrated with plans, and occasionally with other views, of the buildings concerned.

Gerould, J. T.

The College Library Building, its Planning and Equipment. New York, Scribner, 1932.

A very readable book by the then librarian of Princeton University, still worth reading for its general approach. Many technical details are, of course, out of date.

Hanley, Edna Ruth.

College and University Library Buildings. Chicago, American Library Association, 1939.

A survey of academic library buildings, large and small, constructed in the United States between 1920 and 1939, including pictures and plans, and long the best source of information of its kind. Still useful for general comments, but in many ways out of date.

Mevissen, Werner.

Büchereibau / Public Library Building. Essen, Ernst Heyser, [c1958]

Text in both German and English. Profusely illustrated with plans and photographs. A discussion of library building in Germany, including fundamental considerations of public library service, descriptions of existing buildings (mainly in Germany, but some elsewhere), and guidance for planners. Should not be overlooked by those interested in library furnishing.

Schuck, Russell J.

Pointers for Public Library Building Planners. Chicago, American Library Association, 1945.

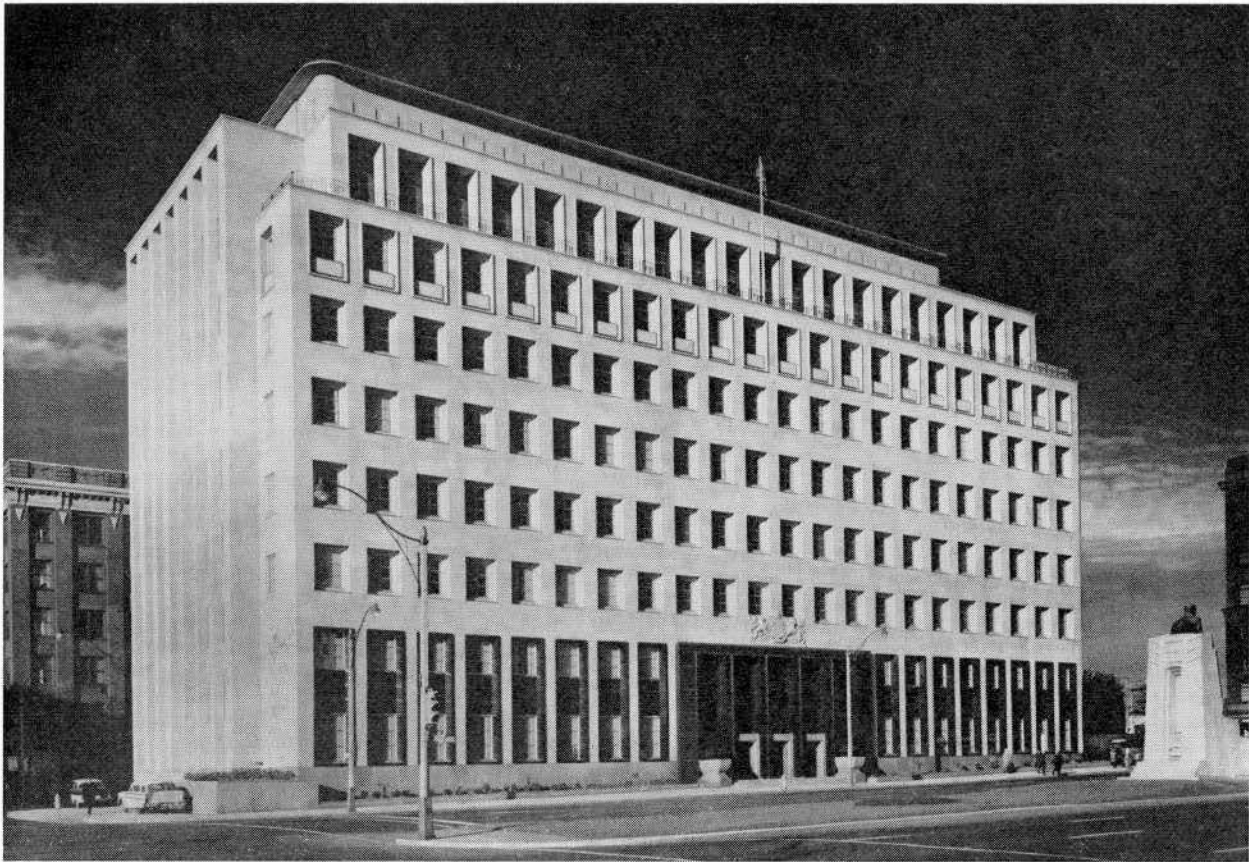
A useful brief compendium tending to sound dogmatic because it is so condensed. Best used in conjunction with other works.

Wheeler, J. L. and Githens, A. M.

The American Public Library Building; its Planning and Design with Special Reference to its Administration and Service. New York, Scribner, 1941.

[Reissued 1947 by American Library Association, but apparently again out of print].

A comprehensive and indispensable work, reflecting the best-informed thinking of the time about the size, location, and planning of public libraries and about library architecture in the U.S.A., with useful information about furniture. Analyzes a great many existing buildings and points out their faults and merits. Should be supplemented with more recent material.



University Avenue facade from south east

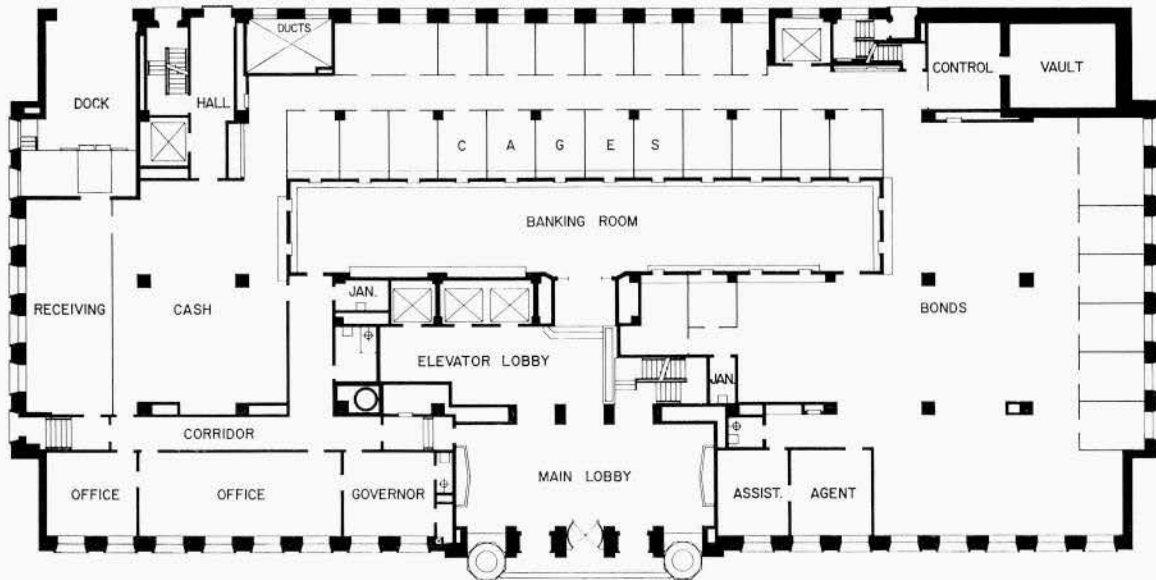
### BANK OF CANADA BUILDING, TORONTO

*Architects, Marani & Morris*

*General Contractor, Anglin-Norcross (Ontario) Ltd.*

*Structural Engineers, C. D. Carruthers & Wallace, Consultants, Ltd.*

*Mechanical Engineers, H. H. Angus & Associates, Ltd.*



Main floor plan

Typical floor plan



SCALE IN FEET 5 0 5 10 15 20 25 30 35 40 45 50

The recently completed eight storey building for the Bank of Canada at 250 University Avenue, encompasses the city block bounded by University Avenue, Queen Street, Simcoe Street and Richmond Street.

The structure is of reinforced concrete with a Quebec granite exterior facing. The main walls are of grey granite, with a twelve cut finish, the base, planting beds and curbs polished White Heather Granite, the main entrance, window trim and spandrel panels are polished dark green granite.

Three automatic passenger elevators serve the building along with a freight hoist which serves all floors. There is also an elevator for movement of gold and currency within the Bank quarters. The building is fully air conditioned; lighting is recessed fluorescent lighting fixtures in a metal tile acoustic ceiling. An under floor duct system supplies power, light, telephone and signal outlets to any point on the floor.

Above the main entrance and carved in grey granite are the coat-of-arms of Canada designed by Mr Scott Carter. The end panels at both Queen and Richmond Streets are decorated with high relief sculpture by Mr Cleeve Horne.

The windows of aluminum, are a dual casement type, which open inwards for washing. The exterior sash is glazed with heat absorbing glass. Entrance doors are in stainless steel and bronze.

