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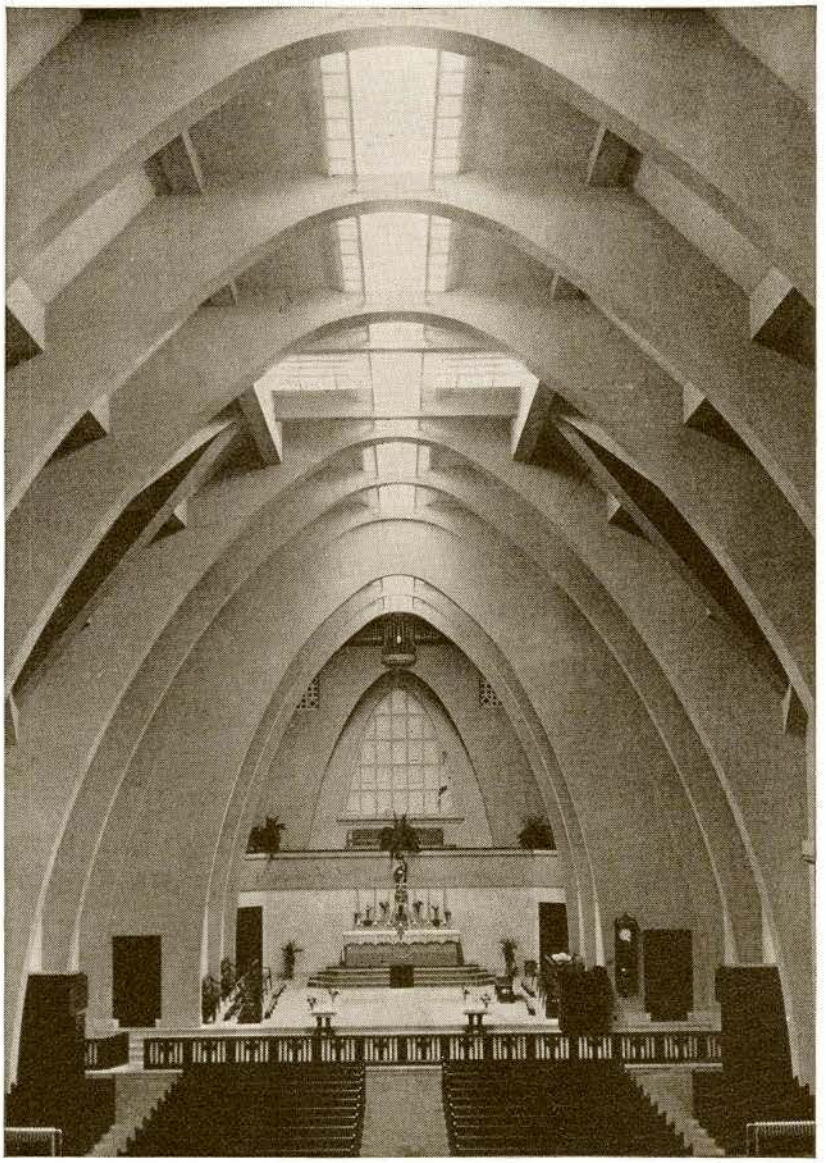

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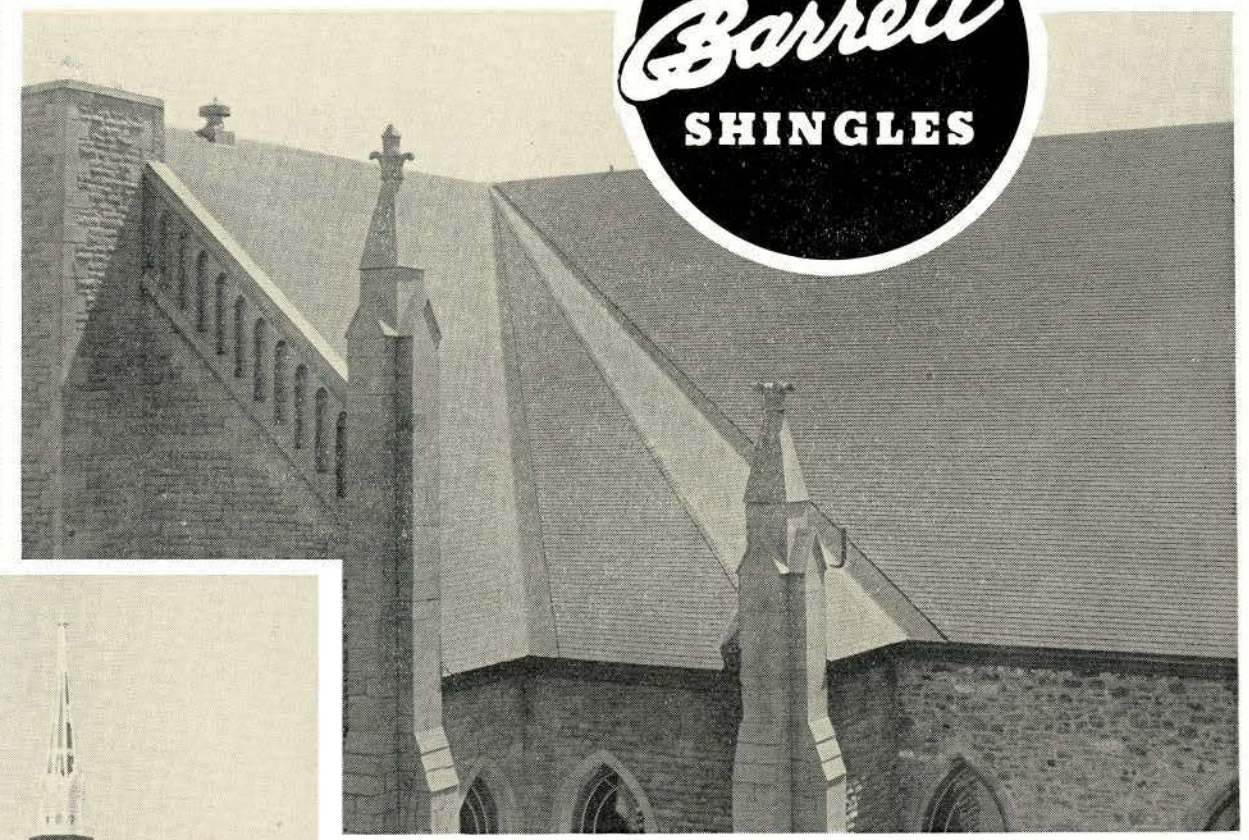

