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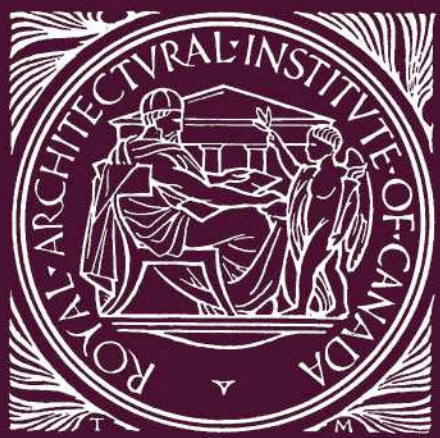
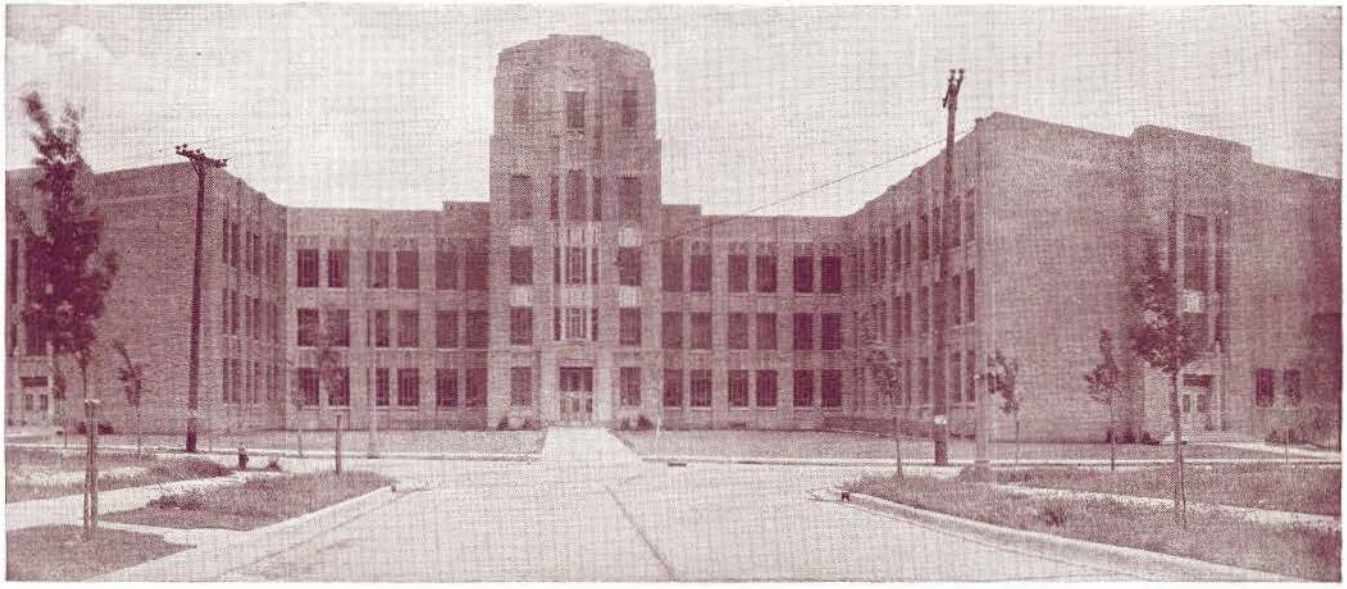


Vol. XII, No. 2 FEBRUARY, 1935 TORONTO



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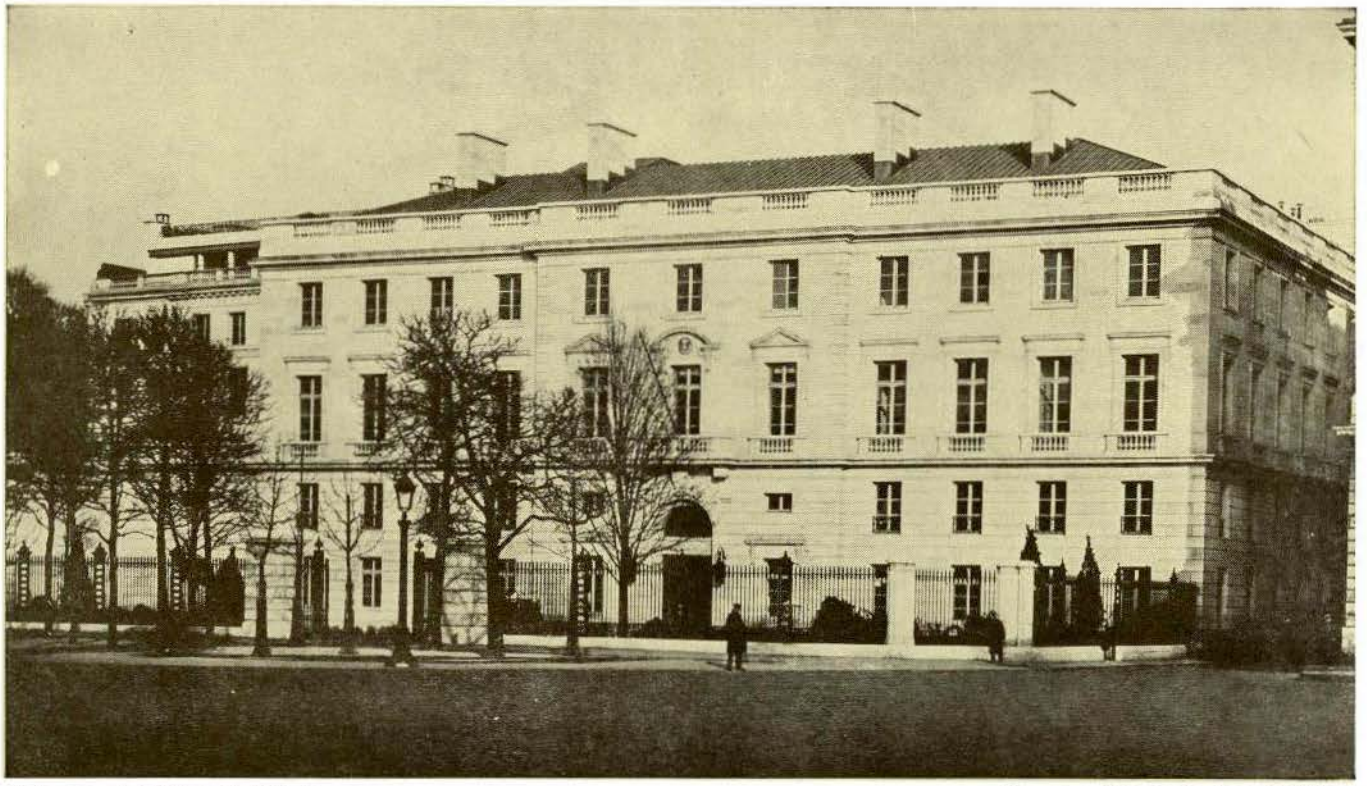

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THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 114 TORONTO, FEBRUARY, 1935 Vol. XII. No. 2

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PUBLISHED EVERY MONTH FOR THE

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

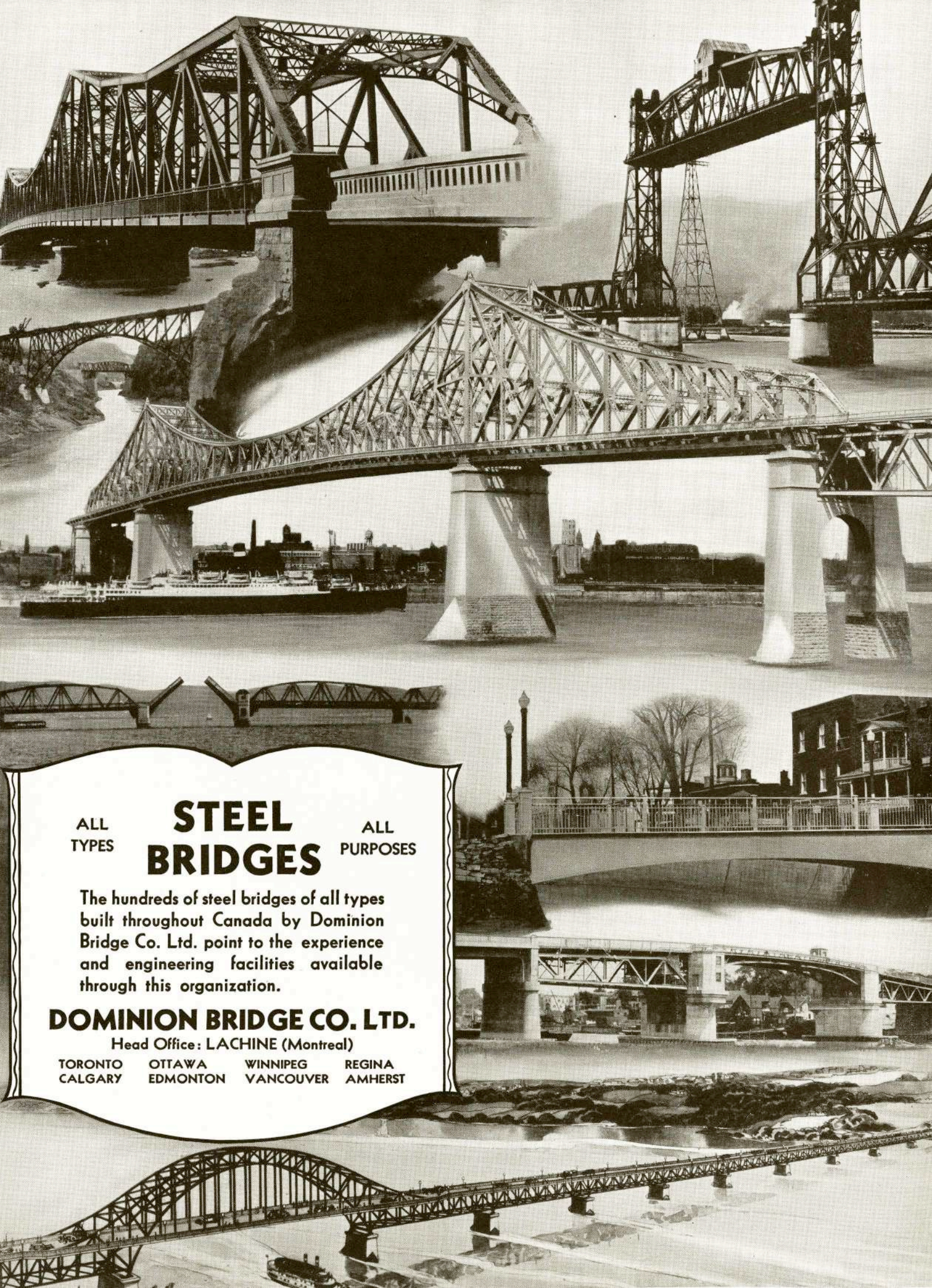
Editor—I. MARKUS

PUBLISHERS: ARCHITECTURAL PUBLICATIONS LIMITED

Publication, Editorial and Advertising Offices.....74 King Street East, Toronto
Chicago Representative.....Macintyre & Simpson, 75 East Wacker Drive, Chicago
Great Britain Representative..C. Rowley Ltd., 53 & 54 Ave. Chambers, Southampton Row, London W.C.1, England

SUBSCRIPTIONS

Canada and Newfoundland—Three Dollars per year. Great Britain, British Possessions, United States and Mexico—Five Dollars per year. All Other Countries—Six Dollars per year. Single Copies—Canada 50 Cents; Other Countries 75 Cents.



