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All correspondence should be addressed to the Editor

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EDITORIAL

WHENEVER WE GET into conversation with a Canadian or a Usanian on a train, we find him ready to talk about his home town. Rupert Brooke had the same experience, but with the added embarrassment of being asked about his own town after hearing about the prodigious growth of Cleveland in his companion's life time. Rupert Brooke's Granchester had its peak, if we remember the story, in the time of Boadicea after which the Black Death and the Industrial Revolution reduced it to the mere hamlet that it was when Brooke last saw it. The man from Cleveland could not believe that such things could happen, or if they did, that a native would repeat them without shame and humiliation. It may be a healthy sign, and in the line of progress, that pride in a city, expressed by a stranger on a train, is based on the prowess of a team, on vital and financial statistics, and area, uncontrolled by planning. There is, however, the pride that Brooke had for Granchester, that comes from a knowledge of local history. Such a knowledge, if not acquired at school, will, only rarely, be acquired in later life. We get the impression that, in few Canadian cities and towns, local history is in the curriculum of the public schools. It is perhaps unimportant that a school boy should know that when Governor Simcoe named Toronto, York, he named also the rivers Humber and Don after the two rivers that flanked his own York in Yorkshire. The Don will never be an attractive stream so long as it is used as a vehicle for carrying sewage to the lake, but the Humber will always be a romantic river—once a highway for Indian war canoes and the canoes of explorers, and not unknown, even one hundred years ago, for its salmon.

That, however, is the history that is to be found in history text books. We should like to interest the young Canadian, and the new Canadian, in history on a lower plane, the history of streets and parks, and even buildings. That is the history that makes for a pride in one's city far more real, and far more permanent than the pride which is based on statistics. It is a pride, too, that rushes to the defence of ancient names and venerable landmarks when they are in danger. In Toronto, and it must be the same elsewhere, both are in constant danger. In a city dedicated to private enterprise, the objects of private philanthropy are, curiously enough, the most vulnerable. During the war, the city found it easier to give away a park which it had received as a gift than to consider the purchase of an adjoining property which was the choice of the city's own planning board. Only this month, a Colonel Nasmith achieved headlines by suggesting that the only green area we have in a congested area be used for builders' houses. The fact is forgotten by most that half the park was given to the city by Senator Geo. W. Allan whose name it still bears. One would not worry about these things if we did not remember that, only recently, we had a mayor who suggested filling in a ravine to support a bridge. And then there was the sad case of Ann Street, which we have mentioned before on this page. We hope the practice is not common in Canada of changing the name of a street in order to raise its social status. Without doubt, Ann was not what it used to be, but it has not improved by being called Granby. To most people, Ann and its neighbours, McGill and Carlton, are just streets bearing those names, but for the initiated, they have a romantic history. Ann Wood was the sister of Guy Carlton Wood, and her first husband was that Andrew McGill whose brother James founded McGill University. It was Bishop Strachan, her second husband, who deeded to the city the streets we once knew as Ann and McGill which he named after his wife. An ungrateful generation knowing nothing of history, and caring less, dropped poor Ann in favour of that of a dissolute 18th century rake.

One can only wonder what may happen to Howard Park which Mr John Howard, the architect, gave to the city on condition that he was retained as manager or forester (there were 165 acres) at an annual income of \$1200. It is true, he lived for seventeen years, but he might have lived for one, and no one, today, would say that the city did not get a bargain. The park was mentioned frequently as ideal for wartime housing, and, more recently, for a school. It seems to us that, if our children grew up with a love of their cities and towns that arose from a pride in their history, the philistine would get short thrift in the desecration of a park, the ravaging of a ravine or the obliteration of a name.

THE BANFF SCHOOL OF FINE ARTS

A Significant Canadian Institution

THE BANFF SCHOOL of Fine Arts came into being in August, 1933, as a result of a Carnegie grant to the Department of Extension of the University of Alberta for a program of encouragement of the Fine Arts. In considering ways and means of making the most effective and far-reaching use of the grant, the University decided that the training of community leaders and teachers was a first and essential step. The idea of establishing the training centre at Banff was a stroke of inspiration, and credit for this must go to Dr. E. A. Corbett, recently retired Director of the Canadian Association for Adult Education, who was then Director of the University's Department of Extension. Dr. Corbett remained in Alberta until August of 1936.

In the beginning it was agreed that an experimental School in the Arts Related to the Theatre should be held in Banff during August, 1933, if 40 students would register for the course in advance and pay a one dollar registration fee as evidence of their interest and good faith. Instead of 40 students, 102 adults presented themselves at the School, and they proceeded to study the elements of stage production and acting with an eagerness and enthusiasm not seen in a university classroom in many a year.

Arrangements were made with the Banff School Board to use the Banff public school. The ancient but usable Bretton Hall Theatre provided a stage complete with cupid-painted ceiling and ornate boxes. Elizabeth Haynes of the University, and Theodore Cohen, were the teaching staff. Students found their own living and dining accommodation in the town.

The experiment was repeated in 1934 with even greater success, and no one was deterred by a \$5.00 tuition fee. In 1935 a painting division was added to the School of the Theatre. For some years a group of art students from Calgary had been sketching at Seebe, thirty miles from Banff, under the leadership of A. C. Leighton. These students were invited to join with the students of the theatre, the two groups retaining their identity for the initial year. In 1936 the painting group formally joined the theatre students; a master class in piano was added under the leadership of Viggo Kihl, and the school became known as the Banff School of Fine Arts.

As the School continued to grow and expand, it became necessary, in 1937, to establish a dining-room and dormitory service. This was a co-operative venture in a private house in which seventeen students participated. The charge for room and board was \$30.00 for 30 days. Since 1948 as many as 82 halls, churches, schools, houses, cabins and bungalows

have been under contract to the School for dormitories, dining-room, and classrooms, and over 1200 meals per day have been served in the school dining-room to students and staff.

Students are free to make their own arrangements for accommodation and meals and many do; but 75% to 80% now prefer to use the facilities provided by the School. These consist of five good residences owned by the School, supplemented by private houses, bungalows and cabins contracted for in advance and rented to students at cost. All facilities are operated under qualified supervisors.

From the \$1.00 registration fee charged in 1933, tuition fees have been increased to an average of \$55.00 per course in 1952 for the six weeks' summer session. In addition, the four weeks' summer session of 1933 has now become ten weeks in 1952 by the addition of short courses in painting and photography before and after the main session. Room and board is now provided in the School's own accommodation at rates that vary from \$2.50 to \$4.50 per day, depending upon the type of sleeping accommodation which varies from first-class, twin-bed, hotel type to typical school dormitory style.

The courses in painting, music and theatre carry regular University academic and teacher's credits, which can be applied towards degrees in the Faculties of Arts and Science, and Fine Arts, in most of the leading Canadian and American universities. In addition, the Banff Certificate in non-academic subjects is everywhere recognized as a mark of high achievement anywhere in Canada or the United States. In addition to academic subjects, courses in weaving, leathercraft, ceramics, interior decorating, photography, playwriting, short story, violin, singing and Oral French are now offered.

A small beginning was made in 1937 in establishing a number of tuition scholarships for clever and deserving students. Today, over 60 scholarships varying from tuition fees to the full expenses of the course are provided by individuals, business firms, governments, and institutions. Among the most notable of these were the Canada Foundation scholarships established in 1948; the I.O.D.E. scholarships, the Banff School scholarships provided by the School itself, and others given by such diverse agencies as the Government of France, Rotary Clubs, Kiwanis Clubs, School Boards and private business firms.

From an enrolment of 102 adults in 1933 the School has grown to a peak registration of 607 in 1948. Since that time a maximum of 600 has been placed on the registration for

the main summer session. In the past 19 years over 6,000 students have attended the main summer sessions. In addition, in the last three years since the School has had a nucleus of its own permanent buildings, 53 short courses and schools varying in length from three days to six weeks, have been held in addition to the summer session. These were attended by over 5,000 people, many of whom came from other provinces and from the United States for highly specialized international meetings.

The students who have attended the regular summer sessions in fine arts have come from every province in Canada, and from most of the 48 States of the United States. They have come from England, Australia and New Zealand; from the Argentine, Brazil, the Phillipines, Hawaii, Norway and Ethiopia. In one year the School included within its student body, a Judge of the Supreme Court of Alberta brushing up on French; the millionaire head of a well-known sewing machine company in the United States, and three members of his family, studying painting and handicrafts; a lady sheriff from New Mexico, taking painting, and the Negro head of the drama department of Booker T. Washington's famed Tuskegee Institute in Alabama. In 1951, 50 Ethiopian students studying in Canadian and American universities spent two weeks holding their own special summer session there and several remained to take the regular courses.

Because of the pressing need for accommodation, the University made a start in 1946 in providing its own accommodation. In that year a number of former military buildings were erected in the form of a Bungalow Court to provide comfortable sleeping and lounge accommodation for 60 students. In 1947 the School acquired on perpetual lease a beautiful 27 acre site on Tunnel Mountain, and the first permanent chalet was erected in that year. In 1949 two more large chalets were completed, and in 1950 a very fine 5½ acre estate with accommodation for 50 students was acquired. These buildings provide first-class year-round sleeping accommodation for 150 students, with summer accommodation for 300. In addition the school dining-room can seat 350 to 400 students at a sitting. In January, 1952, a start will be made on the first wing of the administration building which will contain an assembly hall, five studios, library, administration offices, 16 double bedrooms with bath, and a fine lounge.

Such in brief is the story of twenty years' development of a distinctively Canadian institution dedicated to the encouragement of the arts in Canada. In that period the School has had on its staff leading artists in every field from all over the American Continent, a number from Great Britain, from South America, and of course from all over Canada. The 1952 faculty will include 32 instructors from Canada, the United States, Great Britain and Brazil.

The bringing together under ideal natural surroundings of a distinguished teaching staff representing view points that are at once, Canadian, American, and European, makes for a stimulating artistic climate which is further enhanced by the international distribution and wide interests of the students themselves.

The policy of the School from the beginning has been to secure for the teaching staff the best men and women available. It has also been the policy to keep the tuition fees and other costs as low as possible. At the present time the

School is operating on an annual budget of slightly over \$100,000. The University's contribution to this has averaged under \$5,000 per year for the last fifteen years. The balance has come from revenues. The capital funds, apart from a small contribution from the University, have come from private gifts.

What has been said will indicate that the Banff School has taken firm root in Canadian soil. It has done this under difficult circumstances which have included five years of depression and six years of war. It has done so because in a modest way it has filled a need and satisfied a hunger in Canadian life.

Looking to the future it is believed that the Banff School can go forward to become a great Canadian institution, and that in time Banff may become a Canadian Salzburg. Such is the faith of the University in the ultimate destiny of the Banff School that it has set up the Banff Foundation for the purpose of enlisting the aid of Canadian citizens and institutions, on a nation-wide basis, in providing funds which will make full development possible. Some success has already been achieved and a start has been made on a building program which it is ultimately hoped will provide dining, sleeping, classroom and recreational facilities for 1,000 students. When sufficient buildings are completed, the Banff School instead of operating as a School of Fine Arts in the summer only will operate the year round. Already the original four-week summer session in the Fine Arts has been expanded to ten weeks, but the School's importance as a national adult educational centre is only now beginning to be realized. In 1950 and 1951 the School has operated between eight and nine months each year. It has provided short courses for such diverse groups as civil engineers from all over Canada studying the latest information on laying asphalt pavements; The Annual Northwest International Conference on the Diseases of Nature Communicable to Man; the Annual Conferences of the Rural Editorial Services of the United States and Canada; the Canadian Library Association; the Federations of Home and School Workshops; The Alberta Teachers' Association Workshops, and a host of others. At the present time the University is planning to establish at Banff in the winter months a School of Business Administration patterned after the Harvard School of the same name. These are just a few of the activities which have been held or will be held in the very near future.

The Banff School is unique in many respects, not the least of which is that it is one of the few schools of fine arts anywhere which pays its way. Its development as a centre of the fine arts has been steady and sustained. Its development as a centre of a broad adult educational program is just beginning but the future is promising. How long it will take the School to reach its ultimate goal is hard to foretell — ten years, fifteen, twenty-five, or more, only circumstances will determine. When that day comes, as come it will, the policy will be the same as it is now, to stress high standards of achievement in every field, to invite as guest instructors the leading artists from all over the world; to develop and encourage the creative talent of Canadians from every part of Canada, and to remain as now dedicated to the development of a richer Canadian culture.

THE END

OF THE MODERN MOVEMENT IN ARCHITECTURE

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MODERN is probably one of the most ambiguous and certainly one of the most variously employed words in the English language. Unlike most adjectives, so far from defining or expanding the meaning of the noun to which it is attached, its own meaning is entirely governed by the word which follows it.

Thus when we speak of 'the modern woman' we summon up a vision of some South Kensington Hedda Gabler, all shirt-waist and pince-nez, peddling madly round Battersea Park thinking about Mrs Sidney Webb. If, on the other hand, we say 'modern girl' this vision is replaced by a tubular siren showing acres of very shiny pink-silk stockings rhythmically jiggling to the strains of 'Yes, Sir, that's my baby.' When employed in connection with art or architecture, modern retains all its period flavour and may mean anything except contemporary. In ordinary usage the phrase 'modern painting' is now practically confined to works produced in Paris between the emergence of Van Gogh and the coming of Surrealism; while 'Modern Style,' particularly if pronounced in a slight foreign accent, refers to those tendencies in design which flourished in Vienna and Munich at the turn of the century.

So overburdened has this unfortunate adjective become, that we have been forced to invent derivatives such as 'modernistic,' a term of contempt correctly employed to describe a type of all too popular decoration out of early Cubism by Metro-Goldwyn-Mayer; or borrowing from abroad, to acclimatize a word such as *Modernismus* in an effort to distinguish English works which display a perhaps imperfect understanding of the principles enunciated at the Bauhaus. But to what precisely do we refer when we speak of the 'Modern Movement'?

Thanks largely to the exhaustive researches of Mr Morton Shand and Professor Pevsner, we know quite well when and how the modern movement started, and can follow the course of its early development. What, however, remains in doubt is exactly where we, and it, stand today. Does 1951 mark the final triumphant flowering, or just a further stage on the upward march, or the end of the whole thing and the beginning of something quite new? Is Mr Hugh Casson, for example, an Alberti or a Bernini? The rest of my remarks here will be largely directed towards encouraging the last assumption.

It was generally proclaimed by the fathers of the modern movement that it represented a complete break with the past, and in so far as it was directed towards the abolition of 'style', as generally understood, it could not possibly be compared with any other historical architectural school. This contention, which is of course commonly made by all artistic pioneers at all periods, we will treat with the contempt it deserves, and draw what I hope may be a helpful parallel with the history of the Gothic Revival. I choose the Gothic Revival not in order deliberately to infuriate supporters of the Modern Movement, still less the rather smaller circle of Gothic Revivalists, but because not only has it a clearly defined beginning, middle and end, but thanks to Mr Betjeman and Sir Kenneth Clark, its history is now generally familiar. And, moreover, the moment one begins to make the comparison one is immediately struck by some curious parallel.