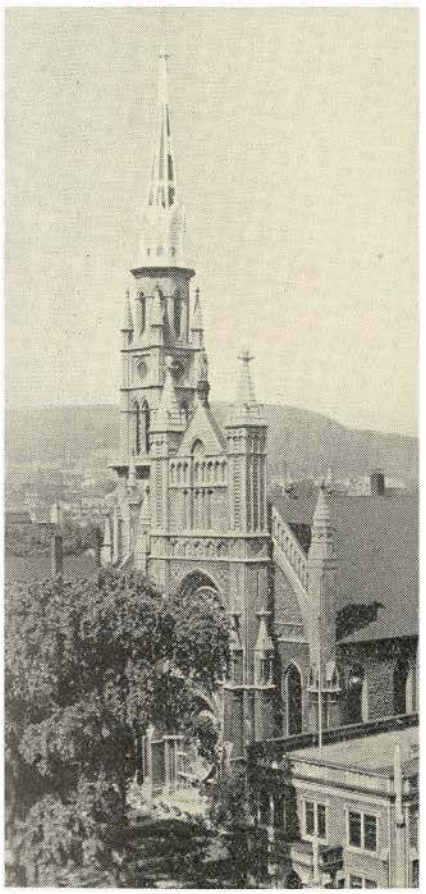

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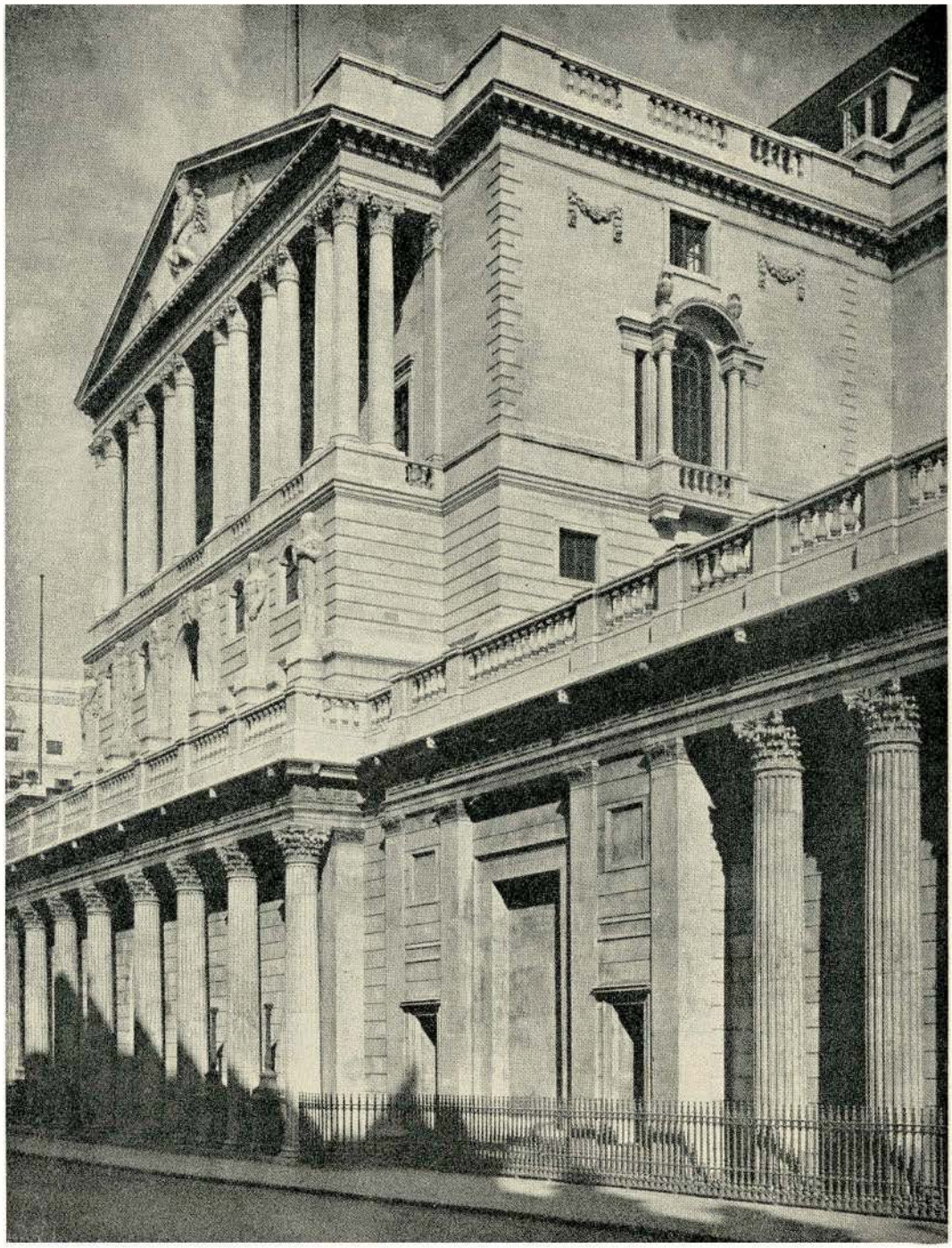

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Architects: Sir Herbert Baker, R.A., and A. T. Scott, F.R.I.B.A.
Supervising Architect: F. W. Troup, F.R.I.B.A.

The sculptured row of figures and the "Old Lady" in the pediment are the work of Charles Wheeler, A.R.A. Other architectural carving is by Joseph Armitage.

"Strong as the Bank of England." A popular phrase, but even stronger the long-lasting stone of which it is built. Architects choose stone for buildings of permanence and beauty. The photograph shows the main entrance to the Bank in Threadneedle Street, taken from the south-east. The new portico has been built above an earlier wall, which is Sir John Soane's work.

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THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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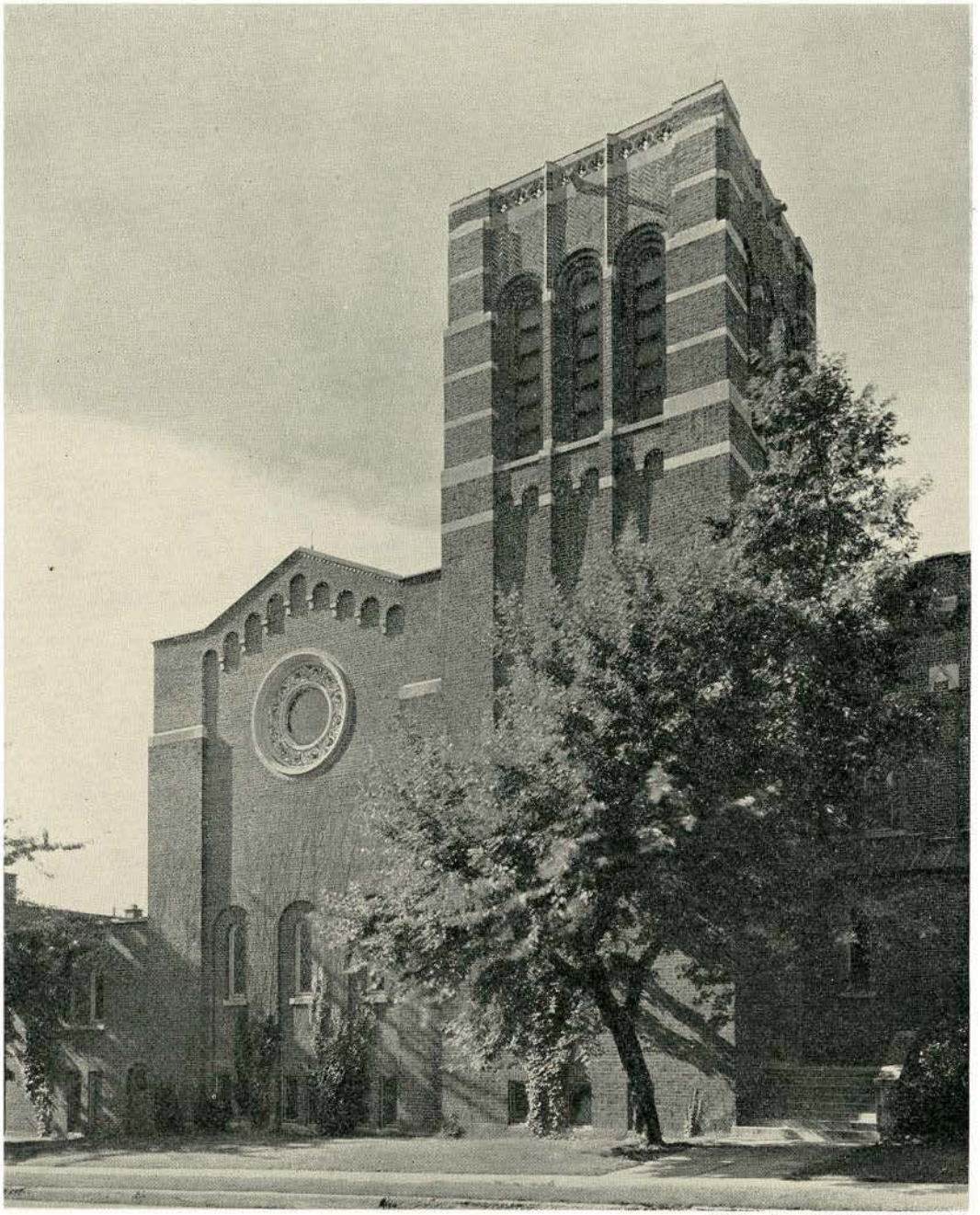


Photo—Associated Screen News Ltd.

WESLEY UNITED CHURCH, NOTRE DAME DE GRACE, MONTREAL, QUE.

Hutchison and Wood, MM.R.A.I.C., Architects

Photo—Associated Screen News Ltd.

