

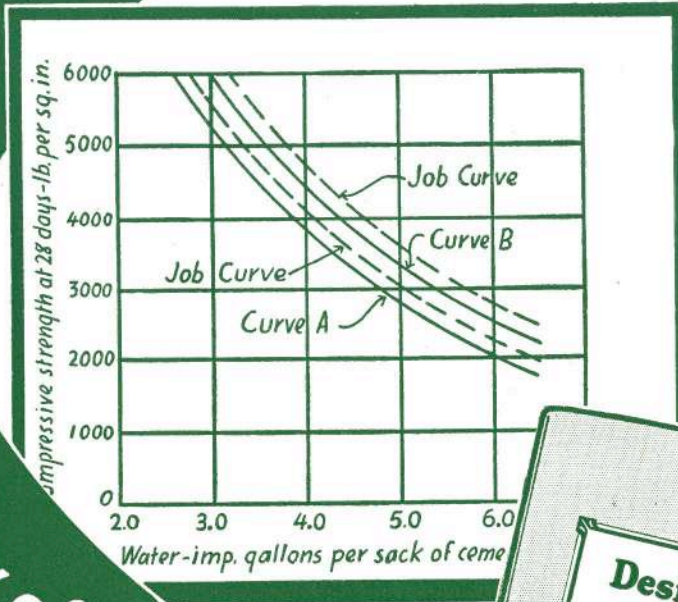
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ROYAL ARCHITECTURAL  
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Vol. XII, No. 6

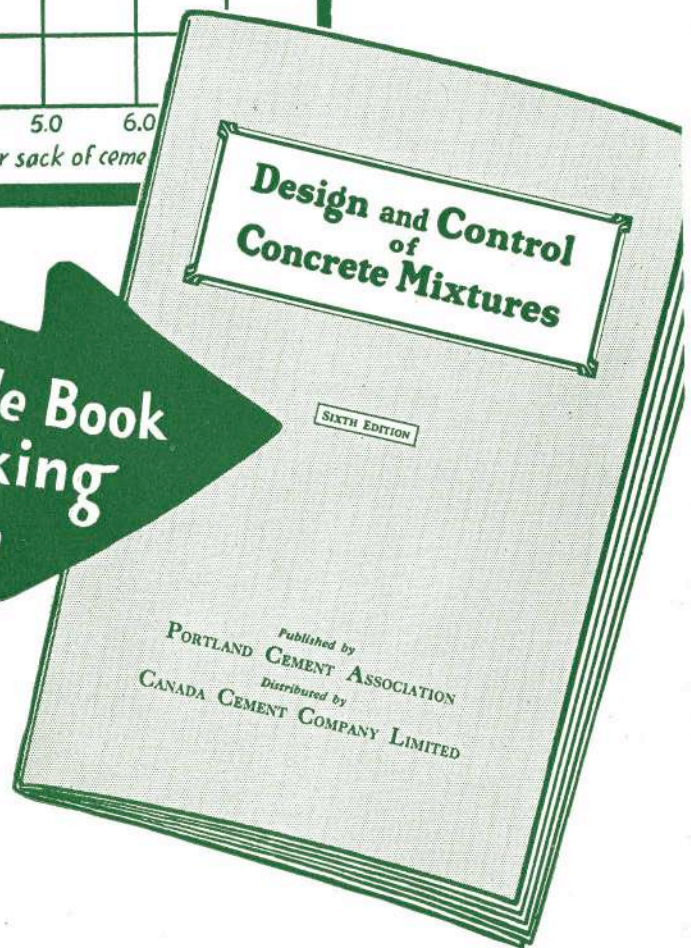
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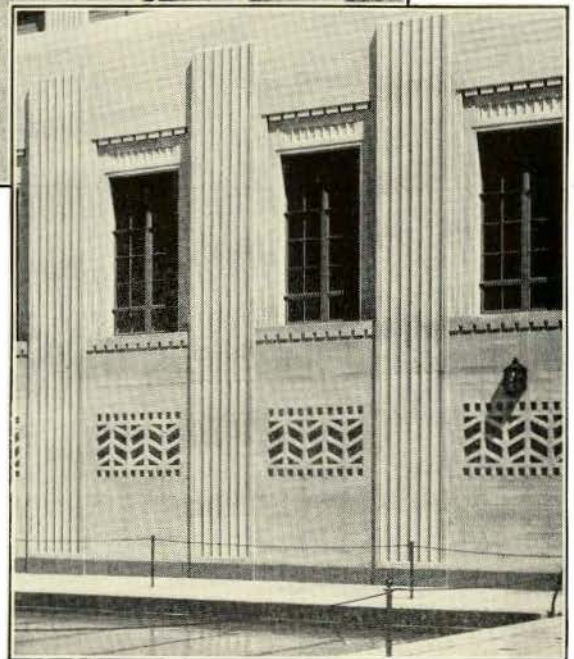
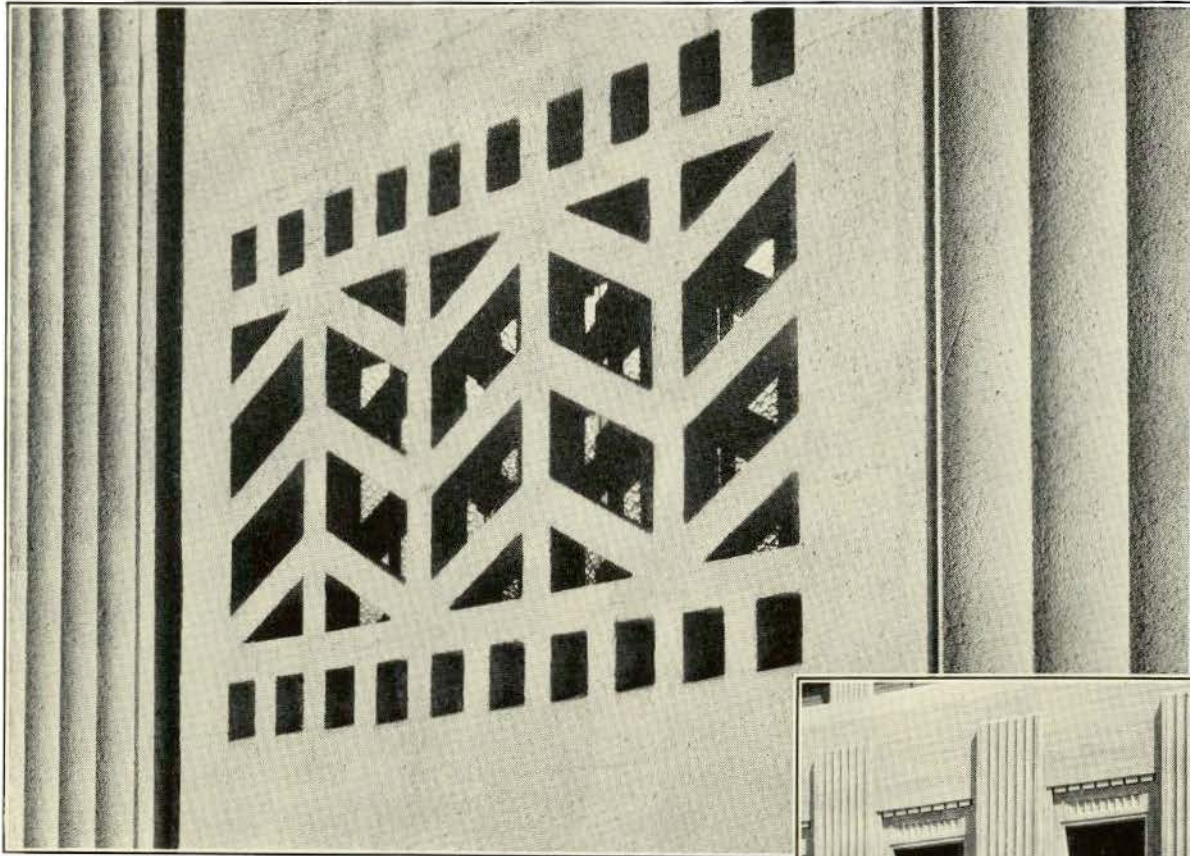
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# THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 118