Both movements started with what one may perhaps describe as a romantic fun-and-games stage, represented in the case of the Gothic Revival by Strawberry Hill and Fonthill, and in the case of the Modern Movement by such works as the interior of Maxim's Restaurant in Paris and Horta's house in the Rue de Turin. Then, after a short period of settling down, when the early exuberance had slightly diminished, represented in the one case by the Commissioners' Churches and in the other by the buildings of Voysey or Berlage, comes the doctrinaire period, all manifestos and witch-hunts. Pugin dismisses all the work of his contemporaries and predecessors as trivial, worthless, and based on a complete misunderstanding of the principles involved, and assisted by the Camden Society lays down the new law; Gropius and Loos do the same for Art Nouveau and the Jugendstil and the work of such men as Van de Velde. And in both cases it is at this moment that the movement, hitherto purely architectural, tends to become involved in extra-curricular activities — in the one case tractarianism, in the other social planning. Then comes the high summer in both cases marked by the emergence of the twin-figures of the Prophet and Publicist.

Here, however, ensues a curious reversal of rôles, for in the one case the Prophet exerted his influence through the medium of words and in the other chiefly by practical example, but, nevertheless, the points in common between

Ruskin and Frank Lloyd Wright are fundamental, the differences largely superficial. Both men, it seems to me, tower head and shoulders above all their fellows; the thoughts and outlook of both are deeply coloured by an evangelical background; and both, it must be admitted, exhibit aspects at which it is possible for trivial minds (which at some time or other includes most of us) to laugh. In the case of the publicists, the similarity between the rôles played by Sir Gilbert Scott and Le Corbusier, although perhaps less immediately striking, is none the less considerable. Sir Gilbert, it is true, built a great deal more than Le Corbusier and wrote a good deal less, but both men were in their own ways superb showmen and knew no equal in the handling of clients, and probably did more than any of their contemporaries not only to put their respective movements in the limelight, but keep them there.

To all intents and purposes the Gothic Revival was over by the 'seventies. Dozens more Gothic buildings were erected after that decade, but either they were largely hack work, or, if of merit, exhibited features which had little to do with nineteenth-century Gothicism and heralded a coming change. The event which may be held definitely to mark the end was Norman Shaw's experiment with Queen Anne; a deviation all the more important in that Shaw came from the Street stable, and in the history of the later Gothic Revival the office of G. E. Street played a rôle comparable to that of the Bauhaus in the Modern Movement. Shaw's heresy, of course, provoked a storm of criticism from the stern unbending Goths, and the curious thing is that the slight note of hysteria there detectable strangely resembles that which characterises the weighty condemnation in strong, if recently acquired, American accents delivered against that latter-day deviation from the Modern Movement known, for reasons that are not immediately obvious, as the New Empiricism.

But similarities in the course of the development of two movements are not themselves, even if convincing, sufficient to indicate that they will necessarily end at the same stage or in the same way. For that, it is necessary to examine rather more closely the fundamental doctrines on which each were based. There one is at once struck by a strange fact; it is not surprising that these should be totally different but it is curious that they should be so neatly antithetical.

At all times and in all places the rôle of the architect lies between that of the plumber and the sculptor; but seldom midway. If, like the majority of nineteenth-century architects, he is an aesthetic snob, he will get as close to the sculptor as he can; if, like most contemporary architects, he is an inverted snob, he will suck up to the plumber. Thus, roughly speaking, most of the Gothic Revivalists and of the Modern Movement boys are equidistant from the centre which makes their conflicting theories almost exactly complementary, and, in my view, equally suspect. The Victorian architect, reacting strongly against what to him, and almost all his contemporaries, was the soulless barrenness of late eighteenth-century and Regency architecture, proclaimed the doctrine of salvation through decoration. His immediate successors, not unnaturally surfeited with Early English capitals, terra-

cotta enrichments, and neo-Baroque swags, pronounced decoration anathema and advocated the much-needed abolition of ornament and concentration on the beauty of form. However, what tended to get overlooked in the excitement was the fact that simplicity is not enough: that whereas an ill-designed building, or teapot, or page of type may be rendered unbearably vulgar by applied decoration, in its total absence it is revealed as devastatingly mean.

REVEALING FUNCTION THROUGH FORM

But apart from these theoretical over-simplifications the most striking fact in common between the two movements was their faults, totally dissimilar as were the products. Of these, one of the most important was an ineradicable tendency to give a general validity to theories that were by their very nature particular. Thus the Goths maintained, perfectly correctly given the liturgical requirements of the Catholic faith and the prevailing intellectual climate of their time, that Gothic was the only style for churches. Where they went wildly wrong was to advance from this premise the untenable proposition that Gothic was the only style for railway stations. Similarly the Moderns were 100 per cent correct in maintaining that crenellations and lancets were out of place on power stations in which true beauty was to be obtained only by the revelation of function through form. When they went on to apply this theory to all architecture they were still perfectly justified on paper, but almost never in practice, for the very good reason that whereas the function of a factory, or a power-station, or a hospital is exactly ascertainable, there exists a whole class of buildings, including domestic, where this is only partially true, and in all monumental architecture function can be defined only in the very vaguest terms.

It is in their varying reactions to this last awkward fact that the leaders of the Movement reveal the existence of a schism. If one may judge from the results of the symposium on monumentality recently held by the ARCHITECTURAL REVIEW — which is not altogether easy, as the gift of clear literary expression seems, with the notable exceptions of Messrs Summerson and Mumford, to be but grudgingly extended to modern architectural writers — the purists side-step the whole question by taking refuge in sociology and saying that the very idea of monumental architecture is ridiculous, uncontemporary, and not to be encouraged: an attitude which in view of the fact that a very large proportion of the building public, including both banking corporations and commissars alike, is still crazy for monuments, and whopping big ones, is not helpful. Far more praiseworthy is the reaction of those who admit the need and go gallantly ahead in an effort to meet it; even though, as at Coventry, that effort ends in almost total failure.

Let me say at once that this failure is not in my view to be laid at the door of Mr Basil Spence. Rather is it attributable to those responsible for organising the competition, who seemed to have but the vaguest idea of what they really wanted or what a cathedral is, an ignorance the more astonishing as the purpose and nature of a cathedral have so recently been admirably defined by the

highest authority in the Archbishop of York's book on the Church of England. If they wanted a building which would combine the advantages of a glorified parish hall blown up to meet diocesan requirements with the popular appeal of a brand-new Odeon, they should have said so and not called it a cathedral. But to call in an architect trained in the functional tradition and not to have made it clear that in so far as cathedrals are concerned function is liturgy, and liturgy is function, was to invite disaster. In this bland denial of the very tenets of the functional faith the wheel has come full circle and Coventry Cathedral seems likely to be the St Pancras railway station of the Modern Movement.

MYSTIQUE OF THE MACHINE

But it is in their respective attitudes to the machine that both movements proved finally inadequate. The Goths invited disaster through fear, which so inhibited them that they were quite unable to take advantage of the mechanical revolution of their time, and finally led them into the cosy wilderness of arts and crafts. The attitude of their successors was more complicated. On the surface it was coloured by a mystique of the machine which found its earliest and dottiest expression in Marinetti and the Futurist manifesto and was later rationalised by such men as Professor Giedion. But underneath, deep down in the collective subconscious of the movement, there remained — inherited from William Morris who, it is important to remember, was a Janus figure standing exactly at the cross roads — a profound misgiving lest the price to be paid for all the manifest advantages to the consumer of 'mechanisation taking command' prove disastrously high in terms of the spiritual well-being of the producer. However, further to expand this statement, with all its inevitable sociological implications, might well involve me in expressions of opinion to which in this tense pre-electoral atmosphere vile minds might attach a partisan significance.

Moreover to speak solely of failure is unjust and unhelpful, for the end of artistic movements is not commonly marked by failure but by the achievement of unintended success, which provides a springboard for fresh leaps. An extreme example of what I have in mind, drawn from modern painting, is afforded by le Douanier Rousseau. He, as we know from his correspondence, aimed at painting like Bougereau but happily came nowhere near his avowed intention. But in the process he produced a number of masterpieces of a quite different kind. Without for one moment attributing to Hugh Casson and his colleagues a comparable degree of naivety, the view that the Modern Movement has now reached its term is far more plausibly supported by the triumphs of the South Bank than by the inadequacies of Coventry.

Here a hand-picked selection of the younger exponents of the Modern Movement were given a free hand to do what they liked without the necessity of making even a formal observance to theory. Indeed, it would have been impossible for them to do so even had they so wished, for the purpose for which exhibition buildings must, one supposes, be fit, is to exhibit, and one of the most enjoyable things about the South Bank exhibition was that there

was virtually nothing of the smallest interest to exhibit. Thus one could enjoy the wonderful Piranesi-like drama of the interior of the Dome of Discovery, without bothering one's head, any more than one suspects did Mr Tubbs, as to whether this imposing arrangement of ramps and moving staircases was in fact the best or most functional method of displaying all the pseudo-scientific bric-a-brac with which it appeared rather hurriedly to have been filled. Similarly in other pavilions, where the exhibits ranged in exotic fantasy from a row of cows being milked to a London omnibus, one was able undistracted to concentrate on the architectural qualities of the buildings themselves. As one did so one gradually became aware in many individual cases, but not all, and in the general effect of the whole ensemble, of something quite new — of a quickening wind stirring the grim, bare branches of modernism and a wind, moreover, that was certainly not blowing from the direction of Massachusetts.

THE NEW SPIRIT IN ARCHITECTURE

Is this new spirit — which I shall not attempt to define, for definition and analysis have been the curse of modern architecture — the first swallow of a new summer, or just a belated straggler from the old autumn of the picturesque, as certain of the more austere upholders of the international style would have us believe? It is at this stage quite impossible to say, but one thing is certain. If a really live and profitable movement is to develop from this beginning, then many of the most cherished illusions of the Modern Movement will have to go overboard: that frenzied rejection of the past, for instance, that ridiculous attitude of having absolutely no connection with the period next door, which has had such disastrous effects on architectural education. Then that inhibiting fear of the *cliché* must at all costs be overcome, and it must be realised that a good supply of sound, generally acceptable *clichés* is one of modern architecture's most urgent requirements; that whereas the success of eighteenth-century architecture, for example, as of eighteenth-century poetry, lay very largely in just this invention of *clichés*, that could safely be entrusted to local builders to exploit without becoming wearisome, the failure of the Modern Movement wholly to get clear of the coterie stage was in a very large measure due to the fact that the best they could produce in the way of *clichés* was a window that turned a corner and a couple of pavement lights. Above all, the modern architect must at all costs come down from his functional tower of reinforced ivory and realise that a public which has for years been asking for half-timbered bread is not going suddenly to be satisfied with a cantilevered stone.

If, in fact, we are witnessing a new departure, then it would be churlish to conclude without paying a tribute to the stern, if sometimes inhibiting, discipline which the Modern Movement imposed. If one thinks as I do that it always remained inextricably confused between ends and means, it nevertheless fulfilled an essential task. As with abstract painting it was not, as some might think, a blind alley but a necessary diversion, and those who passed through it are likely to have travelled considerably further than those who stuck to the main road.

THE AGREEMENT BETWEEN THE CLIENT AND THE CONTRACTOR (STIPULATED SUM)

IF THE AGREEMENT between the Architect and the Client is on the Standard Form (R. A. I. C. Document Number 6A) the Architect binds himself to assist the Client in drafting forms of tenders, proposals and contracts.

If the tender is on the Institute's Standard Form, the party making it agrees to execute the form of contract approved by the Institute and the Canadian Construction Association.

If the Standard Form of Contract is to be used, the Architect should go over it with his client and assist him in filling in the blanks and he should make such explanations as may be required. It might then prove of advantage to the Client and provide some sense of security for the Architect if the Client will have his solicitor review the document before it is signed.

Architects no doubt recognize an analogy in the connection between the settled preliminary sketch and the working drawings and specifications for the building, and the connection between the general outline of their duties in their retainers and the elaboration thereof in the construction contract. It may be useful to set out here the duties specifically mentioned in the Standard Form of Construction Contract—Stipulated Sum—which an architect operating under the Standard Form of Architect-Client Agreement is bound by it to perform. The numbers shown in brackets refer to the articles in the General Conditions.

The Architect is bound to

1. Accept or reject subcontractors proposed (40).
2. Assume the general supervision and direction of the work as distinguished from the Contractor's control of his organization (9).
3. Interpret the contract, the drawings and the specifications and decide whether or not the contract is being performed (9 and 10). If his decision is disputed, the issue is subject to determination by arbitration (42). This duty and authority of the Architect extends to questions regarding faulty work or materials, which appear within one year after substantial completion of the work (16).
4. Give all important decisions in writing (11), and where work must be specially tested or approved, the Architect must make his inspection promptly (13).
5. Require unsatisfactory foremen and assistants to the Contractor to be replaced (11), and materials not in accordance with the contract to be removed (14).
6. Furnish such instructions for the execution of the work as may be required in addition to those in the con-

tract documents, with power to the Architect to make minor changes not inconsistent with the contract (3).

7. Require submission for his approval of such shop and setting drawings or diagrams and such samples as may be reasonable (5 and 8).

8. Prepare a schedule in conjunction with the Contractor, if either he or the Contractor desire it, fixing the dates on which detail and shop drawings will be required, and for the beginning of manufacture and installation of material and for completion of various parts of the work (3).

9. Direct the placing of apparatus and the storage of materials and give instructions regarding signs, advertisements, fires and smoking (30).

10. Make additions, deductions and alterations in the work when authorized by the Client (23), and give written notice to the Contractor to stop work if necessary pending decisions or changes (33).

11. Make changes in emergencies touching the safety of life or property without the necessity of express authority from the Client and decide as to the cost of such work and whether it shall be paid by the Client or the Contractor (18).

12. Decide whether it is expedient or not to correct work that is defective, or not in accordance with the contract, and determine the amount to be deducted from the contract price for work not corrected, subject to arbitration as to the amount, if disputed (15).

13. Stop the progress of the work if necessary to ensure its proper execution (18).

14. Decide whether or not to have a re-examination of questioned work or to require covered work to be uncovered for inspection (13).

15. Order what is to be made good by the Contractor after other contractors, and control the cutting or altering of the work of other contractors by the Contractor (32).

16. Determine how cash allowances are to be expended (22).

17. Determine whether or not the Client is justified in making good deficiencies in the Contractor's work and the amount to be charged by the Client to the Contractor therefor (34).

18. Give notice requiring the supplying of additional workmen or materials when appropriate (35).

19. Determine, when called upon, whether or not there is sufficient cause for the termination of the employment of the Contractor (35).

20. Certify as to the expense incurred by the Owner in finishing the work after termination of the employment of the Contractor (35).

21. Decide whether to require, and to require if necessary where payments are made on the basis of a valuation of the work done, a schedule of values of parts of the work divided so as to facilitate payments to sub-contractors and fix the form of the schedule and state the evidence required in support of it (25).

22. Require the Contractor to itemize and support his right to each payment in accordance with such schedule (25).

23. Require if he so decides, the production of vouchers for payments for labour and material incorporated or at the site and for payments to sub-contractors and for any liability for which the Contractor is responsible and which if not paid, might fall on the Client (25).