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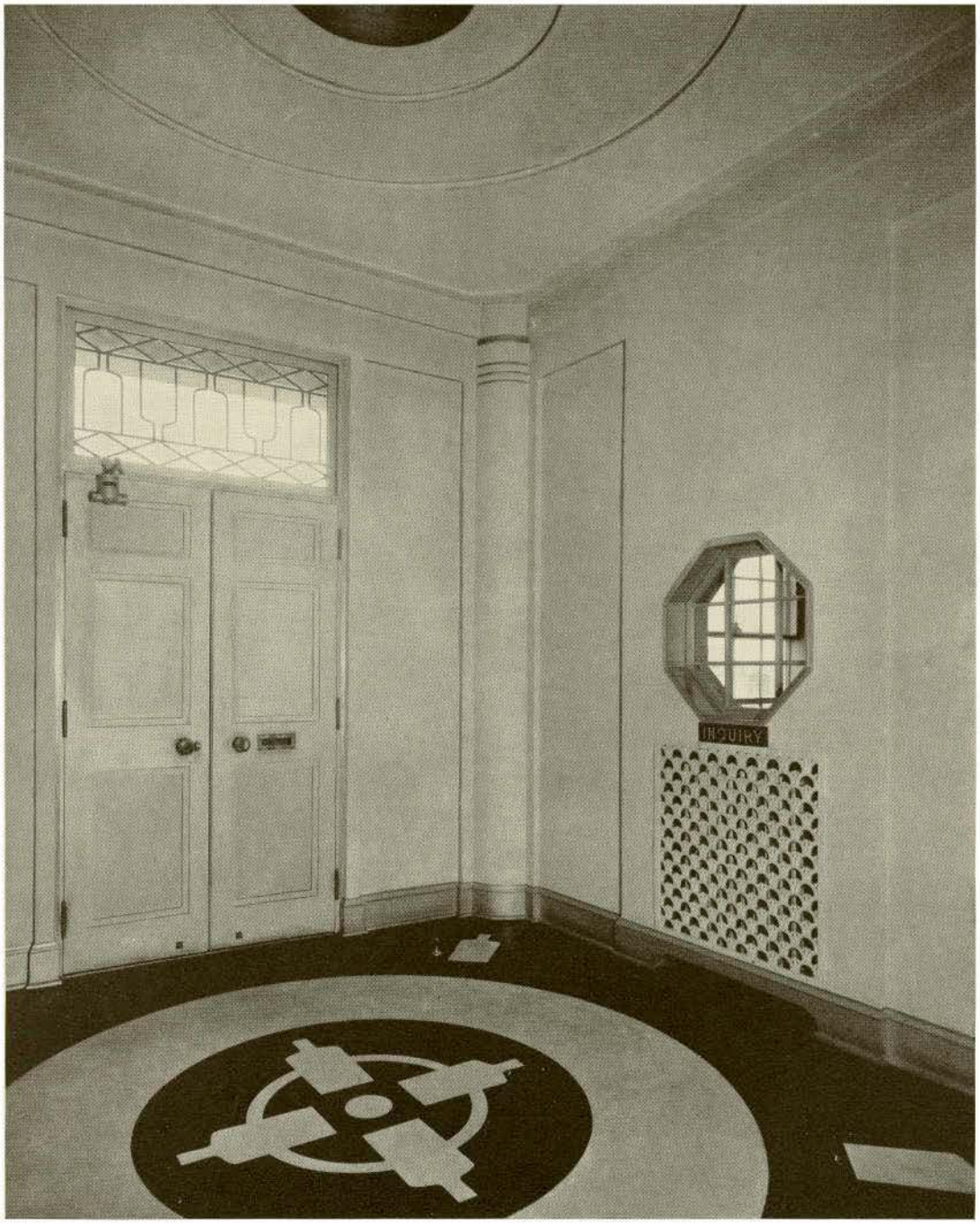

ENTRANCE HALL—W. & A. GILBEY'S DISTILLERY, NEW TORONTO

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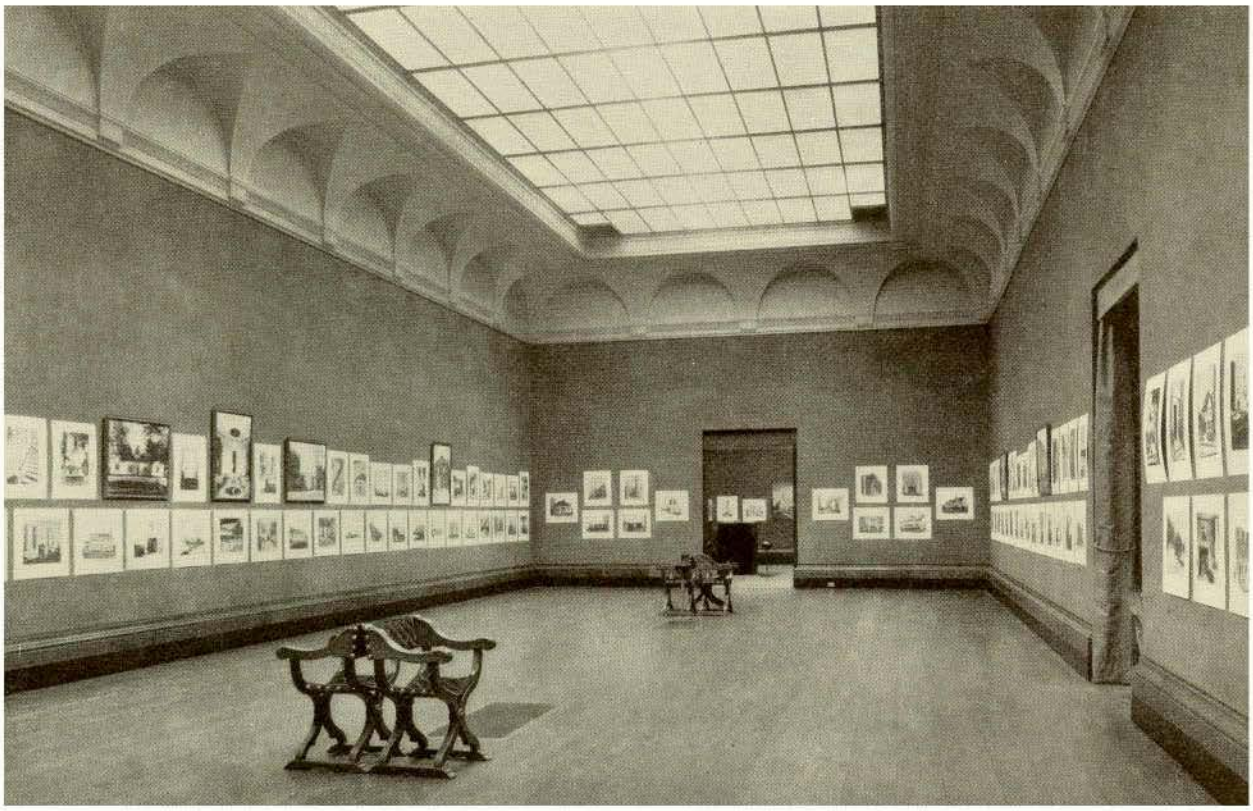


GENERAL VIEW OF MAIN GALLERY

Toronto Chapter Exhibition of Architecture and Allied Arts (1935)

REVIEW OF THE TORONTO CHAPTER EXHIBITION

BY A. S. MATHERS, B.A.Sc., M.R.A.I.C., A.R.C.A.

WITH some who have seen the four previous exhibitions of Architecture and Allied Arts, at the Art Gallery of Toronto, the feeling exists that the show this year was not as good as in previous years.

It is true that no show has quite attained the pinnacle of dramatic splendour that was reached in the first or 1927 exhibition. In that exhibition the gallery visitor was greeted at the door with a dazzling display of colour and form, completely transforming the staid decorum of the picture gallery into an Arabian nights fantasy. The magnificent altar vestiments of the Sisters of St. John the Divine, the lacquer work of Caleb Keene, the iron work of Edgar Brandt and the Carl Hamilton collection of old Italian furniture provided a feast for the eye never to be forgotten. The architectural photographs were there it is true, but they were carried by the brilliance of the Allied Art section.

In spite of the utmost that the photographer can accomplish, architecture as exemplified by complete buildings can never be moved into an art gallery. Only those accessories and details which come under the heading of Allied Arts can themselves be exhibited. The public is interested in the actual article, not in a pictorial representation of it.

In the 1935 show the Allied Art section in this phase was non-existent. This show was the first in which the full force of the depression was evident. Material which was available in profusion for former exhibitions was not to be found this year and the exhibition had to rely upon the architectural photographs for its main appeal. In addition there was the exhibition of The Traditional Arts of French Canada, and the exhibition of the Society of Interior Decorators of Ontario. Amongst the photographs were a group by The Canadian Society of Landscape Architects and Town Planners. A few scale models by architects completed the exhibition.

The ruling of the Art Gallery authorities confining the exhibition to four galleries only, did not help matters but rather relegated the show to a minor position, dominated by the Gallery's permanent collection which occupied the balance of the Gallery.

As in the combined R.C.A. and R.A.I.C. exhibitions, the photographs suffer tremendously by

comparison with the paintings. In spite of the limited space and in spite of the insistence of the permanent collection, the show nevertheless, I think, held its own in the eyes of the educated public.

The exhibition of the traditional arts of French Canada, which was assembled by Mr. Marius Barbeau of the National Museum of Canada, excited general interest and amazement. Of particular interest and delight was the silver, the carvings, especially those of Cote and Jobin. Jobin's mask of St. Paul, and Cote's "Last Supper" deserve particular mention. The original treatment of the latter, one based on da Vinci's interpretation, and the other on the artist's own conception, were a revelation of the really great ability of the man who had the courage to depart from what has become a conventionalized treatment of this subject. The silver was worth the study of the most sensitive connoisseur and was the real treasure of the exhibition.

The whole selection, representing as it did, not the discerning purchases of the ecclesiastics, but the designing ability and craftsmanship of peasant artists, is a challenge to those smug copyists of European periods who flourish in Canada to-day.

The exhibition of the members of the Ontario Society of Interior Decorators of Ontario occupied the whole of the west Gallery. It consisted of nine miniature rooms completely furnished and decorated at a scale of 1 inch to the foot.

The models were as a whole not up to the standard of the McMillen miniatures displayed in the 1933 Exhibition. A certain lack of technique and experience in model making was, of course, to be expected. From an architect's view point, that of design in ensemble, they were with a few exceptions rather weak. Of those which seemed to me to be really successful, I would mention the oval Dining Room by Archibald Chisholm, (reproduced in this issue), an office and board room by John Ridpath, and a boudoir by Guy Mitchell. I cannot, however, pass by the model designed by R. M. Irvine and executed by W. A. Howard. This room, although quite traditional and lacking in any attempt at originality, was the best in technique and execution. It was the only room which could, to my mind, be magnified to full size without losing scale. The exquisite workmanship displayed in the miniature furniture was a credit to the craftsman who made the pieces.

On the whole the impression gained was that the interior decorator has a definite and proper place in the field, but that as yet is not equipped with the skill nor the sure knowledge and discernment required to provide a solution of a problem, that is essentially an architectural one, and is the function of the architect alone.