TORONTO, JUNE, 1935

Vol. XII, No. 6

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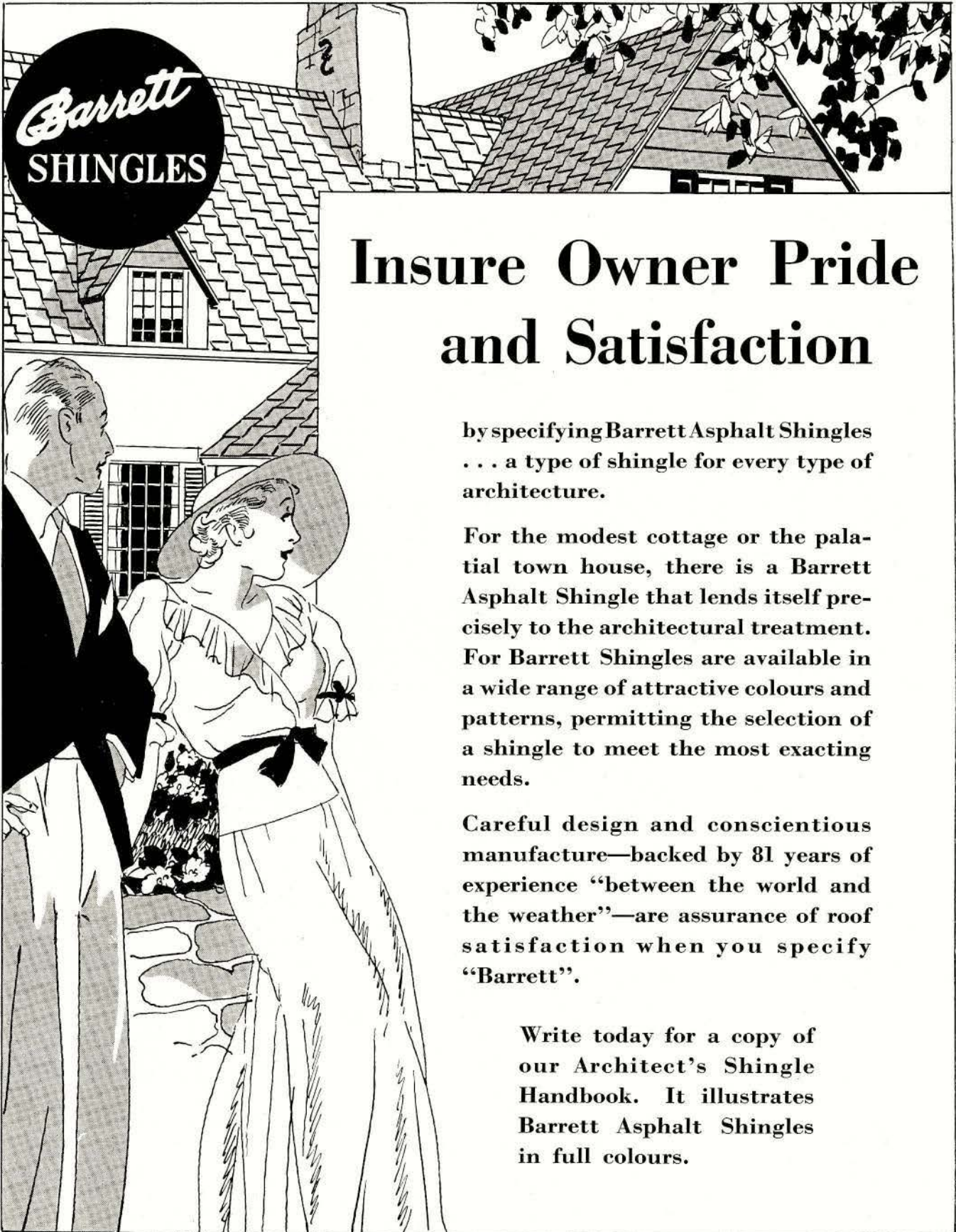
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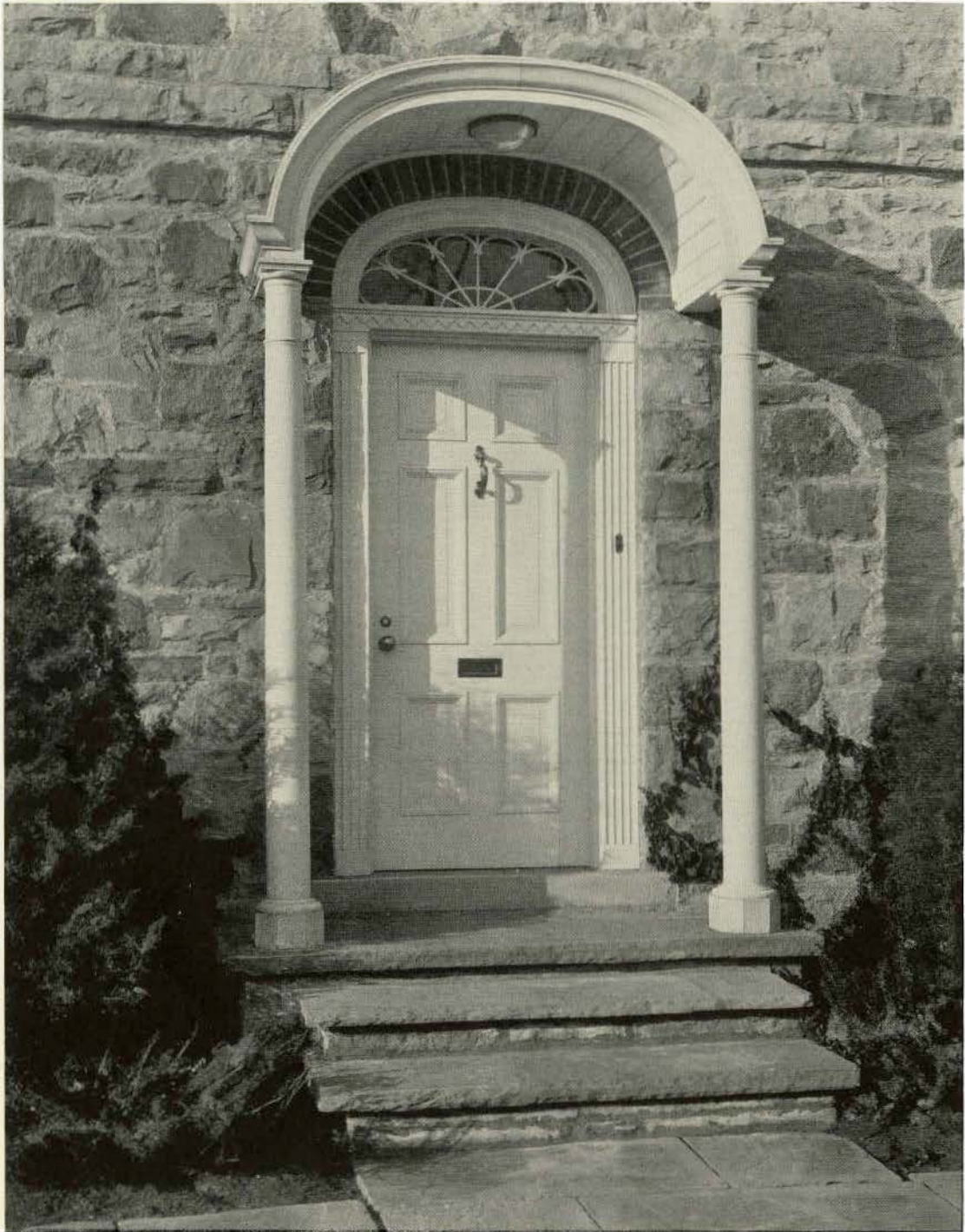
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ENTRANCE DETAIL—RESIDENCE ON STRATHALLAN BLVD., TORONTO  
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# THE FUTURE OF THE ARCHITECTURAL PROFESSION\*

BY SIR GILES GILBERT SCOTT

PRESIDENT OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

I AM no pessimist as regards the future, certainly the outlook for architects is exciting. I feel convinced that architects stand on the threshold of a great adventure; circumstances are playing into our hands. Modern life has been allowed to develop as it will and, as a consequence, has got itself into a pretty mess; only a drastic change in the mental outlook of those who direct the activities of the community can bring about an improvement; there are, undoubtedly, indications that such a change is gradually taking place. Life has become so untidy, and so terribly untidy has been the industrial period, which we might say embraces the last 100 years, that there are few people to-day who do not realize that something has gone wrong. "Life is so untidy" was an expression used in a farewell note of a young girl who, for no apparent reason, committed suicide a short time ago; it seems to me an expressive and apt description of modern life. I would put untidiness as the most characteristic feature of our times; and architects are in a position to tidy up at least the outward material aspects of modern life.

