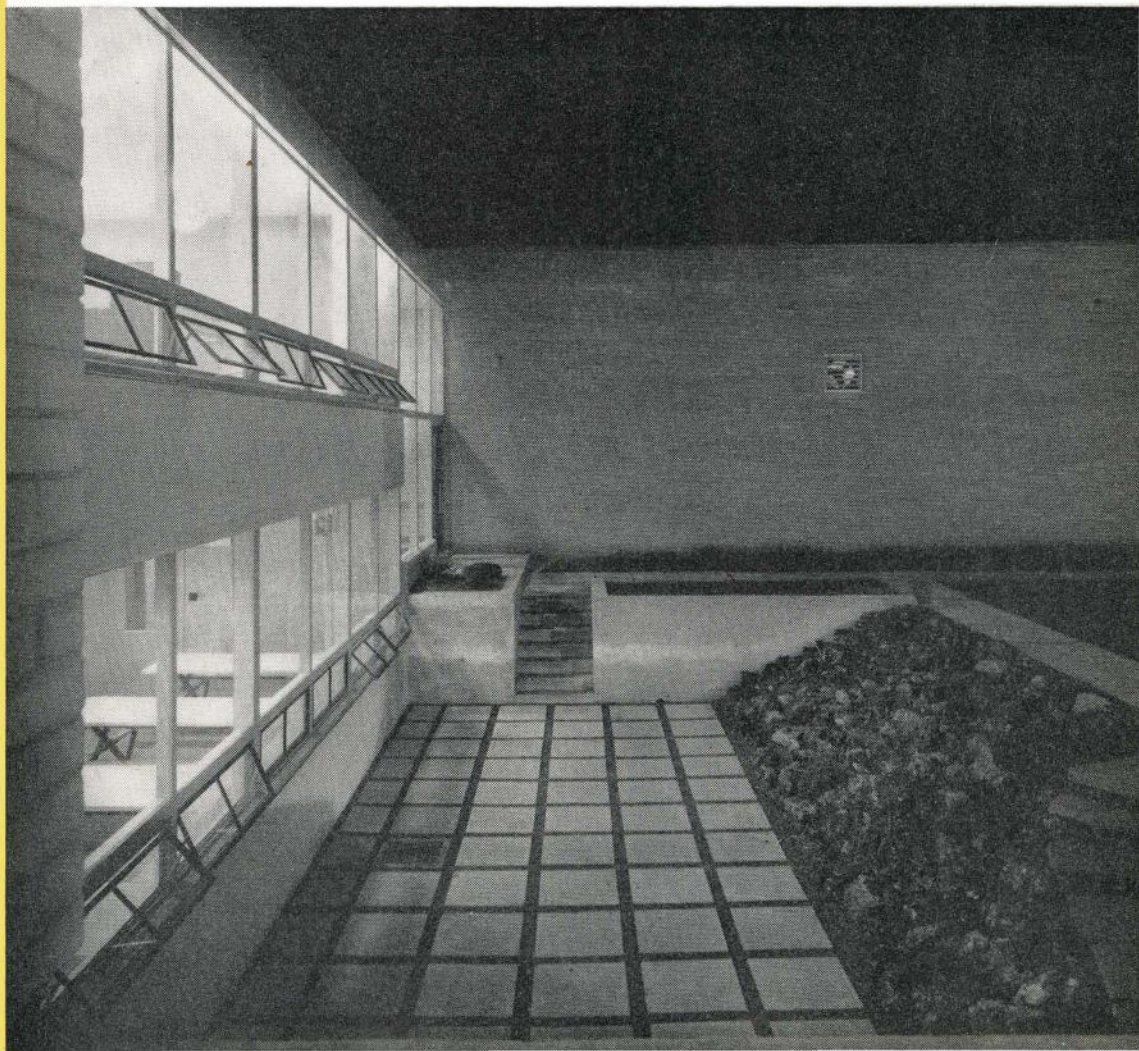


JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

VOL. 28
TORONTO
FEBRUARY
1951
No. 2





HOMES



APARTMENT BUILDINGS



SHOW ROOMS



OFFICE BUILDINGS

TRANE



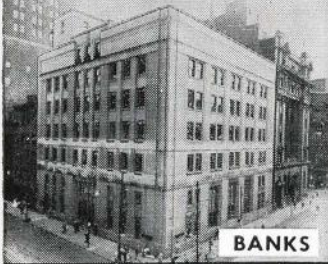
CHURCHES



UNIVERSITIES



HOSPITALS



BANKS



STORES



HOTELS

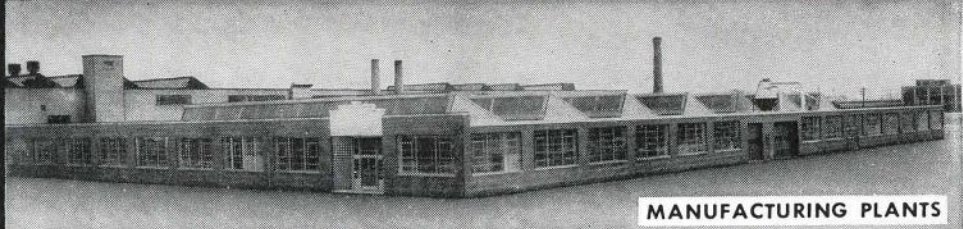
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JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 306

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JOURNAL R. A. I. C.

FEBRUARY 1951

NO type of building has lagged so far behind contemporary thought and construction as the churches of all denominations. Everywhere one goes in the English speaking world, one sees churches that are pale shadows of the prototype that was built for a Roman Catholic congregation in the Middle Ages in England. If architecture in all ages has reflected the society which produced it, how dreary and melancholy would seem to be the society which, in the last one hundred years, produced our churches – Roman Catholic, Anglican, Baptist, Methodist or Presbyterian.

THERE have been times in the last one hundred years when the mediocrity of church design was matched by the dullness of contemporary life, but surely we have something better to offer today. It will be puzzling for historians that against the social background of the welfare state and atomic fission we turned to medieval archaeology as a substitute for creative design in church architecture. We find it difficult to know why the church, which, historically, has been the leader in all great movements in architecture, should have surrendered its leadership to industry, the universities and the state. We have just seen the new dormitories in the sacred Georgian precincts of Harvard, factories in Canada and the United States that show a regard for the rights and comforts of workmen undreamt of a quarter of a century ago and, for the lower income groups, public housing that is unique in the history of the world. All these buildings are modern in concept and construction.

WHEN we speak of the leadership of the church in the arts, we mean, of course, the Roman Catholic church and the part she played in the Romanesque, the Gothic, the Renaissance and the Baroque. In the present doldrums into which church architecture has fallen, no church rises above the dead level of taste that we have inherited from the Gothic Revivalists of the early part of the 19th century.

SUCH a state of affairs cannot be attributed entirely to the architect. The most successful secular buildings have been those in which a single client, or a small committee, dealt directly with the architect in a spirit of co-operation aimed at a common goal. A church as a client, even with a building committee, is probably too unwieldy. Several hundred people have contributed financially, and all will have a voice in the design. The voice will, usually, be reactionary. In the words of the old revivalist hymn "what was good for the prophet Daniel is good enough for me", and that will, as a rule, be Gothic. The clergy, in their educational background, are curiously uninformed on matters of art, and their influence will almost always weigh the scales in favor of the traditional.

FOR several years we had the pleasure of lecturing to a graduating class in theology, but the whole "course" consisted of two lectures on modern church architecture. A full course in the Fine Arts including architecture, for students in theology, might strike a light that would illuminate the church architecture of this country. The young clergyman fired with the mission of better church building might soon bring about a revolution in which architect, sculptor and painter would be brought together for the greater glory of God as they were so very long ago. The stage is set. Colour and light are no longer looked on with suspicion by Anglicans or even Methodists. The choice between modern design and the dim Miltonian light that filters through lancet windows and Gothic tracery should not, with education, prove a difficult one. The *Journal* for January on church architecture would indicate that the seeds of modern architecture have, occasionally, fallen on fertile soil.

Editor

COMMUNITY AESTHETICS

By ERIC W. THRIFT

YEARS ago, the City Beautiful appeared to be the goal of most city planning. It was largely involved with the production of fine governmental centres, monumental avenues and similar rather limited improvements. The intervening years have not dealt kindly with the sort of thinking that underlay such efforts. The pendulum has swung and we now appear to consider matters of pure function and economy of sole importance. This is not altogether the case, but we have become so involved in economic, sociological and engineering problems that the purely aesthetic has been crowded to the sidelines. In part, it has been deliberate as a renunciation of outdated, unbalanced considerations favoring pure unadulterated beauty — art supreme, as it were — and partly because we have become urgently aware of the social and economic implications in the physical form of the community. We have to be careful, however, that we are not drawn into the easy position of becoming so engrossed in the theories and practices of the sociologist and economist that we forget what we started out to do — deal with the physical condition and improvement of the community. I suggest, therefore, that while there should and can be no reduction in the importance of the basic forces which create and keep urban communities alive, there is some need for a better balance between consideration of the purely functional and the aesthetic. For that matter, the aesthetic when thoroughly considered, reveals that it is a characteristic which does have social and economic significance, and unless we deal with it properly, this important aspect of a community's development may be neglected to the endless harm of the inhabitants and their activities.

It is immediately obvious that poor, unsightly surroundings, whether at home or at work, garish, ugly shopping places, unsavory and often harmful atmospheric conditions, and the lack of any development of which to be proud, all have a great deal to do with the economic, social and physical welfare of people. To neglect or overlook them in considering the development of any community, must therefore be viewed as a serious shortcoming.

We are all conscious, much of the time, some of it more so than at others, that our cities and towns don't look as well as we know they could, and in many respects, we, as citizens, should be downright ashamed of what we see every day.

This is not an indictment of those who are designing our buildings, but it is a fact that, as a whole, the physical face of most of our communities is not a satisfactory thing to look upon. To those who have turned the matter over a little, it is obvious that there are many facets of the physical development of land, buildings and other structures that are involved. I shall try to note some of them here and touch on their relative significance. In my

attempts to keep in touch with this phase of civic development, a variety of aspects of the matter have immediately come to mind, while others have been revealed through discussion and study. It is not suggested that this review, by any means, includes all aspects of the matter, nor that it is a complete discussion of the matters touched upon. Moreover, it does not propose to suggest solutions to all the problems, largely because they vary from community to community and their resolution must often be approached in the manner most appropriate to local conditions and legislation.

Architectural Control

As architects, we are justifiably inclined to think first of good building design and how to get it. The obvious and easy answer is, of course, hire a good architect. If only it were as simple as that! Because of the variety of opinions on what constitutes good taste, some places have tried architectural control, from complete control over a whole town to control of only limited areas — of special streets or of special types of buildings, commonest of which are government buildings. In connection with building design, the public has apparently generally accepted the premise that the place to start some kind of organization of appearance is with governmental structures. This becomes involved with the design of civic buildings, of provincial and federal government buildings and the organization of groups of such buildings. It is the problem of the civic centre, government centres, and so on. Then there are school buildings and groups, and other public and semi-public buildings like churches, institutions, hospitals and so forth. From here it is an easy step to public utility buildings and structures. Throughout this whole group, there appears to be common acceptance of appearance control or at least, co-ordination.

Such control of architectural design as exists and the responsibility of review for the purpose of ensuring that an adequate standard of appearance was and is maintained has been assigned to Art Commissions, Boards of Review, Planning Commissions and even Zoning Boards. The success of such bodies and the regulations under which they operate has been varied in the extreme. Moreover, they are by no means regarded generally as desirable. The discussion that was carried on in the columns of the Architectural Forum in the U.S.A. through the May to October issues of 1947 is more than sufficient evidence of the varied opinions that are held in the architectural world alone, toward such regulations. A comprehensive review of existing architectural control regulations in the United States appeared in the September, 1949, Information Report of the Planning Advisory Service of the American Society of Planning Officials, and made available to subscribers to the service. In this report, it is considered that regulations which controlled

the size or cost of buildings would be likely to have at least some effect on the appearance of buildings but they were not included in the review as a direct form of architectural control. Such forms of control exist in Canada and in some places were established for the primary purpose of establishing a standard of appearance through a requirement for adequate value. Unfortunately for Canadians, the report did not include any review of regulations outside of the United States and there has been no such similar review in Canada.

The application of this sort of regulation is by no means a simple task. Typical of the officials who want to establish and maintain sound appearance standards is the mayor of one community in which the sort of cost restrictions already mentioned presently exist on residential properties, presumably for the purpose of maintaining reasonable quality and appearance. These cost standards were established many years ago and now, of course, bear no relationship to what the community considers an adequate standard of building. Present building costs have left them far behind, so that what would once have been considered adequate to build a reasonable house, is now hardly a standard for a good garage. The mayor in question wants to revise his town's requirements to ensure the maintenance of the physical standards established some years ago. The technique of a minimum ground floor area requirement was a possible means, but he soon came to the conclusion that this would not provide any assurance that a large enough house to meet the regulations still would not be an ugly or nondescript addition that could easily detract from its locality. Architectural control was the next consideration. Here again there were drawbacks. In a small community such as his, most of the people of any consequence know one another even if only as passing acquaintances. Any attempt to establish a board of review would, in the Mayor's mind, have two difficulties. First, it would be difficult to persuade residents, however competent, to act as arbiters of the tastes of others with respect to the design of their homes, and second, the operations of such a board would be likely to be a serious source of dissension and friction within the community because of the almost arbitrary power invested in the board itself. Thus there was agreement on the goal to be attained but an impasse in finding a satisfactory technique with which to reach it. Into this sort of problem, there is usually projected the question — traditional or modern or both? The personnel of the board will largely determine this. There is the possibility, however, that, having once decided, enforcement may be more irksome than the supposed disadvantages from not having such control.

So much for a subject that has engrossed designers and planners for many a decade — but respecting which we do not seem to have created any improved solutions in recent years.

Roads, Streets

To move on to other aspects of the city's garb, there is street design which can be considered to include roadways, sidewalks, highway approaches, parkways, drives and so on. As a related aspect, there are all the forms of street furniture and furnishings to be considered — trees and other plantings, street lighting, street name

signs, utility lines that must be carried on poles. Considering the design, development and maintenance of our streets, we, as architects, must admit that the effectiveness or otherwise of the design of our buildings is very often dependent upon the setting provided by the streets upon which they are placed.