The exhibition of architectural photographs was gratifying considering the times. The number of important or monumental buildings exhibited was negligible. Three schools, a few store fronts, three industrial buildings and a few larger buildings built with public or philanthropic funds, constituted the whole of the non-domestic work exhibited.

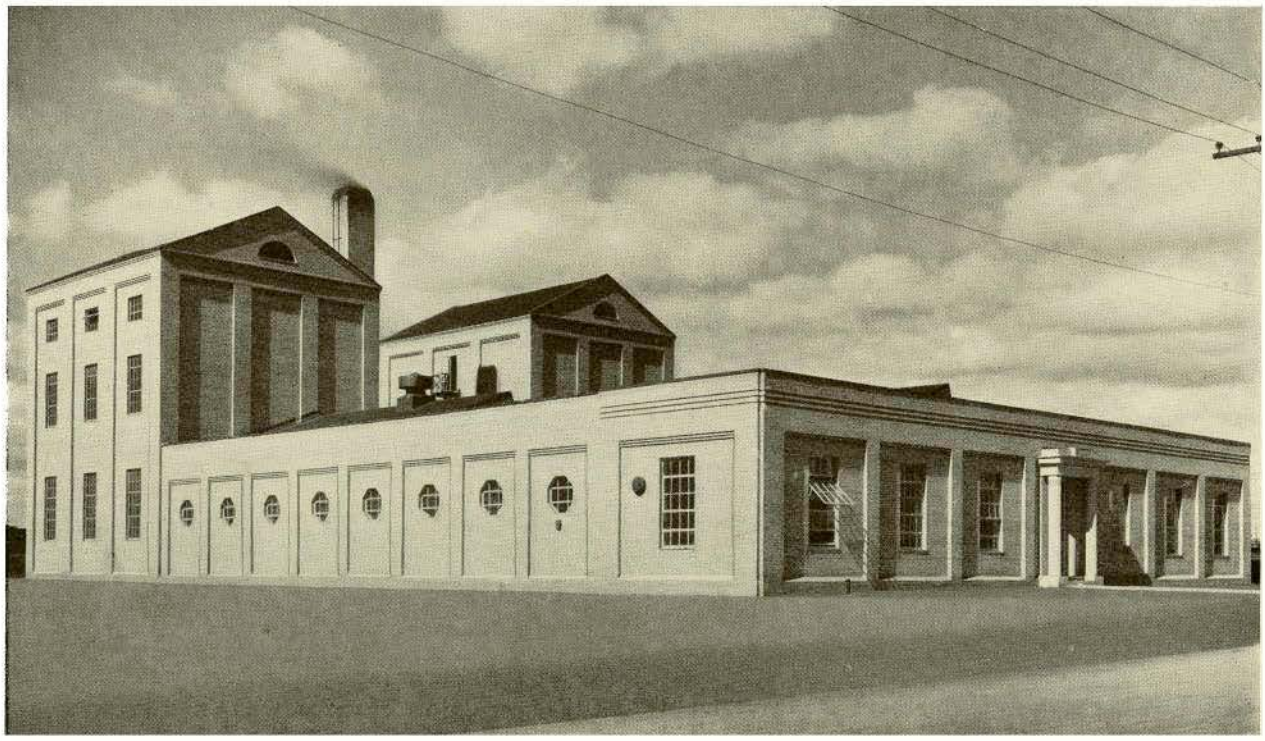
The domestic work was interesting in that the preponderance of it was work of the lower cost type. The very large house class was without an entry, while the houses ranging from the smallest to those costing not over $25,000.00 was subdivided into three classes according to size.

The judgments of the jury who made the awards was, to say the least, not very flattering to the exhibitors. With the majority of the awards there is general approval. The award of the Medal of Honour to Mr. McKenzie Waters for a very fine performance, the Gilbey Distillery, was particularly happy. It was in my opinion quite the best thing in the show.

The public, I believe, were somewhat bewildered by the majority of the awards, but particularly by the absence of recognition for some really worthy pieces of architecture. We have not before had quite as severe a judgment on our work. Minor flaws were pounced upon and otherwise fine buildings eliminated because of them. On the other hand excellent marks were given for originality and unusual solution. The results may jolt us out of our complacency and really do some good—who knows.

On the whole the general tone of the architectural work was good. I think the standard of the work was, if not better, at least as good as any work exhibited in previous years. There seemed to be unquestioned improvement in design and particularly in taste. The almost complete absence of fake half-timbering and badly studied masses was a relief and speaks well for the attitude of both clients and architects toward such incongruities. The almost general return to simplicity and sanity in design was most evident, and while it has not been carried quite to the lengths desired by the judges, it certainly augurs well for the future of architecture in Toronto.

The exhibition of the students of the school of architecture of the University of Toronto occupied the whole of the print room, and presented a fine display of the work of the school.



FRONT ELEVATION—W. & A. GILBEY'S DISTILLERY—NEW TORONTO

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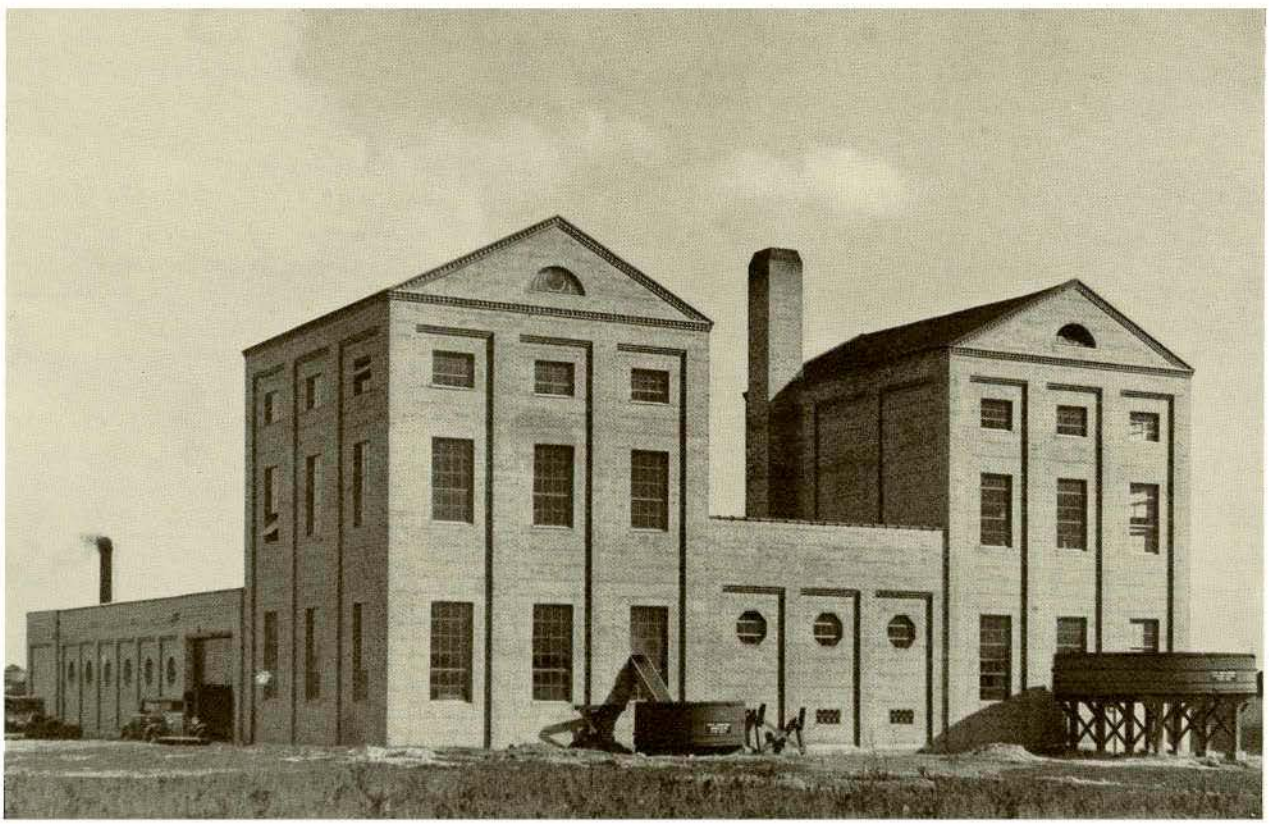


REAR ELEVATION—W. & A. GILBEY'S DISTILLERY—NEW TORONTO

Mackenzie Waters, M.R.A.I.C., Architect

SOME IMPRESSIONS AND REFLECTIONS ON THE TORONTO CHAPTER EXHIBITION

BY PROFESSOR JEAN LABATUT*
PROFESSOR OF ARCHITECTURE, PRINCETON UNIVERSITY

IN ORDER to express an opinion or to convey an impression on an architectural work of today, it is absolutely necessary to discuss and clarify certain factors, to agree on the meaning of certain words.

Strange as it may seem, we are living in a period when architects, using the same words, do not always understand each other, and therefore become incomprehensible to the public. They are, nevertheless, members of the same profession, and they are, as they always were, builders and organizers of space. Why is it that architect-builders, architect-decorators, landscape architects, architect-city planners, so often ignore and turn their backs upon each other? An insurmountable barrier, like a "Chinese Wall" seems to divide them, to separate them. And yet they are one. One, because they are subject to the same laws and to the same rules, because they have the same duties in the profession of using space for the residence, for the city, and for the country.

Whence comes this lack of unity, this chaos? From a sudden turn over, without precedent in the history of architecture. From changes which have broken up entirely the slow process of evolution of the past centuries. From that Nineteenth Century in which Romanticism and Industrialism were developed. These elements produced the effect of a cataclysm. A great panic followed.

Taken by surprise, carried away by the force of events, a sort of fear possessed these men, and particularly builders and organizers of space. Stupefied, forgetting the very principles of their profession, they gave themselves up to romantic fantasies, took shelter in the reproduction of styles, and let cities become bounded and congested, as they had been in the middle ages. Thus was developed the policy of applying certain formulae, and imitation reached such heights that the greatest number of people even today cannot think of a building without the label of an old style. A dangerous policy for the ancestral reputation of builders of genius and artistry. A dangerous policy for the historical reputation of a period, and particularly for the well-being of following generations.

Our generation has become accustomed to this bad example, has made a habit of liking it, and so, in consequence, suffers. Our generation suffers from the triumph of form over function, of fantasy over reason, of romanticism over industrialism.

In this dangerous game, abetted by the times, architects lost much of their creative power, and lost almost entirely the sense of the value of space.

Of this period it could be said: The house was built to look at rather than to live in; the city, abandoned to speculators, became almost unlivable.

The city, a living thing, always changing, needing constant care, abandoned by the organizers of space, abandoned by the public authorities, protected by obsolete laws dating from the horse age, (for we are now in the machine age) was the victim of the speculators of space, who did not waste any time in pursuing their work, so disastrous for the well-being of succeeding generations.

The architect came to be known by the public simply as a builder and contractor, and not as an organizer of space. I like to think of this title, the organizer of space, as rightly belonging to the architect. I like to give him this forgotten title. If the public became aware of its importance, the architect would more easily be distinguished from the contractor. I like this name as much as I dislike the use of the word "modern" and the word "style", which have no place in a conversation about a work not yet realized.