24. Keep such accounts as are necessary to enable him to issue certificates promptly when the Contractor has complied with his requirements (26).

25. Fix the hold-back (26).

26. Receive applications for payments to the Contractor (25) and issue certificates for them. (See Paragraph III (b) of the Agreement).

27. Fix the form in which the Contractor must present his account for changes which are to be paid for by cost and percentage, or by cost and fixed fee, or which are to be valued by arbitration, and certify the amount due to the Contractor (24).

28. Fix the date of substantial completion as a basis for determining when the year begins to run during which the Contractor is responsible for faulty materials or workmanship (16), and as the basis for determining the time when the liability to maintain fire insurance if imposed on the Contractor ceases (20).

29. Determine what extension of time is to be granted to the Contractor in the event of damage by fire (20).

30. Decide on whether claims for an extension of time by the Contractor because of delays caused by others, are justified, and the extension to be allowed provided the Contractor makes a written claim for an extension within 7 days of the delay (33).

31. Decide whether or not completion is held up by climatic or other conditions reasonably beyond the Contractor's control, so as to entitle the Contractor to payment in full subject to certain deductions prior to completion (See Paragraph III (b) in the Agreement).

32. Certify when the work is complete as a basis for ending the Contractor's liability to maintain indemnity insurance (19).

Why should there be supervision by an architect when a general contractor is employed and paid a percentage or fee in addition to the actual cost of the labour and material for his services? That formidable list draws the distinction and gives the answer.

In addition to the foregoing, the Standard Form of Construction Contract contemplates the performance by the Architect of some services which he does not agree to do under the express terms of the Standard Form of Agreement between Architect and Client; for example, to furnish the Contractor with signed duplicates of the

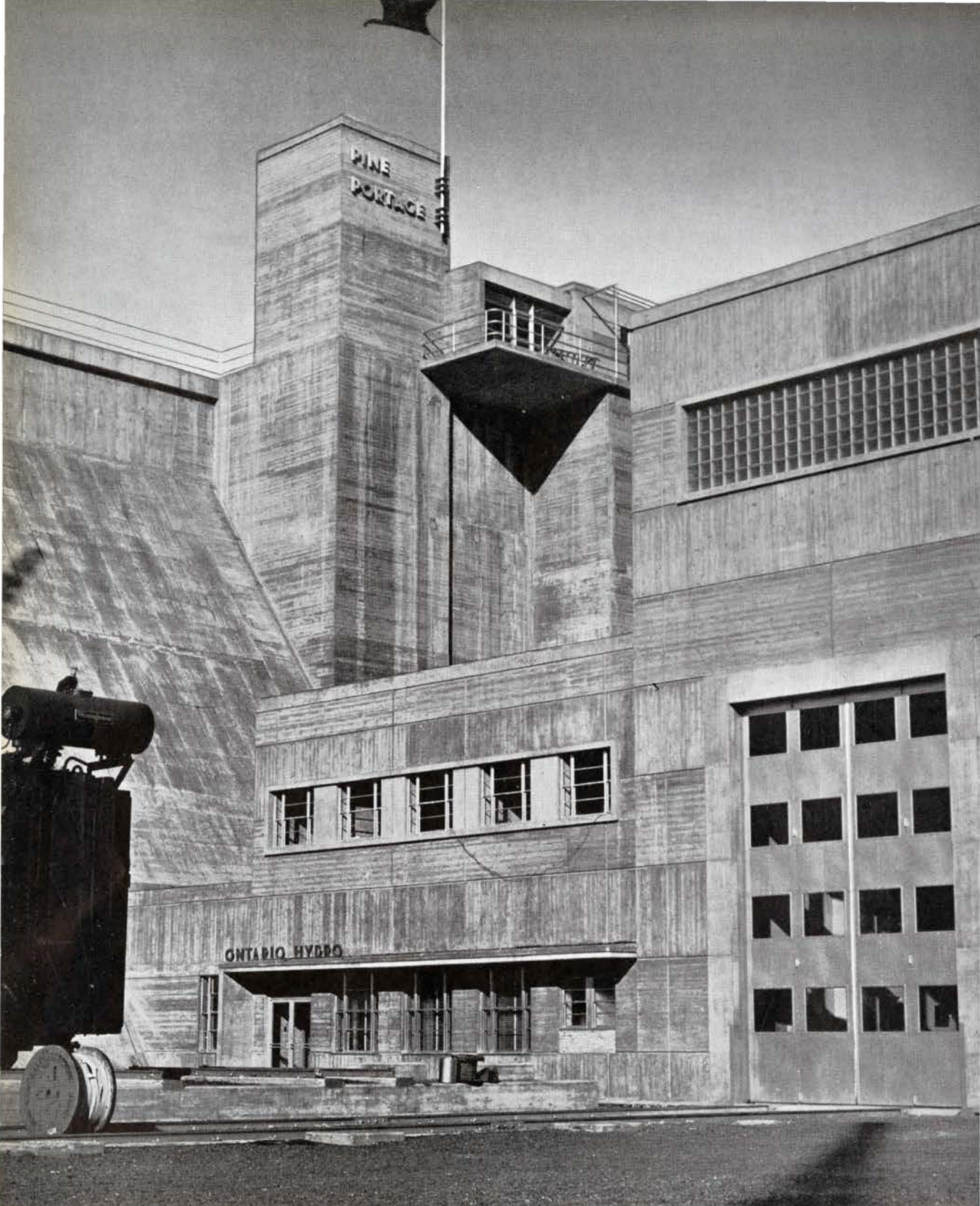
contract documents, to decide as to the adequacy of the protection provided by the Contractor from claims under the Workman's Compensation Act and claims for damage to person and property arising from operations under the contract, and to prescribe the form of the contractor's performance bond and to approve the sureties therein. Some of these matters are more properly the work of the Client's solicitor, but if the Architect approves of a tender form calling for the execution of the Standard Form of Contract or recommends the use of that form by his Client, he will be bound to carry out all the responsibilities imposed on him under it. Of those just mentioned, perhaps the most difficult would be approving the form of the Contractor's performance bond and the sureties. The Architect can best render this service by requiring that the performance bond be that of a reputable guaranty company.

It is hoped that young men entering the Profession recognize how heavy a burden may have to be carried in supervising a job, for one's early clients are not always the wealthy. Where a skilled and financially sound contractor is employed, many of the duties listed may be easily discharged. Where tenders cannot be confined to a selected few and the lowest tender must be accepted, the situation is entirely different and the architect must be vigilant in performing the tasks mentioned.

A small group composed of architects from some large and some small cities in Ontario was recently asked what was the outstanding problem in practice between the call for tenders and the completion of the job. Some thought it was getting the work finished; others, having the work done in accordance with the plans and specifications. Both situations are contemplated by the provisions of the Standard Form — the power to require the replacement of defective material and the replacement of the Contractor's foremen and assistants, the power to correct defective work or deduct for it, to require the Contractor to supply additional workmen and materials, and if necessary to procure the replacement of the Contractor. These powers may involve difficult decisions. It may be of greater importance to the Client to have a building by a certain time even with deficiencies under the plans and specifications, than to have it complete in accordance with the contract at a later date. The architect must therefore exercise his discretion in such matters with professional skill, and if possible, after discussion with an approval by the client, in order to avoid allegations of incompetence and a controversy over the payment of his fee or a claim for damages.

It is important to note that where the contract between the Owner and Contractor has been drawn on the Standard Form, the architect impliedly undertakes the "direction" of the work (Article 9), although he does not control the Contractor's organization. It would appear that if his own agreement with his Client is on the Standard Form, the definition of supervision therein may be enlarged in scope by this implication. His supervision must be adequate to give the "direction" contemplated by the building contract.

A subsequent article will discuss some of the particular problems arising in the course of supervision under the Standard Form.



PINE PORTAGE GENERATING STATION

THE HYDRO ELECTRIC POWER COMMISSION OF ONTARIO

KENNETH H. CANDY, ARCHITECT

PINE PORTAGE GENERATING STATION

Situated in the most picturesque section of northwestern Ontario, the Pine Portage Generating Station straddles the swiftly moving waters of the beautiful Nipigon River, 25 miles north of the Town of Nipigon and roughly 73 airline miles northeast of Port Arthur. It was placed in initial operation in June, 1950.

Backed by a massive concrete dam, 3,000 feet long, 140 feet high and 12 feet wide at the top, built to raise the water level in the river approximately 100 feet to form a headpond at the level of Lake Nipigon, the powerhouse was designed to house four generators with a total capacity of 160,000 h.p. but for the present, has only been completed to include an erection bay and two generators with a total capacity of 80,000 h.p.

The powerhouse is a steel framed structure with poured concrete walls and roof. The steel frame, enabling installation of the crane, helped to speed progress of the job. This made it possible to erect generators while the roof and walls were being constructed.

Considerable thought was given to the finished appearance of the concrete on the exterior face of the building and after experimenting with various types of form lumber, it was decided to use 1 inch x 6 inch tongue and groove British Columbia spruce. The forms were built in panels 18 feet, 4 inches long and 6 feet high and before erection, were lightly sandblasted to bring out the grain in the wood and then coated with form oil to avoid adhesion to the concrete. The form oil causes a slight discoloration on the surface of the concrete but this soon disappears when exposed to the weather.

The panels were surrounded on four sides with wedge-shaped sinkages, the vertical sinkages being spaced at 18 feet, 4 inches on centre to fit the column spacing and thus permit the use of construction or expansion joints, as the case may be, at these points without being visible on the face. The round rod form spreaders were also placed symmetrically on each panel in order to form a pattern when removed and the holes filled, as the grout used for this is usually darker than the normal concrete, due to a richer mix and a dry consistency to avoid shrinkage. The form boards were run alternately, horizontally and vertically in each 6 feet lift in order to accentuate the horizontal treatment of bands running completely around the building.

As the panels running horizontally were 18 feet, 4 inches long, 20 feet material was obtained in order to avoid any vertical joints in the boards. With cleaning down and re-oiling, the panels were used twice and in some cases three times without causing any noticeable change in the texture of the concrete. It was found that in order to obtain the best results, the wall had to be poured in lifts of not more than one panel or 6 feet at a time allowing sufficient time for the initial shrinkage to take place before the panel above was proceeded with. The use of vibrators was strictly limited to the column haunchings, the exterior face being thoroughly puddled to avoid honeycombing.

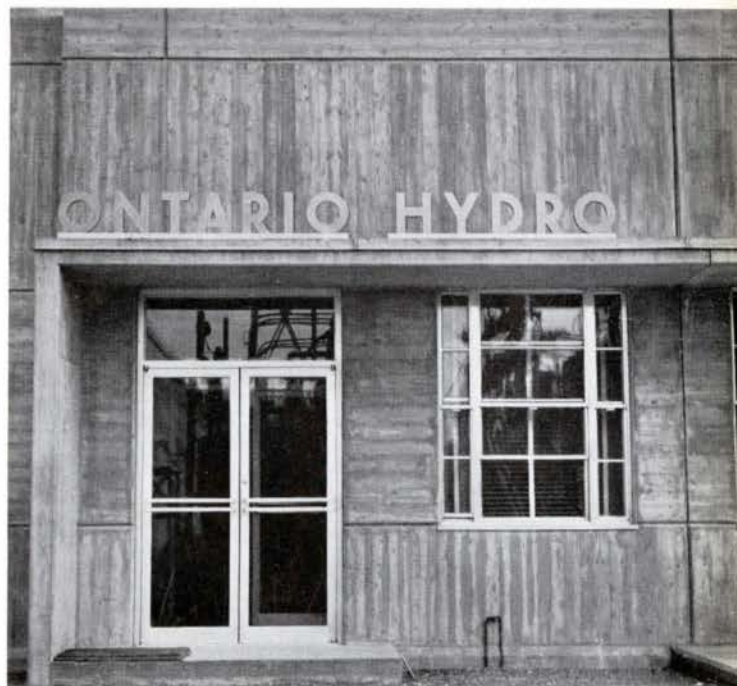
In order to reduce the maintenance of this building to a minimum, natural materials were used where ever possible, the exterior doors, windows and roof ventilators etc. being of aluminum, thus eliminating the use of paint of any kind on the exterior of the powerhouse.

Clear glass was used in areas which are accessible for cleaning, the upper portion of the generator room receiving natural daylight from a 6 feet high band of 12 inch square glass blocks running around four sides of the building.

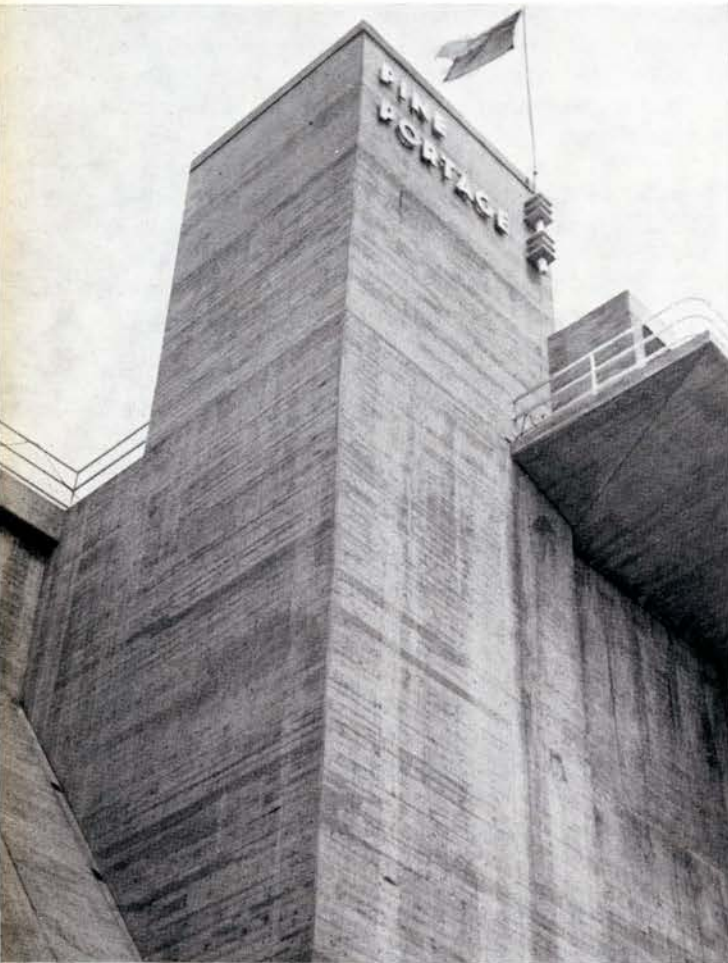
The large folding doors in the West wall opening into the generator room are 16 feet wide and 25 feet high in order to permit the passage of transformers for servicing in the erection bay. These doors are also of aluminum, manually operated, and insulated, having a total thickness of 3 inches.