I will not to-day stress the artistic qualifications of our profession; indeed, it almost seems that, if architects are to win the confidence of the industrialist and the practical men who direct the activities of the community, art is the last thing we ought to talk about. As it happens, the great need of the moment is for planning and tidiness. If we, as a nation, could get some kind of planning into our efforts, then I feel that art will be found to have arrived naturally and without conscious effort. There is beauty in tidiness, and if cleanliness is next to godliness, tidiness is next to comeliness.

What does tidiness mean? It undoubtedly means planning and simplifying. It is a quality that the industrial age of the last 100 years did not produce, one of the reasons for this being that the men who directed operations did not employ those who had been trained to plan; they employed all who had any connection with building except the planners. The architect is the only man in the community who not only has been trained to plan but who spends much of his time planning, and so learns by practice as well as by precept how to reconcile conflicting and difficult requirements and how to merge them into one harmonious and workable unit, finding, in fact, the simple solution of a complex problem. Yet the old idea still largely prevails in the public mind that the architect is

one who enriches buildings with ornament. That the provision of ornament should be considered one of our main functions seems strange to us in these days of stark architectural nudism. Some may fear that modern architecture is becoming so functional and constructional, and is so near to becoming engineering, that constructors will take over still more work that ought to be done by architects. I do not think this will be so, for very modern buildings *are* designed, even though they may appear to be only functional and constructional. Their walls, floors and partitions crack in the same old exasperating manner that characterizes non-functional efforts—indeed, their brittleness and experimental nature lead to even more defects than the more traditional methods of construction. But they owe what quality they have to design and not to modern materials and construction, for these do not necessarily make a fine building, and the touch of an artist is even more essential in a very plain building than in one of a rather more ornate character.

But it is not so much in matters of pure design that I think the architect is likely in the future to take a greater share in the activities of the community. I think that his increased opportunities will be due to his planning abilities being more generally recognized and appreciated by public bodies, industrialists and others. The first step in any building or improvement scheme should be to employ a good planner, yet how often do we find surveyors and engineers with the aid of valuers trying to evolve a solution without the aid of a planner. It is in the vital preliminary stages that it is so important to get the best advice, yet the architect, if he is called in at all, arrives on the scene in the later stages, being merely invited to make the scheme look pretty and to add the "tiddly bits."

It is all wrong that the planning should be left to those who have had no training as planners; they do the best they can, but it is not their fault if the result lacks the hall-mark of a good plan, namely, simplicity, directness and tidiness. It is here that the architect, if he is permitted, can make a great and valuable contribution to public service.

Only recently do we read of the appointment of two "dictators" to deal with those depressing industrial districts that have become derelict and are known as "distressed areas." This work may involve demolition and building—it will certainly mean an effort to bring a little more brightness into lives that have had more than a fair share of

\*From an address given by the president of the R.I.B.A. on the occasion of the Inaugural Meeting of the Centenary Celebration Conference of the Royal Institute of British Architects.

drabness and unhappiness. Here is an opportunity of breaking with an industrial tradition that has caused such ugliness and chaos in the past—let us hope that architects will here be given an opportunity of serving the community.

Much of the national energy now being expended in urban improvements is being devoted to rectifying evils that have resulted from lack of planning in the past. The need for planning and planners is gradually being realized, and this lesson is being taught us by the chaos and muddle left by our forefathers, who, in spite of being so-called practical men, were satisfied with finding a solution that met their immediate requirements and was cheap; whether it was going to prove cheap eventually did not concern them; foresight and allowance for future development was to them idealistic; matters such as that were left for future generations to deal with, and now, here we are, the future generation trying to deal with a muddle that these practical men of the past have bequeathed to us.

Modern civilization is becoming more and more dependent upon a scientific solution of its problems. The old methods of muddling through have failed; town planning, slum clearance, control of elevations, ribbon development, regulation of traffic, are only some of the many problems that confront us to-day as the result of lack of planning and foresight in the past, and the strong British tendency to save immediate expenditure, even if it involves a huge expenditure in the future, has saddled us with such a legacy that even the unprecedented taxation and rating of the present time can hardly do more than rectify a few of the more glaring mistakes of the past. Our energy and resources are expended in trying to clear up a muddle, a large proportion of which ought never to have been allowed to develop; of course it is impossible to foresee all future developments, and mistakes are inevitable, but the past made little or no attempt to look ahead and take the big view, and with this example in front of us, we have no excuse for making the same mistake. We *must* take the big view, and plan, not for immediate requirements only, but with a view to not making developments expensive, difficult or impossible for future generations.

As soon as the value of good planning is appreciated then will arise a demand for good planners, and this is why I believe that architects stand to-day on the threshold of a great adventure. No one, certainly not your President, would claim that all architects are good planners, but it is a fact that can be stated without fear of contradiction that the best planners in the community are found in the architectural profession, and by fine planners I do not mean men who produce a beautiful looking paper solution, but who can provide the best working plans. The plan that works best is the simple

plan, and it is surprising how simple a solution a good planner will evolve out of a difficult and complex problem; the new R.I.B.A. building is a good example; the requirements were difficult and complex, yet the solution when done seems simple, and one might think the problem that had to be solved was an easy one, yet how few out of those 284 competitors got so simple a solution. This simplicity is most difficult to achieve, and indeed it is only found in the work of the best planners . . .

There are many examples in London where the need for planners and a plan is urgent, and I find it difficult to choose a few illustrations from so large a selection, but, if I might, I should like to take you now from the centre of London to the outskirts, where we have a remarkable development of factory building. A number of industries are moving south, but a still greater number of new industries are building factories around London. Those of us who only use the main arterial roads out of London might think that the awful lesson taught by the North and Midland manufacturing towns had been learnt, and that a repetition of such a state of affairs was not likely to occur. But, unfortunately, it is only on the main road frontages that any attempt is made to render these factory buildings attractive, and even here, only the front portion of the building is treated for advertisement purposes. However, it is not these factories on the main routes that I criticize; we must be thankful that some attempt is being made to improve them, but large numbers of the factories on subsidiary roads, at the back, display the same depressing muddle and chaos that one had thought was a relic of the past. Not only are the buildings untidy, and indeed chaotic in themselves, but there seems no attempt to plan or group the various units into some sort of tidy arrangement. The psychological effect upon employees of working in depressing surroundings must be very considerable, and some enlightened companies appreciate this, but one has almost given up expecting the rank and file of manufacturing companies to consider appearances, except when there is an advertisement value to be taken into account. Nevertheless, one would have thought that the psychological effect upon workers would have led to a more general effort to attain tidiness and cheerfulness; I put it no higher than tidiness and cheerfulness, for not only do these qualities go a long way towards beauty, but they can be appreciated by those who have no interest in art or taste. These qualities of tidiness and cheerfulness can only be attained by planning. A group of factory buildings, with a good lay-out plan and built with attractive materials, can hardly fail to be cheerful and possess a certain attractiveness.

I should like to see architects employed on the planning and lay-out of factories, and not merely

being asked to design frontages for advertising purposes. All the requirements of manufacture, the sequence of process, the sizes and the essential juxtaposition of the various departments, can all be given to the architect as the basis of his problem, and it is in the finding of an efficient, direct and simple planning solution to meet these requirements that he is better qualified than any to give valuable service to the manufacturer.

I have touched upon one or two examples from London, but public bodies throughout the country have many opportunities for planning. In view of this, it is surprising that a number of public authorities have no qualified architect to advise them in these matters; it is frequently left to the Council's Surveyor, who is probably an excellent surveyor, but does not pretend to be an excellent planner. Surely it is not impossible to arrange for these public bodies to retain the services of some well qualified architect to advise them on planning matters, when and as they arise. *Planning* has become necessary, and is gradually being recognized as essential to future development; if public authorities learn to value it, they cannot but employ the only professional man who can give it to them.

Our streets are another example of modern untidiness—they are full of advertisements, signs, kiosks, standards, studs and beacons, traffic lights and notices—these and the restless variety of buildings all tend to make our thoroughfares bewildering and untidy; we keep adding new signs and features, making confusion worse confounded. We need to "stream-line" our streets and endeavour to get a simpler, more efficient and less confusing equipment than exists at present. Here is another opportunity for architects; it is a matter

that not only has great influence upon the appearance of a town but also on the efficient working of a town. The same problem arises here that an architect encounters in planning a building; how can all these numerous requirements of a modern city's streets be brought together into a simple and tidy expression? It is not an easy problem, but so far no one has attempted it, and architects alone are capable of tackling it; indeed, this is only one of the many opportunities for the architect quite outside the province of pure architecture. I see many opportunities in the future for the architect as an adviser upon amenities of all kinds, as well as upon such matters as Belisha beacons and balconies for babies!