The use and the interpretation of these two words added much to the confusion, already great, when a few architects tried to find again the lost creative power in an effort to express themselves more directly, more sincerely, more simply. I refer to the pioneer architects of the north of Europe, to the disciples of the Chicago School, and also to Tony Garnier, author of the Industrial Development for the City of Lyon. These architect-pioneers understood the importance of the arrival of the machine age, the importance of function over form. Instead of disdaining industry and its gigantic means, they realized the necessity of using them, assimilating them, and thus become their master rather than their victim. Being too small in numbers, their efforts were almost annihilated by the general inertia and by that fatal thing, routine. The art of imitating, the art of faking antiques having become a habit, architects and clients become more and more careless and indifferent. It requires an effort to change old habits. It is easier to look in a catalogue and order by mail fake Versailles gardens, fake Italian palaces, fake

*Professor Labatut was one of the three Members of the Jury appointed by the Toronto Chapter to make awards at their recent exhibition.

gothic churches . . . Architects were soon satisfied and their clients easy to gratify. Between these easy-going architects and those who tried to express our age, we started an oratorical fight in which words, taken in different senses, decided in favour of each one.

The habit of copying, influenced men converted to the new movement to imitate without purpose and in a mal-à-propos fashion some new forms, and in doing that they increased the confusion. Today we seem to be at the height of the confusion because the strength of the two parties is even. The ones hold their positions. The others attack all the time.

The very interesting exhibition of the Toronto Chapter of the Ontario Association of Architects was the accurate expression of the situation today. The true expression of a period of transition.

The exhibition was well organized. The rules of the judgment, the classification of works by types of buildings, the awards for ensembles and details, exteriors and interiors, all this was very wisely arranged. I have been very impressed by the architects' successful effort to establish a contact with the public, and I am very happy to have heard the excellent speech of His Honour the Lieutenant Governor of Ontario, Col. the Hon. Herbert A. Bruce, who showed the architects the road to follow.

While I listened to these words so encouraging for the profession, so profoundly true, a multitude of examples justifying his words came to my mind. Several years of contact and experience in five different countries, either in the practice of city planning and landscape architecture with the French City Planner J. C. N. Forestier, or in the practice of architecture, or in the teaching profession, permits me to state that it is rare to find governmental authorities who have a sense so exact of the meaning of architecture. Many of them have wished to leave behind architectural monuments, but too often the executed works have been the result of a lack of comprehension of architecture, of decisions taken without full realization of responsibility, of a thoughtless and routinary carelessness. This led to results, not only too expensive and unpractical, but without interest for the history of the art of our age. All those present at the opening of this exhibition, were privileged to have heard such a fine speech in a place surrounded by the works exhibited.

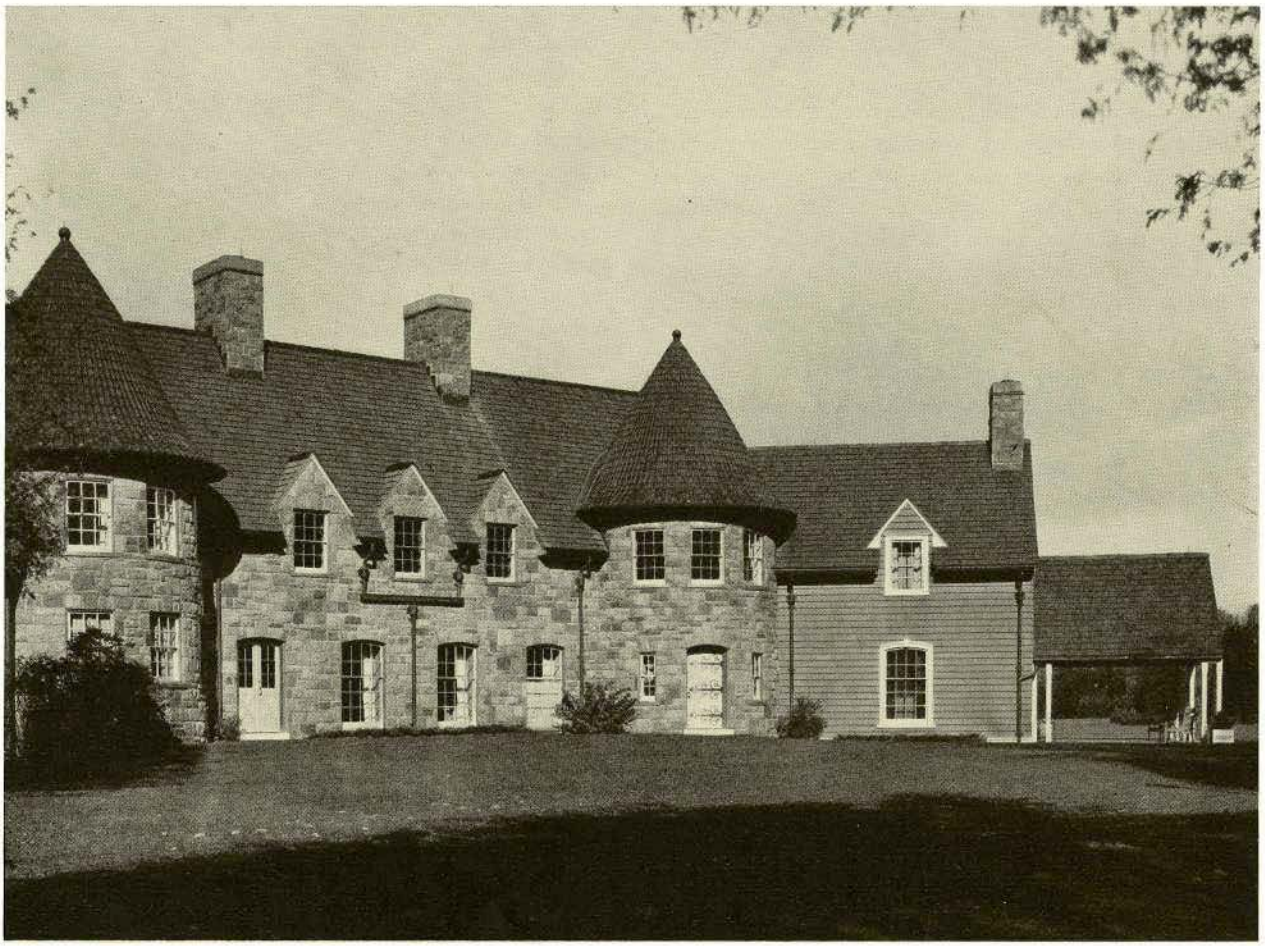
I will not analyze these works. Let us imagine, instead, that the rules of the society required from the jury to find and reward: first, the best archaeological reproduction; second, the best adaptation of the architecture of the past to present-day life; third, the best and most direct expression of our epoch. We would there have had the three great divisions represented today in all comprehensive exhibitions of architectural executed works.

In the first group would be included those which reproduce accurately the elements of past styles, even sometimes at a scale different from that of the originals. Under this principle, once a form is declared beautiful, it can not be changed, even though life may suffer from it. Some archaeological reproductions may have a certain value, those of colonial architecture of the XVII and XVIII centuries, perhaps. The elements of this architecture were brought here from Europe, it is true, by means of books full of examples, but these elements were completely assimilated into the conditions of life in new surroundings. The builders did not have all the means available to their European colleagues. They did not do worse, they did better because they worked sincerely and simply. It was not without reason that they used wood, even to cover stone walls. They did beautiful things, all the more beautiful because they depended on just proportions rather than on the richness of their embellishments. They expressed their epoch, sometimes in spite of themselves. I seem to hear them say: I wish I had this, I wish I could use that . . . That was not always possible, and they were forced to be ingenious. They were artists.

It is more difficult to justify the importation of styles in the nineteenth century. It is already unexpected to find under the sky of Seville a gothic cathedral, and yet its builders did all within their power to integrate a cathedral with a mosque. It is curious to find in Portugal, at the time of the Marquis of Pombal, a mixture of Chinese and French architecture surrounding a lovely Portuguese plaza. It is more difficult to justify a gothic church under the tropical sky of the beautiful city of Havana. It seems unbelievable that a Viollet-le-Duc should have wanted to build a bigger Beauvais in an old roman town, Narbonne.

In the second group would be placed those which are derived from documents with more flexibility, having assimilated them to the new programme. Often their authors do all they can to render a style recognizable, not always on account of personal convictions, but sometimes for diplomatic reasons.

In the third group we find the works of two types of architects: one respectful of the past and the other disdaining it, though avoiding a superficial resemblance to it. Those who respect the past are always enriching their resources through the ever increasing product of archaeological research, unimpeded by obsolete formulae. They analyze, they assimilate, and when a new solution is requested of them, they search for it freely, unaided and unhampered by the catalogue. For these architects, the utilization and expression of new materials is no more difficult than with the old ones.



"MOONGATE," ROCHE'S POINT, ONTARIO

H. J. Burden, M.R.A.I.C., Architect

Awarded Second Medal—Toronto Chapter Exhibition of Architecture and Allied Arts (1935)

STAIR DETAIL—"MOONGATE," ROCHE'S POINT, ONTARIO

H. J. Burden, M.R.A.I.C., Architect

Awarded Second Medal—Toronto Chapter Exhibition of Architecture and Allied Arts (1935)

Those who disdain the past, would feel themselves contaminated by contact with archaeology, find it distasteful to use old materials. They are the experimenters, sometimes succeeding in their endeavours, often getting unhappy and costly results due to the contrary spirit and lack of method which lead them to work in isolation, while their only hope for salvation would be the laboratory collaboration which has made possible the automobile.

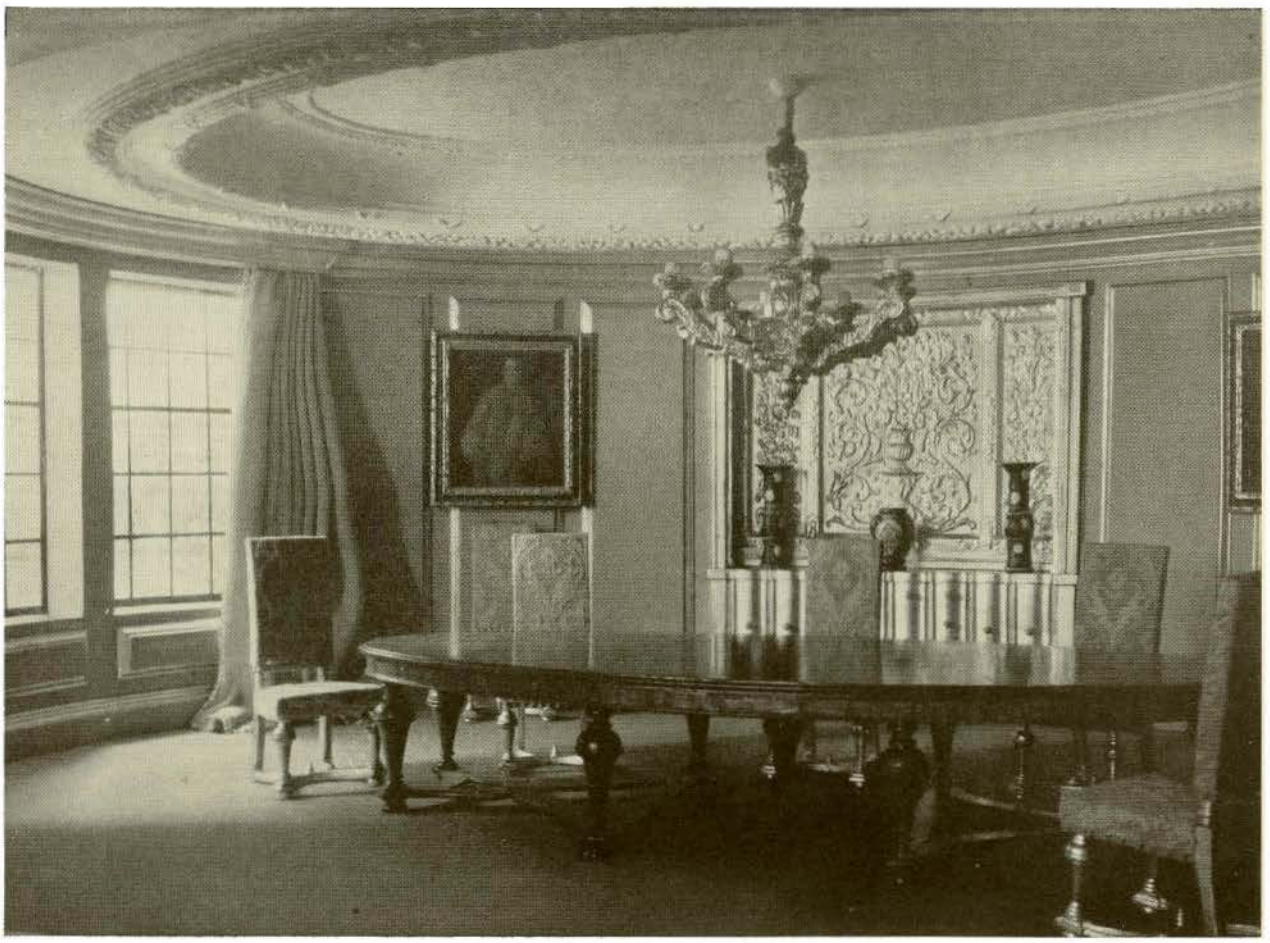
In short, the authors of both types of works in this group do nothing else but apply the formula which has held good through all times: to try to express their epoch.