GENERAL VIEW OF CHURCH AND SUNDAY SCHOOL
Hutchison and Wood, MM.R.A.I.C., Architects

WESLEY UNITED CHURCH
MONTREAL

HUTCHISON AND WOOD, ARCHITECTS

WESLEY UNITED CHURCH is erected on a site approximately 160′-0″ by 150′-0″, having two street frontages, Royal Avenue on the east, Notre Dame de Grace Avenue on the north, while the west borders on a lane.

Prior to the building of the new church this congregation owned and occupied a building a few blocks east of the new site. The original edifice consisted of a Sunday school, which was being used as a church and an adjoining piece of land upon which it was intended to erect a church. After considerable study it was found that the land available would not provide sufficient accommodation to take care of the rapidly growing congregation. It was therefore decided to purchase a larger site and erect a new church with Sunday school and then dispose of the old building.

On account of the fact that the amount of money at the disposal of the congregation for the construction of the new church was very limited it was necessary to abandon the use of any of the traditional types of Gothic or Romanesque architecture that require a great deal of expensive stonework and carving and adopt a treatment in which the use of good and durable materials should be relied upon for effect and the ornamentation kept down to a minimum.

A multi-coloured rustic brick was used for the exterior having a range of five or six shades varying from dark red to brown. The trim around the windows and arches being of red pressed brick, the difference in reflection of light between the pressed brick of the trim and the rustic brick of the balance of the wall giving enough contrast to feature the window so treated without making the contrast too great. An interesting texture is given the large masses of unbroken brickwork by the type of bond used. This is a Flemish bond with the introduction of a course of rowlocks at varying

Photo—Associated Screen News Ltd.

INTERIOR OF WESLEY UNITED CHURCH, MONTREAL, QUE.
(LOOKING TOWARD CHANCEL)
Hutchison and Wood, MM.R.A.I.C., Architects

heights between 1′-6″ to 2′-0″, running around the building and giving a faint effect of a stripe.

A slight amount of stonework is introduced into the composition by having the trim around entrance doors, window sills, buttress tables and a certain amount of the coursing of upper part of tower in this material.

The windows of the nave, clerestory and the round windows in transept and choir have tracery that is different than the usual Gothic type. It is made of cast stone and does not support the glass but is placed well in front and clear of it giving a deep shadow on the glass, actually forming a cast cement form upon which the brick or stone arch is built.

The general character of simplicity of the exterior treatment has been carried consistently through the interior of the building. The piers of the nave are of stone carrying the brick walls of the clerestory which are furred and plastered on the interior. All plaster surfaces throughout the church are sand finished stained a dark brown. The roof is carried on exposed wood trusses with exposed wood purlins and rafters. These trusses, purlins and rafters are decorated with stencil designs in simple patterns of primary colours. The roof boarding between rafters is covered with an acoustical fibre board coloured a deep wine colour.

The pews and chancel furniture are of oak with carved ornamental organ screen. All floors throughout the church are of concrete covered with linoleum with black concrete base.

Due to the fact that the congregation still had possession of their original building which served as a Sunday school, the new building was erected in two portions, the first being the church with the minister's vestry, choir vestry and basement auditorium under the church. After the old building had been disposed of the Sunday school with its auditorium and class rooms was completed.

The Sunday school has coloured cement floors throughout with coloured concrete bases and walls plastered with a special hard cement coloured plaster capable of withstanding the hard usage to which it would be subjected with the continual bruising by chairs.

The auditorium on the ground floor has a stage at one end and is large and high enough to accommodate two badminton courts.

The building is heated by two cast iron square sectional boilers burning buckwheat coal with a blower combustion system automatically controlled.

DOMINION HOUSING ACT MAKES PROGRESS

At a recent meeting of the National Construction Council it was reported that up to August 15th, 1936, 464 loans totalling $3,321,336 had been approved by the Department of Finance and that since the new regulations were put into effect on September 23rd, many housing loans had been made for smaller amounts, lowering the average loan per family unit from $4,979 as of August 15th, to a considerably lower average amount.

The attention of the Council was also drawn to the following new regulations as they apply to apartments:

That losses sustained in connection with any loan amounting to eighty per cent of the cost of construction or the appraised value, whichever is the lesser, made after the date hereof, for the construction of an apartment house all the rentable apartments in which contain at least four habitable rooms shall be borne as follows:

(*a*) If the amount of the loan per habitable room is five hundred dollars or less, eighty per cent of the loss shall be borne by the government and twenty per cent by the lending institution;

(*b*) If the amount of the loan per habitable room exceeds five hundred dollars but does not exceed six hundred dollars, seventy-five per cent of the loss shall be borne by the government and twenty-five per cent by the lending institution;

(*c*) If the amount of the loan per habitable room exceeds six hundred dollars but does not exceed seven hundred dollars, seventy per cent of the loss shall be borne by the government and thirty per cent by the lending institution.

In the opinion of the housing administrator, the new regulations applicable to apartments should provide the incentive for the development of low-cost or low-rent multiple housing by private enterprise.

SOMETHING FOR NOTHING

WE WERE in Odette's Club, the hour was late, and Sharp and I were discussing the future life.

"I don't hold with this 'splash at a ten-league canvas' with brushes of camel's, or is it comet's, hair," said I, "If I ever get into heaven I want to forget all about architecture."

"Don't worry" said Sharp, "Architecture in heaven will be purely functional and can be handled just as well by interior decorators. You can thank your stars you're not a musician."

"Musicians and architects" I grumbled, "both deserve some future compensation for their treatment here below. A social invitation for your musician means free music and for your architect, free advice."

"In any other learned profession," said Sharp, "there is a definite understanding that when advice is asked, there shall be some form of remuneration more substantial than the nebulous one of gratitude or future patronage of a distant nature."

"Yet it is a fact" I groused, "and we meekly accept it, that one of the most popular and firmly established of indoor sports is that of 'Picking the architect's brains'."

"Now that's a subject" said Sharp, "on which I have spent much study and research, so that I can talk with some degree of lunacy."

After a pause for lubrication, he went on.

"The game is practised wherever architecture is practised. You find it in Central Europe, Indo-China, even in Tibet. Tibetan architects, however, while not compensated in a material way, acquire merit—the certainty of future bliss in Nirvana."

"Which," I replied, "means nothingness or forgetfulness, so their fate differs little from our own."

"On this point Christianity is more obscure than Buddhism," Sharp went on rather thickly, showing little discrimination between 's' and 'sh'.

"I went to the Reference Library the other day to consult the Bible, but while I found 'The poor ye have always with you,' and 'The poor shall inherit the earth,' there was no specific mention of architects."

"Is there any country," I asked, "where our brains, if any, are not picked?"

"There are," replied Sharp promptly, "I mean 'is', two—firstly Scotland for obvious reasons, and secondly, Russia, where architects are on the State payroll whether they work or not. In socialist countries," he went on, "there's not much fun in the game, as the something for nothing comes from the State, that is, the taxpayer, that is, the player, —so what's the use?"

"Well," said I, "we've got the Hydro and the T.T.C. and the C.N.R.—why not assume another liability and take on the architects?"

"The Russian system," said Sharp solemnly, "has its drawbacks. If your roof leaks, or your foundations crack, you're liable to be fired. This is done by a firing squad."

The thought was so arresting that we hailed the aproned attendant, and regained our confidence in democracy. I got my breath first. "The lowest form of the sport" I said, "is the one I meet the oftenest."

"Oh, Mr. M.—or it might be Sir Christopher Wren or Dr. John Pearson—won't you have dinner with us tonight?—and I want you to look at my casements—the darn things won't keep out the weather—and the roof leaks—and there are cracks in the plaster—No, we didn't have an architect—my wife drew the plans, and we got quite a good spec. builder."——

"Imagine," interrupted Sharp, "what would happen in other learned professions—"Oh, Mr. Blackstone, do come to dinner tonight—and I want to show you a contract agreement I'm making with John Doe—I'm afraid the darn thing is full of holes"—or, "Oh, Doctor, so nice of you to come to dinner tonight—and I'd like to have a little chat with you about my wife's hydrophobia."

These trivialities, however, only spurred me on.