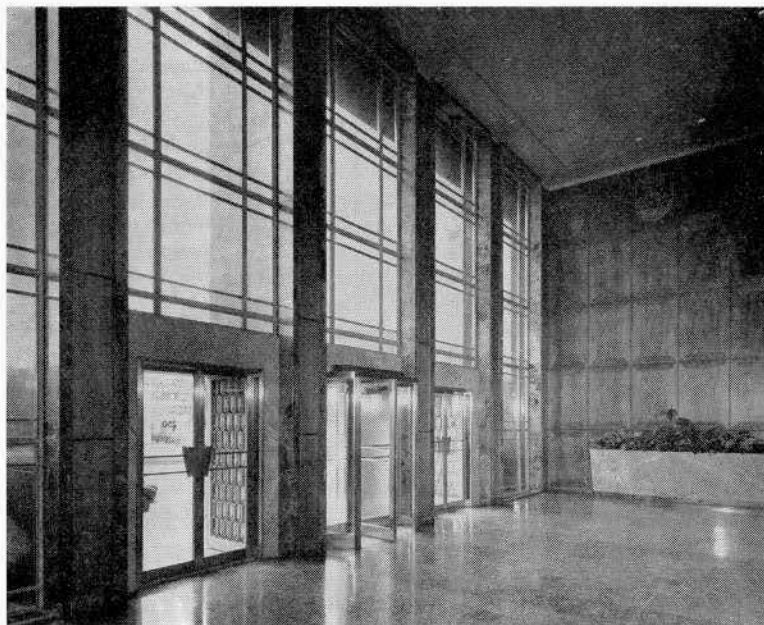
The walls of the entrance lobby are panelled in walnut, with the columns and trim in marble. In each of the upper panels the coats-of-arms of the provinces have been outlined in gold leaf gesso by Mr Stanley Arculus. On the wall opposite to the entrance a large mural has been designed and is to be painted by Mr Allan Collier.

The Toronto Agency of the Bank of Canada occupies the sub-basement, basement, first and second floors. The Industrial Development Bank occupies part of the third floor. The balance of the building has been rented to members of the legal and insurance fraternities.



BARNEY QUOSTER STUDIOS

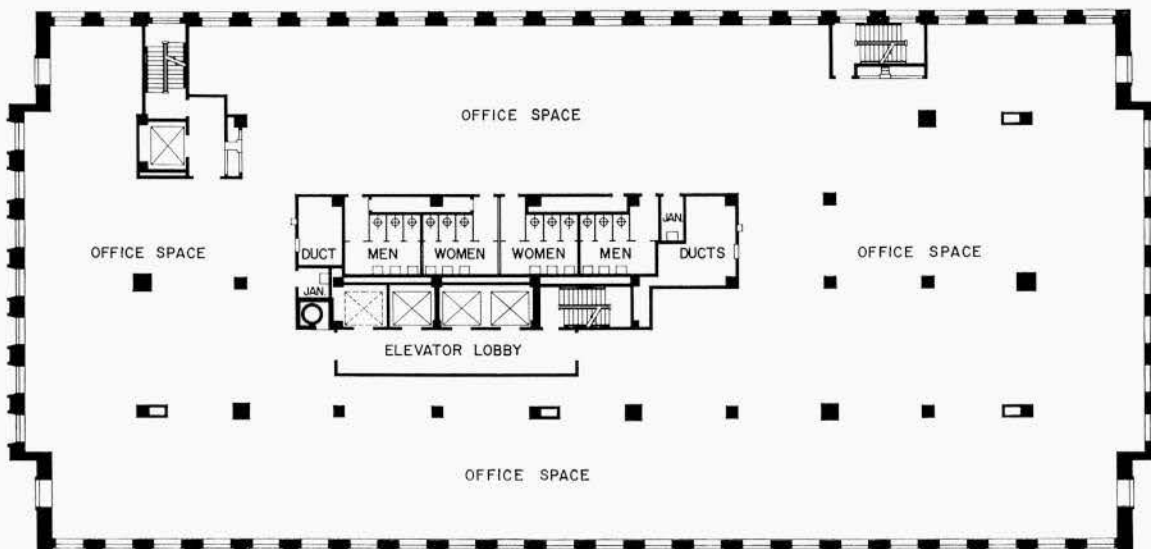
Entry to main lobby



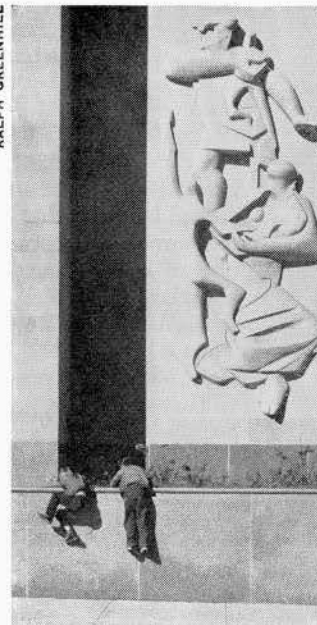
PANDA

Main lobby interior

Below  
Relief sculpture  
by Cleeve Horne



RALPH GREENHILL



# AN ADDRESS TO THE STUDENTS OF THE SCHOOL OF ARCHITECTURE, U.B.C.

BY DR ETHEL WILSON

*Dr Wilson writes: I was born in South Africa of English parents, and in the year 1898 I was taken, as a small child, to Vancouver. My family were not pioneers but were next in sequence to the pioneers. I returned to England in my teens and for four years attended a spartan and hard-working and happy boarding school. Vancouver has always been my real home.*

*My first stories were published in the New Statesman (London) in 1938. After the war five short novels and some short stories were published in Canada and England. There was also some publication in the U.S.A., Denmark, Switzerland, Italy, the Argentine, and the Commonwealth.*

*My husband and I have travelled a good deal in England and abroad. We were fortunate in knowing our own country fairly well and the Province of British Columbia intimately. I may say that the physical beauty of this province has a profound effect upon many of us and has certainly influenced my own work.*

Sir Herbert Read, whom you remember here not long ago, recently wrote that "Art is the patient conquest by men with eyes to see or ears to hear of the world that is open to our sensibility". I wrote down that definition and found it satisfying to a certain point, then partial and disputable. Perhaps no definition of Art can be complete.

A consideration of the arts as we know them shows them to be as various as tigers and whales, humming-birds and antelopes, yet they have a common quality of active unquenchable life. There is, no doubt, a consensus of opinion in this room that that chair has a seat, a back, and four legs and we are not interested in discussing the matter further except in the light of other attributes. But in our opinions of the arts, we may agree or we may differ from one another to the point of discussion or even dissension, and certainly with involvement in platitude.

Speaking as a layman, I find architecture to be a marriage of science and art, important and fascinating as science and art, and deeply concerned with structure. As this talk is nothing if not personal, I will say that the Parthenon, unsurpassed in its intrinsic beauty and harmony, instinct with the history of the spirit and man's intelligence, young and fresh in its ruins today as it once was and will always be although more centuries pass over it — that sight will stay with me (I hope) until I die. The Parthenon speaks silently and clearly. The evening shadows climb the nearby hill of Hymettus, and this was the very evening hour appointed for Socrates to drink the hemlock. Architecture, perhaps more than any other art, presents to the ordinary careful observer the Now and the Then, sometimes uniting, but more often dividing the two; indivisible from history for the student of history.

Music is first a flexible and glorious art and language, and then also a science as intricate and proveable as higher mathematics, and deeply concerned with structure.

We know that painting is primarily a great and absorbing art with a life of its own; it appears to the lover of the art who is not a practitioner, less absolutely a science, but it is historically and intrinsically concerned with structure. It seems to me in part a pragmatic science (is that a contradiction in terms?) and can be even, relatively, an esoteric science — esoteric in the meaning of private, originating within the organism.

As you walk beside a Canadian prairie river with deep banks where great grain elevators stand perpendicular to the flat prairie, you see in its elementary form the compensation of the vertical and horizontal lines of prairie, flowing river, and the frigid vertical structure raised by man. There is a great spread between that scene and the paintings of Canaletto, but they are united by art and structure. There is the same cleanness of building against the same extraordinary limpid peace and clarity of the sky, and the grandeur and compensation of vertical building and horizontal broad space and water-flow. Time is bridged, and I see Canaletto here upon the bare prairie. Here, structure is present in visible and obvious form and it may be that now some prairie boy, isolating this natural horizontal beauty, this structure of river banks and building, paints his elevator, as Canaletto with all his fastidious simplicity and elegance of art, painted Venice and the canal. No photographs can do these things. The picture passes through the hands of humanity, the hands of Canaletto and the prairie boy, and through the art of painting.

Drama is an art that may stand or fall on structure (and many of us have seen plays do that) — except, it seems to me, in the case of the greatest exponent of drama in the last 2,000

years or of all time, Shakespeare. He can say to hell with structure. He proceeds to shake us by pity, terror, or mirth, regardless of structure; he moves on whenever and as he wishes, swirling us along with him, enraged and enrapt.

The art of biography, which is the associate of history, is an exacting science. History is dictated sternly by its subject to the historian. If he does not employ art, transmuting bone into living matter, so much the worse for us, his readers. But he has to beware of too much art and dazzle, or the work ceases to be history. Hence the pitfall of the historical novel, a form of work which usually repels some of us — as being neither history, nor novel.