The interior of the generator room, having a height from floor to underside of roof of 53 feet and a width of 56 feet, 5½ inches, has a floor of red quarry tile which is considered to be the most practical material for this purpose. The base and border at the walls are of verde antique terrazzo. The concrete walls, underside of roof and all exposed steel work are painted in a light lilac colour, while the doors, frames and miscellaneous equipment are in pearl grey. The overhead crane, having a lifting capacity of 180 tons for the servicing and erection of the units, is also in pearl grey with the operator's cab and lifting hooks in canary yellow. The generator housings which are 32 feet, 6 inches square and 9 feet high are quite modern in appearance and are painted in tuscan red and grey to accentuate them as a feature.

The portion of the building upstream of the main generator room, which is two storeys in height, houses the control room, reception room, offices, shops and maintenance facilities. A separate entrance has been provided for this,



PINE PORTAGE GENERATING STATION



giving direct access to the reception room, control and chief operator's office.

The reception room, for the convenience of visitors, has a red verona terrazzo floor, light coral coloured acoustic tile ceiling and light warm grey walls. The furniture is of natural wood with coral coloured upholstery and the drapes are of a chevron pattern in solid yellow. An excellent view of the control room can be obtained from the reception room through a plate glass window 18 feet long and 6 feet high, set on an angle to avoid any glare in the operator's eyes.

The control room which is 46 feet by 38 feet, 6 inches has a luminous plastic ceiling resembling an egg crate in appearance, suspended 10 feet, 6 inches above the floor. Warm white fluorescent lights are suspended 18 inches above this ceiling, which provide an average intensity of 105 foot candles on the horizontal plane. Every effort has been made to achieve the most comfortable visual conditions for the operators who perform a very technical yet tedious task. The floor is a light mottled grey linoleum, the walls are a light peach colour and the switchboards are a light pearl grey, in order to keep the ratio of light to dark within the ratio of three to one which is required for comfortable visual conditions.

The remaining offices are decorated in light pastel shades depending on their orientation, the ceilings are of white acoustic tile and the floors are a light mottled grey linoleum.

A tunnel, lined with glazed tile and a red verona terrazzo floor, leads from the generator room deep into the dam to a passenger elevator of 2,000 pounds capacity which travels for a distance of 81 feet, 6 inches to the top of the dam, giving access directly into a glazed observation lobby. From this point a full view of the forebay can be observed upstream and on the downstream side a door opens out on to an observation balcony cantilevered 12 feet off the dam from where an excellent view of the Nipigon River and surrounding country can be seen far above the roof of the powerhouse.

The East side of the lobby gives access to the headworks hoist house which houses the winches and operating mechanism to control the gates at the intake end of the penstocks.

This development is one of many recently constructed by The Hydro-Electric Power Commission of Ontario and is by no means the largest, but all present their special problems and offer unlimited opportunities for architectural design.

Due to the remote locations in which some of these developments are situated, suitable housing is provided in well laid-out colonies including staff houses for single men, community buildings and schools for the welfare and comfort of the operating and maintenance staffs.

BANK OF CANADA, MONTREAL, QUEBEC

**FETHERSTONHAUGH, DURNFORD,
BOLTON & CHADWICK, ARCHITECTS**

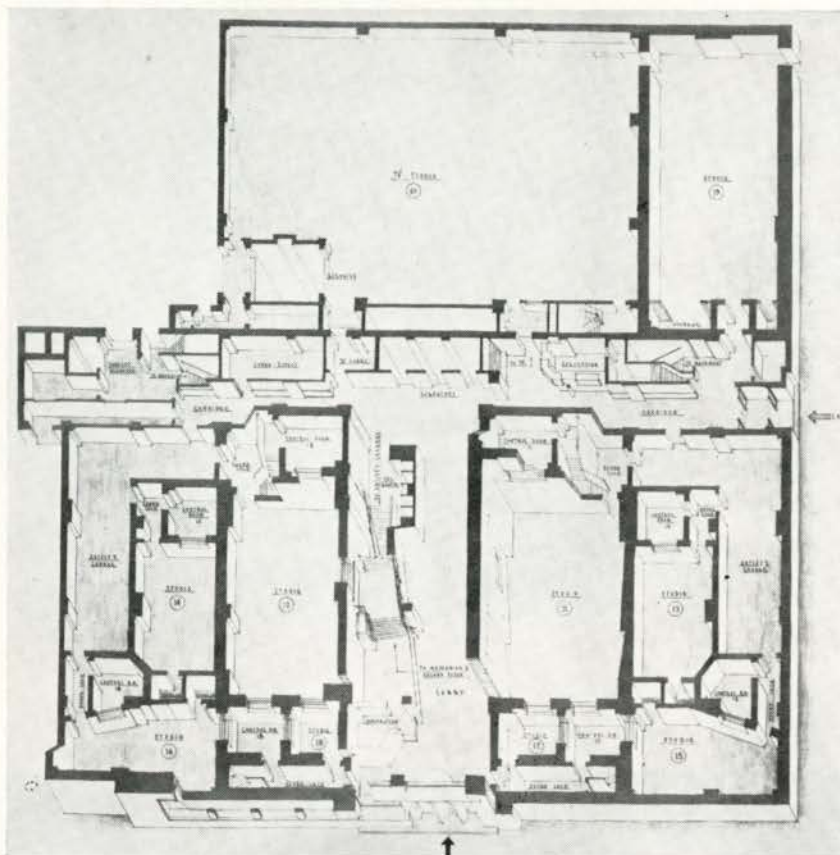
Dr. P. L. Pratley, Structural Engineer.

T. G. Anglin Engineering Company Limited, Mechanical Engineers

Foundation Company of Canada Limited, General Contractors



For security reasons, the *Journal* was asked not to publish interiors or plans.