Taking inventory, there are numerous elements in the structure of a street which contribute to its appearance. Included are the roadway — its type of surfacing, curbs and gutters — its width with relation to the width of right-of-way; the sidewalk — its location, width, construction; the grass strips, if any, their width, maintenance, and location with respect to private property; planting of trees and shrubs, their species and appearance, winter and summer; street equipment such as name signs, lighting standards and luminaires, traffic signs. Many a street has been spoiled by the lack of or by poor arrangement or maintenance of any of these things. On the other hand, a well designed street with good treatment, equipment and maintenance generally creates such a favorable atmosphere that the architecture of buildings on abutting property becomes of less apparent importance. The ugliness of poor design fades into the background and may often go unnoticed by the average individual if he is favorably impressed by his environment. This does not, however, mean that quality of building design is not significant nor that poor design should be condoned.

It is in its streets that the character and physical impression of many cities is created. Too often, the designer has paid little or no attention to such a basic design element as a street. Those who plan subdivisions seldom reach the details which determine the manner in which the various elements of public streets are handled and the net result is that various other people, most of whom have little or no concern for the question of appearance or pleasant relationships, put in their part of the whole according to their own dictates, and the end product is therefore likely to be a muddled mediocrity. There is room for improvement here, both with respect to the design of new facilities and the improvement in old ones. One example of co-ordination in this field is the growing trend for street lighting engineers to consult with the park or horticultural people so that street lighting and street tree planting and growth can be carried on in harmony rather than conflict.

In discussing streets, we generally think immediately of the appearance of residential streets, but the same problems arise in business areas. Frequently in commercial areas, of course, the sidewalk abuts both the road and the private property. There is no room for the softening element of grass or other planting. The tendency to turn shopping centres inside out in the U.S.A. to provide good pedestrian space and often some grass and trees, indicates that the places of barren concrete and brick are being challenged and that "grass on main street" may be not too far away, and along with it a great change in appearance values.

Approaches

As a part of the street system, there are the highways connecting the city to other parts of the country. The approaches along these highways have been the subject of a good deal of civic soul searching, but often very little

action. The nature of the areas which a highway traverses and the physical condition of them establishes an atmosphere which most of us as individuals would abhor if we thought our friends thought of our own places in such a setting, and yet that is precisely the poor impression that is created upon those from other cities. These entryways can be as good, bad or indifferent as the people of the community see fit.

Our approaches by rail are usually worse, but at the same time, more difficult to improve. They often come in, of necessity, through extensive railway yards or areas devoted to industry much of which is, as a matter of course, none too sightly. Much could be done, but it is hard to change habits that have grown up over the years with many such industries. Of the yards themselves, they are usually quite tidy but the impossibility of keeping buildings anything but drab around a steam railway operation is patently obvious.

In other places, the rail lines are bounded by deteriorated residential areas and slums. This reverts to one of the basic problems of present cities, the poor relationship that exists between some of the city's functional uses.

One development that has been given attention in some cities with respect to appearance, is that of parkways and drives. Numerous cities have some boulevards or special drives which have received particular and careful treatment. These are often the showplaces of the town. Frequently, the effectiveness is the result of careful study and integration of elements. It would appear therefore that the use of more care in the design and development of streets could pay handsome dividends in vastly improved environment for our homes and other buildings.

Signs and Billboards

Into any discussion of the appearance of the community, the question of signs projects itself with a certain insistence. Billboards and signs have received a good deal of attention and criticism in many quarters. These structural advertising media present a number of problems both from the standpoint of the public and the user. There are many in any community who would remove signs of any kind and forbid them altogether in the interests of appearance. This is quite obviously an extreme view.

The question separates itself into two segments — one to do with billboards and similar outdoor advertising structures, and the other to do with signs, particularly those attached to buildings.

The familiar "battle of the billboards" fortunately does not wax so hot and heavy in Canada as it does in the U.S.A., largely because the rash of boards has not spread itself in the all-pervading manner evident in the U.S.A. We do, however, have our problems in determining the means whereby the location of acceptable sign boards can be determined and how to go about it most effectively. Zoning regulations, of course, usually make provision for the erection of billboards and the like in some districts, usually the commercial and industrial classifications. The regulations controlling their use along highways have been tightening up in recent years, based upon the proposition that they mar or eliminate the

desirable view of the landscape and create visual distraction which is a hazard to safety. Here is another example of practical needs assisting in what is considered to be a matter concerned almost solely with aesthetics.

Considering now signs on buildings or attached to them, one has only to reflect on the possible appearance of business streets, notably shopping areas, if all signs were to be eliminated altogether. We depend upon them for identification while at the same time, much of the light and atmosphere we expect in a shopping street — our market place — is provided by such signs. In this connection, there is usually quite an argument about overhanging signs. In some places they have actually been banned. Upon a review of conditions after they are removed and, as is usual, replaced by signs which are flat on the face of the buildings, there is not much doubt that a good deal of improvement can be achieved. One of the advantages is that it eliminates the unsightly structural elements which are required by by-law in some centres for the overhanging type of sign.

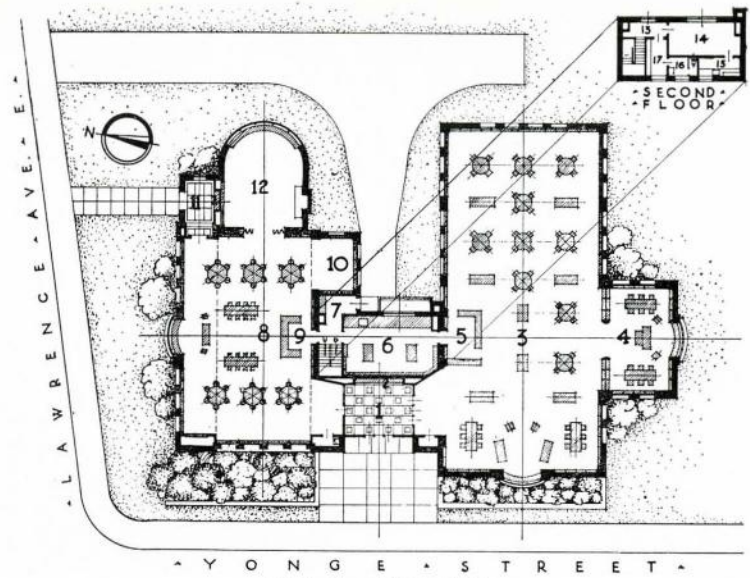
Private Property

A major part of the whole question of urban appearance is that which deals with private properties, their use, development and maintenance. These properties include individual housing, old and new, and their surrounding yards, apartments and multiples of various types, stores, warehouses, industrial structures, thus including all manner of private structures. In this category, also come the uses of land which involve only minor structures and sometimes none at all. These vary all the way from parks and open playfields to storage yards, junk yards and dumps.

In residential areas, individual houses are usually the responsibility of the occupant, and various multiple forms of dwelling usually the responsibility of a realtor, rental agent or owner. The condition of the buildings, and their maintenance and operation govern individual appearances largely, but much can be done with adequate yard space properly treated and well maintained. It is obvious that the appearance of a district is the result of the sum of the individual appearances of its various properties and their services. Here again landscaping plays such a vitally important part that the building designer is often humbled when he realizes how much of good appearance depends upon elements entirely outside the physical limits of the structure which he has created.

Generally speaking, the same applies to commercial and industrial developments. In recent years, there has been a most healthy trend in the industrial field toward the development of larger properties providing adequate space for single story operations, plus room for landscaping, automobile parking and so on. This is clear indication of an appreciation of the economic value of appearance and an understanding of its psychological value with respect to customers and employees. In conjunction with industrial uses, there are frequently those that occupy land only, such as storage yards, equipment areas, sites for machinery that operates in the open, and similar uses. The problem here, if the use is not particu-

(Continued on page 46)



KEY TO PLAN

- | | |
|------------------------------------|--|
| 1. Lobby — 14' x 20' | 10. Book Section for Very Small Children — 15' x 11'6" |
| 2. Display Case | 11. Boys and Girls Entrance — 8'6" x 16'3" |
| 3. Adult Room — 96' x 43' | 12. Story Telling Room — 22' x 29' |
| 4. Young People's Room — 31' x 20' | 13. Stair Hall |
| 5. Adult Desk | 14. Staff Lounge — 10' x 21' |
| 6. Work Room — 17' x 26'6" | 15. Kitchenette — 5' x 12' |
| 7. Delivery Entrance | 16. Staff Toilet — 5' x 8' |
| 8. Boys and Girls Room — 57' x 45' | 17. Staff Coat Room — 5'3' x 12' |
| 9. Boys and Girls Desk | |

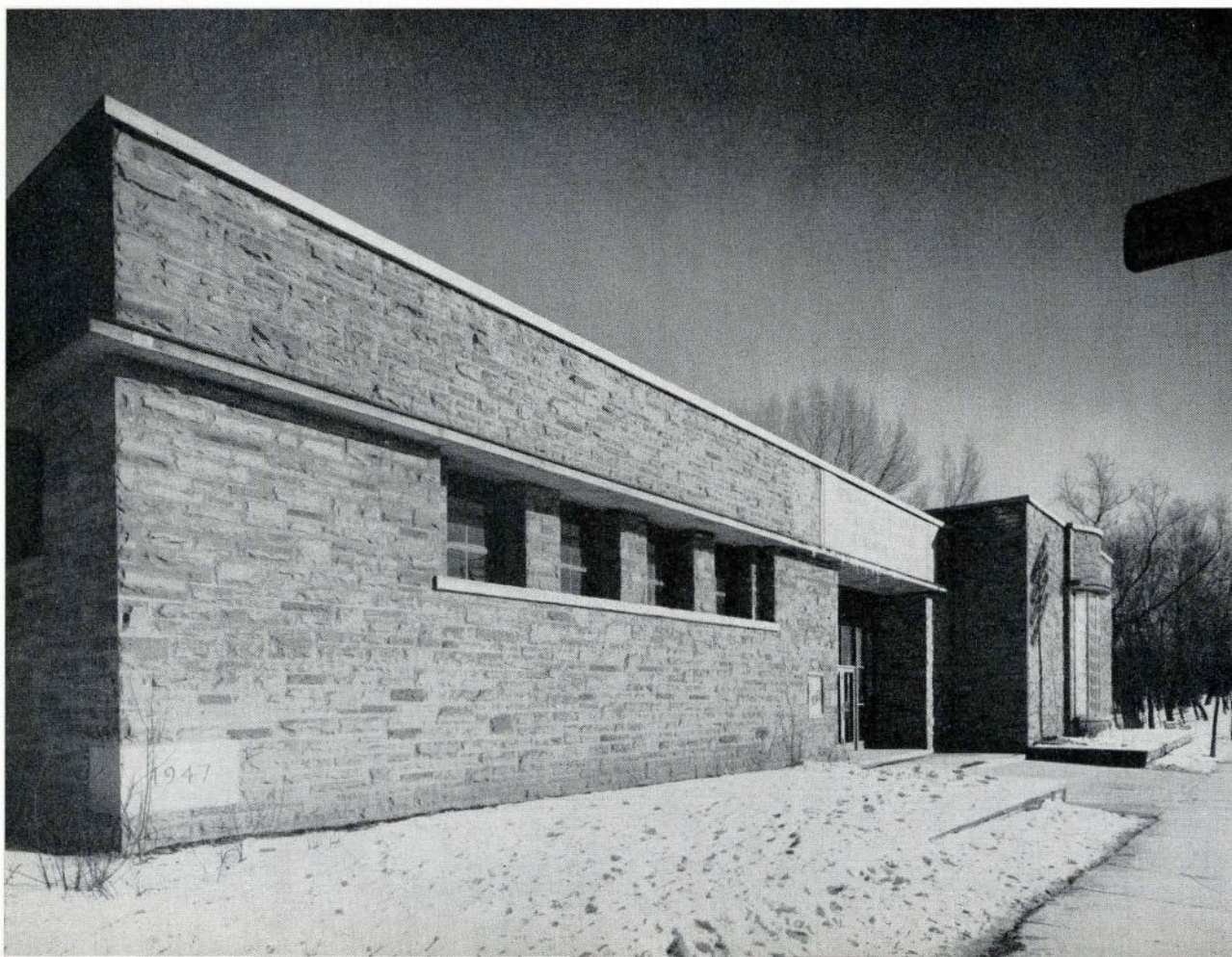
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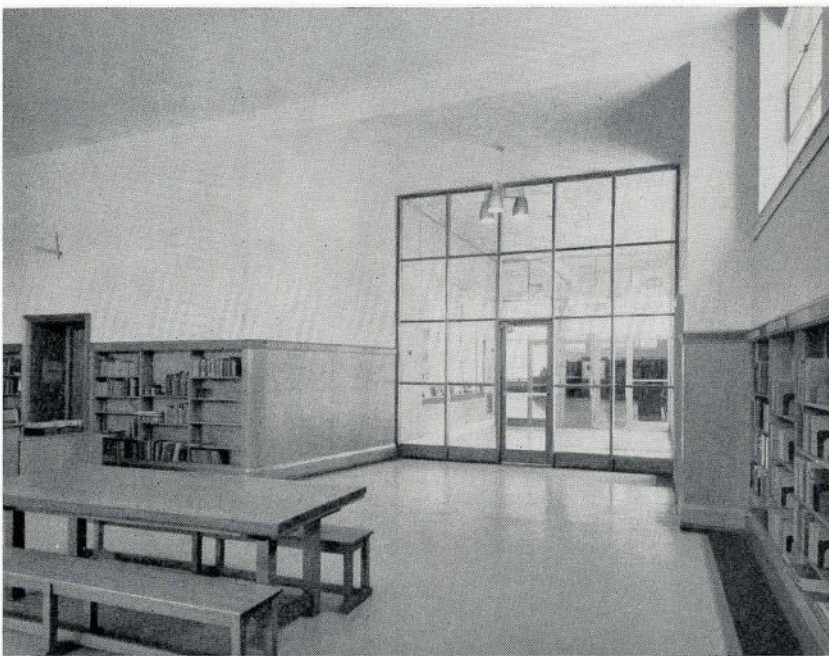


