

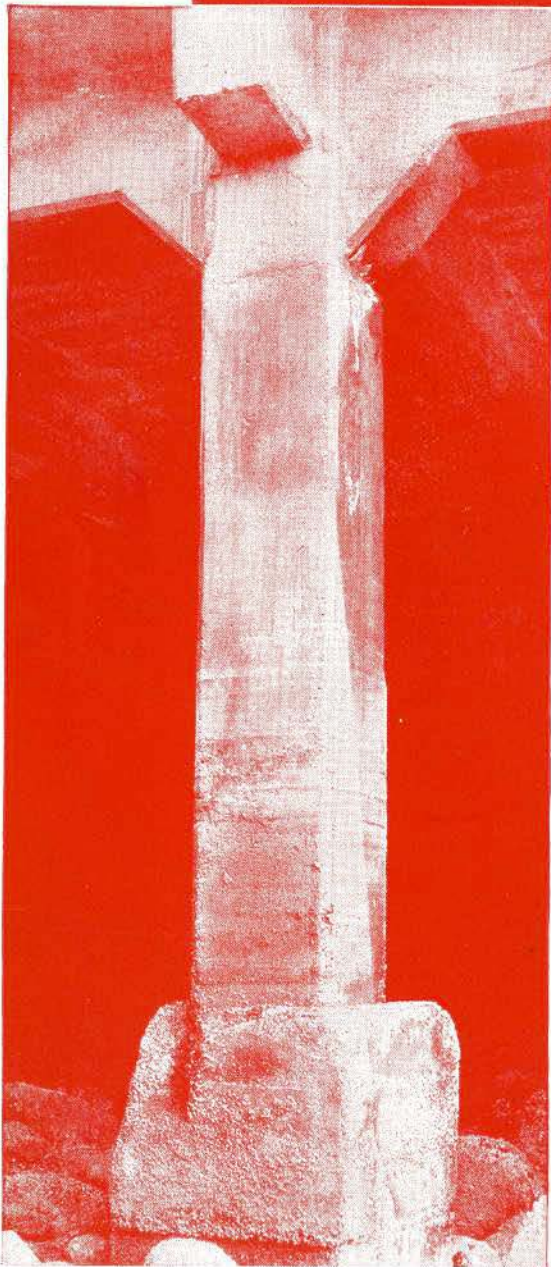
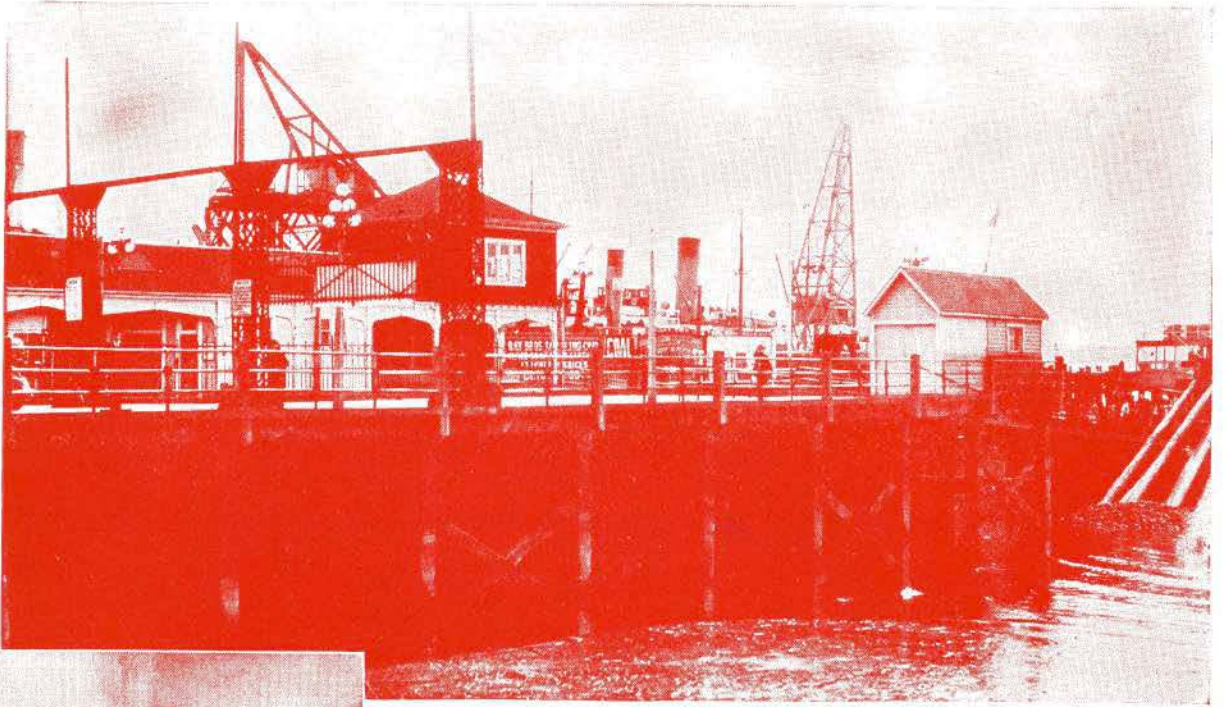
THE
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ROYAL ARCHITECTURAL
INSTITUTE OF CANADA