ISOMETRIC DRAWING
FIRST FLOOR

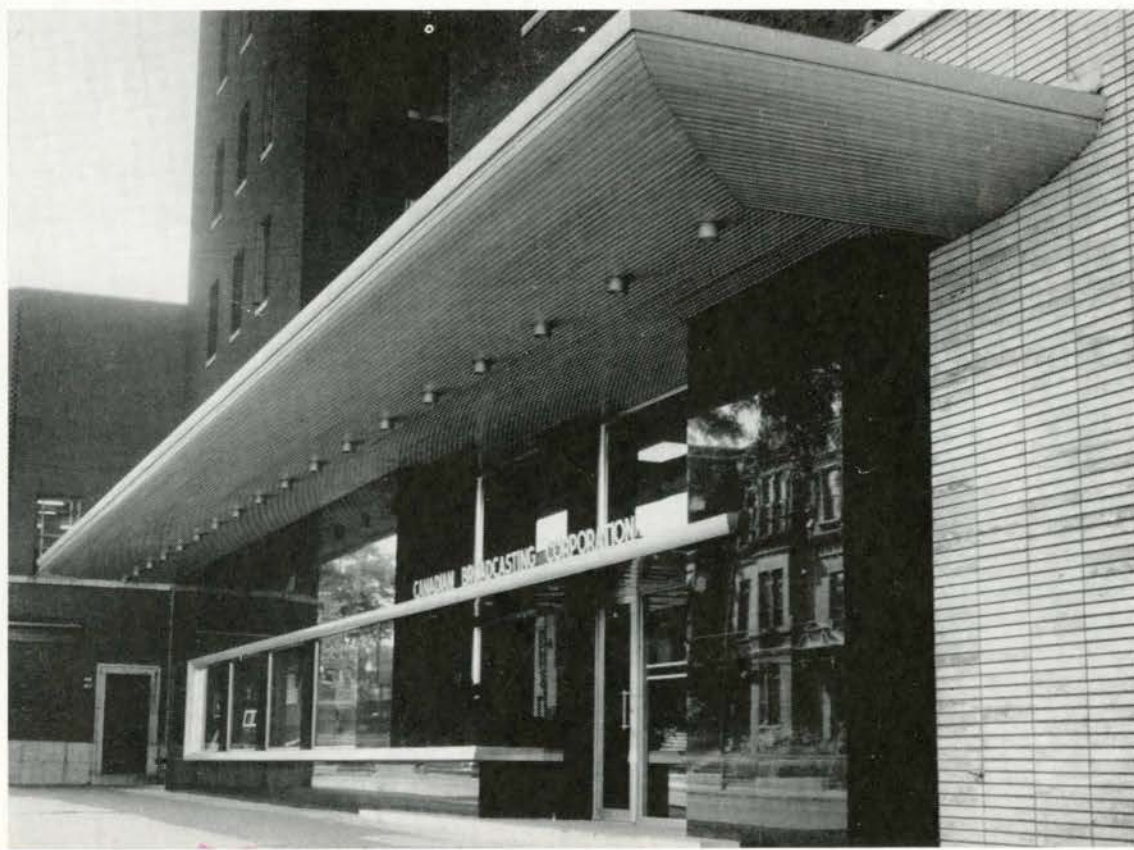
RADIO CANADA BUILDING, MONTREAL, QUEBEC

D. G. MCKINSTRY, CHIEF ARCHITECT

P. G. LEGER, ASSISTANT CHIEF ARCHITECT

G. G. Elliot, Mechanical Engineer

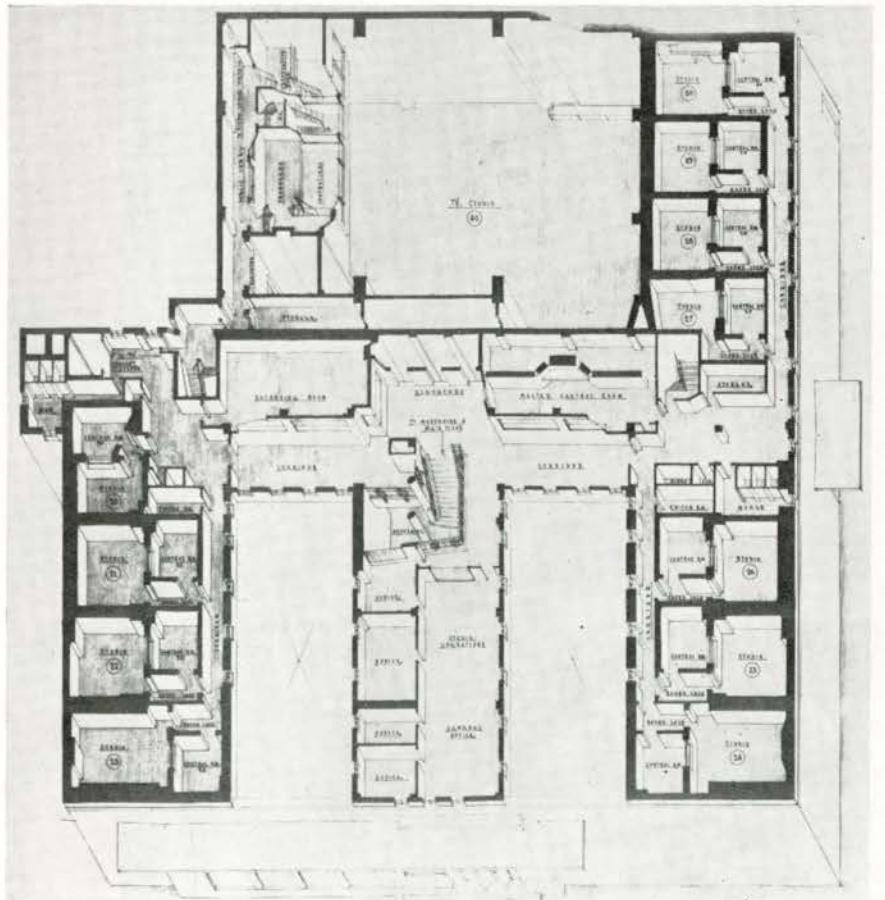
Albert Deschamps, General Contractor



MAIN ENTRANCE

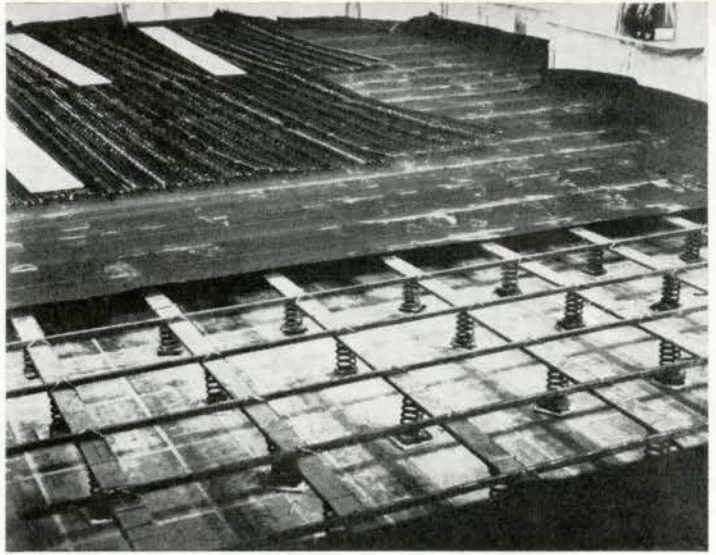


MAIN LOBBY

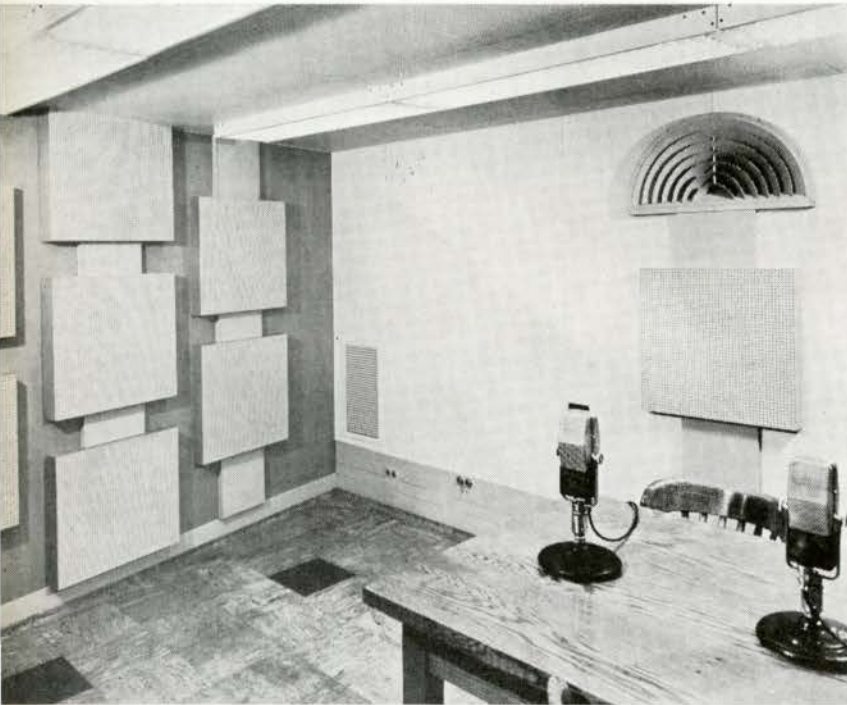


ISOMETRIC DRAWING
SECOND FLOOR

STUDIO FLOOR CONSTRUCTION



STUDIO 27



RECORDING ROOM

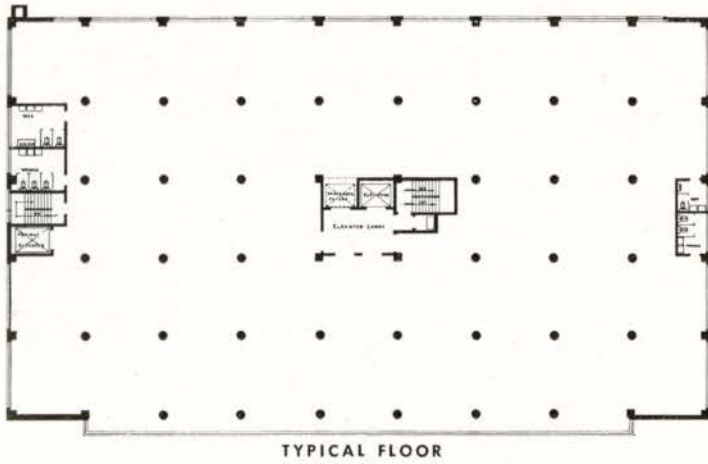


RADIO CANADA BUILDING

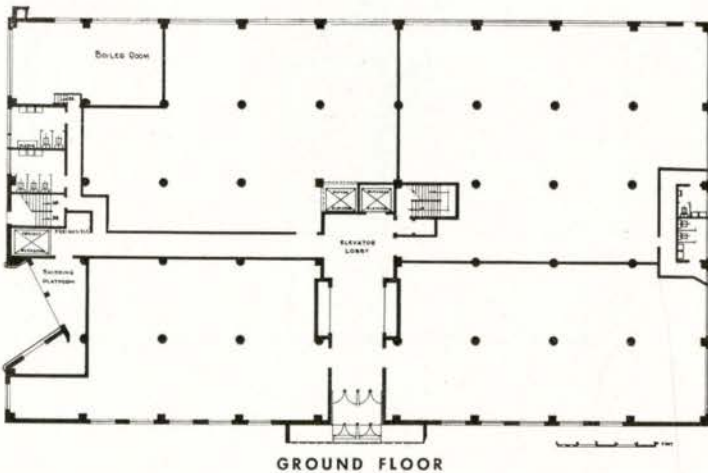
LOFT BUILDING FOR PARK HOLDINGS LTD.,
MONTREAL, QUEBEC

MAYEROVITCH & BERNSTEIN, ARCHITECTS

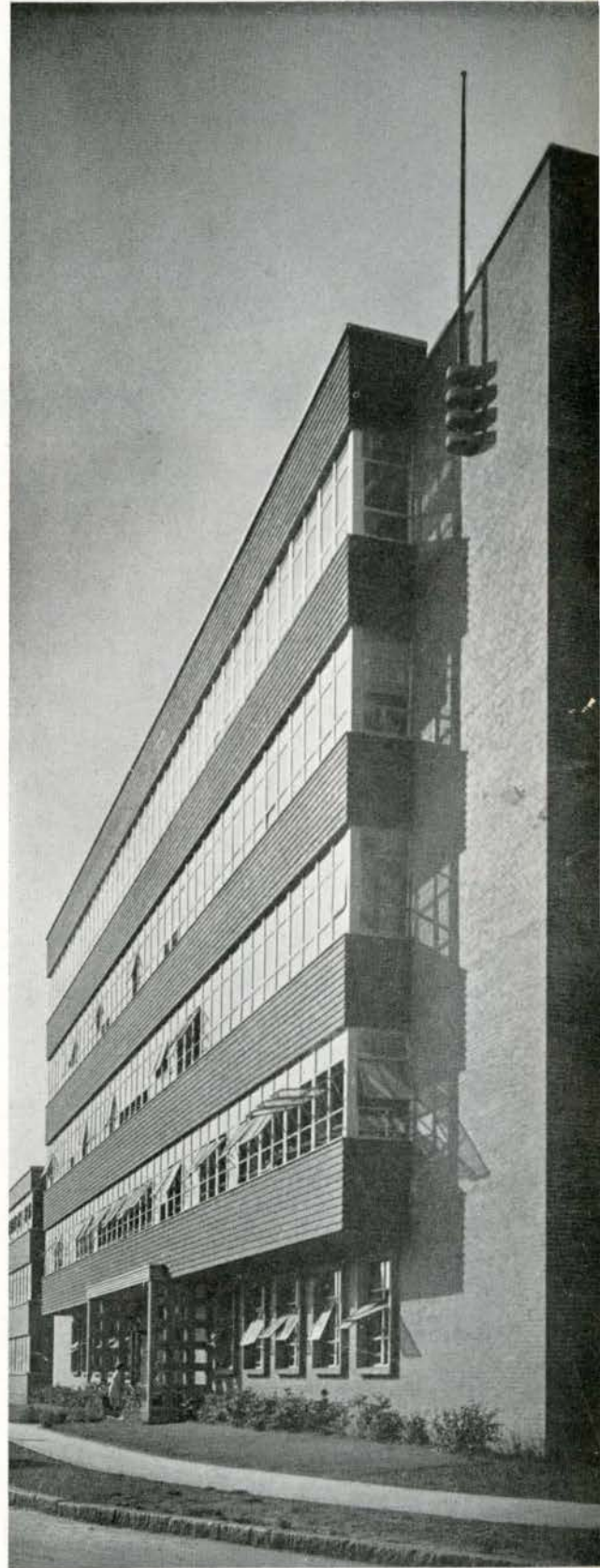
Irving J. Backler, Structural Engineer
Louis Donolo Inc., General Contractor



TYPICAL FLOOR



GROUND FLOOR



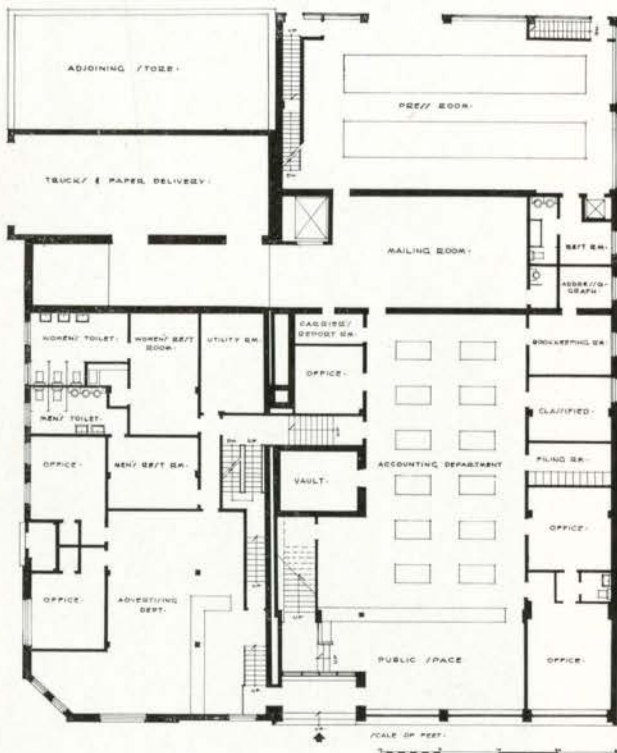


WARNER BROS.

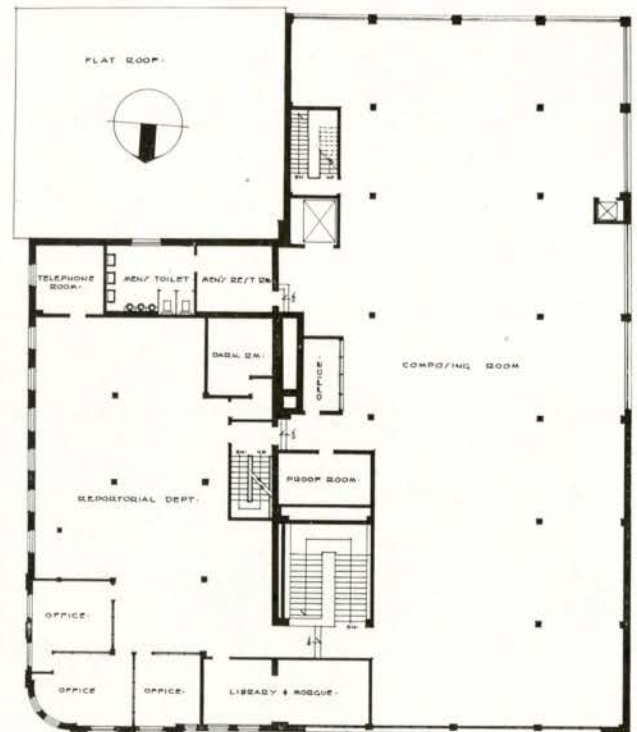
THE EXPOSITOR BUILDING, BRANTFORD, ONTARIO

LESLIE H. KEMP, ARCHITECT

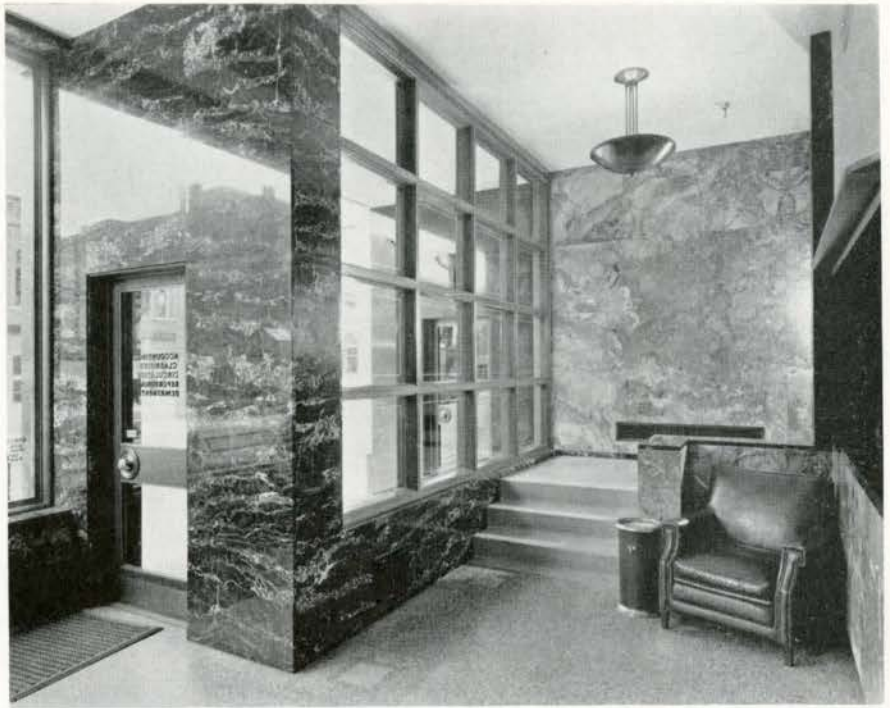
Wallace, Carruthers & Associates Ltd., Structural Engineers
 R. P. Allsop, Consulting Engineer
 Cromar Construction Ltd., General Contractors



FIRST FLOOR



SECOND FLOOR



ENTRANCE LOBBY



PUBLIC SPACE TO
GENERAL OFFICE



GRANDSTAND, EDMONTON, ALBERTA

DEWAR, STEVENSON & STANLEY, ARCHITECTS

Dominion Bridge Company Limited, Structural Engineers
Christensen & Macdonald Limited, General Contractors



WELLS PHOTO SERVICE

AUTO COURTS

It is with a proper feeling of diffidence that I venture to deliver this paper on "Auto Courts." This diffidence arises in the first place from the knowledge that my experience has been more in the realm of the speculative, rather than the practical. It arises secondly, from having to prepare a paper for presentation to an audience composed primarily of experts in the subject.

However, it was my privilege and pleasure to be briefed by the President of the Architectural Institute of British Columbia to appear before you, Ladies and Gentlemen, with the object of stimulating discussion among members of the Auto Courts and Resorts Association.

Whenever I find myself "under the gun" in this fashion I am reminded of the old Darkey, down in Alabama, who had lost four wives. After the last funeral his pastor called on him and asked how he felt, to which he replied: "Well, Reverend, I feels like I'se in de hands of an all-wise and unscrupulous Providence."

GENERAL ASPECTS

I read in a recent publication that more than 4,000 motels had been constructed in the United States since the war, bringing the total up to about 30,000. Catering for tourists has become one of the major industries in Canada and the Federal and Provincial Governments are most interested in this method of bringing dollars into the country. The Canadian Government Travel Bureau, under Col Ellis in Ottawa, is responsible for encouraging the movement of tourists and carries on a very high-powered publicity service in the United States and other countries, to this purpose.

The Auto Court has been said to have been sired by the tourist and dammed by the hotel, but the offspring is an indication of an economic trend and altered mode of transportation. In the United States the estimated income in 1950 was around \$750 million according to the *Tourist Court Journal*.

The American Automobile Association, or "Triple A" describes the Auto Court and Motel as a type of transient hotel accommodation in suburban areas or on highways. The accommodation varying from a string of ground floor rooms to a series of cottage units with rates ranging from \$2.00 to \$15 per couple. Running an Auto Court or Motel can be a very profitable business, if properly planned, well organized and sited in a location where there is a real need for such service. On the other hand, it can be a disastrous investment to all concerned if badly located, unplanned

and mismanaged.

The greater economic opportunity in this Province is causing a tremendous in-migration which will necessarily increase the travel on the highways. The development of Northern British Columbia with such schemes as the Kitimat Townsite with an ultimate population of 40 to 50,000 in prospect, is aggravating the accommodation problem for transients. New areas are being opened up and new highways such as the Hope-Princeton, Hart Highway, etc. are increasing travel along the Cariboo. A road between Vancouver and Powell River and Lund is under consideration and may be completed in the near future. There is also the possibility of a through road to the Yukon. The scenic beauty along these routes will undoubtedly attract tourists from many lands. Many of these areas will be suitable for dude ranches with good hunting and fishing. In isolated areas the provision of restaurant service and filling stations should be considered.

1. SIZE AND LOCATION OF SITE

Size of plot depends on the type and extent of facilities provided. A wide frontage is best for visibility and access.

In Vancouver the minimum area is restricted to 1½ acres and no trailers are allowed.

The Provincial Government's regulations governing the Tourist Camps and Trailers cover requirements. The By-Laws vary according to the locality.

The area will also be determined by the availability of a public sewer, or otherwise.

Adequate parking space *must* be provided.

The plot may be enlarged to include restaurant or a filling station.

The plot must of necessity be located near a highway. In this connection it is a sound precaution to investigate the local planning arrangements regarding the future, otherwise, the new owner may find that the Provincial Government Highway Department may subsequently switch the Highway several miles away from the front door leaving him isolated and broke!

It may be advisable to site the court close enough to the centre of a city so that customers will not be forced to use their cars to find a place to eat or to go to the "movies." But then again, city real estate may be prohibitively costly! Also the higher rate of taxes for the fire protection, sewage and water services may prove a financial load.

The Court should be located on a loci of an average day's ride of 200 to 400 miles from other stopping points

AUTO COURTS

on natural touring routes to places of interest. It should be built at a place on the highway where it can be seen from some distance away in either direction, so that a speeding motorist will have sufficient time to slow down at the entrance.