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Photographs by Panda



3

1. Story Hour Room, Boys' and Girls' Library.

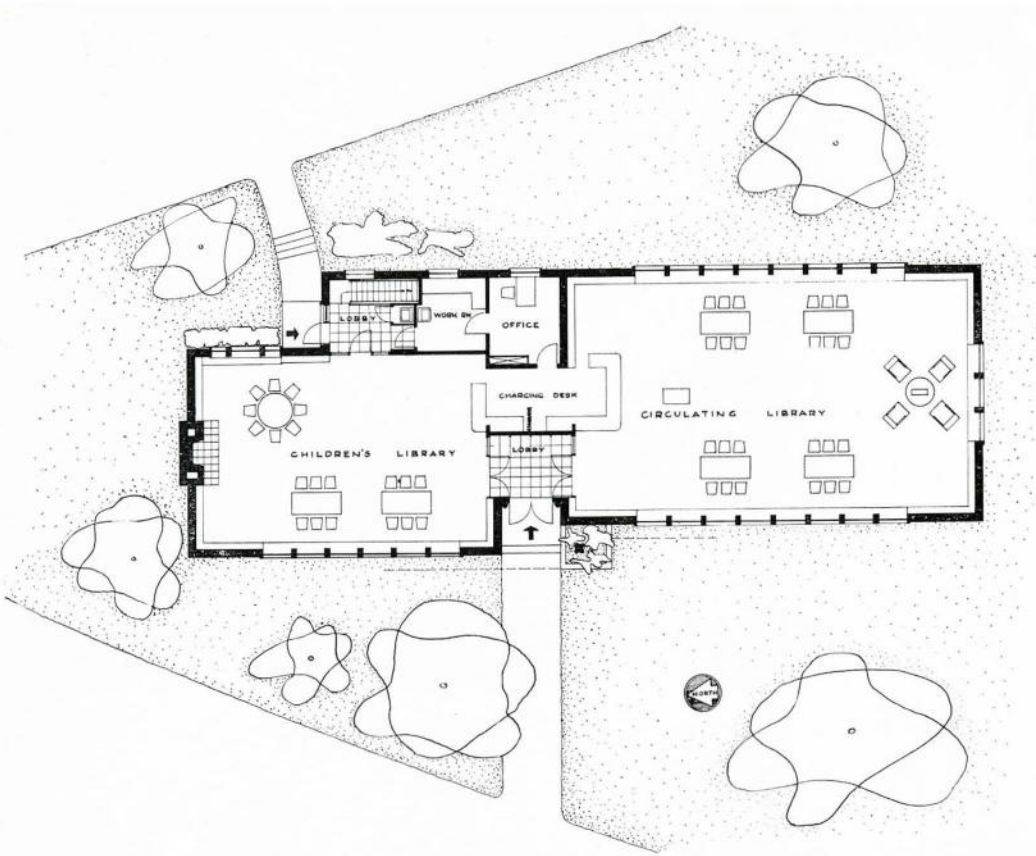
2. Young People's Section.

3. Looking south from Boys' and Girls' Library across vestibule to Adult Library.

4. Adult Library looking towards entrance.



4



LEASIDE PUBLIC LIBRARY, TORONTO, ONTARIO

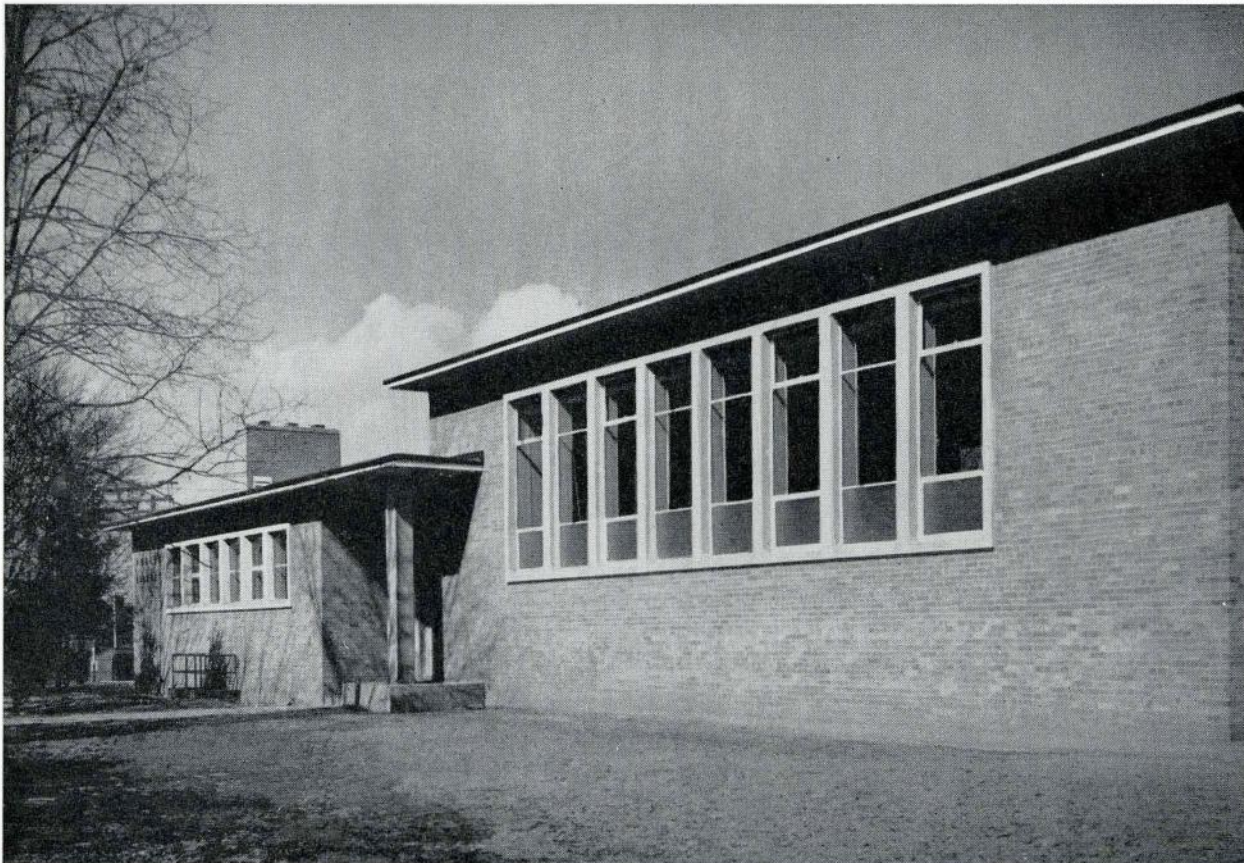
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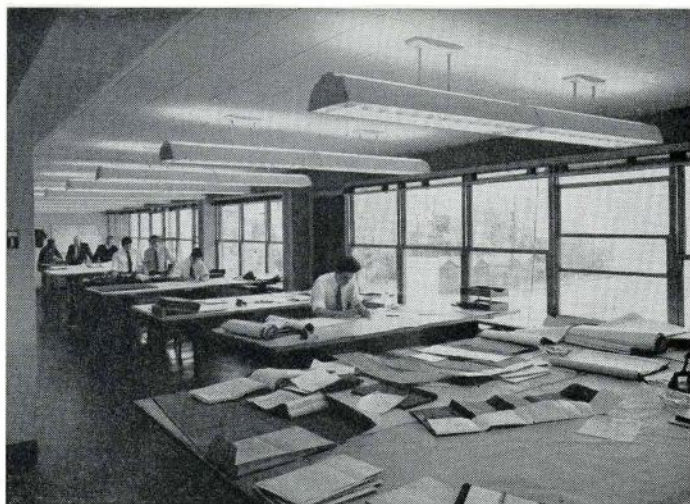
MAIN CIRCULATING ROOM

VIEW OF CHECKING DESK SHOWING CHILDREN'S LIBRARY





ENTRANCE



Photographs by Max Sauer

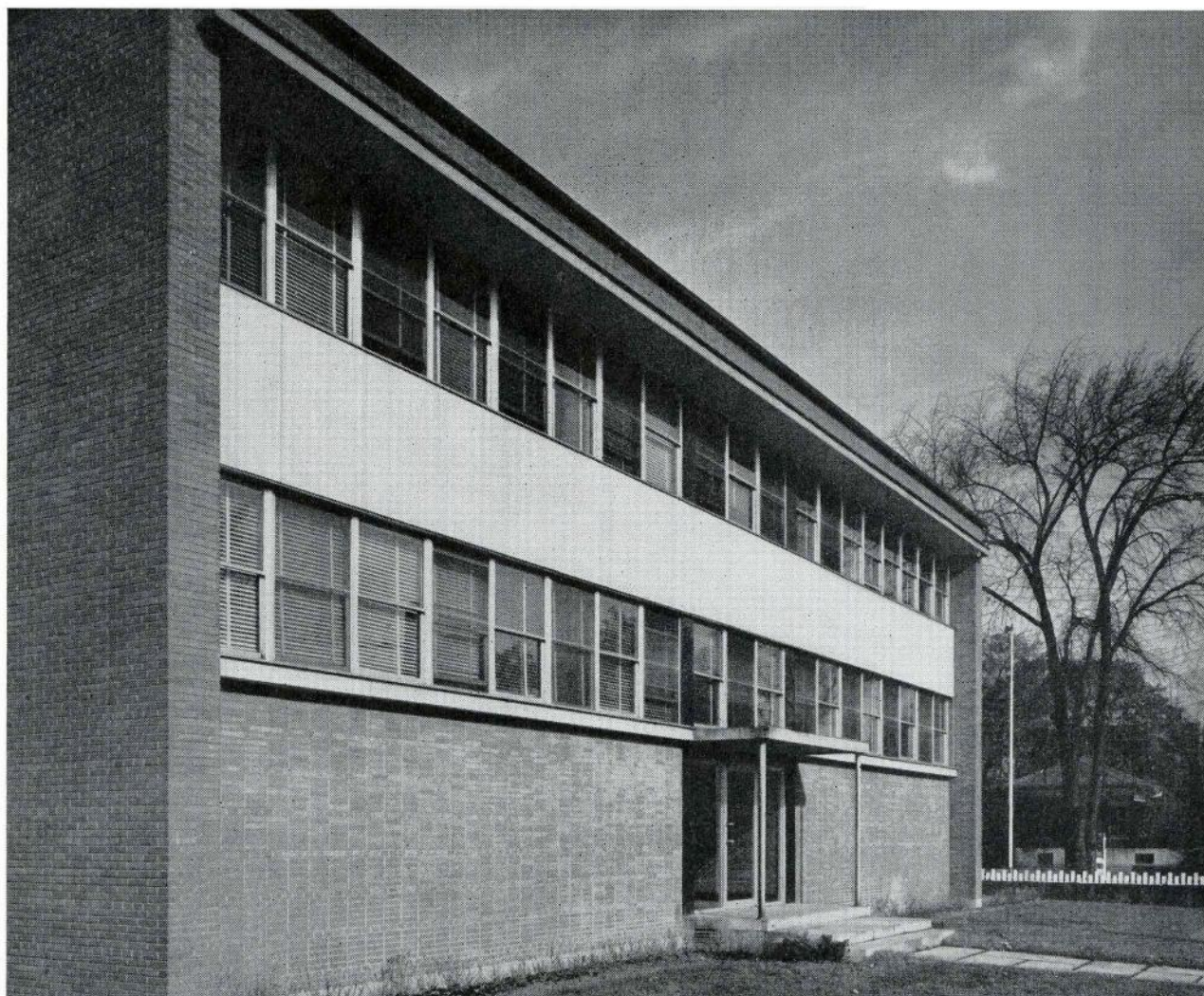
DRAFTING ROOM

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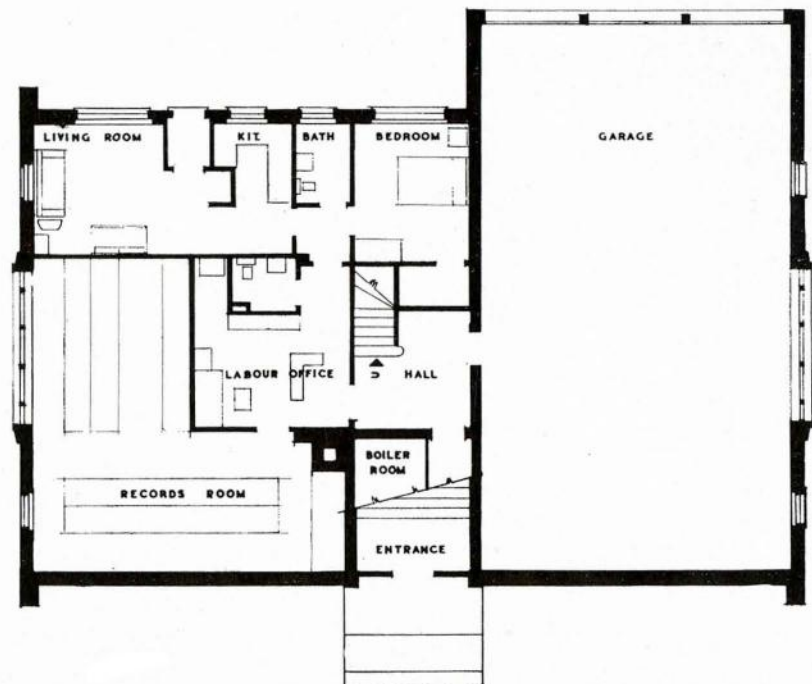