If this year the attempts at city planning and housing were limited to one interesting model, I believe in the future they will be more numerous. Reorganization of wasted space, slums to be cleared, housing developments, parkways, regional plans, are so many problems to be solved by the organizers of space. These have a gigantic task to perform. The tremendous development of industry has made evident the full value of space.

Present day legislation favours less the layman and the conscientious architect than the speculator and the real estate man. Our laws should be adapted to the new conditions of our times, and it is not because legislators permit certain dimensions for courts, that sunlight will come in to purify the bottom of a well.

Since it is a question of public health, the doctor will join the legislator and the organizer of space to restore health to our anaemic cities by transfusion of green spaces into their great barren areas, arid as a desert. But, in a desert there is sunlight.

Since it is a question of public health, it is the doctor's duty to stir the legislator to action. Then, and only then, will the organizer of space co-operate with full effectiveness. In the future, an exhibition of architectural works will include the organizations of open spaces, and elements built in this organized space.

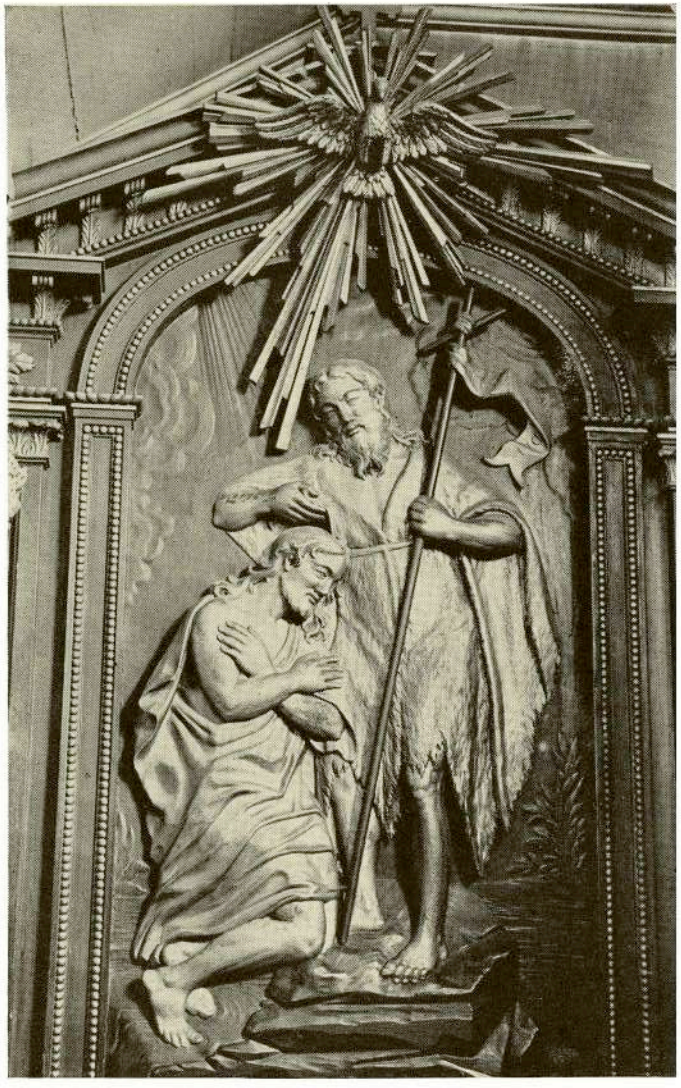


MINIATURE OF OVAL DINING ROOM

By Archibald Chisholm

One of the Exhibits of The Society of Interior Decorators of Ontario

Shown at the recent Toronto Chapter Exhibition of Architecture and Allied Arts



PART OF A BAPTISMAL FONT AT THE LEVIS CHURCH

By Thomas Baillairge, 1836

One of the Exhibits of Traditional Arts of French Canada

GARDEN FOR A. R. WILSON ESQ., LAKE SCUGOG, ONT.

Edwin Kay, Limited, Landscape Architects

One of the Exhibits of the Canadian Society of Landscape Architects and Town Planners

Shown at the Recent Toronto Chapter Exhibition of Architecture and Allied Arts

ARCHITECTURAL ECONOMICS

DESIGN

BY PERCY E. NOBBS, PP.R.A.I.C.

WRITING by request and without recompense—writing for my friends, that is to say—under a prescribed title "Architectural Economics" with the sub-heading "Design," I may be permitted to say exactly what I like as to what I think. To begin with I do not know what is expected of me. Design is a much bigger thing than architecture, and design is from its very nature wrapped up in economic considerations from start to finish. I must first deal with the word "Architectural" in the title.

Architecture as an art is usually dependent on design. Design is the raw material of architecture in such cases; but what is called monumental architecture has but a flimsy relation to design. It is primarily concerned with impressions or moods—its spiritual content may have little or nothing to do with the solution of the problem—with discovery of form in terms of practical purpose material and technique. In monumental architecture the purpose is no longer practical, but in ordinary architecture it is the solution in terms of practical purpose, material and technique that matters most; that is the design, the discovered form, is the subject of the artistic commentary in architectural treatment.

As the greater cannot be contained in the less, the word "Architectural" in the title must be interpreted as meaning "having to do with what architects, as professional men, concern themselves with" or in shorter form "having to do with buildings." After all only some architects are artists and even they spend most of their time on matters that have nothing to do with architecture as art and a great deal to do with design—the discovery of form. In this activity they row in the same galley with the engineers and contrivers of things. Only occasionally do they serve in the ranks of the artists marching with the poets and musicians and painters.

So when an architect sets to work in 99.9 cases out of a hundred, he has a problem to solve. He begins by solving it in terms of use. He determines the sizes of rooms. This involves economics right away. For even if the accommodation is to be on a generous scale—perhaps a lavish scale—there is such a thing as waste space. As he proceeds to the arrangement of his rooms and the study of their connections the economics of time and human energy crop up. A long corridor may be a waste of space and a waste of materials. It may also be a waste of time, of leg work and of shoe leather. Pity the poor hospital nurse, who may have to make fifty journeys a day to the ward linen store, if that store is thirty feet farther from the ward door than necessary. Pity the workman's wife, mother of a family, if she cannot juggle pots between sink, stove and cooking table with a half turn and a step with one foot.

Thus in the arrangement of rooms over and above their disposition for prospect and aspect and apart from the absorption of cubic contents in their connections, there is this matter of efficiency engineering as to the movements of their inhabitants.

The eighteenth century French architects produced some quite marvellously graceful and convenient planning without any passages or corridors at all. That was called suite planning, one room opening off another. But the passage space was there—through the rooms—and the rooms needed twice as many doors with the lost effective floor space of their swings, as did the rooms in the English planning of the nineteenth century with its emphasis on privacy and its lavish use of passages. It is by a compromise between these two systems that the modern house planner achieves efficiency. Much depends on the degree to which a passageway through a room, or in a corridor, is going to be used. Light traffic may well be through a room. Heavy traffic—i.e., frequent use—demands a corridor, and privacy demands the corridor too.

In the very close planning demanded in housing operations the designer cannot give too much consideration to these matters. An extraordinarily compact plan may be highly inefficient for the reason that it may not provide enough effective floor space for its area and cubic contents. The dimensions of rooms, apart from floor area and cubic contents, have an important bearing on the economics of their use. There is traffic within the room as well as to the room. Careful furniture layout is the best check to employ here. Six inches more length involving four inches less breadth or vice versa, may make all the difference.

Then there are the economics of the envelope to consider. The envelope of a building is a combination of walls and roof; the envelope of a boat is a combination of deck and body. A rambling plan can never have an economic envelope. The envelope has its own practical purposes and its own material and technical considerations to determine its form. It is not just so much material disposed to

contain the accommodation. What is so obvious in the case of a boat, is not less true, because less obvious, in the case of a house. A roof, especially in a climate such as ours, cannot be just any shape at all; any more than the immersed part of a ship can be any shape at all. Both have form to be discovered by the designer by a synthetic process of analysis and combination—what it has to do, what it is made of and how it is made.

A plan having been laid out and its elements having been brought within a possible envelope, the next question is the points of support. If there is to be economy in construction, these points of support will form a systematic pattern; not necessarily a symmetrical pattern. One begins by seeking a structural bay or cell that will correspond to the use elements. Repetition is the soul of structural economy, and the repetitions the structure imposes are usually the basis of the rhythm of the composition. Obviously all problems cannot be solved in terms of so many equal bays; but there are very few problems of building, parts of which do not easily fall into a series of bays. This structural analysis is aimed at the discovery of a constant building unit, if any exists, which will correspond with the variable use units. If the smaller (not the smallest) use units and structural units correspond so much the better. Large use units may then be manoeuvred into two, three or any number of structural units.

The advent of steel construction has given a greater economic motive to the devices of "unit planning," but from the earliest times the principle has been acted on. It is thus that long ranges of repeating forms have come to be such important elements in architectural composition. Unit planning has a further economic advantage. If a building is likely to be enlarged, the structure can be continued and displaced elements of use can readily find new structural units of the old sizes to contain them—a matter on which the late Frank Darling used to lay great stress when acting with me as an assessor of competitions.

The use of other than rectangular forms is a matter that has economic aspects. The superb plans of Boffrand in the time of Louis XV were economically adroit. His circles, ellipses and pentagons were not decided on for their own sweet sakes. Try and replan one of his Paris hotels without recourse to these forms and you will see. These forms of room, courtyard or staircase came to him out of the problem. Nothing was sacrificed for them. They were simply the forms that did the trick.