"Let us consider," I declaimed pompously, "the higher forms of the sport—those pertaining to churches, charitable institutions and governments. On second thoughts," I went on, "we'll omit churches and charitable institutions, because there you do expect a certain amount of chiselling, but with governments it should be different. Take our housing for instance,——"

"Hush!" said Sharp, "It's bad manners to criticize your host—let's talk of Central Europe. Now, in Czecho-Slovakia——"

My jaw dropped and I mentally gave up. "Preposterous" has no meaning to Sharp when he's well launched, and it was getting near closing time. "I have it on good authority," he rattled on, "a member of the Czecho-Slovakian Institute of Architects—government building programme to relieve unemployment. My friend, among other architects, was commissioned to build a Haupt Postamt und Zollhaus Bauen (Postal & Customs House), on the banks of the Danube where the waltz goes round and round,——"

"And comes out here, worse luck!" I interposed sadly.

"He was given Funf Prozent (5%) for which he had to supply sketches, working drawings, details, specifications, consulting structural and mechanical engineering services, clerk of works, taking tenders and handing out an infinite number of blueprints. At the end of the job he found that the Baumeisters Oberaufseher (Clerk of Works) came out a darned sight better than he did. The only architect that got enough out of the Czecho-Slovakian government to pay expenses was one whose building wasn't built, and he collected half his commission."

Some echoes stirred in my memory, but I burst out involuntarily, "Thank God we live in Canada!"

"You may well say so," went on Sharp, "but listen to this. The Czecho-Slovakian Government decided to build some low cost housing, and how did they go about it? They held a competition, offering prizes of fifty marks (deflated), and the promise of a darned good advertisement for the winners. About 500 Czech architects submitted designs. After the award, the government took a hundred of the best and published them in a volume you can buy in the bookshops along the banks of the Danube for a couple of Kronen."

During the pause that followed this astounding revelation, I caught the attendant's eye which conveyed a definite motion of adjournment. We rose heavily to our feet and stared at each other solemnly across the table.

"Remember," said Sharp, "these things happened in Central Europe. The policy of Canada is to keep clear of foreign entanglements."

I remained silent, but only because my tongue absolutely refused to articulate the quotation that sprang to my mind—"Let the galled jade wince—our withers are unwrung."

N. or M.

CORRESPONDENCE

Editor,
THE JOURNAL,
Royal Architectural Institute of Canada.

Dear Sir,

Somehow, I can never rid myself of the idea that a building's degree of success as a functioning instrument has some bearing, however slight, on one's criticism of it as a piece of architecture. I know I must be wrong. I keep telling myself that architecture is not really the art of building, not the art of selecting and organizing materials and equipment into one working whole, not the art of enclosing space gracefully for a particular purpose. On the contrary (and as every well-tutored person knows) architecture is an almost scholarly branch of dressmaking, specializing in period costumes.

Otherwise, how am I to account for the September article by Professor Nobbs on recent architecture in Canada? As far as I can see, the critic is almost entirely preoccupied with the modish exterior coverings of the assorted buildings. Whether or not any of the structures are near apoplexy from tight lacing is beside the point as long as the stiff ruff about the neck is historically apt, or the unavoidable marriage of old Roman toga with modern plus-fours is handled suavely.

As soon as I have managed to persuade myself that this attitude toward architecture is right, I am at once bothered by the thought that the other practical arts must be wrong. Writers, for instance, are dull enough to be content with modern practical language as a medium, and they wantonly place the weight of importance on the expression of subject matter. It would be more dignified if they were to approach literature with an attitude more like that of the architect toward building. Then, instead of having to sweat over intensive research to discover and weigh all that is known today about their subjects, they could turn to composition in Chaucer's English or classic Greek, and subject matter would fade to secondary importance. And when something practical really had to be expressed, they could leave the matter to others, as architects leave the problems of precise structure to engineers. Or they might have book-engineers to design sound outline frameworks on which they could hang their learned, if somewhat dead, epigrams.

However, it is just possible that the writers are right and the architects are wrong. There may be too much playing at architecture—"Skilful cooking of good stuff," as Professor Nobbs says—and too little of learning how to handle structure and the teeming problems of a modern building's organization. For an architect to have a reliable knowledge of the Georgian style and only a hazy idea of, say, the technique of modern concrete may very well be a sad state of affairs.

It all depends on function, in the final analysis. The term "function" has been used too carelessly in the discussion of contemporary architecture. It has been taken to apply only to a building's qualities of machine-like efficiency in use. It seems to me that a given building's function may be entirely an ornamental or a chest-puffing one. And if it fulfils this purpose it is functionally a success. If a client, or his gentle architect, is willing to compromise on the practical working of a building's interior for the sake of a gracious historic facade, he is simply deciding that the picturesque or sentimental or pedantic function is of more importance to him than the practical. He might also, if his thought processes and his sentimentalities were consistent enough, choose to play tennis in a suit of armour instead of lightweight modern shorts. He would have a perfect right to consider the costume effect of more importance to him than athletic freedom. But it would be a very alarming sight.

Robert Montgomery, M.R.A.I.C.

THE GREATER EMPLOYMENT OF ARCHITECTS IN PUBLIC AND PRIVATE LIFE*

BY PERCY E. THOMAS, O.B.E., F.R.I.B.A.
PRESIDENT OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

THANKS to the highly organized training which the Royal Institute of British Architects, through its board of architectural education and the architectural schools throughout the country has evolved, we are turning out architects better equipped for the exacting claims of their profession than at any time in the past, and it is our duty to see that architects get from the community that recognition to which they are entitled and, with that recognition, the work which they alone can properly perform.

Of the need for this, every street in our towns and villages bears some evidence, and the evil extends from the smallest cottage to the large public buildings of our cities.

I have not been able to obtain statistics, but I am sure it would stagger the general public if they knew what a very large proportion of the millions spent every year on building construction was carried out without the supervision of a properly qualified architect.

What is wanted is a national campaign on the necessity of having a properly qualified architect in every building operation. The man who is building a small bungalow should be just as certain that he needs the services of an architect as are the Dean and Chapter of a Cathedral. Indeed, I am not sure that we should not call it a national campaign for the love of beauty. Beauty of architecture is only a part of the work, but it is the one which is most evident, and if we can get the general public to appreciate good architecture, they will soon demand a higher standard in the other amenities of our social life.

I am not referring to whether a building is up to the standard of what a modern architect may consider good design. I am referring to the hundreds and thousands of really ugly, offensive buildings which, conceived with an utter lack of imagination, sited with stupidity, and built in ignorance of what is real architecture, are daily disfiguring this land of ours.

Let us for a brief moment consider the position that the architect has occupied in the community in the past. From ancient Greece, when architects were so famous that many schoolboys of to-day remember their names; from Rome, where the temples, palaces, baths, theatres, circuses, basilicas and forums were designed and developed on a scale of architectural magnificence never since equalled, to the Renaissance, when architects were held in such high esteem that it is said that when Bernini travelled to Paris he was welcomed with all the splendour and homage of a prince. In all these ages the architect was held in honour and esteem among the citizens of his country.

The patrons of architecture have varied with the ages. In some periods it was the ecclesiastical buildings which were the outstanding ones—in others, military. Then, again, many great architectural schemes have been developed to give expression to the power of the aristocracy, until we come down to our own times, when architects are working, broadly speaking, in the interests of the whole community; national and local administration buildings, hospitals, schools, museums, and art galleries forming the principal architectural work of our age.

Now it seems to me that therein lies one of the explanations of the present-day lack of appreciation of the services which architects can render to the community.

The patrons of architecture in the periods to which I have referred were men of culture, men with some knowledge of architecture themselves. Indeed, we know that in the 18th century a knowledge of the orders was considered an essential part of the education of a gentleman, but it is difficult to instil the same culture and love of fine architecture into the patrons of our own time, who are, in the majority of cases, ordinary members of the great British public. But that is, I venture to think, the task which lies before us.

Whatever may have been the motives in the past for their employment, and I have shown that they were many and various, history is full of examples of the benefits which come from the wise use of architects, and of the disastrous results of failure to utilize their services.

Broadly speaking, our cities and towns have never been planned at all. They have just grown up in an accidental way, extending here, there, and all over the countryside as the demands of industry, or the needs of individuals seemed to dictate.

The results are painfully evident to all of us. Traffic congestion, slums, unhealthy living conditions, infinite waste of time and strength in travelling, ugliness, and disorder.