I do not think I need elaborate my point by further examples of cases in which the architect might render valuable service to the community, but it is primarily as a planner that I think he can, if he is permitted, make a great and valuable contribution to public service; he is trained to plan the house, the cottage, the housing block, the shop, the office block, the church, the school, the hospital, the town hall. He is trained to plan the combination of these buildings in lay-out schemes, town plans, civic centres; he is trained to plan the village, town, city or suburb as a whole, with its streets, open spaces and "zoning"; he is trained to plan the countryside as a whole, with its towns and villages in proper relation to the whole area. In spite of this and the fact that he is the only professional man who has had this training, his services have not been sought as they should have been, and as the community has failed to realize the need for skill in these matters, so has the community failed to get the efficient service of those best qualified to give it.

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## R.A.I.C. MEDAL AWARDED TO OUTSTANDING GRADUATES IN ARCHITECTURE

The Royal Architectural Institute of Canada has decided to offer a medal annually to the student in each of the recognized schools of architecture who has obtained high marks throughout his entire

course, and who gives promise of being an architect of distinction after graduation.

The following students have been awarded the medal for the year 1935:

Donald A. Freeze	University of Alberta
Eric W. Thrift	University of Manitoba
Samuel A. Gitterman	McGill University
Roland Dumais	Ecole des Beaux-Arts, Montreal



WAR MEMORIAL, OUTREMONT, P.Q.

*Henri Hébert, R.C.A., Sculptor*

Base in collaboration with J. Roxburgh Smith, M.R.A.I.C., Architect

## THE WORK OF HENRI HÉBERT, R.C.A.

BY JOHN M. LYLE, F.R.A.I.C., F.R.I.B.A., R.C.A.

**H**ENRI HÉBERT, R.C.A., was born in Montreal, April 3rd, 1884, the son of Philippe Hébert, sculptor, whose Maisonneuve Monument in the Place d'Armes, Montreal, still ranks as one of the outstanding monuments of Canada. So it is not surprising that in his early youth he absorbed something of the glamour and romance that surrounds a sculptor's atelier and decided to follow in his father's footsteps.

He began his early artistic education in Montreal and then went to Paris to study modelling and sculpture at the Ecole des Beaux Arts.

His earlier work is traditional and somewhat anecdotal in character, strongly influenced by the classics. He has never, however, been a copyist and is distinctly a creative artist. Nor has he adopted a set formula and worked continuously within the narrow range of any given set of rules.

He is still open-minded and I think that he would agree that he is more interested in composition and form than in the sculptural expression of ideas. I do not wish to convey the impression that his work is devoid of symbolism or lacking in intelligence, but rather that by natural predilection he is instinctively drawn towards the decorative side of sculpture.

He has executed a number of interesting bas-reliefs essentially decorative in character, such as the overmantel in the residence of Arthur Tétrault, Esq., Westmount, Quebec, and the bas-reliefs executed in Moyse Hall in the Faculty of Arts, McGill University, symbolizing painting, sculpture, architecture and music. He has also to his credit a number of portrait busts of distinction, notably that of Alphonse Jongers, the Montreal painter, one of the finest busts executed by any Canadian sculptor. It is much more than a portrait as the



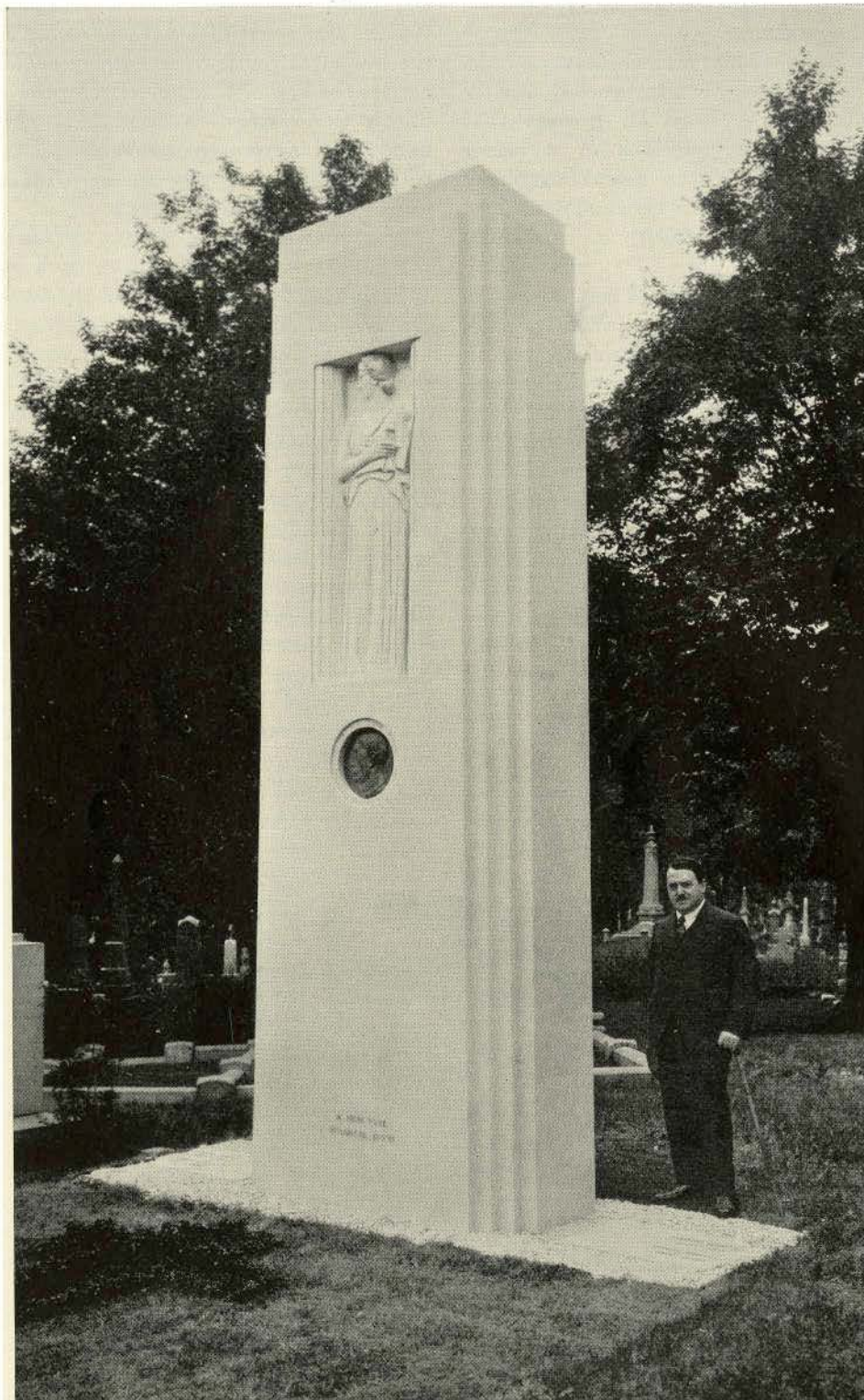
DETAIL OF BRONZE FIGURE — WAR MEMORIAL, OUTREMONT, P.Q.

*Henri Hébert, R.C.A., Sculptor*



JACQUES DE LESSEPS' MEMORIAL, GASPÉ, P.Q.

*Henri Hébert, R.C.A., Sculptor*



MONUMENT TO HON. L. O. DAVID

*Henri Hébert, R.C.A., Sculptor*



character of this interesting personality is brought out to a remarkable degree.

Since the War he has to his credit three memorials, each one different in conception, but each distinctly personal in character. They all possess that intangible quality which, for lack of a better word we call charm, which is characteristic of much of his work. They are distinctly modern in treatment yet without being too markedly stylized.

In the Outremont War Memorial erected by the City of Outremont, the sculptor collaborated with the architect—Mr. John Roxburgh Smith, in producing a memorial of great simplicity and distinction. A simple plinth, on one face of which is placed a bronze female figure typifying the City of Outremont mourning for her dead in the shadow of the flag, which she sustains through her sacrifice. The movement in this figure is excellent; it is not theatrical, she marches with the flag. It is a noble conception that the sculptor has handled with great distinction. Over this figure in large scale incised lettering is the inscription—*Gloria Victoribus*—on the reverse side of the plinth are carved the names of the dead.