Then again there is the marvellous breadth and simplicity of McKim's planning that looks so easy. The discovery of America looked easy after Columbus had made it—as easy as making an egg to stand on its end. But these easy and obvious looking solutions, full of simplifications that are in effect economics, can only be arrived at after the most patient and energetic analysis of the problem. McKim sometimes planned for effect, it is true, but even then he got more effect for less space than any of his contemporaries in America could begin to achieve.

If my friend Noulan Cauchon has his way the question of hexagonal planning is likely to be interjected into all our lives. That the hexagon is a better basis for street planning than the square (checkerboard) or the parallelogram (gridiron) within a city or an urban district I readily admit. It saves road, it saves time. And that a hexagonal envelope for a structure involves less material and less heat loss than a square or parellelogram I also admit. But, in determining form, method of construction is one of the three elements, and except for poured concrete "fair work and square work" is cheapest. As to hexagonal rooms I am all for them if like Boffrand's ellipses they do the trick, which can only be now and then. So long as all beds and most tables remain rectangular, as I venture to hope they will, there must always be much lost space by planning small rooms on an hexagonal basis. In such applications the hexagon does not give full value for cubic contents provided and dollars spent. As housing is likely to be about the only thing to claim our attention or engage our aspirations for some time to come, there is another matter in that connection to be dealt with.

One very eminent English architect with a genius for quarrelling with his fellow English architects appears to advocate the study of mid-European housing. The English scale of accommodation is far more moderate than most of the European. The Germans have recently modified their standards. This is something the English authorities know more about than anyone else. They have been doing assisted housing for fifty years past.

Another very eminent English architect, with a happy experience in monumental jobs, has vociferated "balconies for babies" by which he means long, continuous, stripe balconies on the outside of housing blocks. I am all for balconies for the babies, if the balconies like the babies are short—I am all for little balconies overshadowing non-habitable rooms—but long ones; no—not in this climate at least.

There may be gross economy in putting a passage outside a block of flats instead of in it. If so that passage, from stairhead to outer doors, kills privacy in the rooms facing on it and can be so used for the babies. Also it means double doors for the dwellings. Also, if built with a brick parapet, in the mid-European manner, that parapet will be on the street in a year or two.

The continuous balcony over-shading windows reduces the solid angle of sky seen from the room

to about nothing at all. Compensate for this by giving the room a glass side and then double the glass and treble the heating. Is that an economy?

Everyone knows that sunshine in a workroom is an unmitigated nuisance, but most of us still believe that a sun swept room, even sun swept through common glass that does not let the ultra violet rays through, makes for health and happiness. A geranium knows that and so does a cat with kittens, and so does any person of common sense, to judge by the superior rental value of a "sunny flat."

Town planners and housing experts all over the world spread the gospel of the east and west exposure of windows to get sunshine into rooms for part of the day. Then came some mid-European architects, suffering hysteria in the form of an originality complex. Theirs was the kind of originality that would have created man to walk on his hands with prehensile feet waving over his head. They take an aversion to vertical lines. They get hold of some housing jobs to play stripes with. Then the sheep—always more numerous than the shepherds—say: "Hip hurrah! how original! Let's be original too; come jump the fence; balconies for babies, Ra! Ra! Ra!

I implore my readers to consider what a beam of sunshine entering a workman's flat at 10.00 a.m. or 3.00 p.m. on a midwinter's day means to a woman and small children at home there. I believe it improves their health. Anyhow it adds to their happiness; and that has economic value. But a couple of hours of midwinter sunshine on the glass of a window will raise the temperature of the room 4°. Now you have something to figure with in real dollars and cents, for the price of coal is known. Quite an economy this!

Economic analysis of, let us say, rival solutions of an architectural problem, or of two different ways of doing the darned thing when we are in doubt, should be resorted to more often than it is. Mere comparison of cubic contents means very little. But if we divide our total cubic contents into percentages of (a) effective contents, (b) passages and stairs, (c) heating plant, and (d) walls, floors and ducts, we get useful facts. A school building is very efficient if such an analysis gives us (a) 48.5%, (b) 14.2%, (c) 5%, and (d) 32.3%.

Then again by resort to a cost analysis one might ascertain that the same school cost 17.8 cents a cube foot to build; $6,700 per class room provided; and $157 per child, and incidentally how many cube feet of building each child acquired therein.

And lastly there is the cost and revenue set up, so important when dealing with housing problems. Here the cost set up must cover (a) land, (b) construction, (c) gardens and lawns, (d) design and superintendence, (e) interest during construction—(d) and (e) are usually forgotten. The rent set up must cover two groups of cold, hard facts—(a) capital charges, and (b) carrying charges, or in less technical language, cost of loans and running expenses.

Under (a) we have (a) Interest and Sinking Fund on First Mortgage, (b) the Same Sad Facts as to Second Mortgage, all of which are so important that I have given them capital letters. Under (b) we get (a) insurance, (b) management, (c) maintenance, (d) vacancies, (e) grounds, (f) heating (if any), and (g) taxation.

Well, suppose the whole thing comes too high, what will you do? Reduce the cubage? Perhaps you can, but beware! There are a lot of things in a small dwelling that can't be made any smaller—stairs, beds, sinks, doorways. The things that won't squeeze usually determine one or both the overall dimensions. Well you squeeze the floors and the first thing you know you have lost bed space, or the elasticity that would enable three small beds to go into the same room as two big ones. That means you have reduced rent but also reduced population. Well you squeeze and you squeeze your plan, disregarding the fact that it now gives less for the money, and let us suppose you get 6% out of the cube which is just what you want. Don't flatter yourself. When it comes to squeezing a small plan, 6% out of the cube will rarely be 3% out of the cost.

A good point to bear in mind is this; and is the concentrated experience of England and America. If a four-bedroom house costs 22.5 cents a cube foot, a three-bedroom house will cost 25 cents and a two-bedroom house 28 cents a cube foot. This is partly accounted for by the fact that the kitchen and bathroom equipment will be about the same in every case and partly by the fact that the smaller the house the greater will be the proportion of solids entering into the composition.

ARCHITECTS ON THE AIR

The Toronto Chapter of the Ontario Association of Architects has been referred to as being "A hound for publicity." Minorities have always been seriously criticized, especially so when attempting to meet the conditions of their day. This is, by the way, since the deed has in part been done and is now, as is usual, appreciated by the public and the profession at large.

It is gratifying to the executive of the Toronto Chapter to have one of their policies endorsed by the University of Toronto by arranging with the Canadian Radio Broadcasting Commission for facilities to broadcast a series of lectures covering "Architecture in Modern Life." The series comprises twelve lectures and may possibly be more. Professor H. H. Madill stated in the first of the series that the lectures would include talks on Domestic Architecture, Street Architecture, Interior Decoration, and kindred subjects.

It is hoped that a twofold service will be rendered i.e.: the public informed of the scope of architecture as practised by the architect today, and an appreciation of utility with beauty so necessary for one's peace of mind, and purse, if you will.

The first broadcast took place on January 24th, 1935, and Professor H. H. Madill, speaking under the caption of "Architectural Education," emphasized that the design of our buildings unconsciously affects our physical and mental well being. Referring to the curriculum which obtains at the University of Toronto, he pointed out that the student must spend five years of intensive training, with an added period of office experience.

The subject of design occupies much the largest proportion of the students' time during the course, mannerisms have no place. Professor Madill stressed that facts and function must always decide form in new structure, and further that a scientific approach to design was necessary, including knowledge of the ever-changing methods of construction.

The listeners-in were informed that architecture is a business as well as a profession; an architect must have a knowledge of building law, the rights and obligations of contractors, client and public, and have some insight into the quaint habits of realtors and bankers, and the nature of financial structures, mortgages, rents and profits.

The second of the series was given by B. Evan Parry under the caption of "Blatancy in Architecture." The fact of these lectures being given under the auspices of the University of Toronto necessarily precluded any "sales talk," at the same time it was felt that the message had to be of human interest. Therefore, as an opening, Mr. Parry took his listeners-in back to the days of Leif Ericson and hazarded the guess that the hardy Norseman would be amazed if he could see the physical interpretations of the requirements of Canadians today as envisioned in their buildings throughout the Dominion. The speaker also suggested that perhaps the Indians in those days were nearer the truth of things in their habitations than some of us are today.

Deprecation of the adjectives so often heard such as "exquisite simplicity" and so forth was deplored, since evidence is to hand of the way money is lavished on houses in the bespangling, belittling, and overfeeding of such buildings, and to emphasize this point it was remarked that the house is identified closely with the owner, so that when one is seen the world gets a fairly close view of the other.

Japan was quoted as a case in point where national quality in architecture was on the ebb, due to its wealthy citizens making themselves uncomfortable and absurd in preposterous structures designed without any regard to the traditions, habits, customs and religion of its people, apropos of which the speaker said that the realization of any high standard of artistic expression depends chiefly upon the attitude of the public and not necessarily upon individual accomplishment.

A strong plea was made not to be too much influenced by the savant, who proclaims that there is nothing new under the sun, and that it is far better to try and cultivate a sense of proportion when deciding upon a building project so that it may conform with the ideals of our day.

PROGRAMME OF BROADCASTS

February 7th—A. Frank Wickson—"Conscientious Observer"
14th—W. L. Somerville—"Civic Design"
21st—Allan George—"The Adaptation of the English House to Canadian Requirements"
28th—B. R. Coon—"Architecture of Educational Buildings"

March 7th—John M. Lyle—"Street Architecture"
14th—Ronald W. Catto—"Commercial Architecture"
21st—Eric W. Haldenby — "Modern Architecture"
28th—Murray Brown—"Colour"

April 4th—Bruce Wright—"The Future of Architecture"
11th—E. R. Arthur—"Architect in History"

Editor's Note: These Broadcasts are to be given over station CRCT at 7.15 p.m. on the dates above mentioned.

R.I.B.A. PRESIDENT COMMENTS ON NEW BUILDING

In view of the varying opinions expressed by many members of the R.A.I.C. regarding the design of the new R.I.B.A. building, it may be of interest to quote from an address delivered by Sir Giles Gilbert Scott, president of the R.I.B.A., on the occasion of the inaugural meeting of the Centenary Celebration Conference which was held in the new building on November 22nd, 1934:

"We are proud of having at last a home that is in keeping with the dignity of the Institute. Mr. Grey Wornum has had a task that might well have struck terror into his heart. It was a task that he could only face by being true to himself, expressing himself with conviction and sincerity, and aiming at a high quality of artistic achievement. Mr. Wornum has built his heart into our building, and it cannot fail to express by its quality such devotion. Some may think the building too modern; others may think it not modern enough. Personally, I do not attach much importance to this aspect of architectural criticism. The style in which modern architects should work may be a matter of architectural politics, it is certainly a matter of great interest, but it definitely does not affect the value of buildings as works of art. We are apt to be prejudiced by this factor that has no fundamental artistic value. Style has no fundamental artistic quality; it is come to-day and gone to-morrow—in this country the Norman gave way to the Gothic, the Gothic to the Renaissance, the Renaissance to Modernism—and the extreme modernism of to-day will be the old-fashioned stuff of to-morrow. The style of the period passes and has no stability, yet we expend a great deal of energy in arguing about styles; it is an interesting subject, but from an aesthetic point of view it has little or no significance. What *is* important is the quality of a building apart from its style. Quality does not change, and it is common to all styles; it is this to which we should direct our attention. It is not always easy to dissociate ourselves from personal preferences and to judge a building only by its quality as a work of art. It is so easy to be lenient with a building that is designed in a style with which we are in sympathy, and easy to be severe if the style is unacceptable. I value style as a means to an end—that is to say, if all architects would work in the same style, instead of in many, they would be able to build up a tradition and concentrate all their energies on producing quality in that tradition.