There are just a few shining examples in this country and more on the continent, which show

*From the inaugural address of the president at the opening general meeting of the session 1935-1936 of the Royal Institute of British Architects.

what can be done when the skill of the planner and the art of the architect are brought to bear upon the problem at the right time—the beginning, and not the end of the city's development.

Cheltenham, Bath, and Edinburgh are examples that leap to the mind. In Cheltenham, J. B. Papworth was employed to lay out a great estate, and the plan which he created, with its terraces and dignified buildings, is now the most precious and attractive of its possessions.

The work of the Woods—father and son—at Bath is an outstanding example of the same wise employment of the ability of the designers. It is hardly too much to say that most people who go to Bath—from all over the world—are attracted by its architecture rather than by its waters.

The famous New Town in Edinburgh shows how brilliantly the task of planning the extension of an old city can be carried through.

Such towns as Brighton, Tunbridge Wells, Hastings and St. Leonards are a curious mixture of beauty and dullness. The beautiful element was provided by the plans of Decimus Burton, the rest by the speculators who just added house to house, and street to street in an utterly haphazard manner as the chances of profit dictated.

My native city of Cardiff possesses in Cathays Park one of the finest civic centres in the country. The designs for nearly all the buildings in this park were obtained in open competition among architects, but even here the whole effect would have been vastly improved if a comprehensive architectural lay-out had been obtained in the initial stage from an accomplished planner.

London is, on the whole, a horrible example of how not to do it.

There was a great chance once when the Fire destroyed most of the mediæval city, and our greatest architect—Christopher Wren—produced a plan for the re-building which would have saved us from most of the evils that we endure even to this day. But the citizens were in a hurry, and they just rebuilt the place on the old narrow, congested, disorderly lines. All that Wren was allowed to do was to design individual buildings, and they are still the glory of London—St. Paul's, the City churches, Greenwich Hospital, Chelsea Hospital, and Hampton Court. But it is heartbreaking to think of what we lost when he was prevented from providing the plan of which his great buildings would have been the jewels.

So in London we have only isolated examples of the art of the city-planner—the layout of the great Bedford Estate, with its beautiful squares, Belgravia, the Adelphi, and the Portland Estates, where the Brothers Adam had their chance, and greatest of all, the vast scheme, stretching all the way from St. James's Park to the north of Regent's Park, which the genius of John Nash actually carried into execution. In our day we have done our best to spoil all these schemes, and the results must be painfully familiar to all of you.

When we look overseas we find, of course, many fascinating illustrations of the art of the city-planner. Paris was once a huddled mass of houses and narrow streets like mediæval London. The great architects of the 17th, 18th, and 19th centuries created the Paris that now draws the whole world to admire it. Vienna had the same good fortune in the 19th century, and smaller cities such as Carlsruhe and Nancy or villages such as Richelieu are brilliant examples of design applied to civic development.

In our own time, Washington, Algiers, Amsterdam, and Hilversum have all faced their problems in a big and bold way.

Perhaps I have said enough to remind you of what the architect can do for a city if he is given the opportunity, and to warn you of the disastrous results where the architect has not been employed, or has been brought in too late.

Our concern now is for the present and the future. What can we do to ensure better results?

I spoke just now of the difficulty of inculcating appreciation of fine buildings into our present-day patrons, that is to say, into the general public. The same difficulty and necessity applies, of course, to all the arts, and in that direction we all appreciate the work which is now being carried out by the Design and Industries Association. The difficulty can only be effectively overcome by gradually spreading the appreciation and enjoyment of art and architecture, not merely among those who are going to practise it, but among those who will become its patrons—the boys and girls of our schools—and we must consider whether the teaching of architecture cannot be made an essential part of education in our schools, colleges, and universities.

There are other steps which the Institute and its allied societies must take themselves. They must bring to the notice of public bodies time and again by exhibitions, by letters, and by deputations, the services which the architect can render. In many cases they are ignorant of these services. In others they are prejudiced against him, wrongly believing that his services mean an additional charge upon the building. There are other cases where important municipal work is being carried out by totally unqualified men, and we must see that the letter which was addressed to all local authorities last year on this point is not allowed to be forgotten. May I just give you one vital extract from that letter: "There is no better way by which local authorities can procure a general improvement in the building development of their areas than by themselves setting an example. The works in question are

public housing activities, such major public buildings as assembly halls, municipal offices, schools, hospitals, and libraries, and a wide range of buildings commonly considered to be of a humbler and utilitarian character. Many authorities do not employ qualified architects at all, or employ them only in a subordinate capacity without freedom or responsibility. In many cases public buildings of obvious importance to civic amenities are being designed and supervised by officials who admittedly have no architectural qualifications."

If our municipalities devoted one fraction of the energy which they display in regard to public health, education, and other municipal activities, to cultivating among their citizens the love of beauty, our cities and towns would be better places to live in, and our people would be a happier people.

There will be no real victory in the war against ribbon development and the spoilation of our towns and villages until we have instilled in the people a real spontaneous love for better things.

There is another aspect of the architect's services which must not be forgotten, namely, that these services do not begin and end with the building. The architect is the skilled designer of the present day, and his work should include not only town planning and buildings, but the numberless other items which contribute to the amenities of our modern civilization. The bus shelter, lamp standard, the little transformer station, all these can be made things of beauty as well as of utility. A few years ago the whole country was talking about a new telephone kiosk. Why? Because those concerned had adopted the obvious course of engaging the services of the finest architect they could obtain to design something which had to be repeated by the thousand, and which had to be seen daily by millions of people, year in and year out.

We should look forward to the time when the press will take notice and publish photographs when such a course is not adopted. I would like to see a national competition organized for the design of these civic accessories. The cost would be relatively small even to supplying the designs free to municipalities and manufacturers. By such means firms would be induced to standardize a beautiful article instead of the present-day ugly ones, and public bodies would soon appreciate the improvement in their public places.

With regard to our public buildings, the competition system of the Institute provides an easy means for public authorities to obtain the best design which the country can produce, and the Institute is ever ready to help in the promotion of competitions for every class of building. In recent years an ever-increasing number of promoters, both public and private, are availing themselves of this method of obtaining designs. We should aim at expanding this system, which can render the most valuable and inspiring service both to the profession and the community.

In conclusion, we must examine ourselves, and see to what extent our own shortcomings are responsible for the neglect of which we complain. It may be that some of our predecessors have not always been practical, that they have not always considered the real needs of their clients. If any trace of this remains we must work steadfastly to remove it, and to prove to the community that the work of the architect satisfies the practical needs of our daily life as well as the creation of beautiful buildings.

DOMINION PUBLIC BUILDINGS DESIGNED BY ARCHITECTS IN PRIVATE PRACTICE

During the early part of 1934, when the volume of construction in Canada was at its lowest point, the Dominion Government inaugurated a Public Works Programme involving an expenditure of $55,000,000, of which amount approximately $40,000,000 was appropriated for public buildings. Realizing that if architects in private practice were commissioned to design these buildings, it would not only produce well designed structures, but would also provide much needed work for architects, and through them, for unemployed draughtsmen, the Royal Architectural Institute of Canada urged the Government to accept its recommendations for the employment of architects in private practice. The efforts of the Institute, while not entirely successful, resulted in architects in private practice being engaged on sixty-seven buildings, costing approximately $16,250,000. A number of these buildings have either been completed or are nearing completion, and as they will no doubt prove of much interest to our readers, the Editorial Board has decided to publish from time to time, illustrations of some of these buildings in THE JOURNAL.*—Editor.*

DOMINION PUBLIC BUILDING — WEST TORONTO

JAMES H. CRAIG, B.A.Sc., M.R.A.I.C., ARCHITECT

THE Problem—To provide some 13,000 square feet of floor area above a basement to house Post Office and Customs Departments for the area of West Toronto was the essential requirement of the problem. A janitor's suite was also required. The type of construction was to be reinforced concrete and the exterior was to be of brick with stone trimmings.

Equal floor areas were required for each of the departments, and whereas the post office department required all its space on the ground floor, it was recognized that this would probably be difficult to provide, and authority was granted for a distribution of the post office space on two floors. The customs department also required a large space on the ground floor for its examining warehouse. The solution was left to the architect.