The small memorial erected at Gaspé, Quebec, in memory of the late Jacques de Lesseps, the French aviator, and his mechanic, who lost their lives flying over this area, is distinctly modern and personal in its treatment. A simple pylon with a

decorative bas-relief motif in the upper portion typifies the spirit of aviation freeing himself from the law of attraction. A slightly projecting plinth carries the line of the bas-relief to the base, on this plinth the inscription is placed. The up-lifted hands and suggestive conventional treatment of wings behind is symbolism in a most decorative form.

The monument to Senator L. O. David, Montreal, the architecture and sculpture both by Hébert, is I think one of the finest, if not the finest, memorial erected in any cemetery in Canada. Senator David was an historian. This monument, in its simplicity and directness, is probably the most modern of Hébert's works. It consists simply of a vertical pylon, rectangular in form, on the faces of which are plaqued slightly projecting planes absolutely devoid of mouldings. This pylon is placed with its wide side facing the grave, on the upper portion is a recessed niche in which stands a figure typifying the Muse of History—Clio. Directly beneath this niche is inset a small bronze bas-relief portrait of Senator David. The simplicity of this monument is one of its outstanding characteristics, and when one considers the forest of tomb stones and the architectural monstrosities that disfigure our Canadian cemeteries, we owe to the sculptor of this outstanding memorial a debt of gratitude. The figure to the right is that of the sculptor.



BAS-RELIEF IN OVERMANTEL  
RESIDENCE OF ARTHUR TETRAULT, ESQ., WESTMOUNT, P.Q.  
*Henri Hébert, R.C.A., Sculptor*

## PROMOTING THE SERVICES OF THE ARCHITECT

**T**HERE is nothing new nor startling in the statement that the most difficult problem an architect must face is how to obtain commissions. This is true of new as well as of alteration and modernization work even in the best of times and is, of course, made increasingly so by the keener competition of all kinds to be met in times of slackness in the building industry. Every architect is aware of this fact, yet few individuals among the profession seem to think it worth while to delve into the underlying reasons which give rise to the problem. The great majority are, apparently, only interested in finding, by one means or another, enough jobs to satisfy their individual needs and ambitions, forgetting or not realizing that if they can find means of benefiting the profession as a whole, they also will gain greatly thereby. The greater the total amount of work and the more varied the type of work that can be drawn into the ranks of the profession as a whole, the greater and more varied will be the share that falls to each individual architect.

One learns, from time to time, of how this and that group of architects has studied this matter and seized upon some scheme or method of advertising with the idea of promoting the interests of the profession. One seldom learns what the results have been and is, therefore, led to the conclusion that success, if any, was not unqualified. Too often, these plans are not carried on for a sufficient length of time to gain any real or lasting result. One reason for this is, doubtless, that the expense involved has been too great to be borne for any considerable period. Another reason, where advertising programmes are concerned, is that they are not backed up or augmented by the individual architect in his daily contacts. Almost every type of advertising campaign requires such definite personal influence to consummate the individual sale.

While individual architects who are endowed with more than ordinary qualities of salesmanship and others who may develop specific methods of obtaining commissions for additions, alterations, modernization and repairs, will always be, perhaps, more or less successful, it is true that, as *American Architect* puts it, ". . . the great majority of property owners . . . are not accustomed to call upon architects for guidance in this field." For this reason, it is necessary to "sell the idea" to each and every prospect which is unearthed. The idea of employing an architect seldom enters the head of the man who is considering the remodelling of his shop window or the modernization of his bathroom. He thinks first of a glass company or a

plumber. Yet the chances are that the work would be carried out more satisfactorily in every way if he employed a competent architect. The fact is, the majority of people have the idea that, except on more important work, they can get along as well without an architect and in so doing, save the cost of his services. Not until the public is made to believe that even the most trifling building operation can be carried out most profitably through the services of an architect, not until then will the profession participate in what should be its field of usefulness to the same extent as do the other learned professions in theirs.

Some may smirk and many will laugh outright at the idea of architects endeavouring to set up a repair service. Nevertheless, the writer could cite numerous instances, not all within his personal experience, where insignificant and often unprofitable jobs, gracefully accepted and carried out, have led directly to commissions of large dimensions. Those who are endeavouring to establish themselves in practice should bear this fact in mind. Those who, more fortunate, are well established and, perhaps, are too busy or for some other reason, do not wish to undertake such small work when opportunity arises, for the sake of the profession as a whole, should endeavour to see that it is placed in the hands of some less fortunate architect. Such practice is not uncommon in other professions and has more than mere philanthropy to commend it.

It is obvious that individual efforts on the part of architects cannot accomplish such a change of attitude towards the profession on the part of the majority of property owners as is to be desired. This is even more obvious when one contemplates the number of groups and individuals, speculative builders, contractors, tradesmen and realtors, etc., working in the opposite direction. It is not necessary to discuss their practices and methods here. They are well known to all. They must be met and overcome by co-operative methods. A spirit of one for all instead of all for one must be aroused in the profession and pressed into action to acquaint the public with the benefits to be derived from architectural services in all undertakings connected with buildings.

The Toronto chapter of the Ontario Association of Architects has inaugurated several methods of publicity with a view to creating in the public mind a greater comprehension of what they may expect of an architect. While these efforts have been in progress for some few years and no great success is claimed, it is felt that this is, at least, partly due to the attendant stagnation in the building industry and, far from relaxing their

activities, the chapter is increasing and enlarging their efforts in this direction all the time.

Some of the major activities carried on with a view to informing the public about the architect and his work are set out below.

1. Arrangements have been made with a magazine devoted to houses and gardens to supply for each issue an article on some phase of domestic architecture. This series of articles is planned and to a moderate degree edited by a committee of chapter members. The personnel of this committee is changed each year, at least partially, in order to lighten the burden of work involved and increase the interest of the members generally in the work of the chapter. The committee co-operates closely with the editor of the magazine. The articles are written and illustrations are provided by members of the chapter and other architects whom the committee request to do so. An endeavour is made to stress in each article, in a subtle manner, the advantages of employing an architect. The articles are not paid for but in return for this co-operation, the magazine prints a full page advertisement in each issue advocating the services of the architect. The copy for this advertisement is prepared by the committee. No mention of the chapter is made in the advertisement.

This activity has been carried on for nearly two years. The publishers are of the opinion that the architectural tone of their magazine has been greatly improved. The members of the chapter are convinced that continued efforts should be made through this medium.

2. In addition to the regular publication of articles mentioned above, the chapter finds opportunities and urges individual members to write articles for other periodicals and newspapers, especially when some controversial subject of an architectural nature, such as housing, appears to focus public interest.

3. A list of members is published annually. A mailing list is prepared from the advertising section of the city telephone directory, all classes of professional and business people being included. In addition, the trade reports are followed and whenever any building project is mentioned without referring to an architect as being already engaged, a copy of the list is mailed to the owner.

In addition to the names and addresses of members, some information about architectural services and some extracts from the regulations governing the practice of architecture within the province are set forth. The purpose of this is to make the usefulness and ethics of the profession more generally known.

One member of the chapter undertakes to have these lists addressed and mailed by his office staff (in their spare time!) as a voluntary contribution to the general good. For this reason, though the

distribution takes longer than it otherwise might, the only expense to the chapter is the printing, envelopes and postage. Last year, the first in which these lists were distributed, there were some 2500 sent out. This year 3500 or more will be distributed at a cost of less than \$125.00. They are of course, sent to the same people each year as a reminder.

4. The chapter holds a biennial exhibition of architecture and the allied arts in the Art Gallery of Toronto. Photographs of the work of members are displayed and awards given in various classes of buildings. While the majority of photographs are, naturally, of more important work, members are urged to display all types of minor operations. There are special classes for alteration work and emphasis is given to the small house classes. This is for the purpose of promoting the architect's services on small projects, for the simple reason that it is being realized more and more that on larger work, it is more than likely he will be employed in any case. Also, if an owner can be induced to employ an architect on a small job and finds satisfaction, he will probably follow the same practice when he undertakes something more important.

In addition to the photographs, models of houses and buildings are exhibited and interesting displays of interior decorating, craftsmanship of various kinds and so forth assist in creating a general public interest in the exhibition which is one of the most popular held at the Art Gallery.