There is the short story which is a curiously interesting art form enormously dependent within its small compass on structure. If structure is faulty a short story may be all at sea, as a well-intentioned ship whose rudder is faulty is all at sea. The ship and the story will probably not arrive at their desired destinations. Paradoxically, too slavish and careful a structure may destroy a short story. The earnest student of the short story who tries too hard to conform to some required shape or tension or termination, or experienced practitioners who have come to use a certain formula or mould, are endangered by the mould or formula becoming apparent, and then the story has no life. It does not "happen", and I think a short story has to "happen". Some years ago a student of the art or craft of the short story attended classes held by a young visiting lecturer and delighted me. The young lecturer was himself going through the "symbol" stage, and injected the awful power of symbol even into the trivia of the short story. Symbol became only a fashion and the stories became overloaded. The student was bewildered. He said to a friend of mine, "With all this symbol, I've got so that I can't look at a boiled egg without blushing!" This impedes work, as well it might. The short story is slippery — hard to catch and hold in the hand. I have written a few short stories, and observe with respect and some pleasure the opportunity for economy of expression, for the recognition of line and contour, and the open opportunity for inference. The short story is a strong, delicate and tricky art, almost done with mirrors. I admit that, but cannot take a lively interest in it. You will agree that nothing is more unsatisfactory to the writer or the reader than a blown-up, or too sentimental, or self-conscious, or pretentious, or industriously symbolic short story. I think that any fashion in short story writing is poor fashion and I cannot see that any specific structure can safely be prescribed if the art is to remain free. The artlessness of de Maupassant — of O. Henry's *The Municipal Report*, Somerset Maugham's *Rain*, of Anatole France's *The Procurator of Judea* — that artlessness is very artful indeed.

We come to the novel and here I draw a long breath. This is a field in which, wherever I turn, wherever I look, I am moved by excitement and opinion. It is not a field, it is a world, and worlds, and in this field, these worlds, my feet can move only in the small and very simple plot of ground that is my own, but my sights are everywhere. The writer in prose has an exultant feeling about prose. Prose is almost foolproof. With real deference to other exciting arts, there is no other art in which it is more difficult to fool oneself and other people than in prose. I am sure that there is at least one other great art in which it is possible for an artist to fool himself — either for fun or with intent — and possibly to fool an uneasy public. I do not of course say that he *does* fool himself, but he can. Prose cuts through deception. Prose has a hard-headed beauty. I have a strong passion and respect for prose similar, I suppose,

to the love of other practitioners of the other arts, and a thing that I care about — after its infinite power and variety — is its honesty and foolproofness.

Having tried in a fallible way to estimate which of the arts partakes of science, I cannot set the novel down as a science. I cannot faithfully claim a place in science for that whole form or unit of literature, of writing, known as a novel. So we come to the puzzling rôle of structure in a novel. Of course I dare not say that a novel is independent of structure, but although it seems natural that structure (other than and beyond the structure of words and sentences) must be part of the making of a novel, a commitment to structure in the novel (which is a very independent art form) eludes me. That particular kind of novel which is in the true line of “the story” as told by the minstrel or the mother, proceeds as does a tower or a railway line, one stage beyond another until the end is reached, and there is simple structure. But now that psychological states and reactions, streams of awareness have moved in, structure frequently seems to be blown away by psychological and emotional weather. No wonder then that someone would say as regards myself, “Her novels are deficient in structure”—that is quite a fair statement, and might be true. I will say rather that I may be deficient in a recognition as actual and sensible as a blow on the head, of where the shape and sequence of my book is wrong and the balance is awkward, when its underpinnings are feeble and its final finical. That is a power of recognition, of insight weak or strong — valuable to the writer, born of experience and intuition, a gift, a power of detachment, a looking. Great writers possess it; but some do not care; it cannot, I think, be identified with rules of structure except, of course, the structure of the component words and sentences. Nevertheless that recognition appears to me to be nearest to the definition of structure in a novel. What rules of structure are followed in *Tristram Shandy*? None, I would say, and no doubt Sterne did not care, yet the book holds a peculiarly authoritative place. I myself do not like the book and its (to me) sly, coy and cosy ruminations, but that anti-taste that I have for it does not prevent recognition of an independent and striking example of the art of the novel, bound by no classical or recognizable rules of shape and structure. Novels and novelists are strikingly dissimilar, and should be. I do not of course know whether you are all very familiar with the very various books or writers whose names and qualities I shall now mention. I choose them because I cannot identify in the extravagant sombre achievement of *Moby Dick* — in the forthright beautiful progression of that great novel *Anna Karenina* — in the garrulous and scornful autobiography of the rascal Gully Jimson in *The Horse’s Mouth* — in the form and elegance of moral and aesthetic circumlocution, the rustles of satin in a closed room of Henry James’s *The Wings of a Dove* — in the lusty outrageousness of *Tom Jones* in which Fielding offends and delights many critics — in Virginia Woolf’s original form of narration — in the ebb and flow of Proust — in all these I cannot see common laws of structure revealed. *Anna Karenina* seems to me the only one in that list which conforms to any building line. Naturally, I have chosen novels by masters, and I notice that four countries are represented in that brief list. I cannot pronounce upon the question of structure; it is very confused; but I come to the conclusion that any structure in a novel partakes less of the structure of a building and more of the structure of a tree whose buds and branches grow — but what can you say of structure that is fluid? Theories fall in pieces.

The novelist’s road is in one respect much easier than that of the architect. The novelist writes his book according to no specifications or demands other than his own. He should not have his audience in mind at all. He does not have to deny himself a darling scheme in order to suit a civic body or some aggravating house owner. He is not suddenly deprived of money in such a way as to make him modify his plans of work — he has no money anyway, and probably will never make any money; yet he goes ahead and writes his book. Writing a book is a solitary job, but the novelist likes it that way.

I will speak for a minute about two very different masters — Henry Fielding and Marcel Proust. Henry Fielding is, to me, a very great man. As a young man about town, he was as libertine as his day, which was very libertine. Then, with

clear vision, activity, increasing moral strength, he became a great and courageous public servant. He applied himself — still young — as a Magistrate of the City of London at a time of the city’s history when vice and cruelty were unrestricted in high life and low life; he continued to write his novels; he envisioned and instituted the beginnings of our organized police force; ailing, he at last sought health in Lisbon; he died; and there you can see his tomb of granite in the silent white-walled English cemetery, with the delicate leaves blowing lightly across the granite in the sunshine; the inscriptions are in Latin, and I wish they had been in the English language that he so much loved; it seems a very foreign place for Henry Fielding to be in; I put a flower on his tomb with conventional self-consciousness and true love of heart, he was a great and lively and fearless and funny novelist, both shocking and wisely kind.

Far far from Fielding, less admirable in his life in my opinion, but intensely “capable of feeling” in Fielding’s phrase, possessed of extraordinary qualities, is the Frenchman Marcel Proust. Let us see if we can find common laws of structure exemplified in his very great work *A la Recherche du Temps Perdu — Remembrance of Things Past*, or as the latest edition has it *Remembering Time Past*, which is more accurate. I always read the book with such mounting excitement that the turning of the page is an adventure. Yet what happens? Very little in so long a book. I find the book as it proceeds into its latter half so distasteful that only the expectation of some felicity of expression, some revelation, not of the story but of our common inner experience as human beings, told with the utmost skill, makes the reading of those pages possible, and not even then palatable. Proust was a neurotic, an introvert, an asthmatic, a genius, remote indeed from the wholly admirable and daring extrovert Fielding. Yet, driven by the daemon of this book, Proust laid all his experience, time, nervous forces, his very life, upon an altar. The hero or subject of his life’s work is Time, with its flux, as it washes the lives of Marcel, his family, and his associates. Stand beside the ocean if you will, when tide and wind are running the same way. Tide or wind changes, and who can determine the path of the currents now? But the influence of the water exists, here, and somewhere else, flowing on under circumstances different, or the same. So with this novel — compare its flux and the flux of Time with the flux of water, of air, of vapour, but never (that I can see) can you find an element of solid structure (except in character), of rules of structure of the novel which could be set down and followed by academician in his study or editor at his desk. Figures of people with the characteristics which mark us off as human beings one from another enter and depart and re-enter the flow of time. I cannot see general laws operating in the writing of this book (apart from the laws of word or sentence), only the mode of writing his book that Proust evolved for himself, and this transcends scholars’ laws. Since writing this paper I discovered that in a letter to a friend, Jean de Gaigneron, Proust admits his pleasure that de Gaigneron had recognized the structure of a cathedral in his great book. He says, “I once planned to give to each part of my book a succession of titles, such as, *Porch, Windows in the Apse . . .* so as to defend myself against the stupid criticism which has been made to the effect that my books lack construction . . .”\*

Proust means exactly what he says, but I cannot find the cathedral analogy while the analogy of ocean presents itself so strongly. He needed no defence. Edmund Wilson, the American critic, has something to say about “structure” in Proust’s work. I bow to his erudition but I can only take things as I find them. Proust observes clarity. Not in his most involved sentences which may spread beyond an entire page does he deceive. Analyze his sentences although that would not always be easy. They obey the procedure and structure of prose. I enter into this world of Proust with a familiarity that I do not recognize in any other novel.

But I want to talk about words and sentences. Words are the novelist’s tools and they are also transmuted into the material of which novels are made. The writer should know as many words as possible and know their structure. If he can

\**The Quest for Proust* — André Maurois.

read and speak other languages he will know his own language better. He should be able to choose his words from a great store. He will probably use the simplest word available for his meaning, but there are other long and artful words which alone will serve him in a certain place. Then he uses the long and artful word.

As we speak of words as tools, we admit – sadly enough – that some of our tools are losing their edge, and that although some excellent new words enter the language for good reason and enrich it, the acceptance of many bastard words is debasing our language. The main reasons, as I see them, for the admission of new words into our language are, (i) new technical, scientific or other changing conditions which require totally new words by which new needs, conditions, sensations, amusements, or artifacts can be presented, and (ii) some shade of thought or attitude for which no other synonyms already exist. I would cite “phony” as such a word. I cannot think of any other word in the language with exactly the same inference of “phoniness” or “phony”, therefore I admire and admit that word as all too useful, although it has no academic degree.