The Solution—It was at once obvious that a functional solution within the confines of the site would require a departure from the customary

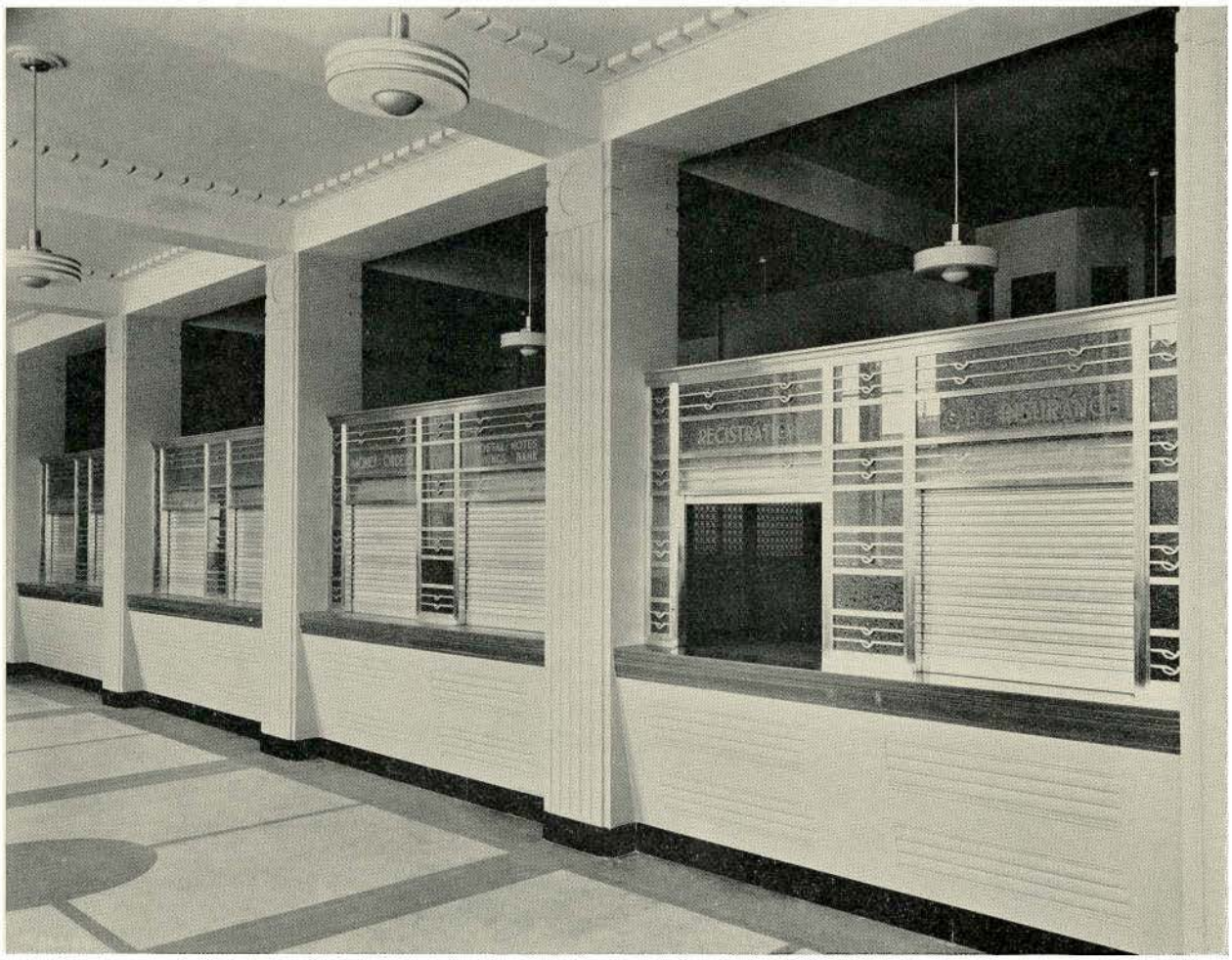
DOMINION PUBLIC BUILDING, WEST TORONTO, ONT.
J. H. Craig, M.R.A.I.C. (Craig and Madill), Architect

rectangular plan, which provided two floors having equal areas, and recourse was made to a two-storey building at the front, with a one-storey appendage at the rear.

The front portion of the ground floor houses the entrance to the customs department at one end and the entrance to the post office department at the other with the post office public space and screen between. Back of the post office screen, the major portion is allocated to post office working space and the remainder, some 3,500 square feet of the ground floor is allotted to the customs warehouse.

A public stair at the south entrance lobby gives access to the second floor offices of the customs department and beneath it, a stair leads to a side entrance and to the basement. A service stair is located at the north end of the building. The main stair has terrazzo risers, treads, dado and balustrade. Brush chromium plated bronze hand rails at the walls and supported on standards above the balustrade, are a feature. Brush chromium plated bronze has been used throughout for finishing hardware, post office screens, notice board frames, etc.

Limited to Canadian materials, a red Canadian marble was used as the colour note in the terrazzo



SCREENS AND COUNTERS IN PUBLIC SPACE, DOMINION PUBLIC BUILDING, WEST TORONTO, ONT.

J. H. Craig, M.R.A.I.C. (Craig and Madill), Architect

Thus the entire post office department is located on the ground floor and also the customs examining warehouse. Both warehouse and post office working space have entrances at the front and loading platforms and entrances equipped with electrically controlled overhead steel doors at the rear.

In addition to window lighting, the one-storey area is flooded with light from sawtooth windows which are protected by sliding storm sash.

floors and for the counter tops at the front of screens. It was also used with a red linoleum inlay for table tops in the post office public space. A silver-tone black marble base was used around the walls of the post office lobby. The walls and pilasters are in Keene's cement and are enamelled in pale blue green, with architraves and trim in a darker tone. All doors are in oriental red.

The exterior walls are of a grey-buff brick which will tone even better with the stone entrance

motifs and frieze as the stone weathers. The foundation walls are of Canadian limestone, and the steps are of grey granite. The transom lights over the entrances are each protected by a bronze grille chemically treated to produce a patina green. Each grille is made up of meridian lines and parallels of latitude which support a map of the world showing all the countries from which arrive shipments bearing customs duty or letters.

The cylindrical lighting standards also contain floodlights so arranged as to completely illumine the entire entrance motifs at night. From within, a blue screened light illumines the seas, lakes and rivers showing the earth surfaces in shadow at night. The cylindrical lighting standards which flank each main entrance, also contain floodlights so arranged as to completely illumine the entire entrance motifs at night.

The large letters of the inscription "Dominion Public Building," are in bronze coloured patina green. A prototype for the Royal Cypher on the stone plaque was found in the watermark on the then current five shilling stamps of Great Britain.

The flagpole set on a granite platform and supported by a cylindrical base is located centrally in front of the building and provides a fairly satisfactory solution to a rather difficult problem.

The total cost of the building exclusive of equipment and architects' fees was $132,278.

DOMINION PUBLIC BUILDING, NEW TORONTO, ONT.
Catto and Catto, MM.R.A.I.C., Architects

DOMINION PUBLIC BUILDING—NEW TORONTO
CATTO AND CATTO, MM.R.A.I.C., ARCHITECTS

The building is situated on the north east corner of Lakeshore Road and Seventh Street, having a frontage on the highway of 89′ by a depth of 90′ to a public lane.

Simplicity is the keynote of the exterior design as it follows the plan. Walls of Canadian limestone, finely bush-hammered, supported on a base of polished black granite, with contrasting bands and coping of the same material are presented by all four facades. The chimney, which is not visible in the photograph, is also of limestone crowned with similar bands and coping. Ornamental embellishment is confined to the main entrance and window columns and balustrades. Wrought iron grilles cover the transoms of both entrances and also protect the basement windows and areas. The

Coat-of-Arms over the entrance is cast in lead and enamelled in correct colours. The steps are of gray granite with limestone risers.

The building is approximately square in shape being 73′ 6″ wide by 70′ 3″ deep. The front portion containing the public space and east and west working spaces has a ceiling height of 17′ 0″. The rear portion containing the north working space, mail lobby, employees' entrance, stairway and janitor's apartment is divided into two storeys. There is a full basement under the whole area of the building.