The sixth of these biennial exhibitions was held throughout the month of January this year. They have met with much success and the attendance for the month has reached as many as 30,000 persons.

5. The chapter arranges for an exhibit of architectural photographs at the Canadian National Exhibition which is held in Toronto annually. While this exhibit may not be of any great definite value, it is treated as just another opportunity of placing the architect before a certain number of individuals.

6. A committee of the chapter is organizing the preparation of a number of lectures with suitable lantern slides. These will cover a variety of interesting architectural subjects, treated in such a manner as to engage the interest of the layman. Some of these lectures have already been prepared. When sufficient are in hand, the chapter will undertake to have the lectures delivered by one of its members to any school, church or other organization upon request. Only a very small fee to cover the expenses of supplying a lantern, if required, will be charged for this service. It is hoped that these lectures will provide opportunities to advance the interests of architects in general.

7. Through the generosity of The University of Toronto, the chapter has been successful in arranging for a series of broadcasts on architectural subjects under the title "Architecture in Modern Life." The series has just been completed and consisted of fourteen weekly, five minute talks prepared and delivered by individual members of the chapter subject to editorial comment by the chapter executive. Another series is being arranged to commence in the fall and continue through the winter.

8. During 1933, after the Dominion Government announced its special \$40,000,000 public works programme, the chapter urged upon the prime minister, the minister of public works, and upon each of the members representing ridings in and about Toronto, the advisability of employing architects in private practice for the design and supervision of the buildings contemplated. Some members of the chapter were commissioned by the government in such capacity and it is hoped that the chapter's efforts in this connection were of some assistance in securing similar commissions for architects elsewhere in the Dominion.

9. Last summer, the chapter undertook to study a town planning problem for the Village of Forest Hill, a residential district adjacent to the city. The fact that a main traffic artery of the city cuts right through the centre of the village and could not be developed as a residential district, gave rise to the problem. As the portion of the village south of this main thoroughfare has developed into a high-class residential district, while the portion to the north is as yet undeveloped, the village council felt that this main thoroughfare must be carefully planned and restricted so as not to mar the adjacent properties and also, so that it would not divorce the southerly section from that to the north. The chapter appointed a committee of members to prepare a scheme for this project, who worked anonymously and without remuneration. The village council, of course, defrayed the expenses of actual draughting (unemployed draughtsmen being engaged for the purpose), material, mounting, etc. The scheme has been presented, and has met with general approval. It was hoped that the village council would have had prepared a model of the scheme, which would have been a feature exhibit at the chapter's exhibition, but owing to unforeseen difficulties this did not materialize. Without such co-operation from the chapter, it is doubtful if the village would have been persuaded

to undertake this project, especially as the expense would have been much greater had it been handled differently. The fact that the designer or designers of the scheme are not known and it is presented over the name of the Toronto Chapter only, has also served to assist the village council in arousing interest in the matter.

10. An exhibit of Housing was shown by the Chapter at the Convention of The Canadian Public Health Association held at the Royal York Hotel, Toronto, the beginning of June. This Exhibit aroused considerable interest and was also of educational value.

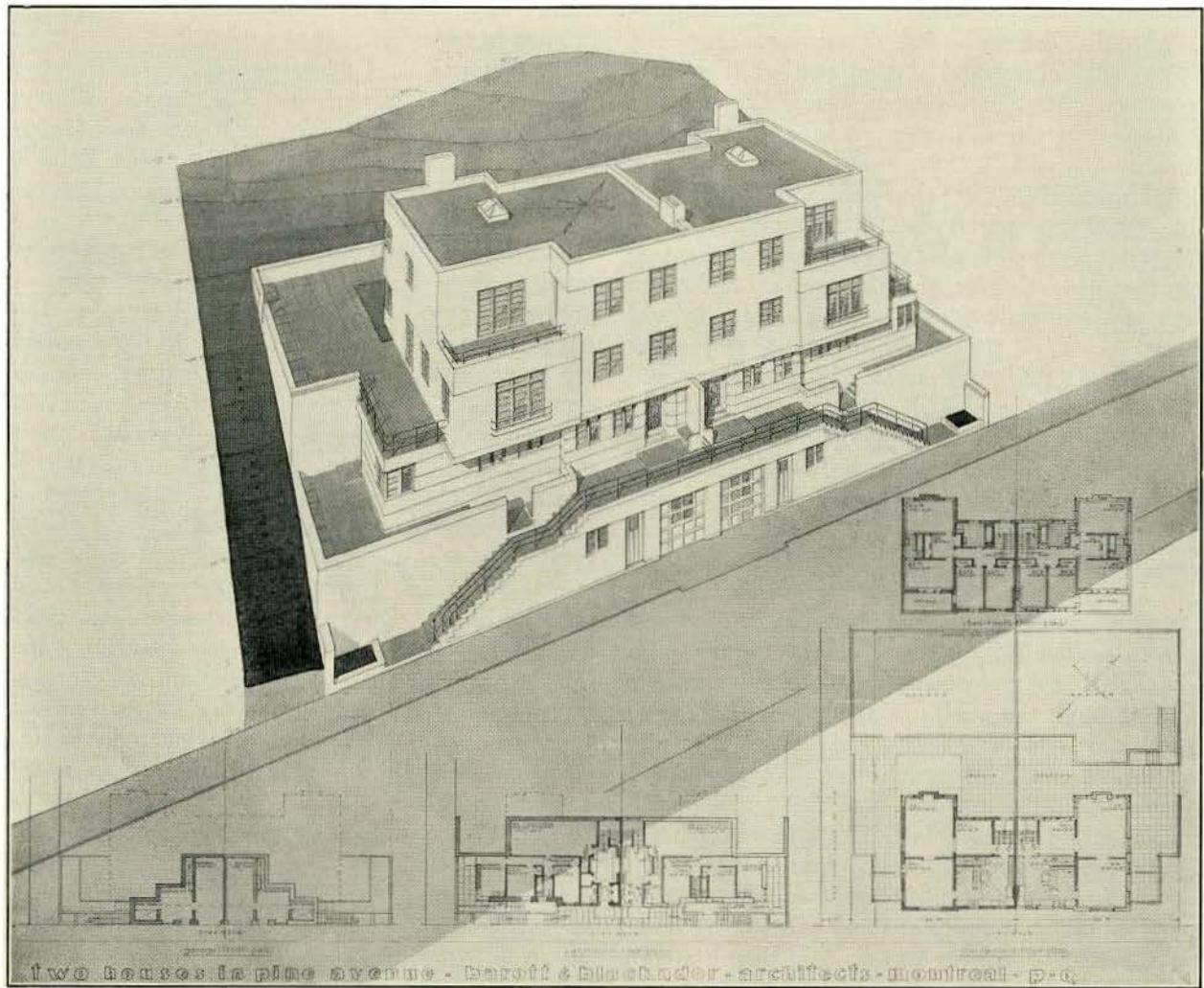
By endeavouring, as a group, to stimulate interest and to give aid wherever possible, in all public matters pertaining to architecture, the chapter hopes to create in the mind of the public a realization of the value of architectural services and to dislodge the prevailing notion, which is fostered by the efforts of some individuals in such matters, that architects are always "on the make."

These are some of the major activities undertaken by the chapter for the advancement of the profession and, while it cannot be said that these efforts have made Toronto a happy hunting ground for architects, there are many signs and good reasons for the belief that they are having some influence on the taste in architecture and the attitude toward the architect of the general public. If similar efforts and others which, probably, could be devised, were put in practice in every community where there is a group of architects to be maintained, the combined effect could not be other than beneficial.

All the expenses of the chapter activities, with the exception of the biennial exhibition, are met by an annual membership fee of \$5.00. The exhibition expenses are met, almost entirely, from entry fees and a grant from the Art Gallery.

In closing, let it be said, that no amount of group effort, nor any programme of advertising, will be entirely successful without the sincere co-operation of the individual architect. He must be ever on the alert to use his daily contacts and every opportunity for drawing attention to architectural work, even of a very minor nature, being carried out by *other* architects as well as by himself. This is, perhaps, the hardest lesson to learn for every one of us.