Vol. XI, No. 12

DECEMBER, 1934

TORONTO



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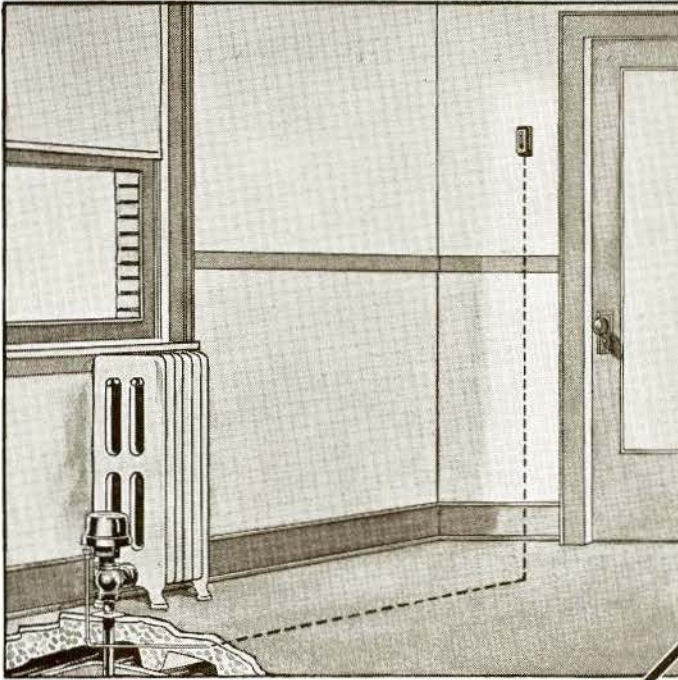
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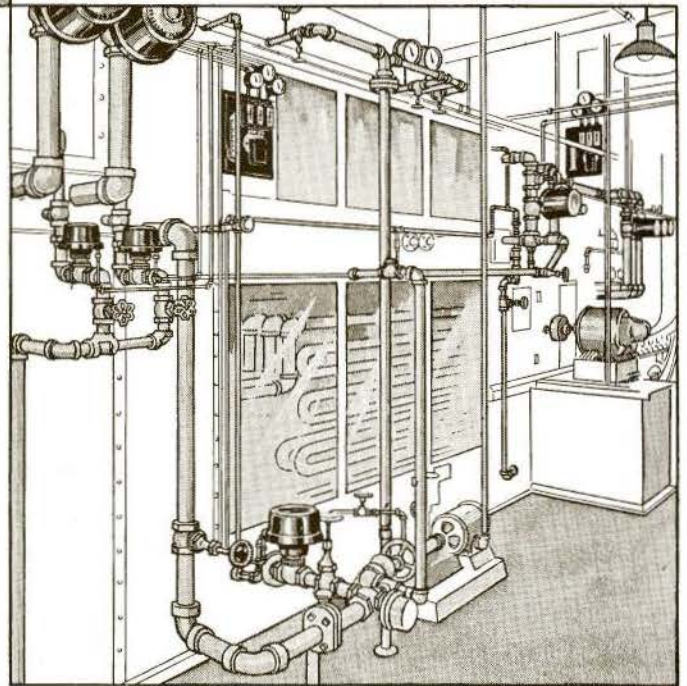
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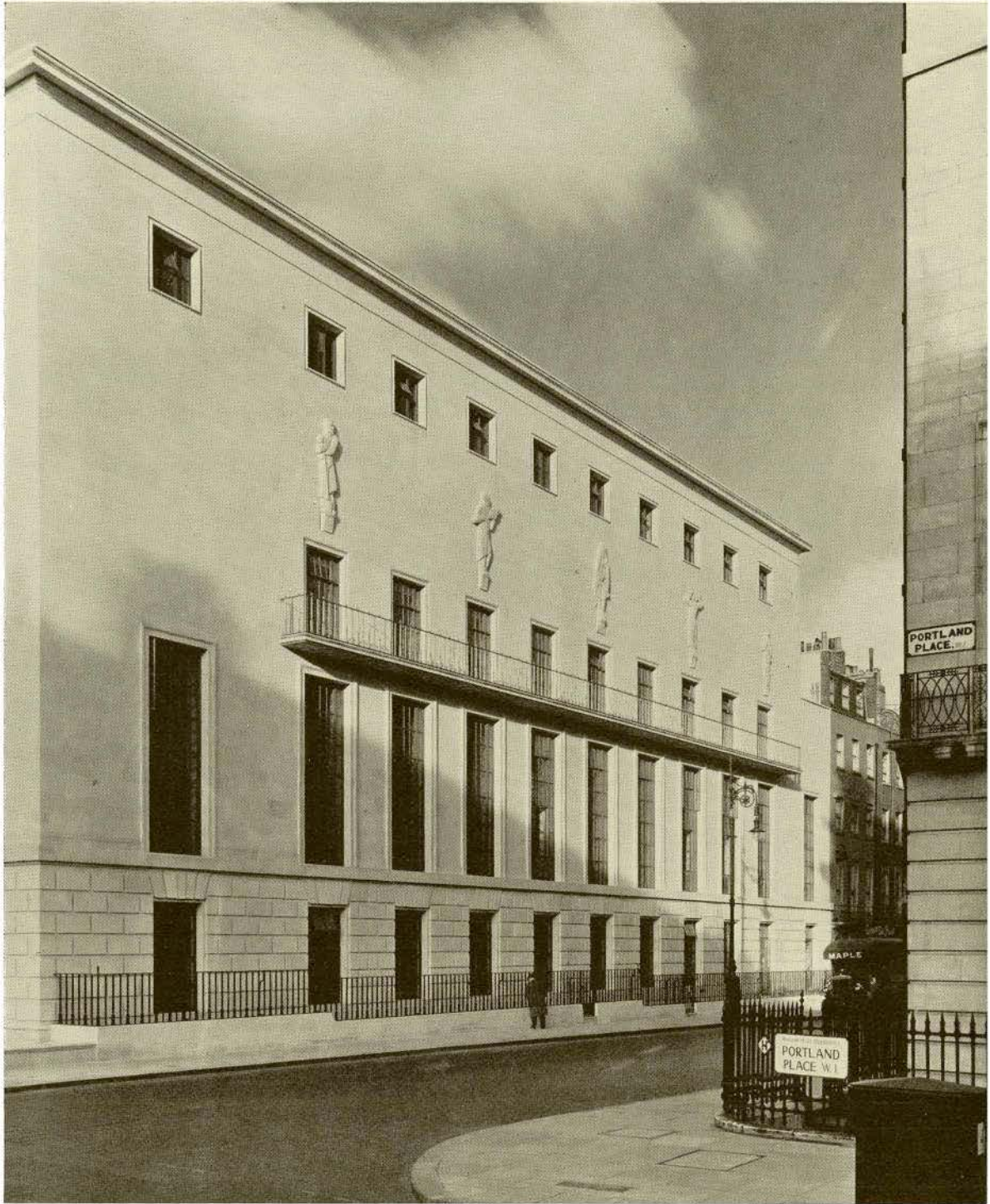
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FRONT ELEVATION OF THE NEW R.I.B.A. BUILDING, LONDON