The main entrance doors, which are post-office red in colour, lead through a spacious vestibule to the public space, which is lighted by skylight and separated from the working spaces by the screen and observation gallery above. The screen is of birch stained green with bronze grilles, glass panels, gray-green marble dado with black marble base. The plaster walls above the screen and ceiling are painted oyster-gray with inset bands of gold. The floor is terrazzo, the pattern being obtained with variegated mixes of the marbles used for the dado and base.

The working spaces form a "U" round the public space and divide naturally into three sections. The east and west spaces are lighted by bays of windows on the front and sides. The north space has a lower ceiling and is lighted by windows on the north and east.

The employees' entrance is on Seventh Street close to the north-west corner of the building. It leads into the north working space, down to the recreation rooms and up to the janitor's apartment.

The mail receiving room and loading platform are located at the north east corner of the building which is reached from the lane to the north or driveway to the east, the building thus being provided with traffic way and adequate light on all four sides.

The recreation room in the basement is large and well lighted from the west. The walls of this room are of white glazed brick with green glazed

PUBLIC SPACE, DOMINION PUBLIC BUILDING, NEW TORONTO, ONT.
Catto and Catto, M.M.R.A.I.C., Architects

brick dado. The floor is terrazzo. The only equipment provided is a sink and drainboard. The remainder of the basement is used for boiler room, janitor's work room, in which the electric and water meters are located, and storage space.

The janitor's apartment consists of living room, dining room, kitchen, two bedrooms and bath. The apartment is reached by a stairway from the employees' entrance and also has a secondary entrance from a large deck space over the east end of the north working space. From this deck a wrought iron stairway leads down to the driveway. This deck provides a service entrance and yard facilities for the apartment.

The cost of the building was $80,667.95 including architects' fees.

DOMINION PUBLIC BUILDING, BRADFORD, ONT.
Gordon S. Adamson, M.R.A.I.C., Architect

DOMINION PUBLIC BUILDING, BRADFORD, ONT.

GORDON S. ADAMSON, M.R.A.I.C., ARCHITECT

The new public building, located near the intersection of Barrie and Holland Streets in Bradford on the highway to Muskoka, consists of a main two storey portion measuring 36′ 0″ wide by 30′ 0″ deep and a one storey extension at the rear which is 11′ 6″ by 18′ 0″.

It is designed in the Georgian manner with exterior walls above the ground floor line of red stock brick in Flemish bond backed up with hollow tile. Pilasters, entablature, door and window trim on front elevation, main entrance platform and ornamented panel and balustrades in parapet are executed in Canadian limestone. Foundation walls, including exposed work above grade are in reinforced concrete. The exterior woodwork is

Ontario white pine painted white except for doors which are dark green.

The design of the building was to a certain extent pre-determined due to the fact that the ground floor plan was established by the department of works, the entire second floor was required for janitor's quarters which forbade the use of a storey and a half scheme, and the architect was instructed by the department to place the building within a few feet of the sidewalk line. The lot is wide enough to allow approximately twelve feet of driveway on either side of the building. In the opinion of the architect, it is regrettable that such public structures are not situated on grounds which are large enough to provide the proper setting for and approaches to them.

The floor slab of the ground floor is of reinforced concrete but interior superstructure is of wood carried on steel columns and beams. The finished floors throughout the ground floor are of hardwood, except in vestibule, public space and toilets, where they are terrazzo with marble borders. The second floor is finished in hardwood, but with linoleum in kitchen and bathroom. The interior trim of ground floor, including dadoes, is stained birch and British Columbia fir, the second floor is finished in enamelled Ontario pine. The exterior walls and ceiling of second floor are insulated with a heavy fibre board plaster base, while the interior partitions and ground floor ceiling are built of hardwall plaster on metal lath.

The public space which extends across the front of the building on the ground floor is approached through a vestibule at the main entrance. The balance of the ground floor of the building proper comprises the working space and entrances to basement and to second floor, while the wing is occupied by mail receiving lobby and toilet accommodation. The second floor contains janitor's quarters consisting of large living room, two bedrooms, kitchen and bath. It is approached by a flight of stairs from an entrance from the driveway at north side of building.

The after closing time mail receiver is located on the south side of the building near the main street line. The truck delivery and mail pick-up platform and entrance is at rear of opposite side and driveway.

The interior fittings on the ground floor were designed and supplied under separate contract by the department of works.

The total cost of construction, exclusive of above mentioned interior fittings, was $20,000.

ACTIVITIES OF PROVINCIAL ASSOCIATIONS

SASKATCHEWAN ASSOCIATION OF ARCHITECTS

On October twenty-eighth, the Saskatchewan Association of Architects held its annual meeting at the Champlain Hotel, Regina, at which the following officers were elected:

President, W. G. VanEgmond, Regina; first vice-president, F. H. Portnall, Regina; second vice-president, Geo. J. Stephenson, Saskatoon; secretary-treasurer, E. J. Gilbert, Saskatoon. The above with Prof. A. R. Greig and David Webster, Saskatoon, and Jos. Warburton, Regina, will constitute the council for the coming year. W. G. Van Egmond and David Webster were appointed to represent the Association on the R.A.I.C. council and F. H. Portnall was renominated to represent the Association on the Senate of the University of Saskatchewan.

A committee was formed to study the bylaws of the Association and to bring in recommendations for proposed amendments. Arrangements were made to hold examinations at the University of Saskatchewan early in the New Year.

During the meeting the Honourable A. P. McNab, recently appointed Lieutenant-Governor of Saskatchewan, was elected an honorary member. Mr. McNab was for many years Minister of Public Works for Saskatchewan during which time he showed a great interest in buildings and in the men engaged in their construction. The proposal to elect him to honorary membership met with instant approval.

The Federal Government's rehabilitation and modernization scheme was endorsed by the meeting.

It was reported that an engineer employed by a firm of contractors in Winnipeg, acting on their instructions, had prepared plans and specifications for an addition to a warehouse at Prince Albert, Saskatchewan. The plans and specifications were handed out to all Prince Albert contractors who wished to tender but the job was given to the Winnipeg contractors with whom the engineer was employed.

While the Saskatchewan Architects Act does permit a person to prepare plans and specifications for a building of which he is the owner, or which is being built or to be built by himself as contractor for another person, it was felt that the action of the contractors in preparing such comprehensive plans and specifications, and calling for tenders, usurped the duties of an architect, and should not pass unnoticed by the Association.

Members present stated they had always looked upon contractors as collaborators, not competitors, and the secretary was instructed to write to the contractors in question advising them that the Association strongly disapproves of their action.

It was decided to hold the next annual meeting in Saskatoon.

SIXTH ANNUAL ARCHITECTURAL EXHIBITION

OF THE

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

To be held in conjunction with the Toronto Chapter Exhibition of Architecture and Allied Arts at the Art Gallery of Toronto from February 5th to 28th, 1937.

I. A medal of honour is offered by the R.A.I.C. for the building of most outstanding merit completed by a member of the Institute within the last four years and shown at this exhibition.

II. Awards of merit may also be made for those subjects considered of high standing in any of the various classes to be determined by the jury of award.

III. The classifications suggested are public buildings, residential buildings, ecclesiastical buildings, educational buildings, industrial buildings, and arts and crafts, including furniture, metal work, etc., designed by architects.

The jury of award may, at its discretion, readjust the classifications to accord with the quantity and the nature of the work submitted.

IV. All photographs must show work completed within the last four years. Photographs of work shown in the 1935 exhibition at the Gallery of the Art Association of Montreal are not eligible for awards, but may be exhibited. (As these photographs have not been shown before in Toronto, the Committee would like to exhibit as many of them as possible).

V. Those wishing to compete for the medal and awards of merit are requested to submit a number of preliminary photographs (8″ x 10″ glossy prints), on the back of which the exhibitor shall place a number identifying the photograph, also the title of the subject and the name of the architect which should be clearly stated. This information will be used for the catalogue. From these photographs, a selection will be made for the exhibition and the exhibitor will then be notified to have enlargements made of the photographs selected.

VI. All preliminary photographs should be sent to the secretary, R.A.I.C., 74 King Street East, Toronto, not later than Monday, December 28th, 1936.

VII. In submitting the preliminary photographs, exhibitors are requested to present their subjects adequately to enable the jury to judge the merits of the building. They may also submit a plan of the principal floor on paper of the same size (drawing, photostat or photograph).