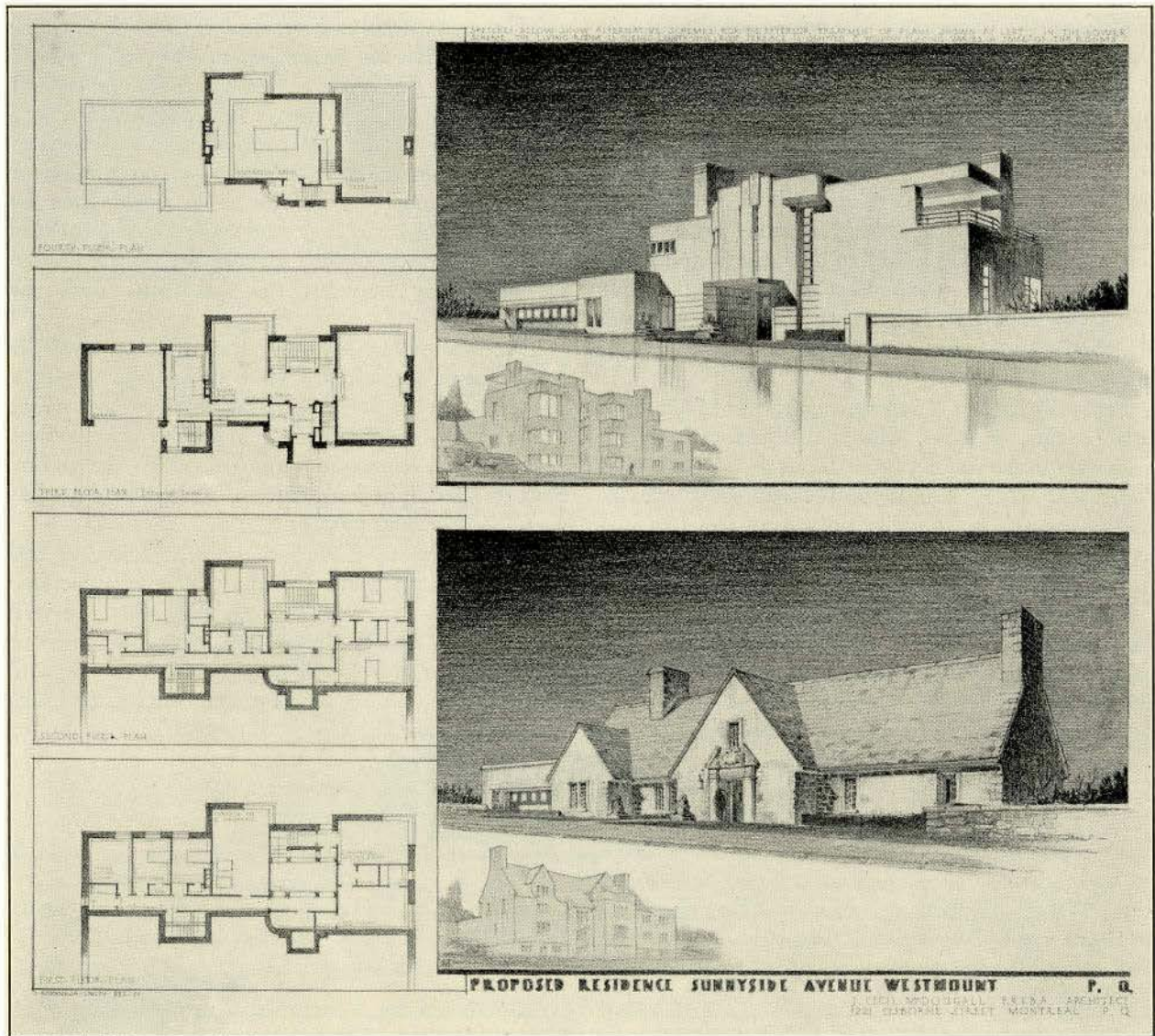
Ronald W. Callo,  
Chairman, Toronto Chapter,  
Ontario Association of Architects.



two houses in pine avenue - barott & blackader - architects - montreal - p-q

PROPOSED SEMI-DETACHED RESIDENCES ON A HILLSIDE SITE

*Ernes I. Barott, F.R.A.I.C., Architect*



PROPOSED RESIDENCE ON A HILLSIDE SITE

*J. Cecil McDougall, F.R.A.I.C., Architect*

*The above perspective sketches show alternative schemes for the exterior treatment of plans shown at left. In the lower scheme the living room is turned lengthwise, roof terrace is omitted, and window placing varies in some of the rooms.*

# CIRCUMSPICE

## THE WILDERNESS, THE MOUSETRAP AND THE BEATEN PATH

In these days of architectural inactivity it is comforting to know that an avenue of opportunity is open to the profession that may lead the way to prosperity and renown.

Consider the manifold interests of the great architects of the Renaissance. I am told that Wren, while in the midst of the labour of designing St. Paul's, took time out to write a learned treatise on the circulation of the blood.

That this spirit is not dead in our ranks is borne out by the achievements of our contemporaries, and we therefore draw to the attention of our Department of Art, Science and Research some of the more recent discoveries and inventions of our fellow practitioners.

Probably the most interesting is that of the bath tub bottom warmer, designed by and installed under the supervision of one of our more prominent confreres. This simple and inexpensive device makes the otherwise chilly bottom of the tub just as warm and cosy as the bath water, and has proved a boon to sensitive bathers.

Another long wanted article is that of the front door key hole finder, invented by a well known *M.R.A.I.C.* for his own personal use, to be followed shortly by a gadget for finding the key. This latter device has passed all laboratory tests satisfactorily,

but its operation in the field has disclosed certain weaknesses which no doubt will soon be corrected.

This same architect created a sensation a few years ago with his invention of the "Slideaway" living room. This room, designed for apartment houses of the more compact type, eliminated separate living rooms for each suite, and instead provided one in common mounted on a plunger elevator arrangement. The room could then be moved from floor to floor and rented to the tenants on an hourly basis, with a small additional charge for joy-riding between the basement and the roof.

These point the way, for the field has thus far barely been scratched. Some things are urgently needed such as an automatic service man caller for oil burner enthusiasts. We have found that after the first five years the fun of calling the service man by 'phone at 3 o'clock on frosty mornings has ceased to thrill us as it once did.

Then there are of course, the self plumbing and levelling switch plate for the use of electricians; the bath tub that will stay tight against the wall tile; the doorknob that won't come off in your hand; elastic plaster for living room ceilings; and a cellophane mit for the plumber who has to brace himself against the new wall paper.

## NOTES

The annual meeting of the Nova Scotia Association of Architects was held in the Lord Nelson Hotel, Halifax, on May 31st, 1935, at which the following officers were elected for the ensuing year: president, W. M. Brown; vice-president, S. P. Dumaresq; honorary secretary treasurer, A. E. Priest; councillors, M. R. Chappell, A. R. Cobb, L. R. Fairn and E. D. Vernon.

\* \* \* \*

Ross and Macdonald, *F.F.R.A.I.C.*, announce the removal of their offices from 1135 Beaver Hall Hill, to room 1200, Dominion Square Bldg., 1010 St. Catherine Street West, Montreal.

\* \* \* \*

While visiting in the British Isles, Philip J. Turner, *F.R.A.I.C.*, of Montreal, will represent the Royal Architectural Institute of Canada at the R.I.B.A. conference to be held in Glasgow from June 19th to 22nd, 1935.

\* \* \* \*

The sixty-seventh convention of the American Institute of Architects was held at Milwaukee, Wis., from May 28th to May 31st, 1935. Professor Milton S. Osborne, first vice-president of the *R.A.I.C.*, attended the convention.

\* \* \* \*

On May 28th the Ecole des Beaux Arts of Montreal celebrated the anniversary of the founding of the school. To

mark the occasion, a tablet was unveiled in honour of the Hon. A. L. Taschereau and the Hon. Athanase David.

\* \* \* \*

Sylvio Brassard, *M.R.A.I.C.*, announces the removal of his office and residence from 206 Brown Avenue to 39 Moncton Avenue, Quebec, P.Q.

\* \* \* \*

Professor Cecil S. Burgess, *F.R.A.I.C.*, head of the Department of Architecture, University of Alberta, left recently for a trip to England and Scotland. Professor Burgess expects to return to Edmonton the latter part of September.

\* \* \* \*

Stephen F. Voorhees, of New York City, was elected president of the American Institute of Architects at the recent annual meeting of that body.

\* \* \* \*

Charles A. Reeves, *M.R.A.I.C.*, of Montreal, has recently moved his office from 1044 St. Denis Street to 4114 Place Hotel de Ville.