"This is, however, rather straying from my text, but judged by this basis of criticism, which I think is the only sound one to adopt, our new building is undoubtedly a success. It is modern in feeling, but with a sense of quality that is rare in a great deal of modern work. It has a fine plan, with a feeling of space and dignity that is surprising in a building that is really of no great size. I should like to convey to Mr. Grey Wornum our thanks and congratulations on having given us a building of which the Institute may well be proud."

NEW BUILDING MATERIALS AND EQUIPMENT

REVIEWED BY B. EVAN PARRY, F.R.A.I.C.

Editor's Note: Mr. B. Evan Parry, chairman of the R.A.I.C. committee on art, science and research, will review from time to time the new materials and new forms of construction now being developed. The information contained in the following reviews is based on data furnished by the manufacturers, and we therefore cannot accept any responsibility for the statements contained therein. Mr. Parry, however, has endeavoured to include only such information as may prove of value to the profession.

MUROLEUM

Permanent wall coverings have been persistently under consideration by the different National Research Bureaux for some time past, and if the experiments and tests made by the manufacturers of Muroleum can be accepted it would seem that a new type wall covering has been developed which will prove of service. It is claimed to be permanent as to colour, sound absorbing, quick and easy to clean, easy to handle and install.

DOMINION OILCLOTH AND LINOLEUM COMPANY LIMITED

JOHNSON ZONE CONTROL

Heating often plays a large part in the modernization of a building, therefore all are interested in any equipment which claims a return of an investment. Such is the case with this Zone Control since it is adaptable to existing buildings and also to new ones. Perhaps the outstanding claim is that it utilizes the principle of balancing inside radiation with outdoor temperature, including securing partial heating effect for a single heating "Zone" or an entire building.

JOHNSON TEMPERATURE REGULATING COMPANY OF CANADA, LIMITED

VITREOUS CHINA

It is of interest to learn that the Standard Sanitary Manufacturing Company Limited are now making vitreous china closet combinations, and lavatories. The new designs shown claim to be smartly designed, colourful and efficient. Most members of the profession are aware of the demand for something new, and the equipment as shown may act as an incentive for one's clients to modernize or replace. Special features are made of the one-piece closet for the modern bathroom, together with its companion lavatory basin, the fittings being finished in durable, tarnish-resisting Chromard.

STANDARD SANITARY MANUFACTURING CO. LIMITED

ACTIVITIES OF PROVINCIAL ASSOCIATIONS

ALBERTA ASSOCIATION OF ARCHITECTS

The annual general meeting of the Alberta Association of Architects was held in Edmonton on January 25th, 1935, with the President, Mr. R. McD. Symonds in the Chair. The business of the meeting was mainly of a routine character owing to the enforced inactivity of practically the whole of the membership.

One of the outstanding features of the meeting, however, was the conferring of a life membership on Mr. Alfred M. Calderon, one of the oldest active members of the Association. Mr. Calderon began his architectural career in the office of George Edmund Street at the time the latter was engaged upon the erection of the Law Courts in London, besides many other important works in England. After completing his articles with Street, Mr. Calderon commenced his own practice in London with the residence for the well known Academician, Sir Laurence Alma-Tadema, which has since been acquired for the Nation. In 1887 he came to Ottawa, entering into partnership with Mr. Arnoldi and carrying out many important buildings, among them being the Lady Stanley Hospital, and the Rideau Club. After this period he came to Edmonton in 1905 where he has since resided and practised continuously with the exception of the war period during which he served with distinction as a Captain in the Sixty-Sixth Battalion.

The following officers were elected for the ensuing year: *president*, R. P. Blakey; *first vice-president*, J. Martland; *second vice-president*, W. S. Bates; *honorary secretary*, E. Underwood; *honorary treasurer*, C. S. Burgess; *representative on the senate of the University of Alberta;* R. McD. Symonds; *honorary auditor*, H. Story; *delegates to the council of the R.A.I.C.*, R. McD. Symonds and J. Martland.

G. S. Meech, a graduate of the University of Alberta, and at present in London, England, was elected to membership in the Association.

At the close of the meeting a very enjoyable banquet was held in the Corona Hotel.

MANITOBA ASSOCIATION OF ARCHITECTS

The annual meeting of the Manitoba Association of Architects was held at the Winnipeg Winter Club on Monday, January 21st, 1935, with the President, Mr. F. N. Ruttan, in the Chair.

In submitting a report of the activities of the Council during the past year, the retiring President referred to the difficult times the architectural profession had gone through during the depression, and expressed the hope that the lessons learned during the past few years would be of benefit in the future, and that with returning prosperity, the activities of the Association would increase in such a way that the profession will steadily improve its influence with the public interested in building in Manitoba. The President referred briefly to the programme of public works undertaken by the Dominion Government during 1934, an undertaking that was largely due to the efforts of the National Construction Council and the Council of the R.A.I.C. This programme of public works had received the consideration of the Council and representations were made to the Federal Government asking for the appointment of local architects for any work to be carried out in Manitoba. These efforts were in line with the action taken by the Council of the R.A.I.C. An effort was also made to have as many architects as possible share in the distribution of commissions for buildings to be erected by the Federal Government and representations to this effect were consequently strongly urged. The reply of the Government was, however, not favourable. The matter of Inter-Provincial relationships with regard to reciprocal registration has been the subject of considerable correspondence between the R.A.I.C. and the component societies. The views of the component societies were obtained, the Manitoba Association giving as its view the opinion that reciprocal registration was advisable and that each provincial association should adopt a uniform procedure of accepting applications from registered architects. In concluding his remarks the President suggested the acquisition of some headquarters for the Association which could be used as a general meeting place for all members of the Association where at regular meetings or informal gatherings, discussions could be held on matters of vital interest to the profession.

A vote of thanks was tendered to the President and Council for their work during the past year.

Professor Milton S. Osborne also gave a report on the work at the Architectural Department of the University of Manitoba, showing satisfactory progress.

It was reported that Messrs. R. E. Moore and J. S. Jenkins, graduates of the School of Architecture of the University of Manitoba, had been elected to membership in the Association during the past year.

The following officers were elected for the ensuing year: *president*, L. J. Green; *vice-president*, Milton S. Osborne; *secretary*, E. Fitz Munn; *councillors:* J. Halley, H. Moody, Percy Over, E. Parkinson, R. B. Pratt, D. A. Ross, and F. N. Ruttan; *delegates to the council of the R.A.I.C.*, L. J. Green, Milton S. Osborne and F. N. Ruttan.

Following the meeting the members joined in a dinner at which the following guests were present: Mr. W. H. Hall, president of the Winnipeg Builders Exchange; Professor J. N. Finlayson, president of the Association of Professional Engineers; Mr. John Reed, president of the Manitoba Surveyors Association; and Mr. J. Davies, general superintendent of the western region Canadian National Telegraphs.

At the close of the dinner Mr. Davies very kindly gave an illustrated address on the History and Development of Electrical Communication.

ARCHITECTS' ASSOCIATION OF NEW BRUNSWICK

The second annual meeting of the Architects' Association of New Brunswick was held on January 21st, 1935, at the office of the secretary-treasurer, 13 Germain Street, Saint John, with the president, W. W. Alward in the Chair. A representative number of members were present.

Satisfactory reports of the past year's activities were received from the president and council of the association indicating general interest by the profession in the work of the association. The treasurer's report showed a satisfactory financial standing.

Messrs. H. C. Mott and J. L. Heans were elected to the council for a term of two years.

At a meeting of the council held immediately after the annual meeting, the following officers were elected for the current year: *president*, G. W. Wilson; *vice-president*, H. S. Brenan; *secretary-treasurer and registrar*, H. C. Mott; *auditor*, J. K. Gillies; *delegates to the council of the R.A.I.C.*, G. W. Wilson and H. C. Mott. W. W. Alward, immediate past president will continue to serve on the council during 1935.

The matter of inter-provincial relationships received considerable attention by the members, both at the annual meeting and the meeting of the council following, and it is the council's hope that this matter will receive further consideration by the R.A.I.C. at its next annual meeting.

PROVINCE OF QUEBEC ASSOCIATION OF ARCHITECTS

The forty-fourth annual meeting of the Province of Quebec Association of Architects was held at the Chateau Frontenac,

Continued on page 36

ACTIVITIES OF PROVINCIAL ASSOCIATIONS — *Continued from page 35*

Quebec, on Saturday, January 26th, 1935, with over forty members present. In his opening address, Mr. L. A. Amos, the retiring president, emphasized that the architects' long university training, his professional knowledge, his zeal in raising the standard of aesthetic development of the country should bring the profession greater prestige than it enjoys at the present time. The architects' status is not sufficiently recognized by the general public and the association should bring pressure to bear with the head functionaries of our large cities with a view to preventing any building permits being granted unless accompanied by a plan prepared by an architect.

The treasurer's report showed the association to be in a sound financial position with total assets comprising $18,270.61 of which $3,390.35 represented cash on hand, and $7,000.00 in Dominion of Canada bonds.

Reports of standing committees were also presented which indicated a very active year. Fifteen new members were registered during the year. The membership at December 31st, 1934, being 263 as compared with 272 in 1933.

The revised By-Laws, Code of Ethics, and Code for Architectural Competitions, which were approved at a special general meeting of the association held in Montreal on January 18th, were confirmed at the annual meeting.

The election of officers for the ensuing year resulted as follows: *president,* Gordon McL. Pitts; *first vice-president,* Ludger Venne; *second vice-president,* H. L. Fetherstonhaugh; *honorary secretary,* Maurice Payette; *honorary treasurer,* J. Roxburgh Smith; *councillors,* Henri S. Labelle, Charles David, Jean Julien Perreault, Harold Lawson, A. T. Galt Durnford, J. Simeon Bergeron, P. Roy Wilson, Egard S. Marotte, A. J. C. Paine and Leopold Fontaine; *delegates to the council of the R.A.I.C.,* L. A. Amos, Alcide Chaussé, W. S. Maxwell, H. L. Fetherstonhaugh, Ernest Cormier, Philip J. Turner, Ludger Venne and Henri S. Labelle.

On taking over the chair from the retiring president, Mr. Gordon McL. Pitts, the newly elected president, intimated that the activities of the incoming council would be directed towards the establishment of a co-operative relationship with the engineering profession in furthering the establishment of comprehensive town planning in the cities of the province.

It was decided to hold the next annual meeting of the association in Montreal during the latter part of January, 1936.

NOTES

Gordon McL. Pitts, M.R.A.I.C., of the firm of Maxwell and Pitts, architects, Montreal, was elected president of the Province of Quebec Association of Architects at the forty-fourth annual meeting of that body held in Quebec City on Saturday, January 26th, 1935.

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Gaston Amyot, M.R.A.I.C., Maurice Bouchard, M.R.A.I.C., and Pierre Rinfret, M.R.A.I.C., graduates of the Ecole des Beaux-Arts of Quebec, have recently formed a partnership under the firm name of Amyot, Bouchard and Rinfret, with offices at 126 St. Peter Street, Quebec.