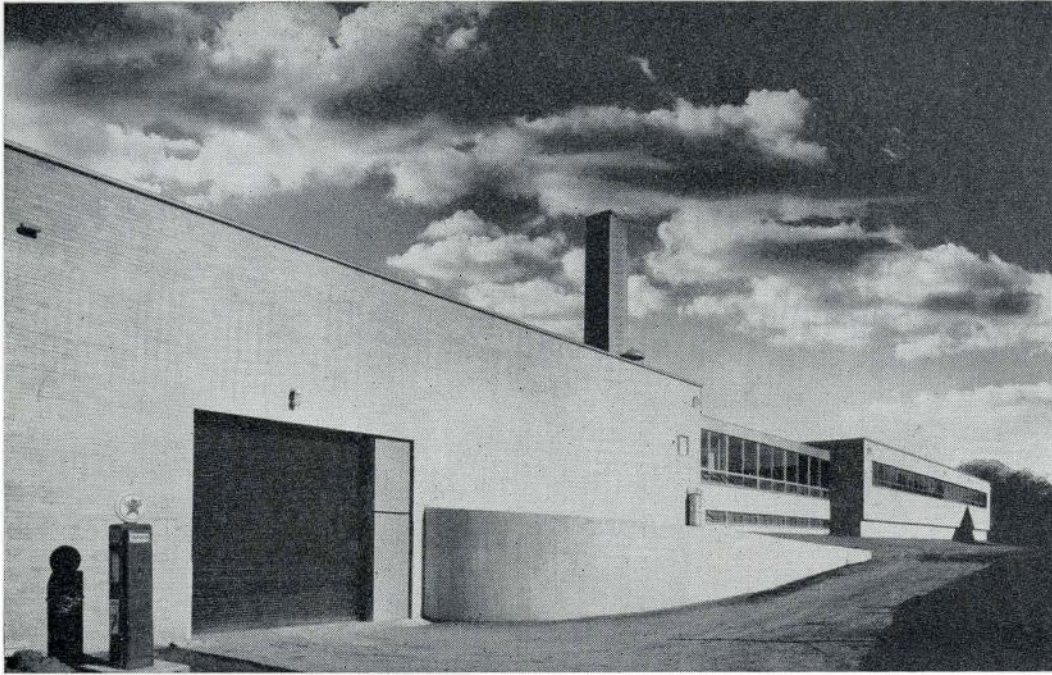
THIRD FLOOR PLAN



SECOND FLOOR PLAN



FIRST FLOOR PLAN



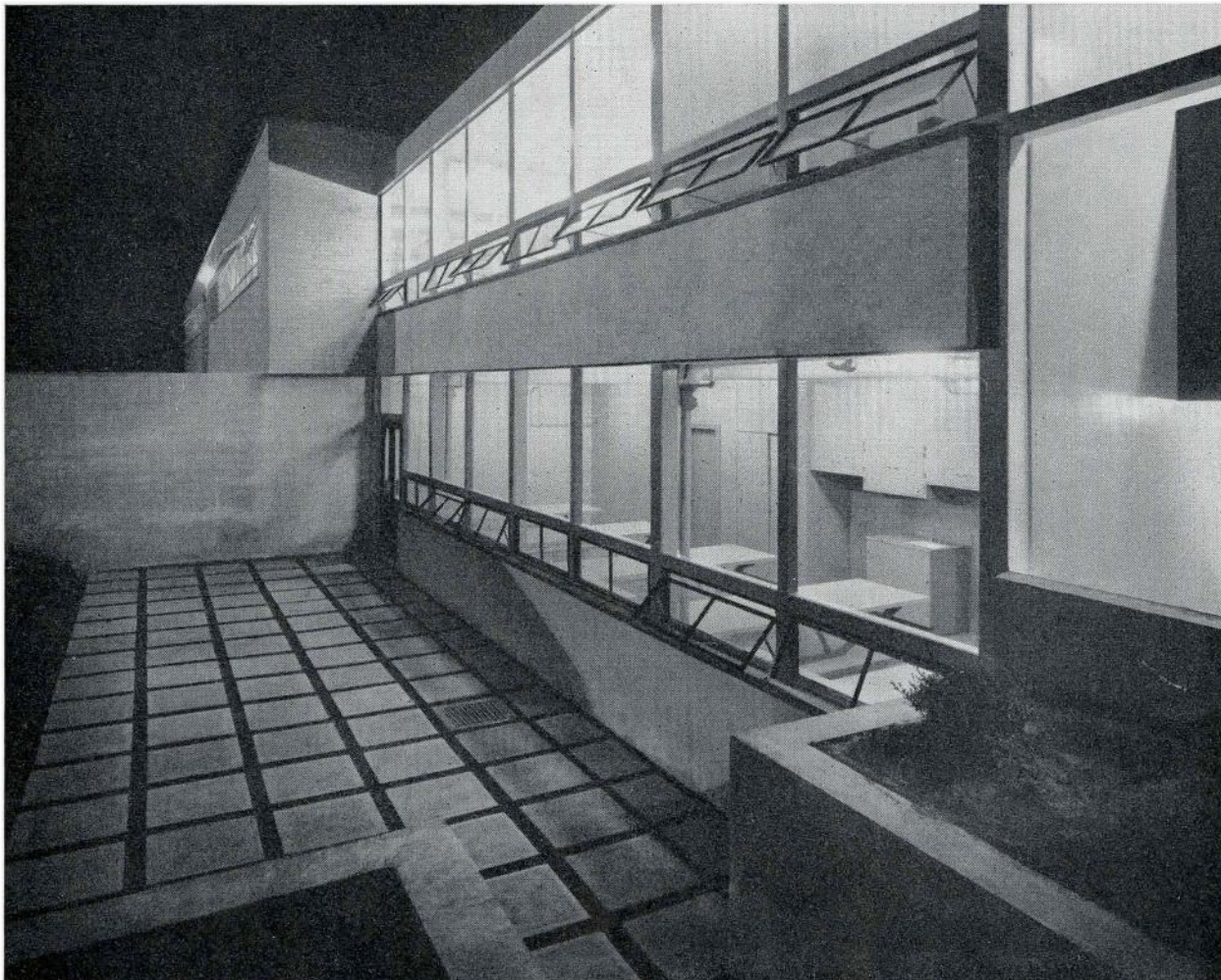
GARAGE, REAR EXIT

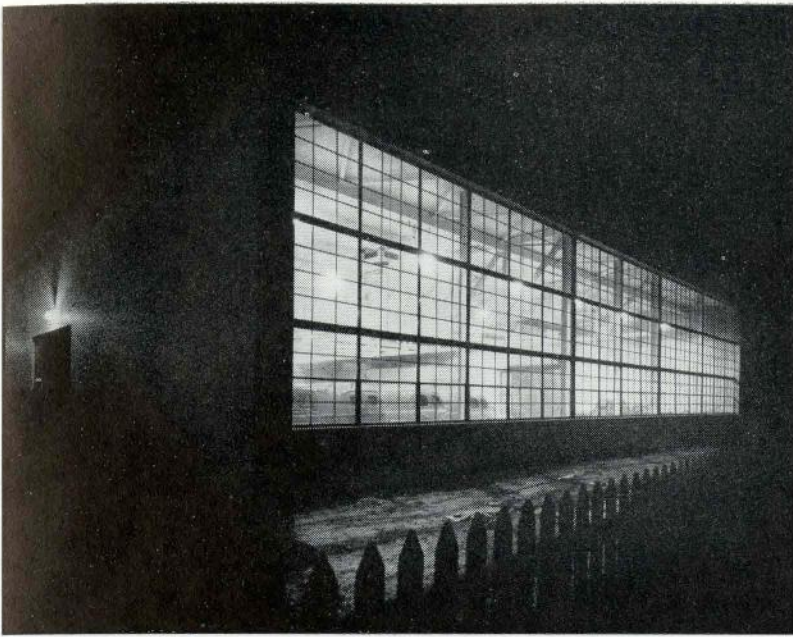
YORK TOWNSHIP HYDRO ELECTRIC SYSTEM, YORK TOWNSHIP, ONTARIO

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FINLEY W. McLACHLAN CONSTRUCTION COMPANY LIMITED, GENERAL CONTRACTOR

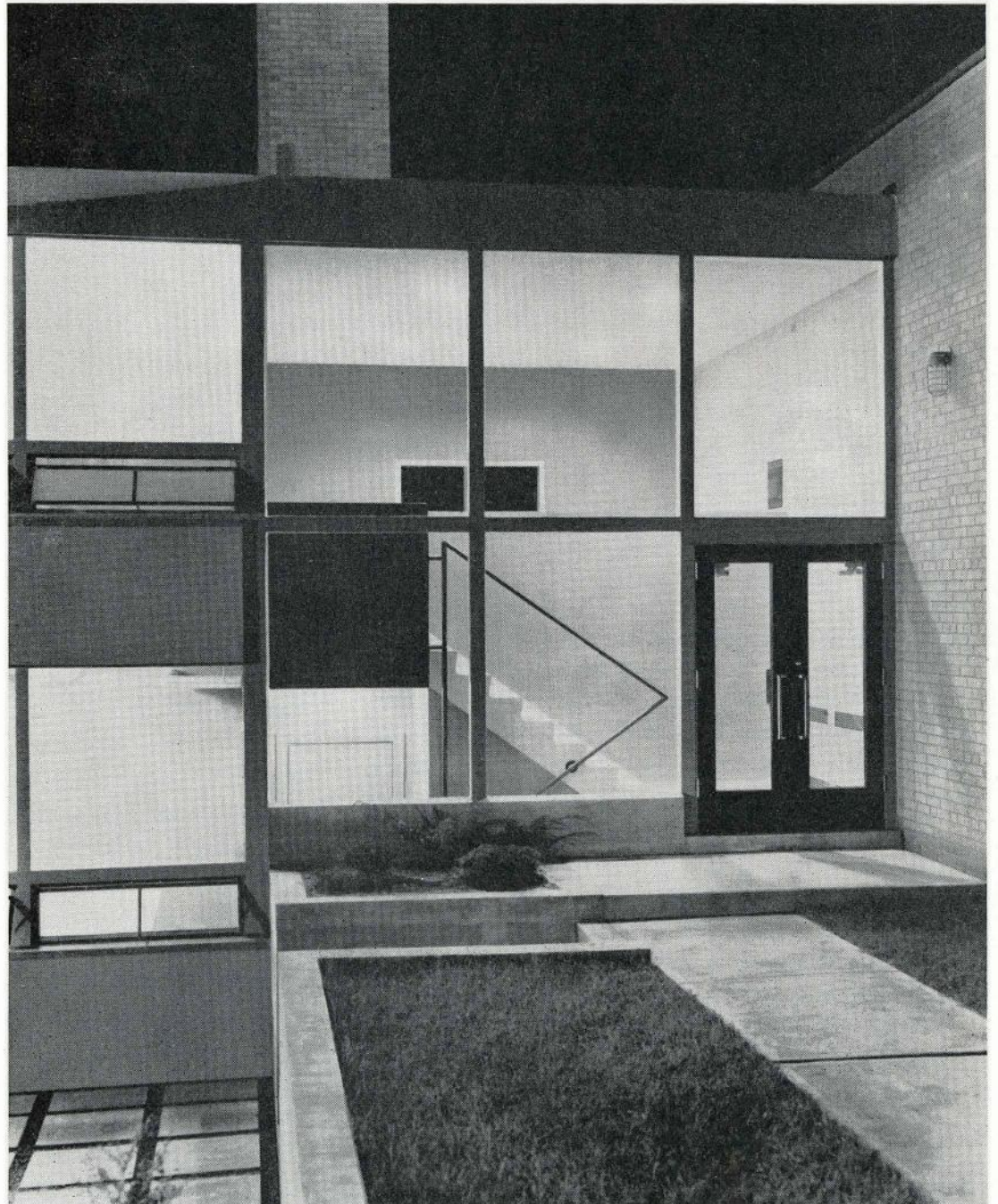
SUNKEN GARDEN, LOOKING INTO LUNCH ROOM



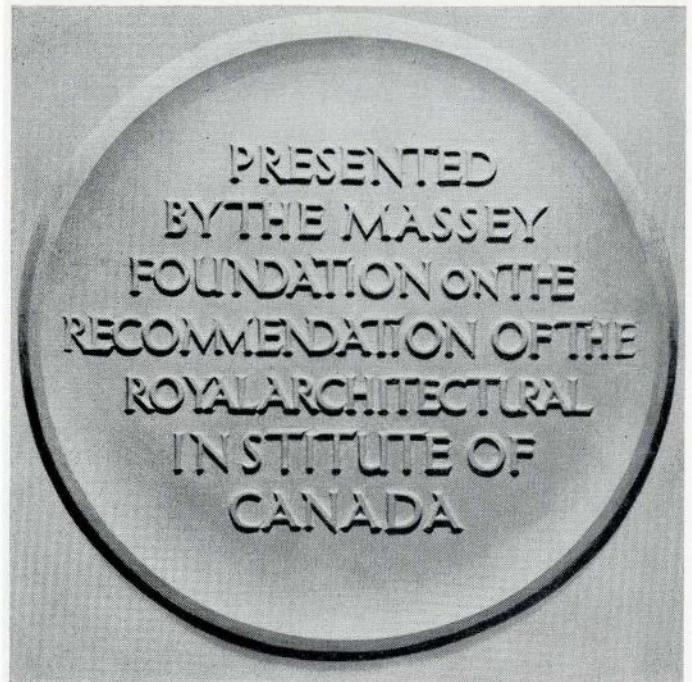
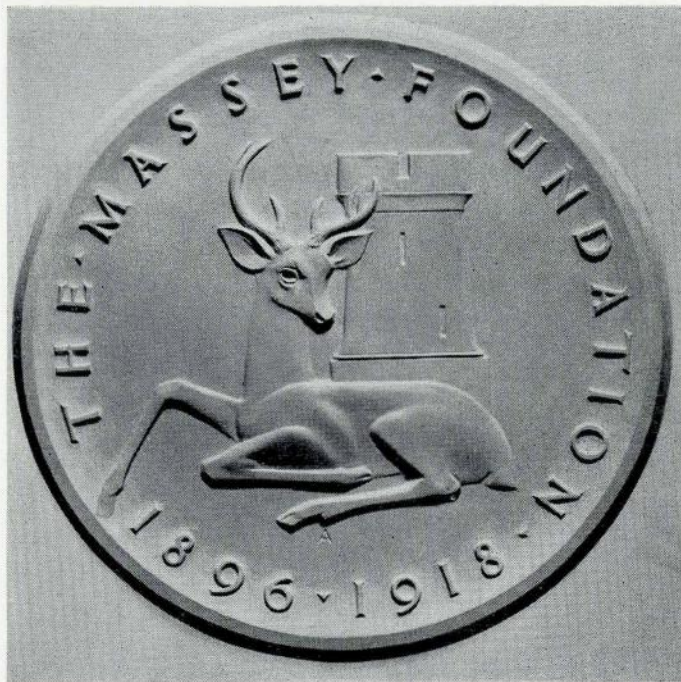


THE GARAGE

Photographs by Panda



MAIN ENTRANCE



MASSEY MEDALS FOR ARCHITECTURE

EARLY in 1950 the Hon. Vincent Massey announced a "Scheme for the Award of Massey Medals in Architecture by the Massey Foundation". The Royal Architectural Institute of Canada appreciated the motives of the Foundation and participated in formulating the scheme and in sponsoring the exhibitions. The purpose of the Medals is "for the benefit of the public of Canada to recognize outstanding examples of Canadian achievement in the fields of architecture and thus to give encouragement to the members of the architectural profession and to promote public interest in their work".