As a type of phony and pretentious word which causes irritation to the membrane of many inner ears, I choose the word “finalize” (and most of its little brothers and sisters). We have already adequate words of honest descent in our language such as finish, end, consummate, conclude, sum up, terminate, complete, fulfil, bring to a close – co-ordinate even, which have conveyed adequate meaning for a long time. How did this unnecessary stranger “finalize” (and many others of the -ize fraternity) break in? I don’t know. It is some kind of pretentiousness. A novelist does not use these words except satirically. Poultry, which for hundreds of years has been “cleaned”, is now “eviscerated”; it sounds indecent and the bird tastes no better for it. One day I was buying a turkey and a woman beside me fixed her gaze on the large sign “Eviscerated Birds”. I heard her murmur, “Now what does that mean? Some kind of grain-fed, I suppose”. So you see, the fancy phony words can mislead. Something within me, probably my viscera, turns over at the sight and sound of that word, unless it is used in its proper place – anatomically. Newspaper headlines “spurn” an offer, instead of refusing it. Some unwarranted implication is imported. Why? I don’t know.

I saw in a very reputable American journal the word “compartmentalization”. That word is a jawbreaker, yet while one looks at it one realizes that it cannot be thrown out lightly. In this day of the “Organization Man”, complicated situations arise, especially in governmental, business and public life, and in those situations the structure of the word “compartmentalization” is hard to replace. Words slip in and out of our language. In France they are put on probation on a waiting list before they are admitted to that very exclusive club which is the French language. Our language is not protected and has to take its chance.

For example, my husband recently required a report on a drug addict who had left town. “I could not contact him”, said the writer, “on account of geographical location”. What he meant was, “I could not find him because he had left town”. Well, why not say so? Other patients had been moved to another home, he said, “as a result of environmental manipulation”. Well, well! You will admit that the steady advance of pretentious jargon is formidable. There seems to be no protection against this sort of talk. You can read nothing better, or simpler, or angrier than the essay called *Politics and the English Language* from George Orwell’s book named *Shooting an Elephant*.

Here is a short excerpt. It consists of one sentence, vivid and beautiful, taken from the classics (the Book of Ecclesiastes). Read it, slowly, from the first magnificent introduction “I returned . . .” Orwell then transforms this memorable sentence of short words into contemporary double-talk. Observe the difference.

“I returned and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favour to men of skill; but time and chance happeneth to them all.”

Here is the verse in contemporary double-talk:

“Objective considerations of contemporary phenomena

compel the conclusion that success or failure in competitive activities exhibit no tendency to be commensurate with innate capacity, but that a considerable element of the unpredictable must invariably be taken into account.”

The original words compel a vision and are alive; the others perish as they are uttered, and no one cares or remembers.

If you have time, get hold of Sir Ernest Gowers’ *Plain Words*. The latest edition is available. You will find it to be a small book, both serious and funny, of great value to you whatever your profession – Sir Ernest Gowers’ *Plain Words*.

We move on to a subtle word, a pitfall word “contemporary”, and what I have to say is a warning against the “slanting”, and therefore the changing of the meaning of words.

Follow me, please, as we consider this word whose meaning is clear and signifies “existing at the same time as”, and nothing else; and yet we find, both in speech and writing, and quite often, a connotation of excellence, an assumption that there is an element of superiority (or even inferiority) intrinsic in an art or an artifact because it is contemporary. Not at all. The word does not mean that. A certain period of the Victorian era has become identified with a kind of architecture, both civic and domestic, which posterity labels bad, and I do not think that posterity-to-come can reverse that opinion. It is bad. It is possible that our great or great-great-great grandfathers – muffled in their beards – labelled that contemporary art and architecture good, partly on account of its being contemporary – a poor reason indeed. We – as yet relatively beardless – may be doing the same thing today in some departments of living. But the word is concerned only with existence in time, and carries no connotation of good or bad, whether then or now or in the times to come. Picasso, Elvis Presley, Billy Graham, the Buganda of Uganda, you and I are contemporary with each other and that may be most of all that we share – existence at the same time. Our tastes and habits may or may not be the same, or congenial to each other – but they are certainly all contemporary whether they are good or bad. That is, they occur at the same time. The word lends us neither lustre nor tarnish which are based on other intrinsic matters.

This word and thought “contemporary” leads me on in the country of words. I feel the need of another word in our language that is akin to the word “contemporary” and supersedes it. Perhaps the word exists, but I do not know it. There is a sense (spiritual not mundane) in which all great works of all the arts that have within them the capacity for survival, are each contemporary with every age that also produces great works capable of survival. In the realm of spiritual time (not of mortal time) the un-named painters of Crete, and Leonardo and El Greco are contemporary in painting; so, in writing, are Aristophanes and the man of whom Ben Jonson wrote with absolute truth that he was “Soule of the Age”, yet “not of an age but of all time” – William Shakespeare. These persons did not occur simultaneously, yet they are of our and all time. That is the essence of the word that I look for in vain in our language, a word that includes and supersedes “contemporary” – a sort of synchronizing of men’s art and spirit of any period of time from which great expression can survive. I suppose the best one can do is to say that these people are spiritually and aesthetically contemporary.

Today I am fortunate to be here – for the only time in my life – at the shrine of architecture as a layman, and I will take advantage of this opportunity and dare to present my personal petition. My petition has nothing to do with the large and dramatic buildings of our time or the appropriately designed industrial or office buildings, but concerns the small or medium-sized buildings which form the mass of our urban and suburban surroundings. I refer in particular to dwellings, to public or institutional buildings, including schools. My petition is against an unqualified acceptance (if there should ever be such an acceptance) of the flat ungarnished roof on buildings of smaller or medium size in our latitudes, and for a more general acceptance or re-acceptance of the reasonable charm and elegance of the sloping roof, or else, that the flat roof may have some amenity of line or termination. What might otherwise become a vast architectural cliché is then somewhat enlivened. The cliché easily invades all the arts, particularly the art of prose to which I am addicted. It should be repulsed.



# ISRAEL

## Its Architecture and Its People, a Report

BY HARRY B. KOHL



Mr Kohl on tour

I LEFT TORONTO as one of an eighteen man United Jewish Appeal Study Mission, whose subject of study was the State of Israel and whose objective was to obtain first hand information about the social, political and economic developments in this country. In order to best equip the group, with the greatest possible variety of experiences with which to probe into the various aspects of the subject being studied, the Mission was composed of men from different walks of life. The following fields were represented: Law, medicine, insurance, land development, housing, finance, hotel, clothes manufacturing, finished lumber manufacturing, heat processing, electrical fixture manufacturing, and architecture.

Having subscribed for sometime to the belief that the architecture of a given area, will reflect to a very great extent the true picture of the social, political and economic conditions of such a society, you can perhaps imagine with what excited anticipation I looked forward to examining the architectural evidence on which I would judge this particular society whose birth and growth I have sympathized with for some time.

Four factors impose a unique character on the architecture of Israel. They are Land, People, Time and Purpose.

The Land, a bridge between three continents includes regions varying widely in their natural and climatic characteristics. These regions vary from the level, fertile, mild Mediterranean coastal plains of Sharon to the cool, semi-desolate hills of Galilee in the north and the Judaeen hills near Jerusalem, from the dry arid waste of the southern Negev Desert rich in mineral deposits to the sub-tropical humid heat of the Jordan valley. These variations of climate and topography are accompanied by changes in the properties of the soil, which produce a rich colourful mosaic and offer ample architectural design opportunities.

The People, number approximately two million, approximately 88% Jews and 12% Arabs. The Jews come from eighty different countries and from almost every racial origin known and therefore, have caused Israel to become a small scale experiment in the search for understanding among different cultures and racial stocks. The third factor is that of Time, with a constant reference to urgency. Urgency in reference to relief from suffering of homeless people, including the displaced persons from the camps of Europe, refugees from the Ghettos of the Middle and Far East and from behind the Iron and Silk Curtains. Urgency, is a characteristic of the necessity of rehabilitating these immigrants and of the necessity of development of security.

These three factors of Land, People and Time and the resultant pressures combine to exert influences on the society as a whole and on its architectural expression.

A fourth and enormous factor which influences the architectural expression of the country is the acceptance of, and the dedication to the basic principle of the creation of a state and the rescue of survivors. Having observed this dedication in action I can readily understand the ease with which a National Physical Master Plan was created, accepted and implemented, eliminating to a great extent the growth of the superficial and the unnecessary and preventing the misuse of the very limited valuable assets of the state.

Using housing as an example I might point out that with the entry of approximately one hundred thousand people per

year for ten years into the state, tripling its population, there immediately arose a problem of accommodation, employment, and integration. Construction seemed to be one of the answers to these problems. Surprisingly good workmanship, although somewhat inferior to our standards, ingenious planning in the utilization of space, intelligent appreciation of climatic conditions, are evident in the review of the major housing projects. The seemingly insurmountable problems of lack of water, equipment, material, trained personnel, common language, and time were overcome by the resignation and dedication of the people to the fact that there was no alternative.