\* \* \* \*

A. MacKenzie Brydon, *M.R.A.I.C.*, of Toronto, has accepted an architectural appointment in Port of Spain, Trinidad, B.W.I. Mr. Brydon will leave for Trinidad on June 22nd, and expects to return to Canada in about two years' time.

At the first election held on June 17th under the new Ontario Architects' Act, the following six members were elected to the council of the Ontario Association of Architects: Murray Brown (Toronto), A. S. Mathers (Toronto), E. L. Horwood (Ottawa), Geo. Y. Masson (Windsor), Lester B. Husband (Hamilton), and John M. Watt (London). James H. Craig (Toronto), Bruce Riddell (Hamilton), and C. J. Burritt (Ottawa), were elected members of the Registration Board of the Association. Dr. John A. Pearson and Professor C. H. C. Wright, appointed respectively by the government and the University of Toronto, will also continue as members of the Registration Board.

\* \* \* \*

The action for libel brought by the Incorporated Association of Architects and Surveyors (Sir Edwin Lutyens, President) against the Royal Institute of British Architects and its

secretary, Sir Ian MacAlister was settled by mutual consent on May 7th. The solicitors for both the plaintiffs and defendants advised their clients that in the interests of the architectural profession it was desirable to settle the litigation, and the judge in consenting to the withdrawal of the action stated that he was sure that the parties had been well advised.

\* \* \* \*

In order to stimulate the building industry, the Canadian Johns-Manville Company has prepared a motion picture on the remodelling of a home under the title of "Before and After." This novel sound-film has already been shown in a large number of cities and towns in Ontario and other parts of the Dominion and is intended to illustrate practical ideas for home improvements and thus give rise to increased activity in the home construction field.

### R.A.I.C. CONTRACT DOCUMENTS

Members of the Institute are advised that copies of the R.A.I.C. contract documents may be obtained from the secretary, 74 King Street East, Toronto, at the following prices:

<i>Standard Form of Construction Tender</i> . . .	10 cents each, 60 cents per doz.
<i>Standard Form of Agreement Between Client and Architect</i> . . . . .	10 cents each, \$1.00 per doz.
<i>"Stipulated Sum" Form of Contract</i> . . . . .	15 cents each, \$1.50 per doz.
<i>"Cost Plus" Form of Contract</i> . . . . .	15 cents each, \$1.50 per doz.

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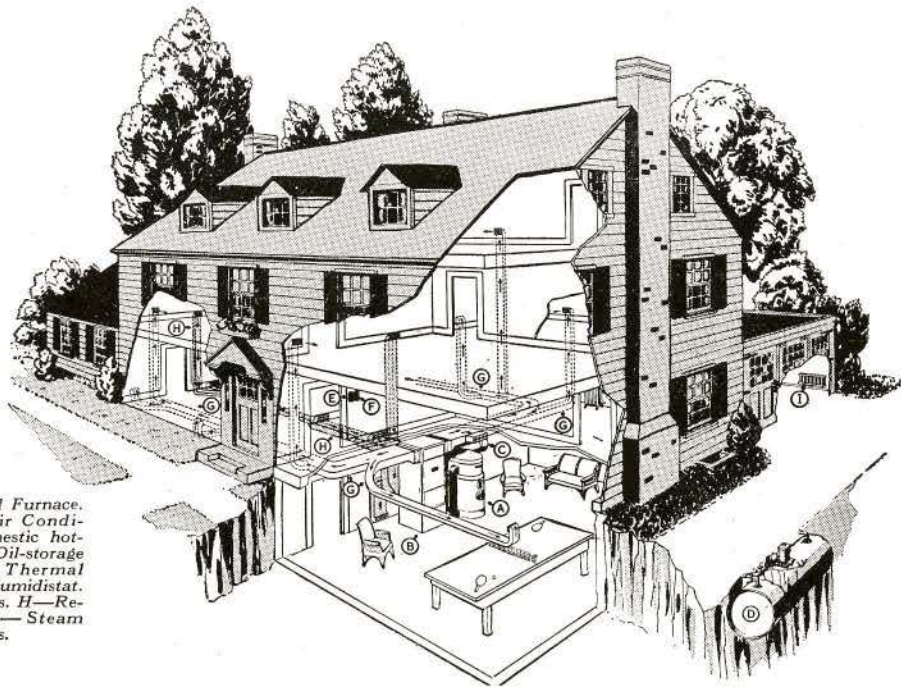
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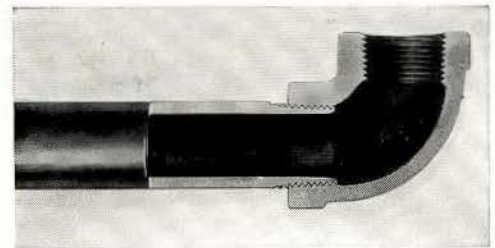
## In 1935, the question is...

# What kind of *rust-proof* pipe?

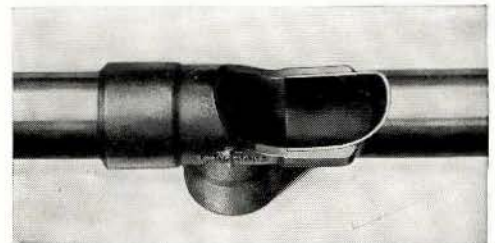
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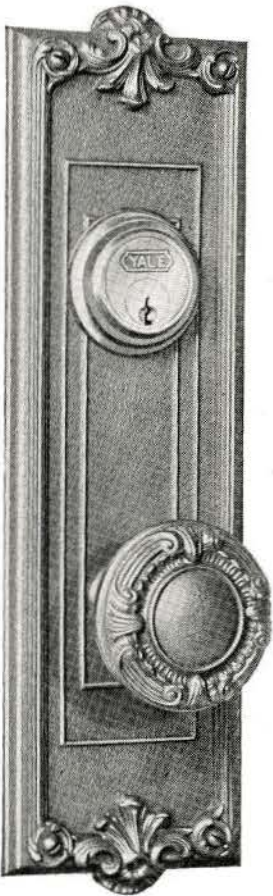
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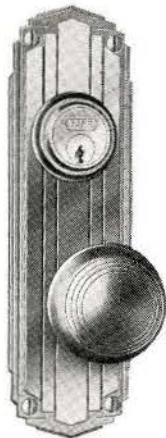
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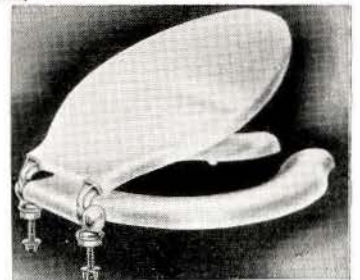
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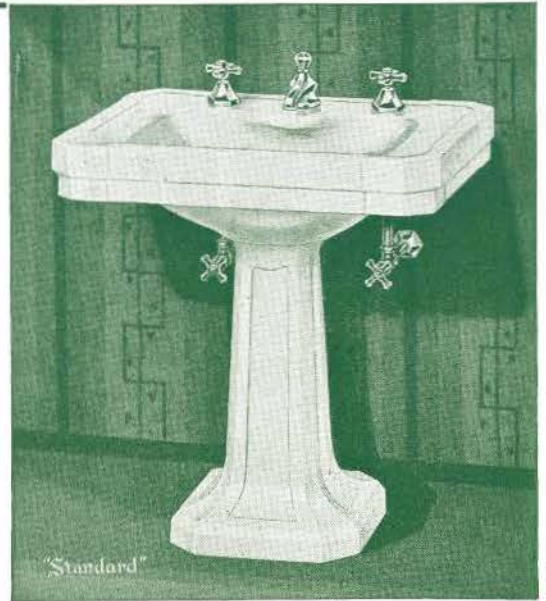
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Modern design is faithfully expressed in the NEW "Standard" Vitreous China LAVATORIES and CLOSETS . . . They strike a new note of BEAUTY without any sacrifice of UTILITY . . . Plumbing Engineers install them with pride and confidence.



At the LEFT is shown the "ONE-PIECE" Closet—one of the many efficient models in genuine Vitreous China now obtainable.

At the RIGHT is pictured the "BRAINARD" Pedestal Lavatory—typical of the popular trend toward more graceful design.



"Standard" Vitreous China is extremely hard, glassy, smooth and permanently non-absorbent . . . It cleans with the utmost ease and is **not** marred or discolored by liquid cleaners, spilled medicines or the like.

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