Under the terms of the Scheme awards are made at exhibitions held for the purpose under the sponsorship of the Institute, these exhibitions to be held every second or third year, depending on the amount of building activity in Canada. A silver medal is awarded to the architect or firm whose work is judged best in each of a series of categories and a gold medal to the architect or firm whose work is judged the best of all entries regardless of category.

Also under the Scheme a Committee known as the Massey Medals Committee is established. It consists of the heads of the Schools of Architecture in Canada or their deputies. Its duties are to choose the personnel of the Jury of Selection, to prepare written directives for the guidance of the Jury, to arrange the time and place of exhibition and other details connected with the Scheme.

Since the Schools are so widely distributed the Committee had to carry out its work by correspondence. In choosing the Jury of Selection each member of the Committee submitted nominations and a vote was con-

ducted by ballot (Hare-Spence System). The Jury consists of two Canadian architects practising in Canada and an architect of international reputation resident outside Canada.

The vote resulted in the following, all of whom kindly consented to act:—

Joseph Hudnut, B.Arch. S.M., A.M.,
Dean of the Graduate School of Design,
Harvard University.

J. Roxburgh Smith, F.R.A.I.C., Montreal,
President R.A.I.C.

J. W. Balharrie, M.R.A.I.C., Ottawa.

Twenty-two architects submitted forty-six entries in fourteen categories. These occupied one hundred mounts 30" x 40". The Jury of Selection carried out its task on Thursday, November 30th, and Friday, December 1st, and their report is published on another page of this issue of the *Journal*.

The exhibition was held in the National Gallery, Ottawa, and was opened on December 2nd by Viscount Alexander, the Governor-General.

I took it upon myself to write to each of the members of the Jury to ask if they had any suggestions to make which could be put in the records for the benefit of committees arranging similar exhibitions in the future.

The following comments were made:—

1. That the number of categories be reduced to four and that only three medals be awarded.
2. That the designs and the architects winning the Gold Medal be given the greatest possible publicity



THE GOLD MEDAL AWARD

THE OSHAWA HIGH SCHOOL, OSHAWA, ONTARIO

JOHN B. PARKIN ASSOCIATES, ARCHITECTS

in the Canadian Press and in the Architectural Magazines in the United States.

3. That the methods of mounting and especially the character of the titles be strictly standardized.
4. That the number of photographs and of plans permitted should be of the minimum essential to convey the character of the design.
5. That all explanations in the way of typewritten notes be prohibited unless they are mandatory of all competitors.
6. That it is regretted that a greater number of firms did not participate and that the work being done in small houses was not more adequately represented.
7. That reasons for the small numbers might be a certain apathy on the part of the profession or that the competition was not sufficiently publicized or that, as a whole, the offices in Canada were too much pressed with professional work to permit them to participate.

Perhaps architects who submitted entries will also have suggestions to make and it will be helpful to future committees to have their comments.

No doubt following this competition architects will

have a fuller appreciation of the educational possibilities which the Massey Foundation has made possible. Tradition will grow around the awards and the honour of winning will become progressively greater as time goes on. With regard to publicity and in defence of the Committee and the Institute I would point out that for the 1950 exhibition a circular of information and a copy of the "Scheme" were mailed to each member of the Institute. Information was published in the *Journal* and the editor commented on it in his editorial. I can only assume that the shortage of entries was due to the novelty of the competition, the shortness of the notice (two years in future) and the pressure of work referred to in comment No. 7.

On behalf of the Committee I wish to thank the Architects who submitted entries and to congratulate those who received awards. The Committee is greatly obliged to the Director of the Gallery Mr. H. O. McCurry for his cooperation in the arrangements with the National Gallery and to Mr. W. H. Gilleland and members of his committee in Ottawa who were responsible for receiving and arranging the exhibits and numerous other details in connection with the exhibition.

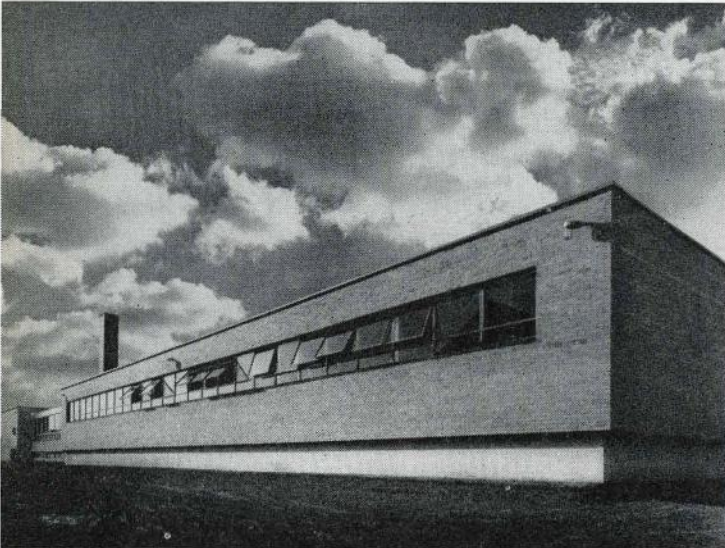
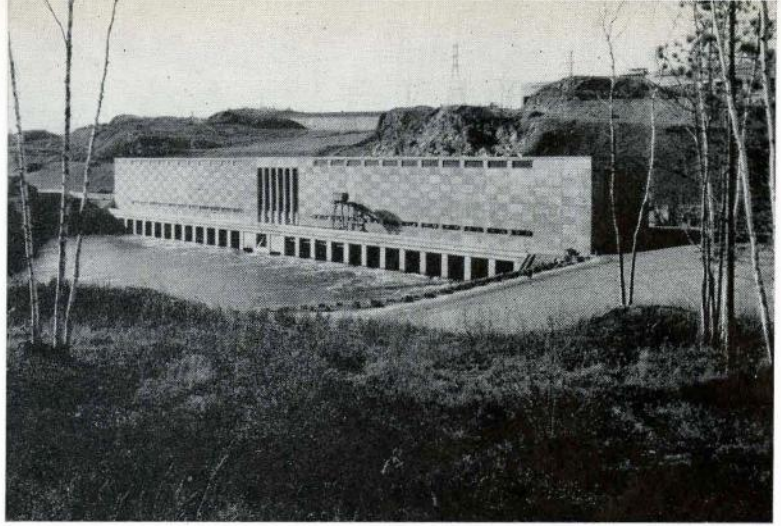
*H. H. Madill, Chairman,
Massey Medals Committee*

MASSEY MEDALS

SHIPSHAW NO. 2 POWER DEVELOPMENT,
SAGUENAY RIVER, QUEBEC

J. C. MEADOWCROFT, ARCHITECT

H. G. ACRES AND COMPANY,
CONSULTING ENGINEERS

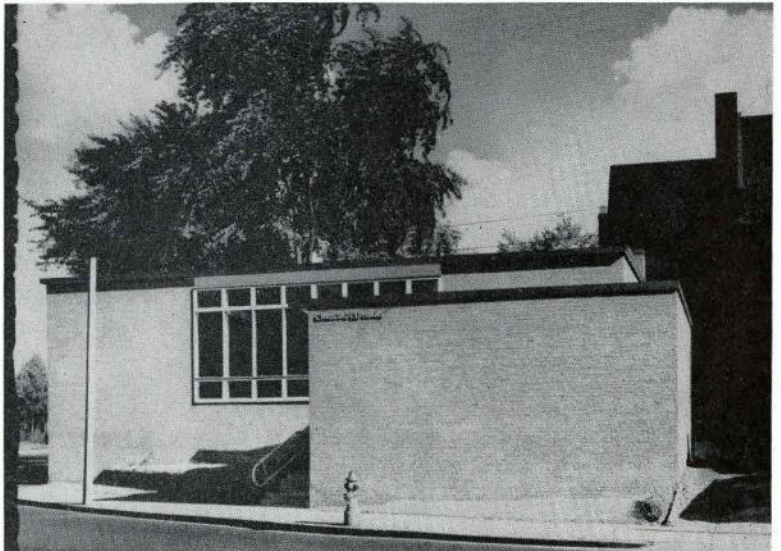


YORK TOWNSHIP HYDRO ELECTRIC SYSTEM,
YORK TOWNSHIP, ONTARIO

JOHN B. PARKIN ASSOCIATES, ARCHITECTS

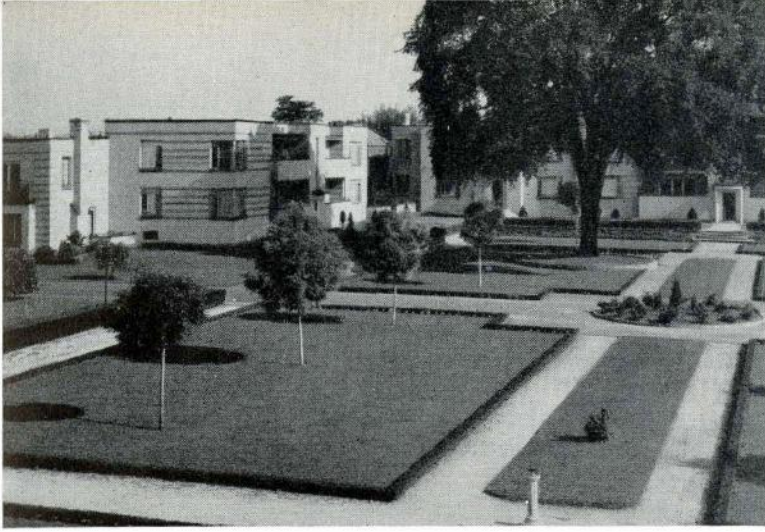
CENTRAL CHRISTADELPHIAN CHURCH,
TORONTO, ONTARIO

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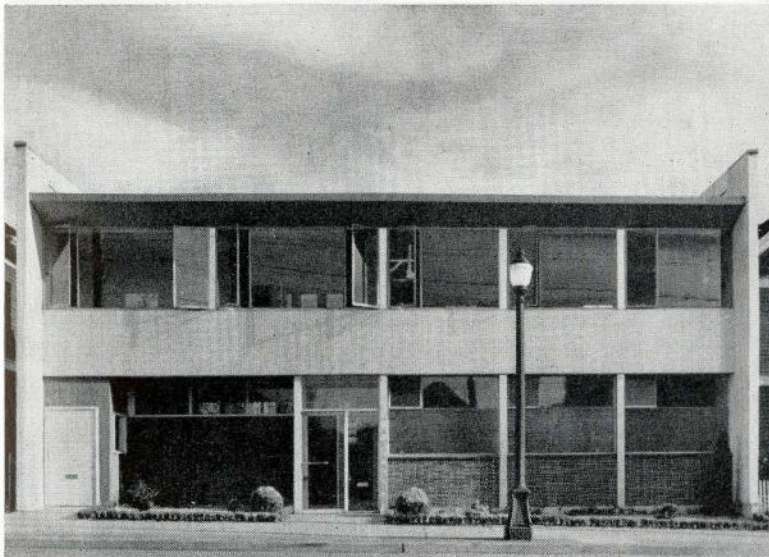