At the Hebrew University in Jerusalem one finds a different concept of architecture. Gone are the evidences of minimums and austere utility and terribly evident are the characteristics of the design of a permanent environment for study. Jerusalem is a city of stone, gray, yellow-ochre and pink tinted stone, the stone of the hills of Judaea. Many buildings on the new campus are built of this local limestone, taken from the construction site itself. The stones are either rough-surfaced and joined in random pattern, or sawn into rectangular slabs and fixed to the reinforced concrete frame. When polished, this stone as well as various kinds of coloured limestone from all parts of the country and basalt from Tiberias, is used for facing internal walls and stairs.

The new Hebrew University campus is the work of many architects, each bringing his own personality to bear on the general conception and layout. A forum of prominent Israel architects approves and coordinates individual plans with the previously determined broad scheme, while to ensure complete harmony and unity of effect, the University's own staff of architects supervises the erection of each building from the blueprint stage to the final placement of furniture and decorations.

Beilinson Hospital, near Tel-Aviv



It is too early in this country's history to speak of an "Israel" style of architecture, and the general style of the new campus can perhaps best be described as "International contemporary," with emphasis on such features as slab on pillars, glass paneling and sun shields. Fairly wide use has been made of shallow pools and landscaped patios, two very appropriate additions to any Mediterranean scene. Generally, buildings have been kept low and are spread out as far as possible in order to integrate the entire campus into the hilly surroundings. The tallest structure is the seven-storey administration building which dominates the entrance to the campus.

The demands of climate and the natural terrain are major factors in planning. Jerusalem enjoys nearly eight months each year of cloudless summer weather, making protection from the sun and adequate ventilation paramount considerations. Most of the buildings have been planned to face north and south, thereby avoiding the intense rays of the summer sun. Because of hilly contours, each building has two or more



elevations, thus frequently making use of the hill for the economical construction of lecture halls which require sloped seating.

To understand the Hebrew University one must appreciate that the people are adherents to a belief which ranks study as almost equal to worship. Further investigation into their religion indicates a strong desire for order. It is with no great surprise therefore to note the emphasis placed on the physical environment for education and the thoroughly orderly and organized concept of functions and facilities. The reverence which is paid to the stature of the learned and the depth of concept of constant research, review and investigation, is reflected in the dignity of the buildings of the Hebrew University, as well as their complete acceptance of the utilization of contemporary architecture as an expression.

Here, unlike the housing the buildings are anything but austere and minimum. There is a mood of maximums rather than minimums, there is a mood of jubilation in colour, texture, and design. There is a physical reflection of an over abundance of joy and freedom in study which was limited or absent from the environment from which most of the people came. Notwithstanding the seemingly greater needs of physical survival, the Israeli, architecturally declare in no uncertain terms, that they would never condone physical survival alone at the loss of that heritage of reverence of study.

Another vivid example of buildings that reflect the society of Israel are the hospitals. In the construction of the buildings of this dynamic, modern, western society they have in the first ten years of nationhood not only extended their factories, workshops and offices by one million five hundred and forty thousand square metres, built four hundred and thirty thousand new villages and towns, built one thousand three hundred and sixty-four new schools with accommodation for two hundred and twenty-four thousand one hundred and nine more pupils, constructed seven hundred and sixty-four miles of new roads and three hundred and ninety-five miles of new railroad but have as well built one hundred and forty-two new hospitals and clinics with fourteen thousand seven hundred and ninety-seven new beds. The story of the hospitals indicates so clearly the problems and conditions that exist. Of the million new immigrants, no restriction whatsoever, is put on health characteristics. This is one of the basic concepts of the new state. Among these immigrants obviously there were many broken people, broken mentally and physically. Physically handicapped people are in abundance. Among them as well however, are many professional men including doctors of medicine. With this condition then, the architecture of the hospitals was a natural development. An excellent example of this is the Beilinson Hospital, Tel-Aviv, designed by Arie Sharon. The following are his comments regarding this project:

The new hospital was built on 30 acres of land bordering the Tel-Aviv Petach-tikva Rd. and has a floor area of 30,000 square metres, including the basement and the ancillary buildings behind it. It has 450 beds in addition to the 200 beds in the old hospital and pavilions for chronic and infectious cases are being planned.

Around the multi-storey block are located one storey pavilions; near the main entrance — administration and the blood-bank; near the patients' entrance — reception, selection and first-aid. East of the main block are the supply buildings such as stores, workshops and powerhouse. The pavilions are close to the main building and to the vertical lines of communication within the hospital. There are seven lifts for patients, staff and supplies, two food elevators, chutes for dirty linen and rubbish, and 8 stair-cases. These are all connected with the basement which serves as an efficient link with the old hospital.

The main building is constructed of a reinforced concrete frame with walls of brick or block. In determining the method of construction a unit module was used; construction pillars were cast every fourth unit and three hollow pillars in between, through which were passed all the varied and complicated sanitary installations.

Architectural emphasis was placed on the balanced relation of the spaces between the multi-storey building and the low pavilions grouped around it. The proper functional solution

was here interwoven with the architectural trend of balancing the high and low blocks and this tendency was emphasised by suitable landscape gardening.

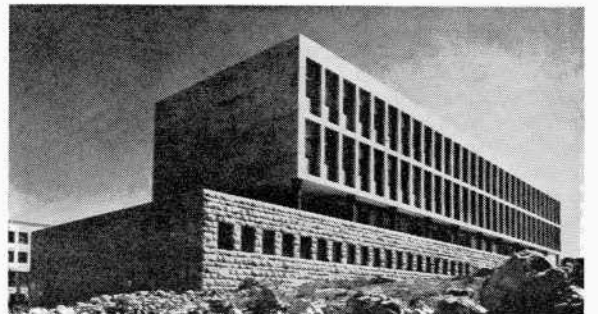
Special attention was paid to climatic conditions in the design of the elevations to shield all openings from sun, rain and wind. The southern side was protected by deep verandas, which prevent the penetration of the sun's rays in summer, and winds in winter. On the other hand, the width of the veranda allows the low winter sun-rays to penetrate into the wards. The east and west elevations, which heat up in the fierce glare of the summer sun, had their openings shielded by vertical shutters, some rotating and some fixed, which, although they protect the windows from the sun, allow the cool summer breezes to filter through. On the north side the openings were determined by the function and size of the wards without any special protection devices. The architectural values of a building are determined mostly by its functions, character and its relation to its surroundings.

In the hospitals, one feels as one did in the housing projects and in the buildings of the Hebrew University, that aesthetics is a major functional requirement. In few other instances in the history of man has there been such a deep-rooted concern for beauty. I submit that they subscribe to the proposition that a pleasant environment brings out the maximum effectiveness of the individual. I submit further that the self-imposed obligation of accepting unlimited immigration from ghettos and internment camps reflects that same reverence for human life as does the concern for architectural excellence.

Housing development at Tel-Aviv



Hebrew University, Arts Building



Hebrew University, Administration Building, Lobby



## VIEWPOINT

*"Why do daily and weekly papers seem reluctant to give credit to architects for photographs and perspectives appearing in their papers?"*

*Roger Champoux, secrétaire de la rédaction et rédacteur de la page de la construction, La Presse, Montreal.*

Pour sa part, la direction du journal LA PRESSE a toujours scrupuleusement respecté la mention du ou des noms des architectes chaque fois que, dans un texte ou la légende d'une illustration, les dits noms nous étaient communiqués.

Nous pouvons fournir à cet égard une multitude d'exemples.

Nos rapports avec les architectes ont toujours été excellents. Chaque fois que nous demandons à un cabinet d'architectes de nous faire tenir un dessin ou toute autre documentation, nous pensons que la plus élémentaire politesse est de ne pas biffer le ou les noms des architectes qui coopèrent avec notre service des nouvelles. Que d'autres journaux envisagent le problème d'une autre façon... c'est leur droit. Quant à nous, la mention d'un nom n'est pas de la publicité.

*From the Editor and Publisher of The Globe and Mail, Toronto, Mr Oakley Dalgleish:*

My answer to your question can be very simple. At The Globe and Mail we make it a rule that architects are given credit when any photographs of their work are printed. Like all rules, this one may be broken occasionally, through carelessness or negligence, but I feel very certain this does not occur very often.

*From the office of the Vice-President and Publisher of The Calgary Herald, Mr Basil Dean:*

Mr Alton M. Bowers has invited me to contribute some observations for your feature "Viewpoint". I take pleasure in doing so herewith:

Speaking for the newspaper with which I am associated, we have never felt any particular reluctance to give credit to architects when publishing photographs and perspectives of new buildings. However, I am aware that some newspapers do feel such a reluctance.

The position of the architectural profession in this matter seems to me to be a very curious one. According to the established ethics of his profession, the architect is not permitted to advertise—at least in the accepted forms. On the other hand, from the way in which the question is phrased, it is apparent that there is no ethical objection on the part of the profession to an architect obtaining his advertising for nothing. He must not pay a newspaper to run a photograph or a perspective of a building which he has designed, but this is permissible if the newspaper is willing to run it for nothing.

I must confess that this attitude seems to me somewhat disingenuous. If it is unethical for an architect to advertise himself, then surely the question of whether he pays for the advertising or gets it free is irrelevant. The position of the medical profession is a good deal more logical. In most provinces of Canada, doctors are not only prohibited from buying paid advertising; they are equally rigorously prohibited from obtaining free publicity, and in most cases the doctor whose name appears in print, in connexion with the practice of his profession, even though it appears without his consent or connivance, must answer for the apparent breach of ethics to the governing body of his profession.

So long as architects refuse to spend money on advertising, I frankly do not think they have any right to complain if newspapers are unwilling to give them their advertising free. And I say this as the publisher of a newspaper which normally attaches the architect's name to any pictures we run of new buildings.