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L. J. Green, M.R.A.I.C., of Winnipeg, was elected president of the Manitoba Association of Architects at their annual meeting held in Winnipeg on January 21st, 1935.

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R. P. Blakey, M.R.A.I.C., of Edmonton, was elected president of the Alberta Association of Architects at their annual meeting held in Edmonton on January 25th, 1935.

* * * *

The National Research Council at Ottawa is just completing a new sound laboratory where absorption coefficients of building materials can be accurately determined. The main room in this laboratory will be known as the "reverberation chamber" wherein samples of materials are to be placed, reverberation measurements made, and from them absorption coefficients calculated. Adjoining this "reverberation chamber" will be an instrument room where most of the apparatus will be set up and where readings will be taken. It is expected that the results of the tests carried out will prove very useful to architects in designing buildings where it is desirable that the walls and ceilings shall be as soundproof as possible.

* * * *

G. W. Wilson, M.R.A.I.C., of St. John, N.B., was elected president of the Architects' Association of New Brunswick at their annual meeting held in St. John on January 21st, 1935.

A survey of housing conditions in the important cities throughout the Dominion has been carried out by the National Construction Council and its twenty regional committees. The results of this survey have been offered to the prime minister of Canada who has recently announced that a committee of the house would be appointed to study the question of a national housing programme.

* * * *

A bill has recently been introduced into the House of Commons in England which, if adopted, should result in eliminating many of the slums of the British Isles. Under the new bill, a house will be regarded as overcrowded if there are more than two persons sleeping in one room, and if sleeping accommodation in separate rooms is not available for occupants of opposite sexes more than ten years of age, other than persons living together as husband and wife.

* * * *

Frederick A. Gaby, advisor to the president of the Canadian Pacific Railway, and former chief engineer of the Hydro-Electric Power Commission of Ontario, was elected president of the Engineering Institute of Canada at the forty-ninth annual meeting of that body held in Toronto on February 7th, 8th and 9th, 1935. Mr. Gaby succeeds Mr. Fred Perry Shearwood of Montreal, who has held the presidency for the past year.

* * * *

The seventeenth annual convention of the Canadian Construction Association was held in Montreal on January 22nd, 23rd and 24th, 1935. Mr. W. H. Yates, Jr., of Hamilton, was re-elected president for the ensuing year.

* * * *

That construction is definitely on the upgrade in the United States is indicated by a report recently issued by Dun and Bradstreet, Inc., stating that the value of building permits for the month of January, 1935, shows an increase of approximately 29% over the corresponding month of 1934.

RECENT ARCHITECTURAL BOOKS

The following is a partial list of architectural books which may be obtained from Architectural Publications Limited, at the published price, carriage and customs duties prepaid.

RAMESES TO ROCKEFELLER

By Charles Harris Whitaker — *$4.00*

This book not only clarifies the meaning and tendency of architecture, but it establishes the relation of form to purpose and to the variegated pattern of human existence. It pays a glowing tribute to the anonymous craftsmen of the world who achieved, in post and lintel, arch and dome, buttress and pinnacle, the magnificence of Egypt, the glory of Greece, the folly of Rome and the sublimity of the Middle Ages. The tragedy of the craftsman's betrayal by speculator and usurer made inevitable the present-day confusion of purpose and irrationality of form in building. The story of architecture thus becomes the story of man, the record of his pilgrimage on earth and what he has made with his heart and mind and hand. It is told with the same grace and clarity and simplicity that give permanence to the work of the master builder.

HOUSES OF THE WREN AND EARLY GEORGIAN PERIODS

By Tunstall Small & Christopher Woodbridge **$8.00**

The aim of the authors has been to select a number of houses which are not only among the finest examples of the domestic architecture of the period, but are also comparatively little known; these have been recorded by means of specially prepared measured drawings of general elevations, gates and railings, exterior and interior doors, entrance halls, staircases, panelled rooms, fireplaces, etc., accompanied by photographs. The book contains 112 plates, photographs and drawings, and is bound in full cloth gilt. Size 10 in. x 13 in.

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This book contains 64 pages of text and 107 photographic illustrations on 100 plates of which 16 are in collotype, of old villages, general and detailed views, etc., frontispiece in colour, 15 line illustrations in the text reproduced from pen drawings by F. L. Griggs, R.A., W. Curtis Green, A.R.A., Sydney R. Jones and others, and a special coloured geological map. The book is 6¼″ x 9¼″ in size.

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By Egon Weiss — **$5.00**

This book presents the author's original, simple and practical method for the precision letter spacing of inscriptions and so forth by means of "Net Values" assigned to each letter in every alphabet. It contains Hebrew and Greek alphabets, Arabic numerals, Roman alphabets, Roman Minuscules, Gothic Uncials, Gothic alphabets, Italic and Script, Commercial and Single Stroke Letters, Numerals, Monograms and Initials. The book is 9″ x 12″ in size and contains 192 pages, 155 text illustrations and 29 plate pages showing fine examples of ancient and modern lettering.

A MANUAL OF HISTORIC ORNAMENT

By Richard Glazier — *$4.00*

This book has been in constant demand over a period of thirty-four years since its first publication in 1899. The present edition, which has been thoroughly revised and brought up-to-date, now includes 16 photographic plates of about 50 objects, including Illuminated Manuscripts, Engraved and Modelled Ornament, late Gothic and Renaissance Wood and Metal Work, Oriental Fabrics, etc. The book is 6½″ x 10″ in size and contains 184 pages.

HOMES AND GARDENS OF ENGLAND

By Harry Batsford, Hon. A.R.I.B.A., and Charles Fry **$3.50**

This book contains 72 pages of text, and 175 photographic illustrations of 135 fine old country houses and their gardens, of the Mediaeval, Tudor, Stuart, and Georgian periods, with a few Victorian examples. With a frontispiece in colour, map, and numerous line cuts in the text. The book is 6¼″ x 9½″ in size.

THE LANDSCAPE OF ENGLAND

By Charles Bradley Ford — **$3.50**

This book contains 80 pages of text, and 135 superb photographic views of the English countryside; its hills, valleys, woodlands, streams, mountains, lakes, coast and old buildings in their rural settings; with a frontispiece in colour and 25 pen drawings in the text reproduced from originals by Brian Cook. Also an index and 6 maps. The book is 6¼″ x 9¼″ in size.

AMERICAN COUNTRY HOUSES OF TODAY

By James Ford — *$8.00*

In this volume are illustrated 112 beautiful small houses recently built throughout the United States, designed in all styles by 70 leading American architects. Each house is shown with a floor plan. A special section covers the prize winning houses of the last two years of the Better Homes in America Small House Competitions. The book is 8¾″ x 11½″ in size and contains 152 pages.

MODERN ARCHITECTURAL DESIGN

By Howard Robertson, F.R.I.B.A. — *$4.50*

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By Gerald K. Geerlings — **$7.50**

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In addition to the above list, we carry in stock a large number of other architectural books which can be seen at the office of The Journal, R.A.I.C. A list of these books will be sent to architects outside of Toronto upon request.

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THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA

TWENTY-EIGHTH GENERAL ANNUAL MEETING

AT MONTREAL

ON FRIDAY AND SATURDAY, THE 22ND AND 23RD FEBRUARY, 1935

The Business Sessions and all meetings of the Fellows, the Executive Committee and the Council will be held in the rooms of the Province of Quebec Association of Architects, 627 West Dorchester Street, Montreal.

Programme

FRIDAY, THE 22ND FEBRUARY, 1935

9.30 A.M.—Registration of Members and Delegates.

10.00 A.M.—Busses will leave for a visit to the Dominion Oilcloth and Linoleum Company Limited, 2200 East St. Catherine Street.

12.15 P.M.—Visit to the new Reception Room of the Molson's Brewery Limited, 1670 East Notre Dame Street.

1.30 P.M.—Luncheon at the Montreal Hunt Club, 3215 St. Catherine Road, courtesy of the Dominion Oilcloth and Linoleum Company Limited.

5.30 P.M.—Meeting of the Fellows.

8.00 P.M.—Meeting of the retiring Executive Committee of the Council.

9.00 P.M.—Meeting of the retiring (1934) Council.

SATURDAY, THE 23RD FEBRUARY, 1935

9.30 A.M.—Registration of Members and Delegates.

10.00 A.M.—Inaugural session of the Twenty-Eighth General Meeting of The Royal Architectural Institute of Canada.

(a) Reading of the Minutes of the Twenty-Seventh General Annual Meeting held at Montreal, on the 23rd and 24th February, 1934.

(b) Report of the Council.

(c) Discussion on the report of the Council.

(d) Reports of the Standing Committees:

(1) Architectural Training, Mr. Ernest Cormier (*F*), Chairman;

(2) Scholarships, Mr. H. L. Fetherstonhaugh, Chairman;

(3) Art, Science and Research, Mr. B. Evan Parry (*F*), Chairman;

(4) Professional Usages, Mr. W. S. Maxwell (*F*), Chairman;

(5) Public Relations, Hon. Irénée Vautrin and Mr. L. A. Amos (*F*), Joint Chairmen;

(6) Editorial Board, "The Journal—R.A.I.C.", Mr. W. L. Somerville (*F*), Chairman;

(7) Joint Committee of R.A.I.C. and C.C.A., Mr. Ludger Venne, Chairman;

(8) Exhibitions and Awards, Mr. E. I. Barott (*F*), Chairman.

(e) National Construction Council.

(f) Report of the Honorary Treasurer, including the Auditor's Report. Mr. W. L. Somerville (*F*), Honorary Treasurer.

(g) Report of the Election of the Delegates from the Component Societies to the (1935) Council of The Royal Architectural Institute of Canada. Mr. Alcide Chaussé (*F*), Honorary Secretary.

1.00 P.M.—Luncheon tendered by the R.A.I.C. in the rooms of the P.Q.A.A.

2.00 P.M.—Business Sessions.

(h) Unfinished Business from previous session.

(i) New Business.

4.00 P.M.—Meeting of the (1935) Council.

(1) Election of Officers.

(2) Appointment of the Executive Committee.

(3) Budget for 1935.

(4) Appointment of an Auditor.

(5) Appointment of the Standing Committees.

(6) Delegation of powers to the Executive Committee of the Council.

(7) Authorization for the Honorary Treasurer to pay certain expenses.

(8) Place of the next Annual Meeting.

(9) Other Business.

5.00 P.M.—Meeting of the (1935) Executive Committee of the Council.

7.30 P.M.—Annual Dinner at the Arts Club, 2027 Victoria Street. (Dinner Jackets)
Presentation of Diplomas to Fellows.
Entertainment.

Through the courtesy of the School of Architecture of McGill University, an Exhibition of Drawings prepared by the students of that School, will be held in the rooms of the P.Q.A.A. There will also be exhibited the drawings submitted in connection with the R.A.I.C. Student Competitions, which will be judged during the Annual Meeting.

COMMITTEE OF ARRANGEMENTS

Messrs. H. L. Fetherstonhaugh, Chairman; W. S. Maxwell, Alcide Chaussé, W. L. Somerville, Ernest I. Barott, Ernest Cormier, H. R. Little, Ludger Venne, Philip J. Turner, Hon. Irénée Vautrin.

This programme is subject to change. Announcement of changes will be made at the business sessions. A group photograph of the members will be taken at the Annual Dinner.

627 West Dorchester Street,
Montreal, 7th January, 1935.

W. S. MAXWELL, President.
ALCIDE CHAUSSE, Honorary Secretary.

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