GARDEN COURT APARTMENTS,
TORONTO, ONTARIO

PAGE AND STEELE, ARCHITECTS

HUMBER MEMORIAL HOSPITAL,
WESTON, ONTARIO

JOHN B. PARKIN ASSOCIATES, ARCHITECTS

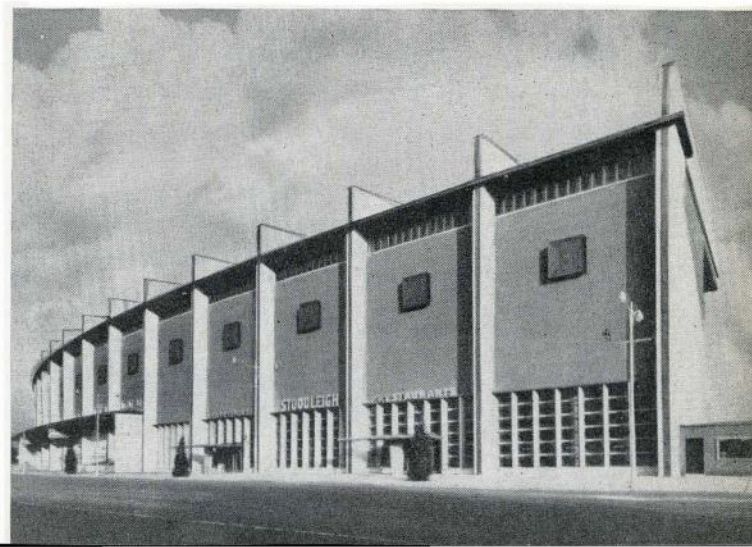


ARCHITECTS AND MEDICAL OFFICES,
VANCOUVER, BRITISH COLUMBIA

GARDINER AND THORNTON, ARCHITECTS

CANADIAN NATIONAL EXHIBITION GRANDSTAND,
TORONTO, ONTARIO

MARANI AND MORRIS, ARCHITECTS



MASSEY MEDALS FOR ARCHITECTURE

REPORT OF THE JURY

COMMENTS ON AWARDS

Category No.	Types	Award to	Comments
1	Residences up to \$15,000	No award	The jury were disappointed at the meagre representation of the profession in these two fields, in each of which excellent work is being done. The designs submitted were by no means representative of the standard of excellence which exists in this category in Canada and, therefore, no award was made.
2	Residences over \$15,000	No award	
3	Apartment Houses	Garden Court Apartments, Page & Steele, Toronto	The principle of open planning illustrated here is highly commended by the jury, but the type of organization used seemed to them too geometric and rigid to be the most appropriate for residential grouping.
4	Group Housing	No award	The single entry in this class did not, in the opinion of the jury, appear to call for an award.
5	Hotels and Restaurants	No entry	
6	Industrial Buildings	Factory Fabergé, John B. Parkin Associates, Toronto	It is encouraging to find in commercial and industrial categories not only satisfactory solutions of functional problems, but (in addition) an understanding of the importance of expressive form.
7	Commercial Buildings	Hydro Office and Garage, John B. Parkin Associates, Toronto	
8	Ecclesiastical Buildings	Christadelphian Church John B. Parkin Associates, Toronto	All entries in this class, in the opinion of the jury, failed to achieve the devotional character considered proper to a church, but they commend No. 2 for the skill exhibited in planning and for the realization of a spirit of brotherhood as well as a simplicity of means by which this is attained.
9	Educational Buildings	Gold Medal – Oshawa High School, John B. Parkin Associates, Toronto	The more rapid advance made in school design in Canada as compared to other types of buildings is admirably demonstrated by the high character of the entries in this category.
10	Office Buildings	Architects' and Medical Offices, Gardiner & Thornton, Vancouver	The premiated design submitted in this category presented a well organized plan for a dual function building. The jury found some difficulty deciding between this entry and that of the Architects' office building, but felt that the exterior displayed an indication that the dictates of region could be expressed visually.
11	Municipal and Government Buildings	No award	All entries in this class seem to exhibit a confusion of thought between a classical conception of plan and form on the one hand and an anxiety on the other hand to express contemporary techniques. No award was made.
12	Hospitals and Clinics	Humber Memorial Hospital, John B. Parkin Associates, Toronto	The small hospital premiated in this category exhibited a carefully studied plan and, except for the canopy over the doorway, a degree of structural integrity.
13	Recreation Buildings	C.N.E. Grandstand, Marani & Morris, Architects	In addition to competence in organization, the architect has captured something of the spirit and even the excitement of the Stadium.
14	Transportation Buildings	No award	The single entry presented in this category while satisfactory in technique seemed, in the opinion of the jury, to lack the distinction which would merit an award.
15	Miscellaneous	Shipshaw No. 2 Power Development, J. C. Meadowcroft, Montreal	The Shipshaw Power House is commended as a successful co-operative enterprise of architect and engineer. The building has an admirable breadth, both in exterior and interior. The architectural forms are perhaps somewhat too monumental to be completely in harmony with the theme.

We have already commented on the advance of school design in Canada. The High School at Oshawa designed by John B. Parkin Associates, illustrates this advance in a convincing manner. The Architect has taken full advantage of the liberation of his art from the stylistic conventions which have prevented in the past the free adaptation of his forms to the many complex activities of the modern school. These activities are housed in a building of simple and dignified forms.

Respectfully submitted,

Joseph Hudnut
J. Roxburgh Smith
Watson Balharrie

ARCHITECTURAL CRITICISM

By A. L. GALE (Barrister-at-Law)

INTRODUCTION

The article "Architect, Critic and Public" in the November 1950 Journal stated that the law of libel applied more stringently to architecture than to the other arts. The author asked for some light from the "legal experts" on whether critics could speak their minds more freely if invited to a private view of every important new building.

Mr. A. L. Gale is an English Barrister and the following article contains his views on some aspects of the law of libel in relation to the architect.

It may help in the understanding of his views to state what is meant by the legal wrong of defamation. It consists in the publication of a false and defamatory statement respecting another person without lawful justification. A defamatory statement is one which has a tendency to injure the reputation of the person to which it refers, to diminish the good opinion that others have of him and to cause him to be regarded with feelings of hatred, contempt, ridicule, fear, dislike or disesteem.

Mr. Gale seems to make the point that any man has a right to express his opinion on architectural works as on literary productions, and however mistaken in point of taste that opinion may be or however unfavourable to the merits of the architect, the person entertaining the opinion is not precluded by law from its fair, reasonable and temperate expression.

There appear to be no officially reported Canadian cases where a critic has been sued for libel by an architect but there are such cases in England and the United States.

A. L. Fleming, K.C.

Architects and Libel

IT is sometimes suggested that a critic of architecture is more likely to be sued for libel than a critic of the other arts because of the large sums of someone else's money involved. To put up a building is not only to commission a work of architecture but also to invest money in property. Therefore, so the argument runs, in criticising an architect's work it is difficult to draw the line between what is merely an opinion on his merits as a designer and what is an opinion on his competence — or incompetence — to handle a client's money, and architects or their clients are consequently particularly sensitive to the implications of critical comments.

All this may be true, but there is no reason to think that, when it came to actual proceedings, the law of libel would be applied any differently or more stringently in the case of architectural criticism than any other form of criticism. Perhaps what a critic might say in a particular case does reflect upon the architect's competence to handle his client's money and consequently it may possibly be libellous. But the same sort of thing in one

form or another is likely to happen in many walks of life, particularly among the professional classes. Criticism of one aspect of the professional work of a soldier or a parson or a surgeon may reflect upon his capacity to carry out other duties he performs. And the same is true of an engineer or an accountant and many others.

In a sense, of course, any criticism of an architect's work, whether favourable or unfavourable, can be said to have a bearing upon his ability to make the best use of the financial resources at his disposal. But the bearing may be very remote and in all probability it would not be libellous. In any event the architect certainly holds no specially privileged position in the eyes of the law and there is little reason to doubt that the Courts would approach architectural criticism in just the same way as they would the criticism of, say, a solicitor or a surgeon or a portrait painter.

Aesthetic and Technical Criticism

An important practical difference between architectural criticism and criticism in the other arts is that architectural criticism may and frequently does involve both aesthetic criticism and technical criticism in a high degree.

Technical criticism is concerned very largely with matters of fact and in this respect the architectural critic must be particularly careful. Not all technical criticism, however, is a question of fact. It may be purely a matter of opinion whether for example the design of an electric power station is technically good or bad for its intended purpose; but generally speaking there can be no two views as to the actual size or shape or other details of its construction. On these matters therefore and on all matters of fact the critic must be accurate.

On the other hand, if the technical design of a building is the subject of comment as distinct from the actual construction or position, then the realm of fact has been changed to that of opinion. For example, the critic might very properly wish to criticise the design of a public swimming pool and it might be purely a matter of opinion as to the best layout of the buildings in relation to the pool itself. If he thought the design was bad or intolerably bad there is no reason why he should not say so. And the same would, of course, apply to similar matters where the question was one of opinion only.

Aesthetic criticism is even more nebulous than criticism of technical design — Beauty lies in the eye of the beholder — and what is lovely to one man may be a monstrosity to another. The critic is fully entitled and indeed is expected to form his own opinion on such a matter.

Private Buildings

As the law stands at present, however, subject to what is said below about "matters of public interest," it is probably not safe to criticise adversely the technical

design or planning or artistic value of a purely private building. On the other hand so long as what is said can be substantiated as being true the critic can be as damning as he likes about a private building. The question, therefore, is simply this: is what he says true?

This is a comparatively simple question to answer where the criticism is limited to what are clearly ascertainable matters of fact in the sense that they can be measured or weighed or otherwise proved. But there are matters which do not lend themselves to proof and it may not be so easy for the critic to substantiate the truth of his opinion about, say, the technical design of a building or its suitability for a particular purpose. His opinion may be only one of many — some good, some bad. Still less easy will it be for him to justify his opinion on the artistic merit of the building; in fact, it may be impossible for him to do so.

Fortunately for the architectural critic there is a large and growing class of buildings about which he may comment quite freely on their technical design or artistic merit or other matters of opinion without having to substantiate the truth of his comments. Such buildings are those which fall within the legal description of "matters of public interest."

Any building, or for that matter, anything which may fairly be said to invite comment or challenge public attention are "matters of public interest." Under this description come the administration of public institutions and local affairs, places of public amusement and entertainment, books, pictures and works of art generally. The architecture and plans of any public building or other works and also any architectural plans publicly exhibited, e.g., the drawings shown at the annual exhibition of the Royal Academy, would clearly fall within this category.

The vast growth of "socialization," the extensive building by government departments and local authorities, and the nationalization of industries has enormously enlarged this field. The critic is not, however, limited to public buildings or to works which the public are expressly invited to go and see. Any building or other architectural work which can fairly be said to invite comment or challenge public attention are proper subjects for frank criticism and so long as the critic expresses his honest opinion he has nothing to fear. For example, a private building estate may be a matter of public interest locally, as might also the sanitary conditions of workers' dwellings owned by a large private company. Furthermore, many buildings, though in private ownership, are looked upon as part of our national heritage and would doubtless be considered matters of public interest. Similarly a bright new multiple store if erected in the village of Broadway might well be a matter of public interest — and public concern, whereas the same sort of building erected in a busy industrial town might not.

Although, as indicated above, some buildings or works are undoubtedly "matters of public interest" in the legal sense the question whether a building or other work falls within this category must always depend upon its own particular circumstances.

It is a pity that it is not the practice to invite architectural critics to view important new private buildings with the object of obtaining criticism in the public press. Such a course might stimulate public interest in architectural matters and help to create an intelligent and discriminating approach to contemporary buildings. If invitations to criticize were made for this purpose the critic would probably be entitled to express his honest opinion of the building in much the same way as if it were "a matter of public interest."

The position is not quite on all fours with the criticism of a play or a book, for every kind of literary production placed before the public is a matter of public interest whether it be a play, a novel, a newspaper or a song. It makes no difference, therefore, whether or not a critic is invited to the first night of a play or has a review copy of a new novel sent him. For example, a 'bus conductor who subsequently pays to see the play or buys a copy of the novel and then writes an article for his Union magazine is in precisely the same position as the professional critic and can say what he thinks about the play or the novel. But although legally the position might be different where critics were invited to criticise a private building, in practice it would probably come to much the same thing. For if critics were asked to express their opinions then they should be expected to give their honest opinions and it would hardly be reasonable for the person asking them to do so to object.

The law of defamation has two main branches, libel and slander. Libels are defamatory statements communicated by written words or in some other relatively permanent form, e.g., a cinematograph film. Slanders, on the other hand, are defamatory statements communicated by spoken words or in some other transitory form whether audible or visible, e.g., signs or gestures.

A very important difference between these two branches of the law relates to the proof of damages. Where a libel is proved the plaintiff is always presumed to have suffered some damage and it only remains for the jury, having considered all the circumstances, to assess the amount of damages which they think should be awarded to the plaintiff. In the case of slander, however, it is generally necessary for the plaintiff not only to prove the slander but also to prove actual damage; that is to say, some loss which can be estimated in money such as the loss of a particular contract or client. There are exceptions to this general rule and one of these is where a person is slandered in the way of his profession or calling. In this case he is presumed to have suffered some damage just as if he had been libelled. Hence a professional man if he has been slandered will be quick to show (if he can) that he has been slandered in his professional capacity. He then need not prove any actual loss and the damages awarded by a jury might be more than any monetary loss he has suffered and could in fact prove.

I will now deal very briefly with the legal position of a critic in relation to these matters. Lord Shaw in the case of *Arnold v. The King-Emperor* said: "The freedom of the press is an ordinary part of the freedom of the subject and to whatever lengths the subject in general may go, so also may the journalist . . . but his privilege is no

other and no higher. The responsibilities which attach to his power in the dissemination of printed matter may, and in the case of a conscientious journalist do, make him more careful; but the range of his assertions, his criticisms, or his comments, is as wide as, and no wider than that of any other subject." In so far as the law is concerned the position may be summarized as follows:

- (a) If what a critic writes is true in substance and in fact it is no libel; or
- (b) If the critic can show that the words complained of are fair comment on a matter of public interest then no action for libel will lie.

It is a good defence to an action for libel to show that the words complained of are true. This is known as "Justification" and the reason for the rule is that "the law will not permit a man to recover damages in respect of injury to a character which he either does not or ought not to possess."

In order to establish a defence of justification the defendant must be able to prove that the statement complained of is, in fact, true. It is not enough for the defendant to prove that he believed it to be true, even though he made it clear that he published the statement merely as a matter of belief. "If I say of a man that I believe he committed murder, I cannot justify by saying and proving that I did believe it. I can only justify by proving the fact of murder."

If, however, the libel contains not merely statements of fact but goes on to express opinions on those facts and such opinions are themselves defamatory, then the defendant must also prove the truth of those opinions. It is no defence that the defendant truly held such an opinion or made such an inference, it must be proved that the opinion and inference are true.

To say of an architect that "this is the kind of work he does" and then to point to one particular building he has designed as an example of bad workmanship would not be justified by proving that that building was in fact a bad piece of workmanship. The inference or opinion expressed in "this is the kind of work he does" is that he habitually does work of this quality and the defendant would have to substantiate the truth of such an allegation. On the other hand, however, a defendant, in order to justify, is not required to prove the truth of every single word of an alleged libel. If he is able to prove that the main charge or gist of the libel is true he does not have to justify facts or opinions which do not add to the "sting" of libel. It is sufficient if the substance of the libel is justified.

No action lies if the defendant can prove that the words complained of are fair comment on a matter of public interest. This defence known as "Fair Comment" is only available in relation to "matters of public interest" which we have discussed above. It is of the utmost importance to the critic and what it amounts to is this: though the words complained of are really defamatory they are not actionable at law.