*From the Managing Editor of the Halifax Herald, F. W. Doyle:*

As you say, the topic, "Why do daily and weekly papers seem reluctant to give credit to architects for photographs and perspectives appearing in their papers?", selected for Viewpoint, doubtless is of lively interest to architects.

It might be discussed under two headings. The profession, as we understand it, considers it unethical to use display advertising. Since the obvious reason for using the name of the architect in connexion with photographs and perspectives of buildings is to provide such advertising, there is a natural reluctance on the part of editors to interfere with what has been announced as the code of the profession.

In the second place it is often that the signatures are appended to drawings in such a way they cannot be used without substantial loss of space which detracts from the drawing itself and unnecessary engraving expenditure.

*From the Executive Editor of The Toronto Star, J. V. Kingsbury:*

In this connexion it has never been the policy of The Star to discriminate against the architects by deliberately deleting credit to architects for photographs and perspectives supplied by them and used in the paper. On the contrary, The Star's policy is to give the architect credit under the picture or perspective either in the accompanying cutlines or in a separate line apart from the cutlines but close to the illustration.

Of course there have been instances where the architect has not been given credit but in no case was this deliberate. You can appreciate that, in spite of the best intentions in the world, it is still possible to miss the credit. The photo editor can overlook it, the cutline writer can miss it and finally the printer who puts the type in the form can miss it. We are constantly striving to see that these things do not happen and when it does occur we try to correct the omission as quickly as possible.

*From the Managing Editor of The Montreal Star, Walter O'Hearn:*

At the request of Mr Edward J. Turcotte, I am sending you the following comment with permission to reprint:

"Why do daily and weekly papers seem reluctant to give credit to architects for photographs and perspectives appearing in their papers?"

First of all I am not aware that this is so. The only Canadian newspaper I can speak for rather goes out of its way to call attention to the work of architects, especially Montreal architects. Admittedly I have not checked the files of The Montreal Star for a year back before making this reply, but I can recall at least five instances in which we have called special attention to the architect, and no incidence in which we removed the architect's credit from a photograph or perspective.

There is, however, one area of misunderstanding between members of your profession and editors. Architecture, after all, is one of the visual arts and it is a point of constant astonishment and dismay to me that architects have little sense of the limits and possibilities of newspaper illustration. A sketch that leaps to the eye from the drawing board may have no value at all as a newspaper reproduction. I have in mind one vivid example where we could not use an architect's prize-winning sketch. Reduced to an 8-column engraving stretching the full page, it would have confused the lay reader and told him nothing.

Editors realise that architects are not free to advertise. Neither are doctors. We don't discriminate against the medical profession because of this, nor do we discriminate against architects. But the individual case must still be judged by the test of newsworthiness.

*From the Editor of The Telegram, Toronto, Mr B. T. Richardson:*

In reply to your letter may I say that the news department of The Telegram has a rule that, in the publication of any architectural drawing, photograph, or perspective, the architect must receive a credit line.

There may be some variation in the manner of giving this credit, but usually it would be a line of agate type along with the drawing.

My impression is that the press of Canada generally follows a rule of this kind since architecture and construction generally are fairly high priority news everywhere in Canada.

*From the Editor of The Leader-Post, Regina, D. B. Rogers:*

It is the policy of The Leader-Post of Regina to give architects credit in all presentation drawings and in news stories dealing with new construction. Sometimes through inadvertence these credits are left out but the newspaper has no objection whatsoever to inserting credit lines. I think it would be wise in connexion with the use of such drawings and stories that the architects involved should specifically request such mention so that there will be less danger of the reference being omitted through oversight or last-minute space pressure.

*From the Editor of The Daily Herald, Prince Albert, Farmer Tissington:*

Briefly, I may say that The Daily Herald does publish the names of architects in connexion with building projects. I believe there has been one occasion when a name was left off in error and an architect complained. But our policy generally is to use such names on sketches of buildings or in stories concerning projected new buildings.

I appreciate that some newspapers may not use the names on the ground that it is giving free advertising to a group who do not and cannot advertise in the normal way. However, we feel that we should give credit to the architects as we find, in most cases, that they are always willing to co-operate in supplying us with information and with their sketches for publication and we feel that this information is of considerable news value to our readers.

## FROM THE EXECUTIVE DIRECTOR'S DESK

TWENTY-TWO YEARS IS A VERY LONG TIME to bear the responsibility of editing a professional Journal. Commencing May 1st, Eric R. Arthur will end the active direction of the RAIC *Journal* and assume the elder statesman role of Editor Emeritus. The profession is fortunate in retaining his services as an adviser and consultant to the new *Journal* management. The monthly *Journal* of the Institute had been in existence for only twelve years when Professor Arthur assumed the editorship. Consider for a moment the changes that have occurred. The figure of approximately 500 registered Canadian architects in 1937 has nearly quadrupled. Forty per cent of all architects practising in Canada today have entered the profession since 1945. The problems of the pre-war architectural profession are more varied and complex today. In those days, the *Journal* required an outlay of about \$15,000.00 to produce twelve issues; now the figure has grown to more than \$110,000.00.

The element of competition has been added to the task of editing the *Journal*, further stimulating the need to maintain a closer and more productive alliance between the *Journal* staff and architects everywhere in Canada.

Throughout it all, Professor Arthur has maintained a high standard of excellence in his editorship of the *Journal*, and has earned a warm expression of appreciation from a host of friends in and outside the profession.

When Eric Arthur steps down on May 1st, his Editor's chair will be filled by Walter Bowker, who has been for eleven years the Director of the National Capital Commission (Federal District Commission) in Ottawa. Mr Bowker, who is only forty-seven, assumes the new post of Managing Editor. He and Professor Arthur will be working in close association.

The Royal Architectural Institute of Canada announces the appointment of a Managing Editor in the hope that it will mark the beginning of a new period of service, prosperity and success to the RAIC *Journal*.

C'est une longue carrière que d'avoir eu charge, pendant vingt-deux ans, de la rédaction d'un Journal professionnel. A compter du 1er mai, M. Eric R. Arthur cessera de diriger lui-même le *Journal* de l'IRAC pour assumer le rôle de rédacteur honoraire qui revient à un aîné. Les architectes sont heureux de pouvoir bénéficier encore de ses services comme conseiller auprès de la nouvelle direction du *Journal*. Le *Journal* mensuel de l'Institut n'existait que depuis douze ans lorsque le professeur Arthur en est devenu le rédacteur. Jetons un coup d'oeil sur les changements qui se sont produits depuis. Il y avait environ 500 architectes inscrits au Canada en 1937: leur nombre a presque quadruplé. Quarante pour cent de tous les architectes qui exercent au Canada aujourd'hui, ont été admis à la profession depuis 1945. Les problèmes de la profession d'architecte sont plus variés et plus complexes aujourd'hui qu'avant la guerre. A cette époque, la publication de douze numéros du *Journal* exigeait une mise de fonds de 15,000 dollars seulement; ce chiffre est passé aujourd'hui à plus de 110,000 dollars.

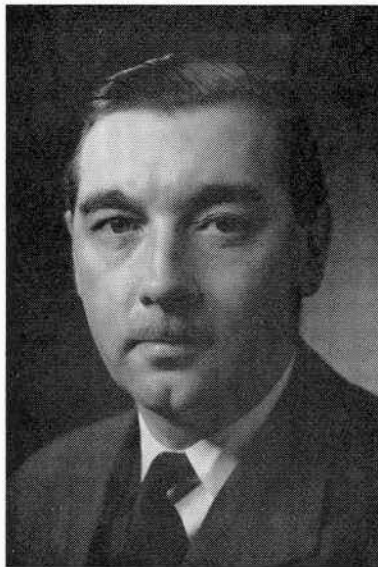
La concurrence est venue ajouter à la tâche de la rédaction du *Journal*, faisant ressortir davantage le besoin de liens plus étroits et plus féconds entre la direction du *Journal* et les architectes partout au Canada.

Pendant tout ce temps, M. le professeur Arthur a maintenu la rédaction du *Journal* à un haut niveau d'excellence et s'est attiré l'expression chaleureuse d'estime de la part d'une foule d'amis, au sein de la profession comme en dehors de ses rangs.

Lorsque M. Eric Arthur prendra sa retraite le 1er mai, le fauteuil du rédacteur sera occupé par M. Walter Bowker qui, depuis onze ans, est directeur de la Commission de la Capitale nationale (Commission du district fédéral) à Ottawa. M. Bowker âgé de 47 ans seulement, occupera le nouveau poste de rédacteur gérant. M. Arthur et lui travailleront en étroite collaboration.

L'Institut Royal d'Architecture du Canada annonce la nomination d'un rédacteur gérant avec l'espoir qu'elle marquera le début d'une nouvelle période de service, de prospérité et de succès pour le *Journal* de l'IRAC.

ON APRIL 1ST, the President of the Institute announced the appointment of Walter B. Bowker to the new post of Managing Editor of the *Journal* of the Royal Architectural Institute of Canada. Mr Bowker, a resident of Ottawa, will take up his new duties with the *Journal* in Toronto, effective May 1st.



Walter Bowker

NATIONAL FILM BOARD OF CANADA

The appointment of Mr Bowker, following a nation-wide competition, is clear evidence that the Institute recognizes the imperative necessity of providing, for the first time in the thirty-five year history of the *Journal*, full-time editorial direction. Professor Arthur has consented to continue in the capacity of Editor Emeritus, and will work closely with the new Managing Editor.