It is desirable that the Court be sited in such a manner that the occupants will not be disturbed at night by the prevalent curse of highway noise. In the new Ribbon Development Schemes, service roadways will be run off the Express Highways and the Auto Courts will be located on these sideroads. It has been found that this arrangement improves trade in the areas where this has been followed.

Consideration should be given to:

- (a) Availability of employees.
- (b) Availability of services such as fuel, water, electricity, telephone, sewer, gas, laundry and pressing facilities, etc.
- (c) Availability of taxis for the convenience of customers engaged in business.

The access driveway should be easy from either side of highway.

Frontage should be a minimum of 500 feet, although 800 to 1,000 feet is preferable. This will allow a car travelling at 40 miles per hour to stop in 200 feet.

Nuisances such as the glare of highway headlights raking across the site and the noise and stopping due to grades should be avoided.

Avoid location near other auto courts or property being put to some undesirable use such as sewage pumping plant, fun fair, etc.

It is preferable to site the Court on the righthand approach to the City unless on by-pass.

2. SITE

Select site with slight incline to aid natural drainage.

The orientation should be considered so that the cabins are not subject to the direct rays of the sun and, if possible, shielded from the prevailing wind.

Retain as many of the trees and other natural features as possible to avoid a bare and uninteresting appearance.

A location with a good vista of distant mountains, lakes or sea is very desirable.

3. PLOT LAYOUT

(a) *Parking Areas* – Entrances, exits and parking spaces should be clearly marked to assure maximum capacity and to prevent confusion. Make provision for deliveries and for trucks and busses (if expected). The surfacing of the driveways and parking areas should be of a dark natural color to prevent glare and gently sloped to provide drainage. Locate parking as near rental unit as possible.

(b) *Landscaping* – Take advantage of any pleasant view. Gardens and terraces with gaily painted garden furniture are very attractive. It is very important that the prospective customers get a good impression of the Court from the highway. Take advantage of any wind breaks afforded by trees, etc., and cut off undesirable views, if any. Every natural feature such as ponds or streams, trees, shrubs, lawns, etc., should be exploited for their attraction value.

(c) In the southwest section of the Province the weather conditions permit swimming pools.

(d) Playground for children should be considered.

(e) Variety of design will be obtained if the site is adequately landscaped. This is better than a "stylistic" approach which is soon dated.

4. GENERAL BASIC PLANNING FACTORS

(a) *Operation*—According to the *Tourist Court Journal* the average rental unit Court is 17.7 units and the usual allowance is one maid per 10 rooms.

The usual initial Motor Court construction is 10-20 units. It is considered that a husband and wife can handle not more than 12 units without extra help.

(b) *Layout* – Standard design cannot be applied as the final layout is the outcome of many local factors such as orientation, natural features, lay of land, etc. Where possible the "horse-shoe" type of plan appears suitable for small courts and the "grape-cluster" design for the larger courts. The latter provides easy access and quietness. This type of planning also lends itself to expansion. The entrances to the units should be protected from the weather and changes in level should be avoided, if possible. Flexibility is important. This should provide for closing off areas during the "off-season" period.

A number of owners appear to favor three classes of rental units, (these types will be discussed later in the paper).

Cottages containing one or two rental units are much more expensive to build than the "gun barrel" or 4, 6 or 8 unit buildings. The latter type may be made to present a more imposing appearance.

5. MAIN BUILDING

This usually comprises an office, lobby or lounge, public toilets, telephone booth or booths, telephone switchboard and service quarters (if the Court is isolated and some employees have to live on the premises). This building should have a covered drive for the protection of the guests.

(a) *Office* – Containing key racks, safety deposit box, bookkeeping, etc.

(b) *Lobby* – for rent payment, registration, information, waiting space. The "front desk" may be a small writing surface or can be entirely dispensed with if someone is always available to receive the guests at their cars. Registration card can be filled out and rent payment made in rental unit.

(c) *Lounge* – Some of the newer Courts provide common space for the guests for social purposes such as reading, letter writing, etc. This is a great convenience in inclement weather. This area should have a homelike appearance with good lighting, radio, bridge tables, desks, gift shop and wall maps. The furnishings should be of a comfortable and durable nature.

(d) *Public Toilets* – These are required for the larger projects.

(e) *Public Telephone Booths* – Are a requisite if bid is to be made to attract travelling salesmen. (This type of customer is considered very desirable by some owners because of "off season" and repeating volume.) These booths

should have convenient telephone books, local and regional maps under glass for ready reference.

(f) *Telephone Switchboard* — Complete telephone service throughout rental units is too expensive for many Courts to consider. Some have intercommunicating wall units which can be used two-way between main desk and guest rooms, for room service, etc. This requires a switchboard and operator.

(g) *Manager's Quarters* — These should be located in such a manner as to oversee many of the operational functions and so save considerable time and effort in supervision.

6. MAINTENANCE

The servicing of an Auto Court is very important from an owner's point of view and many methods of housekeeping are used. But generally the following notes apply:

(a) *Linen* — Firstly, a central linen storage room under strict supervision is necessary. Four "turns" of linen are not enough to carry over a holiday week-end unless laundry service is exceptional. Shelf storage for three sets of everything changed daily must be provided. One set in room in use; 3 on shelf; 1 in laundry. In projects requiring several maids, provide local locked linen and room supplies closets for each maid. Here is a list of some of the articles requiring space:

Sheets	Bath Mats	Writing Materials
Pillow Cases	Soap	Postcards
Face Towels	Tissues	Paper Cups
Bath Towels	Matches	Sterilized Glasses

During a visit to the "Mountain View" Auto Court on Kingsway owned by your President, I noted that Mr. Pound was overcoming the laundry problem by providing large automatic laundry units and ironers in a central building. In addition to this, individual washtubs are provided for the customers.

(b) *Storage* — Storage space should be provided for cots or rolling utility beds (which are about 18 inches by 40 inches by 46 inches high with mattresses and pillows). Storage for equipment such as mowers, garden furniture, recreational equipment, hand tools, ladders, etc., should be allowed for.

(c) *Workshop* — For minor maintenance repairs such as electrical, plumbing, and heating, painting and glazing. In larger Courts a small truck can be equipped as a mobile repair unit.

(d) *Supply Closets* — For supplies and cleaning equipment for floor maintenance. These should be furnished with slop sinks.

(e) *Fire Protection Equipment* — The provision of fire fighting equipment and the adoption of fire protective measures will result in lowered insurance rates. The Forest Act and the Fire Marshal Act must be complied with.

7. DESIGN AND PROMOTIONAL FEATURES

After a long day's driving the man-behind-the-wheel will probably be disheveled and grimy and he is certain to be tired. "Going the Auto Court or Motel way" there is no need for prettying up for checking in. On arrival he will wish to park his car within a few feet of his bedroom door. Also he may arrive late at night. Therefore, the

identification of the building and unit should be prominently displayed. The use of self-luminous letters and numbers may avoid the necessity for insect-attracting and garish porch lights.

It is now customary to make all rooms large enough to take two double beds, whether laid out this way or not. Suites may be arranged so that one entry serves two rental units which becomes a private hall when the suites are rented together. Quite often Courts are so planned that adjacent rental units, with such a joint entry, may be rented as three-room housekeeping apartments during the winter months or during depression periods.

The accepted standard for double room sizes are from 14 feet by 14 feet to 16 feet by 18 feet. This is another selling point for the Auto Court as these areas are considerably larger than the average hotel room.

In designing the Court the corner rooms may be made larger than the ordinary rooms and provided with double interconnecting doors for use "en suite" with adjacent room and rented at a premium.

In order to facilitate housekeeping it is desirable to have the radiators or heating units recessed and the beds touch the walls at the heads only.

Architecturally, it is best to avoid a superficial treatment. Frank expression of structure can often make an arresting design.

Many owners have provided three classes of accommodation in the belief that by catering to a more diversified clientele they can cut down on the percentage of voids. Roughly these classes with allotment percentages are as follows:

CLASS NO. 1. — The "De Luxe" rental unit (25% capacity) for four people rented at \$8 to 10. This unit is well furnished with wall to wall carpets, radios, refrigerators, etc. (With or without kitchens). The rooms are larger than the other two classes.

CLASS NO. 2. — Rental unit (50% capacity) for four people rented at \$6 to 8. Fairly good furnishings and radio but not necessarily with frig.

CLASS NO. 3. — Rental unit (25% capacity) rented at \$3 to 4. Common type of furnishings, linoleum floors, kitchenette, living-room, 9 feet by 15 feet, bedroom 9 feet by 12 feet, shower room, toilet and wash basin and clothes closet.

Some old Motel pros appear to think that a Court consisting entirely of the latter class of rental unit has better chances of financial success, but, this again, depends on the locality and the type of customer likely to patronize the Court.

Courts now compete with each other (and with hotels) in offering many special amenities and services. Typical items are as follows:

1. Telephone or intercom with switchboard.
2. Room radios.
3. Electric Fans.
4. Ironing Board.
5. Razor outlet.
6. Bottle Opener.
7. Touring information, maps and guides.

AUTO COURTS

8. Diaper service.
9. Valet service.
10. Ice service.
11. Soft drink vending machine.

Advertising Signs — Highway signs, entrance sign, vacancy and no-vacancy signs.

Recreation and Entertainment — Arrange the recreational areas as far away from the rental unit as possible so that the occupants sleep will not be disturbed. These items might be considered:

1. Playground Equipment.
2. Badminton.
3. Tennis.
4. Shuffleboard.
5. Golf (putting course).
6. Swimming pool.
7. Lounge (fireplace, magazines, radio, etc.).
8. Game room.
9. Ping Pong or deck tennis.

Pets — Some operators rent only certain units to pet owners (to be able to reassure subsequent guests with allergies, etc. that their quarters have not been so occupied). Others flatly refuse to rent to pet owners and advertise the fact. (Maintenance expense is saved by turning away such business). There are some Resort Hotels where kennels are provided.

8. CONSTRUCTION AND FINISHES

Finishes should be durable and easy to keep up. Periodic modernization of building may be necessary so construction should be adaptable.

(a) *Foundations* — Dense concrete blocks on poured footings for predominantly one story structures. In the interior and Northern areas the normal frost depth precautions are often neglected with sad results.

(b) *Walls* — Insulated wood frame construction or cinder blocks, with or without plaster and/or stucco and with or without furring. Interior walls are usually of wall board, plywood or lath and plaster.

(c) *Floors* — Concrete slabs on grade with a waterproof admixture, finished with asphalt tile makes a very sound job.

(d) *Ceilings* — Gypsum board, acoustic board or tile are commonly used. "Ten-Test" or similar fibreboard finish. A pleasant relief to the usual white ceiling can be obtained by using natural finish flush wood boards. In the "Ranch Type" structures the wood plank roofs and beams are left exposed.

Heating — Steam or hot water but not hot air. Electric panel heating can be economically operated. In natural gas-burning areas use individual gas-burning units. Radiant baseboard heating is becoming popular. Air conditioning is desirable in some locations but rather expensive.

In large projects a central heating plant should be considered.

Ventilation — The buildings should be designed to allow cross-ventilation. Where electric fans are used the most effective way is to mount them on a high wall bracket well out of the way of children and pets.

Sanitation — Sanitation is one of the most serious problems and local regulations should be followed. If main sewer is

used there is little trouble, but if on septic tank, it is advisable to place not more than two rental units on each tank in order to reduce the flow of the effluent passing out of the tank.

Water — Water under pressure may be supplied from a municipal system or a deep or shallow well and ample hot water storage should be arranged.

Electrical — In the electrical layout, outdoor lighting controlled from the office should be provided for the entrance, the project identification and walks and entrances to units. In the units themselves, provide a switch inside each entrance controlling one light in the room. Provide for bed reading lamps, light at vanity desk, and a shaving plug in the bathroom, a mirror light switching from the door is sufficient.

Garbage Disposal — Provincial Regulations call for fly-proof receptacles to be placed at various points around the grounds.

Finish of Walls — It has been found from experience that the most practical and inexpensive wall finish is a rough plaster, painted with a non-gloss washable paint. Avoid attempts to stimulate panelling or grained wood.

Trim — Asphalt tile coved base is neat, durable and sanitary as well as requiring little maintenance. Narrow flush metal door and window trim should project far enough to receive coved base.

Colors — Choose tiles with a mottled finish as these are less likely to show dust and wear than plain colors. The color finish to walls and ceilings should be "paint engineered" to give best results. The larger paint companies now have trained personnel to advise owners on colors.

Windows — The packaged double-hung window is worth considering, although aluminum casements seem to be preferred in order to save painting. Slate or quarry tile stools make an attractive, easily cleaned, alcohol and cigarette proof finish. Screens are a "must." Venetian blinds, with or without draperies are considered essential for privacy and maximum ventilation. There is a light type of louvred aluminum awning on the market which projects out from the top of the window and is quite inexpensive.

Where garages are provided it is convenient for handling luggage to have a door connecting the bedroom. Overhead doors are suitable for Auto Court garages.

Equipment — Standard flush metal hotel furniture with best grade mattresses and springs is the ideal type of furnishings and will cost approximately \$600 to \$800 per double room including carpet. All furniture should have rustproof glides.

Extra bed capacity may be provided by sofa beds or by folding utility beds (rollaways) which jack-knife the mattresses and can be rolled around easily on 3-inch rubber casters.

No stock furniture will withstand everything and the best available will not resist acetone-type nail polish removers. Many Courts add plate glass tops. If these are supplied locally, be sure to specify edges ground and top bevelled. Two luggage racks should be provided for a double room. Typical double room should provide: 2 double beds, 1 night table, 1 combination vanity-desk with mirror, 2 luggage racks, 1 armchair, 1 straight chair, 2

(continued on page 80)



ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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NEWS FROM THE INSTITUTE

45TH ANNUAL ASSEMBLY

Although it is possible that some slight changes in programme may have occurred between time of writing and time the *March Journal* reaches R.A.I.C. members, it was felt that the following notes regarding the programme as it stands at present would be of interest to Institute members:

Wednesday, April 30th – Pre-Assembly Meetings

- 10.00 a.m. Meeting of 1951 Council
- 11.00 a.m. Meeting of Architectural Training Committee
- 2.30 p.m. Opening of Manufacturers' Exhibition by President of R.A.I.C.
- 3.30 p.m. Editorial Board Meeting with Provincial Representatives
- 5.30 p.m. College of Fellows' Business Meeting
- 7.30 p.m. President's Dinner—Members of 1951 Council, Editorial Board and Architectural Training Committee

Thursday, May 1st – General Assembly

- 10.00 a.m. The 45th Annual Assembly (Adjourned Session)
- 1.00 p.m. Luncheon – Address of Welcome by Mayor F. J. Hume
- 2.30 p.m. Annual Assembly (Continued)
- 6.30 p.m. Exhibitors' and Architects' Cocktail Party and Stag Dinner
- 6.30 p.m. Ladies' Dinner and Bridge (Capilano Golf Club or Yacht Club)

Manufacturers' Exhibition Open All Day

Friday, May 2nd

- 10.00 a.m. Annual Assembly (Continued)
- 1.00 p.m. Luncheon and Visit to Plywood Mills
- 5.30 p.m. Installation Ceremony of College of Fellows
- 7.30 p.m. The Andrew Cobb Memorial Dinner (Dress—Informal)

Manufacturers' Exhibition Open All Day

Saturday, May 3rd

- 9.30 a.m. Meeting of 1952 Council
- 9.30 a.m. Exhibition of Students' Work
- 11.00 a.m. Seminar – "The Arts in Architecture"
- 1.00 p.m. Luncheon – Mayfair Room
- 2.30 p.m. Tour of Vancouver City (including Stanley Park)
- 6.30 p.m. President's Reception to Members, Guests and Ladies
- 7.30 p.m. R.A.I.C. Annual Dinner (Dress – Dinner Jackets)

The Manufacturers' Exhibition is to be open for half a day on Wednesday and all day Thursday and Friday. Specific times for architects to visit the exhibits will be indicated on the final programme.