"Fair Comment" differs from "Justification" in this way. Under "Justification" the defendant must, as we have seen, prove the truth of every injurious imputation whether it is expressed as a fact or merely as an

opinion. Under "Fair Comment," however, while the critic must still justify, or prove the truth of, every fact he need not "justify" his opinion. It is sufficient if he can satisfy the Court that the opinions which he expressed were the honest expression of his real opinions and it does not matter whether they are, in fact, true. For example, if a critic were to write that an architect in designing a building had omitted to make provision for lifts whereas in fact lifts were provided for he could not rely on the defence or "fair comment" because this is not "comment" at all but a statement, or rather a misstatement, of fact. If, however, the critic were to say that the lifts were not placed in the most advantageous positions this may be comment and provided it were his honest opinion he would be protected by the plea of "fair comment."

But "to entitle any publication to the benefit of the defence of fair comment it must be clear to those who read the words what the facts are and what comments are made on them. And for two reasons. Because it is impossible to know whether the comments are fair unless we know what the facts are; and because the public must have an opportunity of judging the value of the comments."

The primary rule, therefore, is that the critic should never mix his facts and comments so that the reader cannot readily distinguish which are facts and which are comments; let him, so far as he can, first set out the facts and then go on to comment on those facts. In any event, however, he must take care that his criticism stands out as criticism and does not become intermingled with the facts for any matter which does not indicate with reasonable clearness that it purports to be comment and not fact cannot be protected by the plea of "fair comment."

Next, the comment must be honest comment. If the critic is "actuated by a malicious motive; that is to say by some motive other than the pure expression of his real opinion" then the defence of "fair comment" would fail. Thus if under the cloak of criticising a work a critic wrote with the indirect intention of injuring the person whose work he criticised this would not be honest comment.

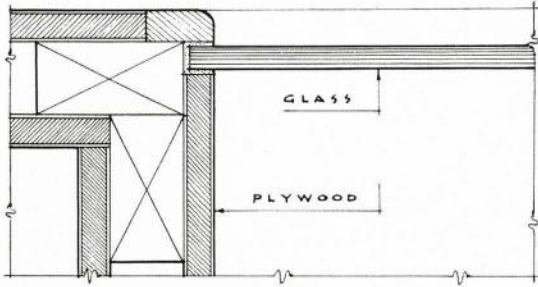
If, however, the facts are truly stated and the comment is an honest expression of the critic's opinion it is "fair comment" however incorrect be the views expressed by the critic or however exaggerated or even prejudiced be the language of the criticism.

The limits of criticism are, therefore, very wide but it must not descend to mere invective. If, however, the language complained of is such as can be fairly called criticism the fact that it is violent, exaggerated, or even in a sense unjust, will not, in itself, render it unfair. Criticism may be fairly and reasonably expressed although it be through the medium of ridicule.

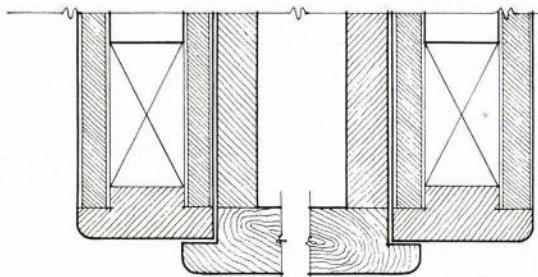
Finally, we must consider by what standard such criticism is judged. "The jury have no right to substitute their own opinion of the . . . work in question for that of the critic, or to try the "fairness" of the criticism by any such standard. 'Fair,' therefore in this collocation certainly does not mean that which the ordinary reason-

(Continued on page 46)

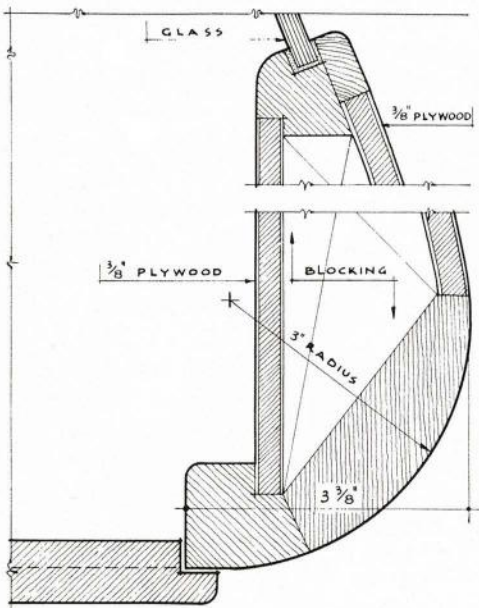
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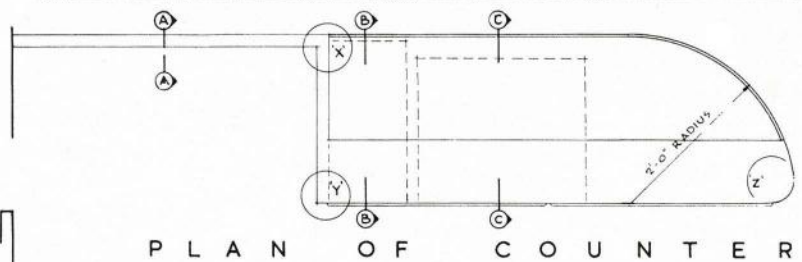


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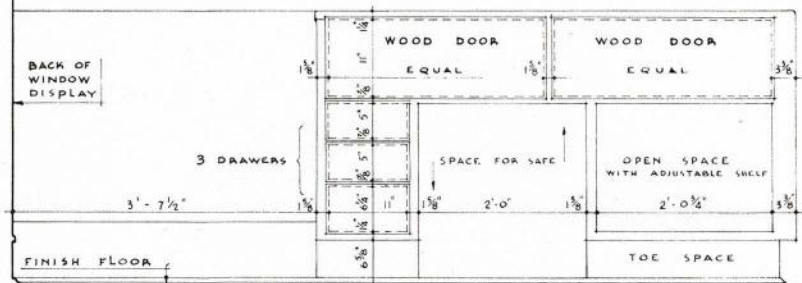


PLAN AT 'Z'

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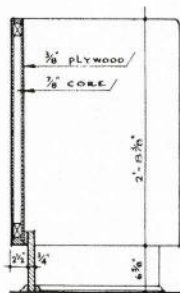


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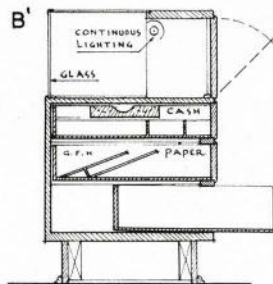
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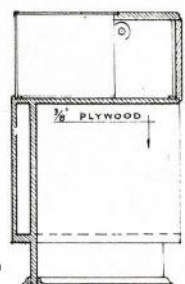


SECTION 'A-A'

SECTION 'B-B'



SCALE 1/2" = 1'-0"



SECTION 'C-C'

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NEWS FROM THE INSTITUTE

A REPORT ON PUBLIC RELATIONS PROGRAMS

A copy of A Report on Public Relations Programs of Architectural Bodies in Canada, United States and the United Kingdom, prepared for The Committee on Public Relations of the Ontario Association of Architects by Mr. John Caulfield Smith, Director of Public Relations, in September, 1950, has come to the attention of the Editorial Board of the *Journal*.

The Board felt that it might be of interest to the members of the R.A.I.C. to note that this report had been prepared, and copies of it distributed to the Secretary of each provincial association of architects in Canada or to the Chairman of the public relations committee of the provincial association.

This Report is considered to be a very comprehensive survey of what is being done by the Canadian architectural organizations, as well as the R.I.B.A. and A.I.A., to acquaint the public with what architecture is, and what an architect does. Mr. John Caulfield Smith is to be complimented on this report which is a concise presentation of the facts, and includes a brief comparative summary of the various means employed by the architectural organizations in their public relations programs. A limited supply of the Report is at present available in the office of the Ontario Association of Architects.

ALBERTA

Authorities ancient, medieval and modern have made formidable lists of the qualities required by the prospective architect, and schools of architecture have their own answers to the problem. It is, of course, desirable that an architect, or any other professional man should be all-accomplished, but few can attain that perfection. An architect must, however, be prepared to play a considerable number of diverse roles. Amongst others, he is a professional man and a business man. He must have some scientific ability and must be both an artist and a craftsman.

As a professional man he professes an expert knowledge of the various elements of his calling. This gives him the dignity pertaining to intellect and culture and the authority of a specialist. As a business man he occupies an office furnished with a sufficiency of draughting and stenographic assistance but with no need for obsolete issues of popular magazines for he is more business-like than a doctor or dentist. All round he must be on his toes. He is expected to speak confidently about costs, even in times like these, without batting an eye. He must mix with business men of other callings for these keep money in circulation and he wants them to know of his existence and the part he can play in using money. The writing of specifications requires business ability of a high order and a knowledge of what the market offers.

Into science he does not have to explore very deeply. If he can make out moderately complex truss diagrams and select the appropriate members and can make a ready and intelligent use of "Kidder" and other wells of information he will have gone as far as it is wise for him to go without reference to structural specialists. He should know enough about natural laws and forces to guide him to intelligent decisions with regard to such matters as ventilation, heating, plumbing, lighting, acoustics and other matters relating to general well-being.

As an artist his training must come to him through his personal observation and initiative. This is his really special sphere in which he can add most to the general happiness and good conduct of daily life. The making of a plan that will serve merely practical purposes is, no doubt, a matter of special skill. It is an operation of that sort of painstaking ingenuity that appears to be required in jig-saw puzzles. When it is made clear that one will not need to go on hands and knees to get upstairs and that one will not be continually slapping some one else in the face on the opening of doors, or having to squeeze into uncomfortable corners to let others pass, this, rightly makes an impression of considerable skill upon people who have made blundering amateur attempts at making a plan. The architect's constant application to such small practical matters develops a skill that is of a class with the magic touch of the skilled craftsman. It is a matter of craftsmanship rather than of fine art.

As an artist the architect introduces further ideas into his work. Ideas of the "shaping of the shows of things to the desires of the mind" according to an expression of Francis Bacon's. These shows of things apply equally to interiors and exteriors and to surfaces and three dimensional forms. How does he arrive at these in any particular case? As above said he depends upon his personal powers of observation and his immediate initiatives. He collects before him on his paper the facts which direct the general shape of things to come. He doodles with his pencil trying out shapes which may for a time refuse to satisfy him and he may give it up for a while in a bad temper. Later, returning to his doodling, mysteriously a shape appears that strikes a happy cord. He applies and develops it and the problem begins to solve itself. The shape may take on further transformations, but, an encouraging start being made, he can get on with his knitting with satisfaction.

This may seem to be a merely whimsical account of the origin of ideas. I have known, however, a distinguished architect who won an important competition by a very brilliant solution. He said that he had worked long into the night feeling rather baffled. When he awoke next morning the solution stared him so clearly in the face it seemed that it must have at once occurred to

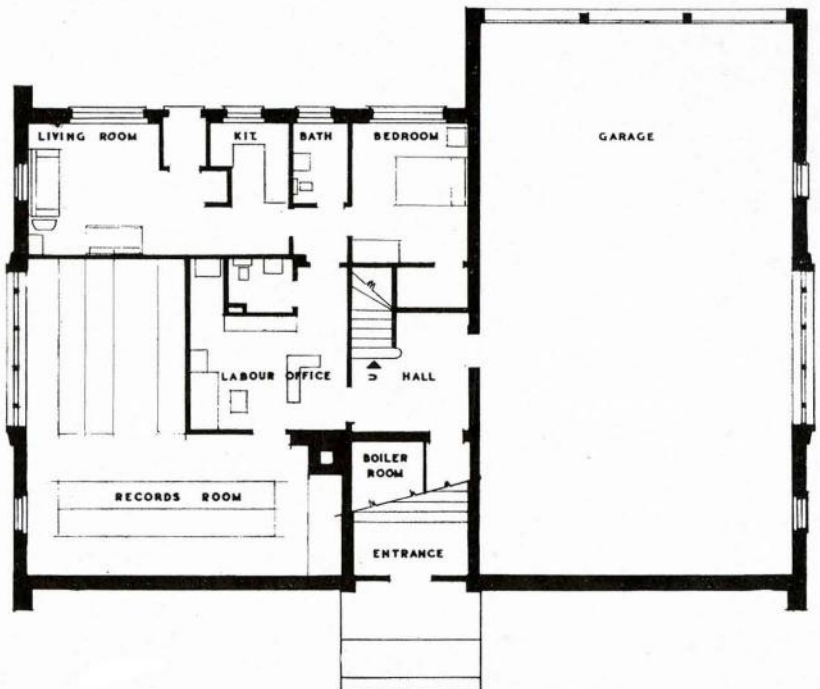
THIRD FLOOR PLAN



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all and he alone had been blind to it. None had seen it and he won the competition hands down.

It is good to be able to feel that, though we ourselves or some of our brethren may not have all the qualifications ideally required of the perfect architect, yet in one or other of various lines of usefulness we may be of material service to the public.

Cecil S. Burgess

ONTARIO

The Ontario Association held its 61st convention in Toronto last month and the Ontario letter could not well choose another subject for its matter. Unfortunately the writer went to the convention forgetting he had to write such a letter.

We arrived at the business meeting when it was stalled in a confusion of amendments to amendments regarding the association dues we should pay. The council recommended that a double scale of dues be set up for the employer and the employee architect. This was voted down in the face of expressed sorrow for architects in the Civil Service. A sustaining membership for these who want to pay two or three times as much as we do was also set up.

This year the wives came in considerable numbers and were in great evidence at the lunch on Friday and the dinner on Saturday. The speakers at both were presumably chosen with the wives in view—handsome homey fellows. The dinner was good and for us was helped by some obviously potential sustaining members giving us champagne.

The exhibition of building materials was excellent and the Association is very grateful to the exhibitors. Members should also be grateful to the exhibitors for the refreshments supplied—some more than others. We only attended one entire seminar, that on Public Relations. In this Mr. Creighton of "Progressive Architecture" made some good points. We were interested in his description of how he had got a building and its architect written up in a national weekly simply by buttering it with human interests. The two seminars on "The Architect and Industrial Design" and "Architectural Design" were denied us but we understand that they were both stimulating.

We should like to praise the Committee in charge for the ease and elegance in which the whole show seemed to move. To those who did not come to the convention may we say that their presence was missed, and that if next year they are not sufficiently interested in broadening their culture, increasing their technological understanding or exercising their elbow, that there are one or two architects' wives who are well worth coming to Toronto alone to see.