Mr Bowker's duties will include overseeing the general management of the *Journal* and directing the activities of the publication in the editorial and advertising fields. Under the direction of the Executive Director of the Institute and the Editorial Board, he will develop plans for the content of future issues. He will seek out and gather material through visits to architects, receive and review contributions from the membership, provincial representatives, and free-lance authors.

Walter Bowker has been Director of the Information Division of the National Capital Commission at Ottawa for the past eleven years. He has travelled extensively throughout Canada giving illustrated lectures on the National Capital Plan to a wide variety of audiences, including Canadian Clubs, service clubs, and other community organizations, and school and university groups. His duties included the preparation of articles on Ottawa and its master plan for a wide variety of publications. Mr Bowker becomes Managing Editor of the *Journal* with some knowledge of the publication, through his assistance to the Editor in the preparation of the November 1954 issue which featured the capital's master plan.

The new Managing Editor was born in England and spent his early life in Calgary, Alberta. He moved to Ottawa in 1930, and for a number of years was a member of the editorial staff of the *Ottawa Citizen*. During the Second World War, he served with the Governor-General's Foot Guards as Adjutant of the Regiment and subsequently in a staff officer capacity. He joined the staff of the National Film Board upon returning to civilian life in 1945.

Mr Bowker joined the National Capital Commission, then known as the Federal District Commission, in 1946 to organize and conduct a program of public information on the master plan for the long range development of Ottawa as the national capital of Canada. He was responsible for the production of films, literature, and a large exhibit of maps, plans, photographs and scale models which toured some thirteen Canadian cities in 1949 and 1950.

Mr Bowker is married and has one son.

Robbins Elliott

# THE INSTITUTE

## THE NEW COVER

The *Journal* comes out this month in a new spring dress, which will be its cover at least for the balance of the year. The last one served its purpose very well except for a fairly persistent demand from members for the illustration of a building.

The new cover was designed by Mr Alan Fleming, who is typographic director in the firm of Cooper & Beatty Ltd., of Toronto.

## FUTURE ISSUES

May — St Lawrence Seaway  
June — Campus Planning  
July — RAIC Annual Assembly

## POSITION WANTED

Engineer, 29, with B.Sc. Bishops, Civil Engineering, McGill, Bilingual, would like to associate with architect for practice of architecture. Reply care of the Journal RAIC, 57 Queen St. West, Toronto.

## ANNOUNCEMENTS

The *Journal* is very happy to announce that **Mr A. S. Mathers**, a fellow of the Royal Architectural Institute of Canada, has been elected a corresponding member of the Académie d'Architecture of France. Mr Mathers becomes one of only two Canadian members, the other being Antoine Monette, a Canadian living in Paris.

**Walter L. Katelnikoff, James Palmer Lewis and J. S. Allison**, wish to announce the formation of an architectural firm, to be known as **Walter L. Katelnikoff and Associates**, 412 Des Meurons Street, St Boniface, Manitoba, combining the practices of Walter L. Katelnikoff, James Palmer Lewis, Norwood, Manitoba and J. S. Allison, Winnipeg 1.

**Alexander B. Leman**, Architect, who until March 25th practised under the firm name **Grierson & Walker** and **Alexander B. Leman**, Associated Architects, 298 Avenue Road, Toronto 7, announces the closing of his office at the above address.

His new business address starting April 1st is **Alexander B. Leman**, Architect, 1470 Don Mills Road, Ontario. Telephone Hickory 4-3461. His firm will continue general architectural practice in the educational, commercial, industrial and residential fields. Will manufacturers and suppliers please forward their pamphlets and catalogues to the new address.

**Mr John Nagy** has become an Associate in the firm of **John Bird, Architect**.

## OBITUARIES

**Andrew Lamb Mercer**, of Vancouver, B.C. died suddenly on February 28th, 1959. Mr Mercer was born in Ayr, Scotland, where he received his education. He practised in Glasgow, London and Dublin and then became Architect for Ayr County before coming to Canada in 1910.

He formed a partnership with Mr F. G. Gardiner in the firm of Gardiner & Mercer until 1939, and then formed a partnership with his son of Mercer & Mercer in which he was active until his death. During his long practice he designed many buildings, schools, hotels, industrial plants and hospitals, the latest being the Shaughnessy Hospital, Grace Hospital, and Cancer Clinic.

Mr Mercer was always intensely interested in the profession and was one of the prime movers in bringing the AIBC into being in 1920. For this he was honoured by being the first President and given registration No. 1. He was elected a Fellow to the RAIC in 1958.

**Bernard A. Munn**, born in Brighton, England, in 1891, died at his home in Halifax on January 24th, 1959, from a heart attack after a short illness.

Since his arrival in Winnipeg in 1912, Bernard had consistently migrated Eastward, practising his twin arts of architecture and music, leaving in his wake sensitively designed buildings and well trained church choirs.

Since coming to Halifax, nine years ago, he has been associated with C. A. Fowler and Company, and has been organist and choir director at the churches of St. Mathias and St. Mark.

## LETTER FROM ONTARIO

As self-appointed vice-chairman of the OAA Committee to Investigate the Possibility of the Establishment of a Rest Home for Indigent Architects I feel that members of the RAIC may be interested in an informal and confidential interim report.

The general principles of the idea were readily grasped by the very intelligent members of the committee (J. F. Brennan, Chairman); even I could see the merit of the scheme; and during our first meeting it took only a few moments to pass a resolution in favour of the idea with the recommendation that Nassau be selected as a first choice for location. However, our task was not so easily completed. The first major problem to rear its ugly head was the matter of cost. The suggestion that the annual dues for non-resident members be raised to take care of this item was discussed at great length.

In view of the increasing tendency for more and more work to be done by fewer and fewer offices, the Committee took a long-range view and forecast with the able assistance of professional business experts that in 17½ years all architectural work in the Province over a value of \$12,500.00 would be handled by one and one third offices. The Committee, which prides itself on its fairness and practicality, took the view that in approximately 17 years the remaining 1½ firms might raise reasonable objections to paying for the support and comfort of some 1200 non-resident members, their wives and families.

I realize that should the reader have been paying close attention he will be concerned about an apparent discrepancy in the term "non-resident". Please allow me to explain: With regard to paying of dues, a non-resident member is one who lives at home. At the Rest Home a non-resident is one who lives there. Having cleared up that little technicality let us move on to the further recommendations of the Committee.

It was felt that this, should we say, permanently captive audience of the finest architects in the Province would present an ideal situation for the manufacturers of building materials and that the manufacturers would grasp at the opportunity of setting up small exhibits in a special portion of the main building. This space should preferably be underground, somewhere in the vicinity of the mechanical room, so as not to appear too obtrusive. Discipline in the Home would be strict and non-resident residents would be required to spend at least one hour per month in the exhibit hall. Specially-designed cabinets would be provided in each non-resident's quarters for the storage of samples, literature, etc., so that he could feel he was keeping his hand in (psychological therapy).

Thus the financial problem has, we feel, been effectively solved.

The Committee has not been unmindful of the situation which would inevitably arise when a non-resident gets word that a long-expected job has come to a head. To look after this situation it is suggested that a drafting pool (preferably adjacent to the swimming pool) be maintained together with a stenographic pool adjacent to the pool-room. (All pools to be kidney-shaped). A stipulation for the use of this service, which would be provided at a nominal cost would be to limit its use for projects under one million dollars: for larger projects the non-resident would be granted temporary residency to permit him to carry out his commission under his own arrangements. To assist him in this he would be permitted to draw on the general benevolent funds of the Association.

The suggestion that Mr James Hoffa be approached with a view to obtaining his advice on organizational matters was, after considerable discussion, voted down.

A sub-committee has been appointed to draw up conditions for a competition to design the establishment, and I hope to be able to report on its activities in the near future.

*George Gibson, Toronto*

## English from one of the higher seats of learning.

*The International Style attracted a number of rebellious spirits, including Le Corbusier and his particularly revolting theories.*

*Indigo Jones — Spacial — Superfital.*

*Go back to the sauce for information.*

*His epitaph was written, I think, by a clergyman (the clergyman was Pope. ed.).*

# THE INDUSTRY

## AMTICO ANNOUNCES NEW WHITE FELT

Amtico White Felt is now available for distribution in Canada according to S. Frank, Sales Manager for American Biltrite Rubber Company (Canada), Ltd., Sherbrooke, Quebec.

Amtico White Felt is an underlayment developed especially for use with Renaissance Vinyl flooring. It is a 35 lb. latex coated stock, 36" wide, and can be applied in accordance with normal installation procedures. It is available in 25 yard rolls.

## NEW ANACONDA BOOK FOR ARCHITECTS

Architects will find much of interest in a new 64-page book produced by The American Brass Company and distributed in Canada by Anaconda American Brass Limited of New Toronto. This publication, the first of its kind on "Architectural Metals", is profusely illustrated with colour plates and fabricators' shop drawings. It covers many aspects of the use of copper and copper alloys in modern architectural design.

It discusses available metals, their compositions, colours, forms, physical properties and architectural applications. It contains instructions for obtaining various finishes and for economical maintenance, with suggested specifications. Colour photographs, used to illustrate effects are accompanied by details taken from shop drawings. Since, unless otherwise noted, they are made to the scale of 3" = 1'0", actual details may be scaled from them.