Visiting members are to be the guests of the Architectural Institute of British Columbia during the Annual

Cobb Dinner. Ladies are invited to attend this dinner. For Friday lunch, the members will be the guests of the Plywood Manufacturers' Association, following which a conducted tour of some of the local plywood mills is scheduled for those interested.

Saturday morning will be devoted to seminar periods, the first to consist of the presentation of work of the Schools of Architecture in slide form; the second seminar period to be conducted by Mr. Ernest Mundt of the University of California, under the Chairmanship of Professor Fred Lasserre. In the afternoon on Saturday the tour of Vancouver City is planned, but if some of the visiting architects should be more interested in visiting particular buildings in the locality, this is to be arranged.

Dr. Norman A. M. MacKenzie, President of the University of British Columbia is to be the Guest Speaker at the Annual Dinner. The R.A.I.C. is also to be honoured by the presence during the Assembly of the President of the Royal Institute of British Architects, Mr. A. Graham Henderson, accompanied by Mrs. Henderson; Mr. C. D. Spragg, Secretary of the R.I.B.A., and Mr. Glenn Stanton, President of the American Institute of Architects.

For those members who are considering remaining in Vancouver over Sunday, May 4th, the Convention Committee are planning a three-hour boat trip from Vancouver Harbour to Indian River and Wigwam Inn.

INVITATION OF VICTORIA CHAPTER

The R.A.I.C. has been requested to extend to all members an invitation from the Victoria Chapter of Architects to visit Victoria, B.C., on Monday, May 5th, when a programme of interest and entertainment will be provided. Luncheon is to be at the Empress Hotel or the Union Club. A cocktail party and dinner will be held at the Royal Victoria Yacht Club. Sightseeing trips will be held in the morning and in the afternoon there will be golf, cruising, fishing or visiting. Architects who plan to stay longer will be welcome and will be entertained individually or in groups by the Victoria architects. The ladies accompanying the architects will be welcome to join in all activities. The Victoria Chapter wishes all members to be reminded, if coming from East of Winnipeg on regular fare tickets, that there is no extra fare to go to Victoria, provided they ask for a ticket to Victoria when arranging transportation. The Victoria Chapter assures all who come a cordial welcome and a very good time.

Have You Read This Page?

**COULD YOU GO TO BRITISH COLUMBIA
UNDER FINER AUSPICES?**

April 30th – May 3rd

STANDARD PRACTICES IN TENDERING

ON NOVEMBER 29th, 1951, a joint meeting of representatives from the Canadian Construction Association, the Engineering Institute of Canada and the Royal Architectural Institute of Canada was held in Montreal at the request of the Chairman of the C.C.A.'s committee on Standard Practices. The R.A.I.C.'s representatives appointed by the Executive Committee of the Council, were Messrs J. Roxburgh Smith and A. J. C. Paine.

The purpose of the Meeting was to discuss certain of the practices now met with in tendering, about which many complaints have been received from members of the C.C.A. who are general contractors.

A summary of the points discussed and of recommendations made at the Meeting was presented in the report of the President, to the January, 1952 Meeting of the Executive Committee of the R.A.I.C. Council, at which time the Committee, agreeing in principal with the recommendations made, directed that they be published in the *Journal*.

In the practice of competitive tendering as generally established throughout Canada a definite service is performed by the Contractors which is of great value to the Owner of the Works as well as to his Architect. Tendering involves an outlay by the Contractor of a good deal of time and money. This outlay must of course be included in the costs of carrying on a contracting business, and must eventually be passed on to the Owner as a component part of the Contractor's tender.

It is therefore in the general interest of everyone concerned that the services demanded of Contractors in preparing competitive tenders be standardized so far as possible. In particular, the costs of tendering can be kept to a minimum, if the information asked for is limited to such items as are essential for establishing the overall costs of the work to be done.

The C.C.A. Standard Practices Committee, through its Chairman presented to the Joint Meeting several suggestions and recommendations for the standardization of tendering practices which, if adopted, would have the effect of reducing the costs of tendering and would lessen the time needed in the preparation of a tender. These were discussed freely and the general assent of the Meeting was given to the following recommendations:

1) *Requests for Unit Prices and Alternatives in Lump Sum Tenders*

a) Requests for Unit Prices in competitive tenders should ordinarily be limited to such items as excavation, concrete, form work and reinforcing. After the award of a contract, however, the contractor may be expected to provide before signing the agreement such unit prices as may be deemed necessary to determine the value of additions and deductions to the Contract involving measurable quantities of finished work or of materials or processes contained in the major classifications of building construction.

b) Alternative quotations asked for in competitive tendering should be limited to prices upon alternative materials or processes which can be established without re-measuring the work to be done.

To be required in competitive tendering to give alterna-

tive quotations upon two distinct types of construction such as a steel framework and one of reinforced concrete imposes an unwarranted burden upon the estimators.

c) Calling for several alternative quotations in the trades normally executed by sub-contractors often makes the work of a General Contractor, in sorting out these alternatives, extremely onerous during the last days and hours of tendering.

2) *Tender Delivery Dates*

Tenders on large works should not be called for Mondays or for days following legal holidays. The trend towards a five-day week also makes Saturday an unsuitable closing day for submitting tenders.

3) *Standard Sub-Contract Headings in Specifications*

An attempt should be made to draw up a standard list of sub-headings for use in specifications. In the meantime it is recommended that the professions take particular care to segregate in their specifications under one heading or group, all items belonging to that group or classification.

4) *Excavation Data*

Such complete information on soil and sub-soil conditions as it is practical to obtain should be provided for contractors upon tendering. If unforeseen conditions are encountered during construction, compensation should be granted for extra costs involved.

5) *Sets of Plans and Specifications*

It is felt that two sets of plans and specifications should be provided for each general contractor tendering on large projects. Deposits paid by contractors for plans and specifications should be refunded in full upon their return.

6) *Security Deposits on Privately Financed Projects*

Security deposits should not be requested in connection with tenders for privately financed construction projects.

7) *Holdbacks*

It is felt that some relief should be made possible in respect to the payment of holdback to sub-contractors following the completion of their work and to its approval by the Architect or Engineer prior to the completion of the whole project. Since this point may involve changes in the lien laws which are not standard throughout the Provinces in Canada, no recommendation can be made at present.

8) *Separate Contracts*

The representatives of the C.C.A. expressed themselves as not being in favour of calling for separate tenders, and making separate contracts for the trades generally known as "the Mechanical Trades" and for other special trades. They suggested that if separate tenders are called for these trades, the tenders and contracts should in most cases be included later in the general contractor's contract. Since this is a matter in which the exigencies of the project and the owner's interests and expressed wishes may be involved, no recommendation was made by the Joint Meeting.

9) *Standard Contract Form (Stipulated Form)*

It was noted by the Meeting that R.A.I.C. Document No. 12 — printed October, 1951, 5th Edition includes the amendments recently negotiated between the R.A.I.C. and the C.C.A. The representatives of the C.C.A. recommended that steps be taken to bring the E.I.C. Standard

Contract form (Stipulated Sum) in line with R.A.I.C. Form No. 12 — 5th Edition.

At the Annual General Meeting of the C.C.A. held in Toronto, January 20-23, 1952, the following resolutions relating to *Approved Tendering Practices* were adopted:

WHEREAS: The distribution of "A Suggested Guide to Bidding Procedure" prepared by the Associated General Contractors of America and the American Institute of Architects has proven to be helpful in promoting desirable practices in the United States, and

WHEREAS: A Joint Committee of representatives of the C.C.A., the R.A.I.C. and the E.I.C. has been established to study tendering practices in Canada,

THEREFORE BE IT RESOLVED: That this Joint Committee be requested to prepare a list of desirable tendering practices with a view to such a list being approved by its constituent organizations and distributed in printed form as a recommended guide to members of the construction industry and the allied professions.

Requests for Alternatives, Unit Prices and Estimate Records in Lump Sum Tenders

WHEREAS: The preparation of tenders on large lump sum contracts requires the services of one or more highly trained men over a period of several weeks at considerable cost to each General Contractor tendering, and

WHEREAS: The time allotted for the preparation of tenders is usually so short that most of the Sub-Contractors' tenders are received on the last day and even up to within fifteen minutes of closing time, and

WHEREAS: Until recent years Architects and Engineers have asked for unit prices only on such important items as excavation, concrete, form-work and reinforcing, and

WHEREAS: Contractors are now frequently requested to fill in a form of tender calling for a great variety of unit and alternative quotations concerning Sub-Contractors' work as well as the work done by the General Contractor, and

WHEREAS: The completion of such a form of tender increases the time required to prepare an estimate, and the sorting out of Sub-Contractor's alternative and unit prices at the last minute imposes an unnecessary and almost intolerable burden, thus increasing the chance of error during the final period when the estimator's mind should be free to assess properly the quotation he is preparing, and

WHEREAS: Practically all the information necessary could be readily obtained from the successful bidder before the contract is signed, without imposing on all bidders the burden of preparing such figures,

THEREFORE BE IT RESOLVED: That the Canadian Construction Association places itself on record as being opposed to the use of any tender form for lump sum work which (1) asks for a great variety of unit prices and/or many alternative prices, and (2) requires contractors to submit complete copies of all estimate sheets used in the preparation of tenders.

AND FURTHER: That the Manager be instructed to convey this resolution to the appropriate Departments in Federal and Provincial Governments; the R.A.I.C. and E.I.C.; and to the Professional Association of Architects and Engineers in each province, with a request that

they co-operate with our members in remedying the abuses referred to.

A. J. C. Paine

ALBERTA

The annual meeting of the Alberta Association of Architects was held on January 18th and 19th. For the first time in its forty-one years of existence it was held at Banff where, surrounded by the snow-clad Rockies and amongst the pine trees on the southern slope of Tunnel Mountain, the members and a number of their wives found agreeable quarters in the students' residences occupied in summer time by the famous Banff School of Fine Arts founded and directed by Mr. Donald Cameron of the Extension Department of the University of Alberta. The convenience of these quarters and the exhilaration of the surroundings with their opportunities for ski-ing in the evenings and on the following Sunday resulted in a majority vote for a repetition of this experiment for the next annual meeting.

A remarkable feature in the association is the great increase in membership. Twenty-three new members have been added during the past year. The total number is now seventy-seven; one and a half times the number two years ago. The new members are almost all young men trained and versed in the more recent ideas of spacial continuity in planning, in experimental methods of screening in and facing steel and concrete framing and in the application of the many resources that have become available in texture, colour and varied qualities of newly introduced surfacing materials, amongst which an older generation does not feel so wholly at home.

The agenda of the meeting included such important matters as the revision of the Alberta Architects Act with its relative by-laws, codes of practice and discipline, besides the usual routine of reports from committees and the appointment of new committees and delegates for the year. This work was all pursued with diligence and animated discussion.

The work of revising the Act had been carried on through many months by the past council in collaboration with the provincial minister in charge. It presents hopeful prospects, some of which, however, may be dashed when it comes before legislature. One of the natural dangers, common to all provinces, lies in the circumstance that there is much pioneering still in progress and members of legislature largely represent pioneering interests. The more isolated communities are apt to resent legislation which, while endeavouring to raise building and architectural standards puts some check on energetic though uninstructed enterprise. These communities find voices and votes in the legislature. So at present the fate of the Act is on the knees of the gods.

Whilst the financial statement presented an agreeable contrast to its rather anaemic condition in some former years, it is hoped that the passing of a new Act may, with its permission for higher association fees, make possible a chance of a little free enterprise on the part of the association and that it may in future be able to give better support to the R.A.I.C.

A number of other matters were dealt with at the meeting. A Public Relations Committee was appointed with a

financial grant for its purposes, one of which is to endeavour to have the larger defence projects distributed so that many may share rather than a few hold monopolies. A draft Code for the conduct of competitions was referred to the council for further consideration. Mr. Noel Dant, town planner for Edmonton, who was unavoidably absent, sent a thoughtful report of the R.A.I.C. Standing Committee on Planning. This report urged co-operation with the Community Planning Association of Canada and suggested a number of subjects towards which special attention should be directed. It was recommended to the new council for careful study.

Guests at the annual dinner and president's reception were Mr. Colman, Superintendent of Banff National Park and his wife, also Mr. Painter, formerly architect with the Canadian Pacific Railway, now retired and living with his wife in the town of Banff, within sight of the magnificent Banff Springs Hotel, one of the triumphs of his earlier labours.

The new Council of the Association elected at the meeting consists of T. Gordon Aberdeen, past president; George W. Lord, president; John Stevenson, 1st vice-president; Cecil S. Burgess, 2nd vice-president; K. C. Stanley, secretary; R. Ascher, treasurer, and H. L. Bouey.

Cecil S. Burgess

BRITISH COLUMBIA

After the R.A.I.C. Convention is over, we look forward to seeing many of the delegates here in Victoria. Apart from a few social activities which we hope they will enjoy, such as eating, drinking, golf and fishing, we hope time will be taken to look at our city, which is not, we hesitate to say, "little bit of Old England". However, architects around Victoria are not unconscious of the particular charm of the area and are striving to analyse it, to protect it and to plan for its improvement without looking backward.

Of the relatively few members of the Victoria Chapter, three are on Municipal Planning Commissions while another member is Chairman of the Board preparing a master plan of the capital area, 60,000 acres which include Victoria, Esquimalt, Oak Bay and the entire Saanich peninsula.

It is hoped by all members in British Columbia that there will be many visitors to the Annual Meeting from all over Canada.

Perhaps this year will be made the more auspicious by the passing of a revised Architects Act. Hard working committees have hammered at this for several years now, attempting to find some basis acceptable to all our own members, to the Engineering Institute who are, naturally, most interested, and, most important, the public, for whose greater protection we felt the change necessary.

We are going through a phase of public building now with the most benefit being obtained by the larger contracting firms and architects offices. Construction prices and wages appear headed for a steady rise due to the urgent nature of much of this work with the result that the private individual cannot build as much, or as well, as he would like. Can we find some formula to help the smaller men at our meeting?

John Wade

ONTARIO

How many of us realize how inter-dependent architects are?

The profession of architecture combines three functions, each of which is closely related to the others. The functions are those of practising architects, of publicly-employed architects, and of architects who teach, write and otherwise communicate architectural information.