Anthony Adamson

SASKATCHEWAN

A record was established in Saskatoon on Monday, November 20th, 1950, when 100% attendance was registered at the annual meeting of the Saskatchewan Association of Architects. Three new members were welcomed with the prospect of several more during the coming year.

The President and Secretary-Treasurer exchanged offices. John C. Webster is now President and Dan H. Stock is Secretary-Treasurer. Stan E. Storey and H. K. Black are First and Second Vice Presidents respectively. These with Frank J. Martin and E. J. Gilbert, together with Dean R. A. Spencer, representing the University of Saskatchewan, constitute the Council for 1951.

A discussion occurred following the report of the Chairman of the Editorial Committee. In fact, discussions occurred frequently. Our Chairman urged that photographs of more Saskatchewan buildings be sent to him for submission to the Editorial Board, the idea being that some would find a place in the *Journal*. In view of the number of contributions returned without comment, most of those present considered it a waste of time and effort. It was pointed out, however, that on a pro rata basis, Saskatchewan had a fair share of work published, to which the meeting agreed.

It is not generally understood that the *Journal* is not entirely for home consumption. It goes to New York and work published must be up to the standard of that published in our great American contemporaries. It was then suggested that the *Journal* publish a loose leaf comic section which would show the architect in Hard-times, Saskatchewan, how his counterpart in Peggy's Nose, Nova Scotia, handles jobs that are not worth having. This loose leaf could be removed from the *Journal* that goes to the Great White Way, or wherever the *Journal* goes in New York, and the Editorial Board would thus suffer no embarrassment. This suggestion is passed on to the Board in all seriousness.

As is customary, students and draftsmen were invited to join the party after the conclusion of the business session, and all entered into the spirit of the occasion, and vice versa. One of the "Old Contemptibles", a veteran of many an architectural competition and winner of a score, led a discussion on where are we headed for, or as the elder statesmen would succinctly put it, "Whither Architecture". He was an advocate of evolution rather than revolution and thought that what currently passes for architecture has thrown tradition to the winds. A more gradual transition would produce better results. We should take a lesson from the deep sea diver who is put through the decompression chamber before he is allowed on deck. The numerous examples of "Architectural bends" evident today lend weight to this argument.

He is an advocate of simplicity but believes that ornament should be used for accent, like artificial eyelashes on a Hollywood actress or a mole on the bewigged and powdered beauty of yesteryear.

The ancients at the meeting did not have it all their own way. The younger members believed Canada was at least fifty years behind in architectural design. With the exception of a few buildings there were no examples of good modern in Canada. It was pointed out that in Europe modern architecture was evolving while we were still in the Victorian Era. As an example, Mendelssohn's house was mentioned. I was tempted to remark that I knew nothing of Mendelssohn's house but had visited Beethoven's Geburthaus. I learned subsequently that the Mendelssohn house referred to was

built in the nineteen thirties. It was the perspective of youth that placed the "dirty thirties" in the Victorian Era.

I do not know how the discussion affected the other tyros, but I left the meeting fired with a great ambition. If I ever get too old to work, I intend to study architecture.

E. J. Gilbert

COMMUNITY AESTHETICS

(Continued from page 25)

larly presentable in appearance, is one of screening. Sometimes board fences are considered adequate, but more advanced practice has made use of fairly dense planting of such a character that it does not lose its value as a screen in winter.

Maintenance

Pervading the whole of any discussion of appearance, is the realization that good conditions once established must be maintained, and connected with maintenance is the problem of the control of nuisances, among which smoke is probably the most prominent.

Few of man's undertakings today are of such a permanent and impervious character that they do not require at least a modicum of maintenance. Most developments require a good deal. Unless we are prepared and appreciate the value of a good job of "housekeeping", the finest buildings and works of man can soon become desolated and unkempt. At this point an adequate program should be established for the control of smoke and similar nuisances which, if not dealt with properly, can create in some cities an almost impossible maintenance problem. Excellent results have been achieved in certain cities in the United States in this regard. As well as eliminating a nuisance, the possibility of restoration and apparently unlimited improvement has so stimulated community life and business as to constitute a positive renaissance. Such is the value of sincere and concerted efforts toward betterment of appearance and therefore of living and working conditions. The creation of a community that is fine to look upon and a pleasure to belong to cannot be brought about only through the initial job of planning and development however adequate and competent that may be — it is a never-ending day to day job in which everyone in his community must have a part.

ARCHITECTURAL CRITICISM

(Continued from page 41)

able man, 'the man on the Clapham omnibus' as Lord Bowen phrased it, the juryman common or special, would think a correct appreciation of the work; and it is of the highest importance to the community that the critic should be saved from any such possibility."

In other words the jury, in deciding the question, have no right to apply the standard of their own taste to the subject matter criticised. If this were so there would be an end to all just and necessary criticism, for a jury could then say that a criticism was unfair merely because they did not agree with the views expressed by the critic. What a jury has to decide is this: could a

fair-minded man, however prejudiced he might be, or however exaggerated or obstinate his views have written this criticism?—which is a totally different question from the question, "Do you agree with what he said?"

Reprinted from THE ARCHITECTS' JOURNAL for October 12 and 19, 1950.

CONTRIBUTORS TO THIS ISSUE

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Having spent some years in the City of London in Commerce, Mr. Gale was called to the Bar by Middle Temple, one of the English Inns of Court, in 1944, and practises as a Barrister in the English Courts. He is an Englishman, born in London, where he has lived all his life.

Eric W. Thrift

Born in Winnipeg in 1912, and educated in Winnipeg schools and at the University of Manitoba. B. Arch. obtained from the University of Manitoba with the R.A.I.C. and U. of M. medals. M. Arch. obtained from Massachusetts Institute of Technology.

Lectured at University of Manitoba in Architecture and Planning from 1942 to date, spending the first year as full time staff member. Carried out planning studies of four typical small towns for the Post-War Reconstruction Committee, Province of Manitoba during 1943 and 1944. Acted as Industrial Design Consultant for a period during the war.

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BOOK REVIEW

TEMPERATURE AND HUMAN LIFE

By C. E. A. Winslow and L. P. Herrington

272 pp., 6" x 9", 39 figs., glossary, references, index. Published by S. J. Reginald Saunders & Co. Ltd., 84 Wellington Street West, Toronto. Price \$4.50.

The researches of the authors in the John B. Pierce Laboratory of Hygiene at New Haven, Connecticut, are well known in engineering and scientific circles and, while this book is essentially a physiological study, its contents are "important to architects, heating and ventilating engineers, designers of clothing, public health officials, doctors and everyone who is connected with the effects of temperature on the human body".

Early attempts, starting about 1614 A.D., were made sporadically to obtain quantitative and reliable experimental data in this field and "the American Society of Heating and Ventilating Engineers had the remarkable foresight thirty years ago to establish a research laboratory in which highly significant elementary physiological studies were begun". This movement was accelerated during the Second World War, when it became neces-

sary for military, naval and air personnel to operate efficiently under extreme conditions of heat and cold. Experience previously gained on the insulation of buildings and pipes proved to be valuable when studying the insulation of the human body.

The concept of energy and the laws of exchange, now taken as matters of course, received very reluctant acceptance in the nineteenth century, both Joule and Helmholtz being treated very cavalierly by their fellow scientists. However, the dynamic relationship between energy and work which was established at that time, is basic in the understanding of human metabolism. The thermal efficiency of the human body, considered as a heat engine, is about 20 per cent, or approximately that of an automobile engine, and recent experiments have revealed a "remarkably close relation between factory work performed and the calorie intake of the diet in excess of a basal figure".

As in the case of an engine, the temperature of the body must be kept constant to enable it to function properly and accordingly, one of the chapters is devoted to a detailed study of the various avenues of heat loss and their relative importances under different circumstances. The individual influences of evaporation (perspiration), conduction and radiation and their combined effect, together with the thermostatic action of networks of blood vessels just beneath the skin, are explained in detail and the experimental methods employed and the apparatus used in the authors' investigations are clearly and simply described. The skin is apparently an extraordinarily sensitive indicator, as "an increase in radiation intensity (on the forehead) of 0.0014 Calorie per square centimetre per second caused a rise in skin temperature of 0.003°C. (0.0054°F) in three seconds, and this was sufficient to provoke a sensation of warmth".

Different parts of the body have different sensitivities, and therefore require different kinds and amounts of protection. This problem was studied, not only on clothed and unclothed subjects, but also on models which were electrically heated by separate circuits to simulate the actual conditions of the human body. "With low relative humidity the clothed subject can adapt itself better than the nude subject up to 125°F., while with high humidity the reverse is the case. This explains in part why the dwellers in hot desert regions commonly wear reasonably heavy clothing, while those in hot humid climates go as nearly naked as possible." The protection of the head in hot, sunny climates also receives detailed attention.

The word "clo" has been proposed as the name for a unit of heat insulation which would have practical

meaning for non-technical groups and this is defined as "the clothing required to keep a resting subject in a comfortable state when the subject is seated in an atmosphere of 70°F., with a relative humidity less than 50 per cent. and air movement at 20 ft. per min." The standard metabolism is 50 kg Cal per square metre per hour (one "met"). The name proposed is simple and expressive but has unfortunate associations! The superiority of wool as compared with cotton is noted and the advantages of metallic surfaces receive adequate attention. Not much is said about women, as most of the experiments were made on men, but it is stated that "as a result of lower conductance and lower skin temperature, heat loss for women in the cold zone was 10 per cent lower than that for men". This may explain some of the eccentricities in feminine clothing. For obvious reasons, questions of weight and bulk in military uniforms are studied in detail.

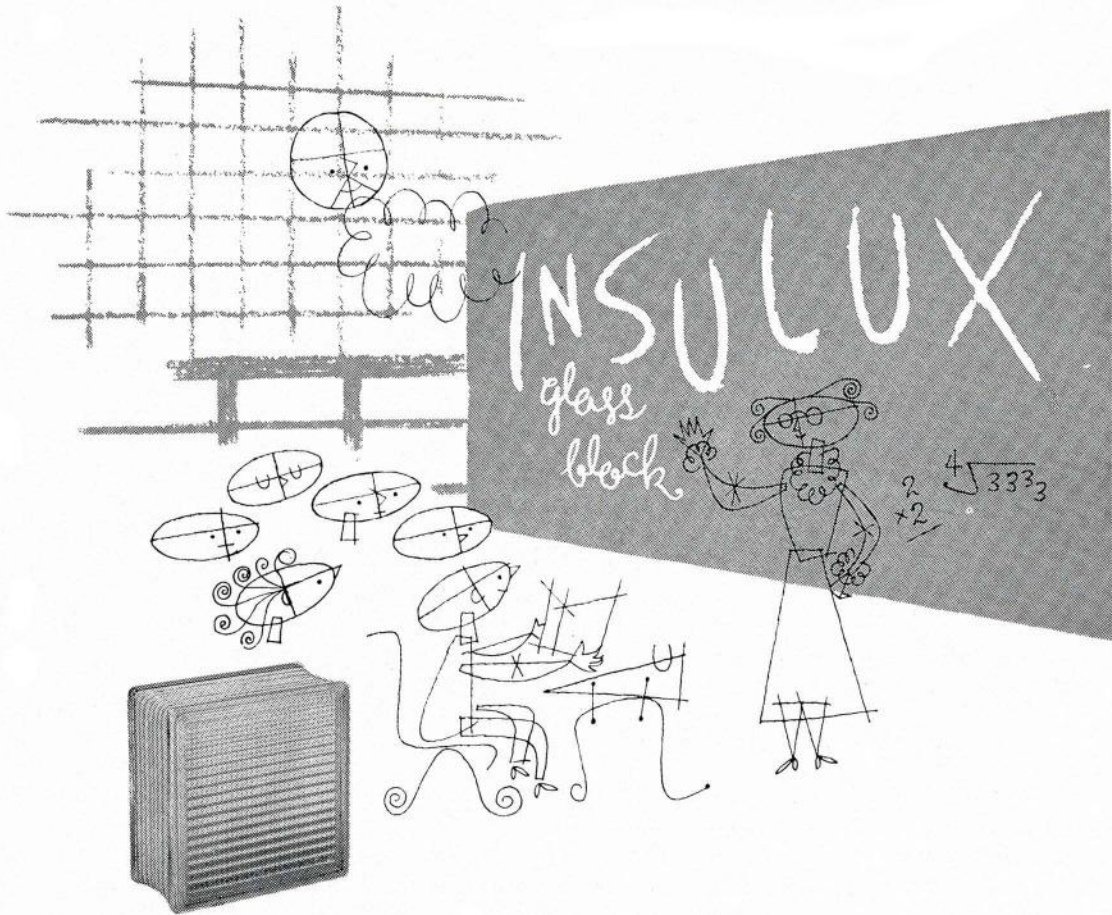
The transition from clothing to shelter occurs quite naturally and various misconceptions that were prevalent until recently on the functions and objectives of air conditioning are fully discussed, the important point being made that "the thermal properties of an atmospheric environment are of far greater significance for well-being than the chemical properties of the air". The feeling of freshness in a well ventilated room is due to more effective cooling of the body. The most famous illustrations of its antithesis are the Black Hole of Calcutta and the deaths of over seventy-two people out of two hundred in a closed cabin on the "Londonderry" (1848). Ideal temperatures, humidities and degrees of ventilation are considered in detail and it is stated that there is no one instrument or method that will give a satisfactory combined index — they must be evaluated separately and combined appropriately.

Methods of air conditioning, building insulation, orientation and other well-known technical problems are covered very briefly and the reader interested in these matters would be well advised to refer to other books which deal with such factors in greater detail.

The chapter on Climate and Health is good and the interesting point is made that "on a world map of annual mean temperatures, the isotherm of 70°F. passes through, or close to, all the centres of early civilization". The invention of the hypocaust (indoor heating) made it possible to extend those civilizations to the cooler regions. By the same token "May not vast areas in the sub-tropics become the seat of mighty civilizations, as summer air conditioning meets human physiological needs with similar efficiency?"

*E. A. Allcut,
Prof. of Mechanical Engineering,
University of Toronto.*

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