A number of different designs are indicated — extruded metal details and sheet metal details as well as combinations of both. A list of the most commonly used standard sections is included in one chapter. Other headings include Fabrication Techniques; Metal Finish, Colour and Surface Treatment; Maintenance; and Suggested Specifications.

## MIRROLL — ROLLING CLOSET DOORS AND WALLS

A new development from Canadian Pittsburgh Industries has been introduced because of the increased sales and use of both sliding doors and full length mirrors. C.P.I. designers have combined these two popular items into one compact unit which offers unusual versatility and varied applications in both functional and decorative ideas for homes and institutions.

Roller-mounted panels employ 1/4 inch guaranteed Peacock plate glass mirror as one entire surface. Only a narrow band of the door-thick anodized aluminum frame is visible from the mirror side, giving the entire unit clean, simple design. Modern contoured handles are "bright" finished aluminum to contrast pleasingly with the mat finish panel frame.

Mirroll units are made for "Pocket" as well as "By-Pass" type installations, and in several panel arrangements. Average installation requires less than 15 minutes. Standard sizes for Pocket type Mirroll units range from 2'6" to 6' in width and 6'8" to 8'1 1/4" in height. Standard "By-Pass" sizes range from 3' to 12' in width, 6'8" to 8'1 1/4" in height. Special sizes can be fabricated to fit any decorating situation.

Mirroll doors and walls are available knocked-down, ready-to-assemble or assembled, ready-to-install.

## BUILT-IN CATALOG

Markel Electric Products, Ltd, announce the publishing of a complete catalog of the only full-line of built-in electric heating equipment manufactured in Canada.

Included in this four-page colorful brochure are photographs, descriptions and specifications of Markel baseboard, fan-forced, radiant and convection electric heating equipment. Markel Heetaires, ranging from 500 to 5000 watts, are designed for permanent, auxiliary, or supplementary home heating.

Markel Heetaires include: Electric Thrift-Trim Baseboard Heetaires, Radiant Wall Insert Heetaires, Space-Saver Radiant Heetaires, Fan-Glo Heetaires, Fan-Forced Bathroom Heetaires, Ceiling Radiant Heetaires, Heavy Duty Automatic Heetaires.

These new catalogs are available from the factory in Fort Erie, Ontario.

## CROUSE-HINDS HIGH-BAY LIGHTING FIXTURES

Crouse-Hinds Type MDS lighting fixtures are designed for interior lighting of buildings having high ceilings, such as industrial areas (particularly shops with overhead craneways), armories, and gymnasiums. They are light in weight, highly efficient, and easy to assemble and wire.

These high-bay units are available for 300-1500 watt incandescent or 400-watt mercury lamps. Fixtures may be ordered with separable or single piece head, and with wide angle reflector suitable for low and medium mounting heights, or with concentrating reflector for high mounting and narrow areas.

For complete information on Type MDS fixtures, write Crouse-Hinds Company of Canada Limited, 1160 Birchmount Road, Scarborough, Ontario.

## WESTINGHOUSE INTRODUCES BUILDER AIR CONDITIONERS

Canadian Westinghouse will introduce two new air conditioning units this year, complete with construction sleeve, and designed specifically for the building industry. The sleeve can be installed during construction and the air conditioners can be placed in service at a later date, if desired.

The new units have a butterfly switch which eliminates control knobs and buttons from the exterior of the set.

A perma-foam filter is another new feature. Mechanical improvements eliminate evaporator freezing. For this, Westinghouse will use a new auto-thermo cooling device. The units are available in one h.p. and 1 1/2 h.p. with cooling capacity of 7,300 b.t.u.'s and 13,500 b.t.u.'s per hour.

## A. S. NICHOLSON AND SON LTD. ANNOUNCE ANOTHER NEW WINDOW DEVELOPMENT

Particularly suited for hotels, hospitals, schools and offices, this new window, known as "The Pivoted Institutional", pivots a full 180° to permit easy cleaning and maintenance from within the building, a fact which the manufacturer claims will bring about substantial savings in cleaning and maintenance costs.

Precision constructed and completely weathertight, the new "Institutional" window is double-glazed to provide all season protection. There is a 2" dead air space between the two sash where, if desired, a smooth operating venetian blind can be fitted.

A simple hinging arrangement is employed for the occasional cleaning of the inner surfaces of the double-glazing.

The patented Unitas friction hinge holds the window open at any position. All hardware is completely foolproof and of the highest quality. Where desired, the institutional window can be supplied with easy operating hopper-type ventilating units, complete with screens.

## DOUBLE TEE SLABS BOOKLET AVAILABLE

A new booklet containing construction and installation details of Double Tee Slabs, a product of Standard Prestressed Structures Limited of Maple, Ontario, is now available on request.

Double Tee concrete slabs, which are fabricated with high-tensile steel reinforcing, have been widely used in the construction of stadiums, churches, auditoriums and schools across Canada.

For a copy of the booklet, write Standard Prestressed Structures Limited, Maple, Ontario.

## TROFFALUX

A new line of commercial fluorescent lighting by J. A. Wilson Lighting & Display Limited offers a versatile approach to recessed lighting.

This complete troffer series provides a combination of lens and louvered enclosures and is available in four different sizes: 4' x 1', 8' x 1', 2' x 4', and 2' x 2'.

Troffalux is modern in design and simple to install in both plaster and tee-bar metal ceilings.

Fool proof hinges and catches make the series safe and easy to maintain.

## FLOAT GLASS

*The invention of the process by which Float Glass is made is one of the landmarks in industrial production which occur a few times in every century. The word "revolutionary" is overworked today; but it certainly applies to a process which reduces the size of a production unit, increases efficiency, and improves the product, in this case by giving it a fire-finished surface. Many of the details of the Float Glass process must, of course, remain secret, but herein is described the entirely new conception of flat glass manufacture that has resulted in Float Glass.*

1959 will go into the history books of the glass industry as the year in which a revolutionary new manufacturing process was brought into commercial production. It will go into Pilkington Brothers' history as the year in which seven years of round-the-clock working by the Pilkington Research team was brought to a successful conclusion with the announcement of this new process — Float Glass. With it Pilkington's have consolidated the world leadership in glass manufacturing techniques, established over twenty years ago by the invention of the Twin-Grinder for the manufacture of Polished Plate.

Revolutionary as the design of the Twin Grinder was, and though it was adopted by nearly every big glass-making country in the world, it was not the final answer to production, in quantity, of high-quality glass. Perfect fire-finish,

coupled with the perfectly true surfaces which are the feature of the Polished Plate Glass manufactured by the "Twin" process, has been the dream of the world's glass industry for a long time. The problem was to find a method by which the hot, fluid glass could be supported without strain, so that a truly flat, distortion-free sheet could emerge, of any desired length, and at a commercially practical speed.

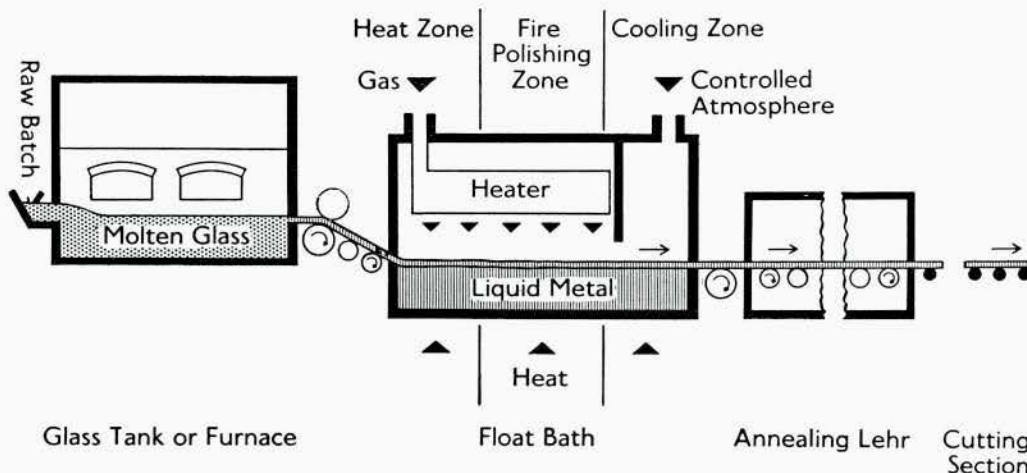
It was in 1952 that a possible solution to the problem was found and the full resources of the Research and Development Departments were used to translate the process into a commercial proposition.

Put simply, the Float process means that a continuous ribbon of glass passes from the furnace to float on the surface of a molten metal at a controlled temperature. It emerges with a brilliant lustrous finish on both sides, which are perfectly true and parallel without any grinding being necessary.

Being a continuous process from furnace to finished product, Float makes possible full mechanisation from the handling of raw materials to the packing of glass for dispatch. The plant needed for Float Glass occupies a far smaller area than the Twin Grinder. It cuts down power and maintenance needs, and there is much less wastage through breakage and surface damage.

Development work is still going on, and for the time being the new glass will be sold in limited quantities at Plate Glass prices. Eventually when output grows, the more economical Float process will have a favourable effect on both the price and quantity of high-quality glass.

A SIMPLIFIED ILLUSTRATION OF THE FLOAT GLASS PROCESS



PILKINGTON GLASS LIMITED

HEAD OFFICE 165 BLOOR ST. EAST, TORONTO

BRANCHES COAST TO COAST