VIII. All photographic enlargements are to be 16″ x 20″ black and white prints, printed on Eastman P.M.C. paper No. 8 (this is a buff paper which gives a warm cast to the black and white of the print).

The prints are to be mounted on Canadian Card Company's 12 ply light cream eggshell No. 602, or Card and Paper Works 12 ply light cream eggshell No. 161. The mounts shall have a margin beyond the print of 3½″ on top and sides and 4½″ on the bottom.

The titles are to be typewritten on cream coloured labels. These will, on receipt of the information, be typed and supplied by the secretary of the Institute.

IX. Both the preliminary photographs and the enlargements will be used by the jury in making the awards. Preliminary photographs will also be used for any reproductions that may be made in the catalogue or for the press.

X. Photographs of more than one building may be submitted for consideration in any classification.

XI. All enlargements must be delivered on or before Wednesday, January 27th, 1937, addressed to the secretary R.A.I.C., c/o The Art Gallery of Toronto, Grange Park, Toronto.

XII. To add interest to the exhibition, the committee has decided to exhibit architectural renderings of members' work. These must be delivered, unframed, on or before Wednesday, January 27th, 1937, addressed to the secretary R.A.I.C., c/o The Art Gallery of Toronto, Grange Park, Toronto.

XIII. Architectural models will also be accepted for this exhibition. Photographs of such models must be sent to the secretary, R.A.I.C., 74 King Street East, Toronto, not later than Monday, December 28th, 1936.

XIV. The R.A.I.C. reserves the right to exhibit any of the photographs or drawings submitted at other centres in Canada following the close of the exhibition.

NOTES

W. S. Maxwell (*F*) of Montreal, past president of the Royal Architectural Institute of Canada, was re-elected vice president of the Royal Canadian Academy of Arts at its recent annual meeting held in Toronto. Percy E. Nobbs (*F*), PP.R.A.I.C., of Montreal, and Hugh G. Jones (*M*) of Montreal, were elected members of the council.

* * * *

J. P. Hynes (*F*) of Toronto, addressed a meeting of the Toronto Rotary Club on October 23rd, 1936, on the subject of Toronto housing problems.

* * * *

The Toronto chapter of the Ontario Association of Architects will hold a cabaret and dinner at the Arts and Letters Club, Toronto, on Wednesday evening, December 2nd.

* * * *

B. Evan Parry, F.R.A.I.C., of Toronto, addressed a meeting of the Kiwanis Club of Toronto on Friday, October 30th, on the various phases and styles of architecture to be seen in everyday life.

* * * *

H. L. Fetherstonhaugh (*M*) of Montreal, honorary treasurer of the Royal Architectural Institute of Canada, Lucien Parent (*M*) of Montreal, F. H. Marani (*M*) of Toronto, and Mackenzie Waters (*M*) of Toronto, were elected associate architect academicians of the Royal Canadian Academy of Arts at the recent annual meeting of that body.

* * * *

Sir Andrew T. Taylor, honorary fellow of the Royal Architectural Institute of Canada, formerly of Montreal and now resident in London, England, has recently been made a Freeman of the City of London. Sir Andrew has represented Hampstead on the London county council for eighteen years.

* * * *

Under the sponsorship of the Province of Quebec Association of Architects, a number of architectural drawings, photographs, and models were exhibited at the recent Produced-in-Canada Exhibition held in the Sun Life Building, Montreal, during the early part of November.

* * * *

Kent Barker, recent graduate of the school of architecture, University of Toronto, has been awarded the Edward Langley Scholarship which provides for a year's post graduate work at any school of architecture in the United States. Mr. Barker has decided to take his post graduate course at the Cranbrook Academy of Art, Michigan. As this year's outstanding graduate of the school of architecture, University of Toronto, Mr. Barker was awarded the R.A.I.C. Medal for 1936. He was also successful in winning a first prize of $1,000 in the recent T. Eaton Company competition for small house designs.

* * * *

The following interesting item appeared in a recent issue of *The American Mercury* with reference to the architect of the new Carmel Theatre, Hollywood, Cal.:

WEAVER OF DREAMS

From the kings he borrows—and from dynasties—dipping into the coffers of the past for his materials. To the castle of a Saxon monarch he goes for staunchness and solidity, to the temple of Ilium for beauty, to be fashioned into forms of majesty and grace. A Grecian urn yields him a perfect line, a Pompeian frieze, perhaps, a rhythmic pattern. In a Byzantine seraglio or Mohammedan mosque, he may find his colours, and from the palace of a Chinese emperor take what he desires of richness and magnificence, of poetry and symmetry, of works of structural skill and exquisite craftsmanship, with which to materialize his vision. Then, with a genius that is all his own, he shapes it, out of his inner consciousness, conjuring it into the thing of co-ordinated beauty that stands forth, at last, an edifice. Thus does he create—the Weaver of Dreams, designer of this theatre—A. A. Cantin, the Architect.

* * * *

The volume of construction in the United States for the ten months ending October 31st, 1936, amounted to $821,417,929 as compared with $477,418,081 for the same period of 1935, an increase of 72.1%. This represents the largest volume of construction for the ten month period in any year since 1931. During the first ten months of 1936 the total construction contracts awarded in Canada amounted to $142,628,800 as compared with $147,649,300 for the same period last year. While these figures show a decrease in the volume of construction in Canada during 1936, actually there has been a considerable increase in private construction as the 1935 figures include approximately $30,000,000 of federal public works.

* * * *

The C. A. Dunham Company Limited, Toronto, has issued a Bulletin No. 510 on the use and application of concealed radiation in modern building construction. This bulletin may be obtained from the C. A. Dunham Co. Limited, 1523 Davenport Road, Toronto, or from any branch sales office in the Dominion.

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:

Standard Form of Construction Tender	10 cents each,	60 cents per doz.
Standard Form of Agreement Between Client and Architect	10 cents each,	$1.00 per doz.
"Stipulated Sum" Form of Contract	15 cents each,	$1.50 per doz.
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Money orders or cheques payable at par in Toronto must accompany all orders for contract forms.

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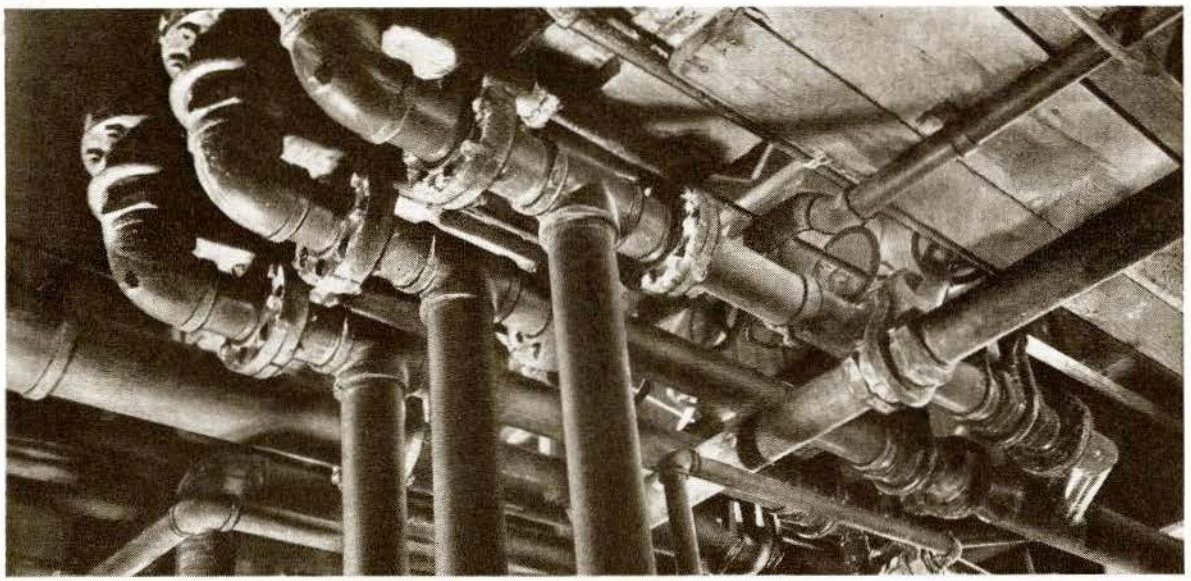

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