The practising architect is the interpreter of the individuals' spatial needs, guiding their translation into building. He is a creative artist. His design choice is not, however, entirely free. He is limited by the availability and cost of materials, recognized design techniques, standards of safety, financing policy, the clients' pre-determinations, and general economic and social conditions. These limitations are a part of the structure of contemporary civilization. They provide a unity to architecture. Within this frame the architect is free to experiment, to add something new.

New development results from the expression of individual needs. It may or may not have a popular value. Whichever is the case, it can have no significance unless it is known and understood by others. The knowledge of its existence and value must be communicated. The architects who teach and write perform this service. When something created by a practising architect is popularized and comes into general use dangers may be evident which necessitate some degree of control. As the safety of the public is involved such controls are usually a function of government. Many architects serve in an administrative or advisory capacity to interpret the public concern in building safety. This group employed in the government service contributes architecturally to the standards which distinguish contemporary architecture from its antecedents. On these standards the practising architect builds anew and the never-ending cycle continues.

This is a simplified explanation of a process which is much more complex. In practice each group does the work of the others to some extent, and much of the development affecting architects is carried on outside the profession. The development of thermal insulation is an example. Individual thought followed by promotion led to the wide use of insulation in buildings. The resulting moisture problems led to special regulations, and to further innovations in the field of vapour barriers. These again were promoted and had their use controlled.

It is evident, then, that the three fields of endeavour are complementary. First is the idea, then its promotion, and then its control. All are necessary for the establishment of innovations, and future development springs from that which has been established. Architecture must continue to express the changing needs of civilization. Architects in all three fields must therefore work together so that change in architectural expression can keep pace with changing human needs.

R. Stirling Ferguson

OBITUARY

David W. F. Nichols, was born in Leeds, England, but received most of his education in Toronto. He studied architecture with the Ontario Society of Architects (predecessor to the Ontario Association of Architects), and

later commenced practice of his profession in the City of Winnipeg.

Mr Nichols designed many churches and hotels in Western Canada. About 1917, he moved to Windsor and worked in Detroit for several years. Then, in 1921, he entered the architectural firm later known as Nichols, Sheppard and Masson. Mr Nichols remained a partner in this firm until 1930, when he left to carry on private work. He designed several Windsor schools, a combined YMCA-YWCA, a county jail, and numerous commercial and industrial buildings.

Sports always held an intense interest for David Nichols. At the University of Toronto he played end for the Varsity football team and was a keen fencer and hockey player. In later years he spent much of his leisure time organizing and conducting boys' games and sports. He showed continuous interest in the work of the Boy Scouts' Association, serving as assistant district commissioner of Windsor District Boy Scouts before a permanent organization was established.

Hugh P. Sheppard

LETTER

Sir:

We are all, today, interested in the subject of psychiatry, and my interest in it has been concentrated on the architects whose secretaries say "Good morning" or "Good afternoon" when they answer a telephone call. Many such architects are my friends, and, in conversation, appear perfectly intelligent and normal. It is, of course, none of my business how they instruct their secretaries to answer a telephone. That is something between them and their Maker. It becomes very much my business when the stenographer at the office of my Provincial Association greets me with a hollow "Good morning, the Ontario Association of Architects". I am not blaming her for being "hollow" — on the contrary, I commend her. To be hearty, would be in the worst possible taste. Such a practice is degrading to the young woman who recites it, and insulting to the intelligence of the person who hears it — it has all the spontaneity of a cracked gramophone record. We are in fact, only a step away from the singing commercial. However, we need not anticipate that horror. It is enough that we have sacrificed dignity and prestige in what appears to be an organized wave of mechanized chuminess. I should be prepared to consider myself behind the times if I saw a similar levelling process in law or medicine.

Eric Arthur

AUTO COURTS

(Continued from page 74)

lamps, 1 waste basket, regional maps on wall.

Bathrooms — All tile bathrooms are required for top grading by the better associations in the U.S. because of superior maintenance. Large stall-type showers with built-in wing wall obviating need for curtain also preferred. Sometimes this is constructed in obscure corrugated glass.

Carports or Garages — In the climate of B.C. it is necessary to keep cars in closed garages to escape destructive elements such as salt atmosphere, freezing and thawing of snow and ice, evaporation of rain, etc. A higher rating is also granted for garages.

9. CONSTRUCTION COSTS

In the last analysis costs will probably determine the size of the new Auto Court. At today's prices, the original outlay per rental unit will seldom be less than \$5,000 and may often go as high as \$11,000 and even though there are insurance companies who after study may be willing to put up half of the total cost, the owner may find he is unable to build as many units as he had originally planned.

In a recently constructed Court in a rural area outside Vancouver the costs were \$9.50 per square foot or 68¢ per cubic foot for the Class 1 accommodation, and \$6.50 per square foot or 56¢ per cubic foot for the Class 2 accommodation (with low pitched roofs). The cost will vary according to the locality and degree of finish and services provided.

An address given before the Auto Courts and Resorts Association at the Hotel Vancouver, December, 1951.

CONTRIBUTORS TO THIS ISSUE

Donald Cameron, B.Sc., M.Sc., M.A.I.C., Director, Department of Extension, University of Alberta, 1936. Director, Banff School of Fine Arts, 1936. Carnegie Scholarship winner for post-graduate study of adult education in Europe, 1933. President, Canadian Youth Hostels Association, 1933-1939; Member, Council, Canadian Association for Adult Education, 1934—; Director, Canadian Film Society, 1934-1950; Member, National Film Board, 1940-1950; President, Canadian Handicrafts Guild, 1946-1948; Member, Advisory Committee on Canadian Citizenship, 1941-1944; Chairman, Canadian Legion Education Services, Alberta Command, 1939-1945; Founder, Western Canada Theatre Conference, 1942, etc.

Kenneth H. Candy is Commission Architect of the Hydro-Electric Power Commission of Ontario. Previous experience in office of W. L. Somerville, Architect, Toronto; London, Midland and Scottish Railway Company and His Majesty's Office of Works, London, England. Attended special course in architectural design at University of London, England.

Arthur Lyman Fleming, Q.C.,

See *Journal* February, 1952.

Osbert Lancaster is known to most Canadian architects for those still excellent books, "Pillar to Post" and "Homes Sweet Homes". Since the war, he has written "The Saracen's Head" and "Drayneffete Revealed", both of which should be on the lighter shelves of all architect's libraries. Mr. Lancaster has a cartoon in the *Daily Express* (London), and is on the Editorial Board of the *Architectural Review*.

Mr. Lancaster was one of the consulting architects for the buildings of the Festival of Britain, and with Mr. John Piper, he was responsible for the entrance and fountains of the Grand Vista in the Battersea Pleasure Gardens.

Kenneth J. Sandbrook, A.R.I.B.A., A.I.P., commenced practice in New Westminster, British Columbia, after seven years service overseas with the Royal Canadian Engineers. Prior to this he worked in London, Montreal and New York. Studied at the Polytechnic School of

Architecture, London, and took post-graduate courses at Columbia University, New York City, and the Architectural Association Schools, London. Member of Council, Architectural Institute of British Columbia; President, Community Planning Association, New Westminster; Member of Rotary Club and Chairman, Industrial Committee C.P.C., British Columbia.

BOOK REVIEWS

"THE PREFABRICATION OF HOUSES" by Burnham Kelly. Published jointly by the Technology Press of the MIT and John Wiley and Sons Inc., New York, 1951, 466 pp, \$7.50. There is still no easy black and white solution for factory manufacture of houses because it means many different things to the various groups concerned in it. This is the basic thought behind this most comprehensive survey covering all aspects of manufacturing houses.

In his introduction the author emphasizes the importance of treating the prefabrication of houses as a complete pattern of operations in which management, good design, intelligent procurement, efficient production and effective marketing are inseparable to achieve technical and financial success.

For those who are interested in the design of prefabricated housing this book is an invaluable guide to overcome the mistakes generally made by prefabrication enthusiasts.

It provides a classification of prefabrication systems by materials and structural types. The component parts such as foundations, floors, walls, ceilings and roofs are discussed with extreme thoroughness. Engineering details of plumbing, mechanical cores, heating, electrical wiring and fixtures, acoustical treatment are illustrated by up-to-date examples.

A large portion of the book is dedicated to the development of the industry and its future. It has several virtues, combining the outlook of the optimists who anticipate the solution of low cost and low rental housing (without public subsidy) by mass production of factory made houses and house parts, with that of the economists who consider it as a new industry which will lead us from the morass of economic depression.

The fears of various groups are brought out: the investor who is over-committed in real estate loans and for whom the shift in the cost of houses may be disastrous; the labourer in the building trades whose antiquated craft may be eliminated by new production methods.

Finally it provides the sound and healthy outlook of those manufacturers, designers, engineers, inventors and builders who succeeded in producing and erecting prefabricated houses that were found competitive with conventionally built houses, structurally, economically as well as in speed of erection.

Architects will find many chapters extremely interesting, specifically those which deal with design and space arrangements. The author's text is accompanied by a large number of illustrations and an exhaustive bibliography, and a list of prefabricators.

In conclusion, we shall quote several random observations that may serve as pointers for those who wish to study prefabrication. "Next to the lower price factor, prefabricators consider the most important development in

their industry: the increasing interest of conventional builders are shown in their product." "One of the reasons some builders went into prefabrication was because it was the only way they could control building costs." "The manufactured house, whether partly or almost wholly prefabricated, is no longer merely experimental."

The above indicates that the prefabrication of houses is a potent and still evolving factor in housing today.

E. G. Faludi

THE NEW SCHOOL, by Alfred Roth, 1950. Girsberger, Zurich

Verlag Girsberger, Zurich, Switzerland

A book which provides the architect with an international selection of good modern schools has been long overdue. Mr Roth's book at last fills this gap. The greater part of this book is devoted to examples of modern schools from Kindergarten to High School, and it is this section that is of greatest value to the architect. The twenty-one selected examples are well illustrated with plans, sections, and numerous photographs. I am only disappointed that a greater number of schools were not presented in this excellent way. Swiss and American examples are most numerous, while English and Swedish examples seem to suffer most seriously from omission. The usefulness of this book could have been further enhanced by widening the scope of the theoretical portion of this book to include more detailed information on planning requirements and technical aspects. The book is published in three languages: English German and French.

Henry Fliess

BUILDING MATERIALS, Science and Practice by C. C. Handisyde, ARIBA, The Architectural Press.

Texts on building materials which catalogue physical characteristics alone are too numerous to cause more than a flutter of interest from students or practitioners in architecture. In a technical field which is fairly well documented, this volume should hold its own by its disposition to discuss the behaviour of materials from the standpoint of general principles of performance. This it does to good effect in the first section of the volume, treating of such subjects as movement in materials, adhesion, thermal properties, fire risk, acoustics and sound transmission, mechanical properties, durability, production, and assembly.

The remainder of the book is devoted to the commonly-used building materials. There is no attempt to play up the new "glamour" materials, which is in marked contrast to many publications originating on this side of the water. Since each of the materials discussed has had a whole volume expended on its description at one time or another, it can be understood how one might feel that the treatment is hurried. But what has been said has the stamp of authenticity, emphasized by the author's staff connection with the British Building Research Station and a careful cataloguing of British Standards and of reference material.

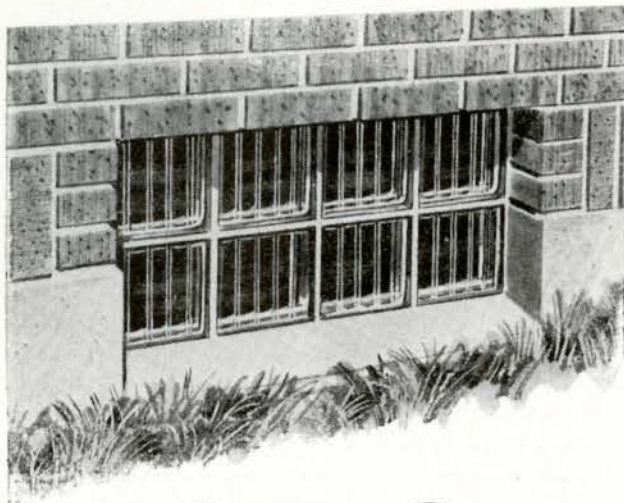
The author, in his opening sentence, declares his intention of providing information for architectural students. We think that his approach to this purpose in Part I, through his discussion of principles, is admirable.

W. G. Raymore

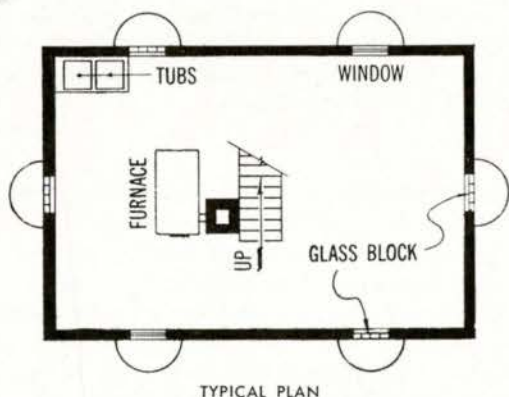
Facts by Pilkington about Glass

FOR ARCHITECTURAL STUDENTS

VOL. 2 — No. 10
 Uses of Glass . . .
INSULUX GLASS BLOCK
 Basement Windows



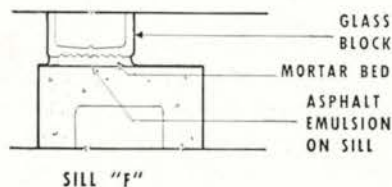
In houses as well as in other buildings Insulux Glass Block makes a permanently weather-proof and attractive basement window. Suitable to any type of construction — brick, frame or concrete block — Insulux Glass Block can be installed at the same time as the basement walls are being laid. There are numerous face designs to choose from, allowing several degrees of privacy and light diffusion.



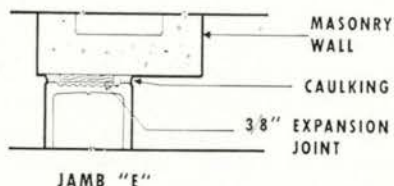
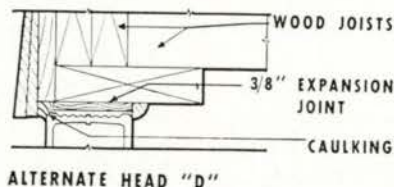
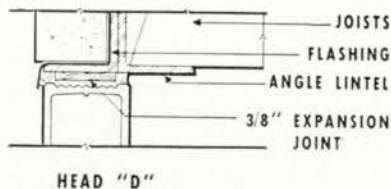
Plan shows how Insulux is used to daylight a typical basement. Openings and areaways are built in usual way: using enough windows for ventilation. Fill the remainder of openings with 8" square glass block. Insulux panels have these advantages: the same structural permanence as the basement walls, no painting is needed. They do not rust or rot. They provide insulation with good appearance and offer protection against leakage and infiltration. Easy to install — panel dimensions work with concrete block.



The elevation and details show how a permanent basement window of Insulux Glass Block can easily be installed.



SCALE: 1 1/2" = 1'0"



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