G. Grey Wornum, F.R.I.B.A., Architect

The two figures on the columns, on either side of the bronze doors, show Man and Woman aspiring to Architecture, which is symbolized by the central figure above. The panels sunk in the pavement are for permanent floodlighting.



SIDE ELEVATION OF THE NEW R.I.B.A. BUILDING, LONDON

G. Grey Wornum, F.R.I.B.A., Architect

The figures represent from left to right: 1. The Artisan; 2. The Painter; 3. Sir Christopher Wren; 4. The Sculptor; 5. The Mechanic. The balcony runs along the side of the members' room.

THE NEW R.I.B.A. BUILDING

“TODAY, as the importance of co-ordination in the whole field of building becomes ever more clearly recognized, it is the great task of the Royal Institute to make the profession of architecture increasingly useful to the community. In an age when millions of men and women spend their lives in a world of streets, the shaping of these calls for thought, skill and imagination. Every building, whether it be a cathedral or a factory, a shop or a city hall, forms part of a prospect on which many eyes will rest; and the designer of the humblest dwelling has a duty, not only to those who live in it, but to those who pass by.

“The Royal Institute has now completed a century of useful work, and the enterprise of its members in providing this new centre for its activities, show that they are preparing for still greater responsibilities and greater successes in the future.

“I warmly congratulate the architect who designed this beautiful building.”

With these appropriate words His Majesty the King officially opened the new building of the Royal Institute of British Architects on November 8th, 1934.

The new R.I.B.A. building, which was designed by G. Grey Wornum, F.R.I.B.A., has been built entirely of materials of Empire manufacture, many of which have been little known and some of them never used in architecture before. Some of the architect's remarkable effects have been gained by exploiting the textures, colourings and figurings of unusual Empire woods and marbles.

Unusual sculpture and painted decorations have been introduced. Each panel or sculpture in the building tells a story of its own, most of them subtly spiced with the humour of architecture or with the Institute itself, while many of them show the widespread influence of the R.I.B.A. on the architecture of the British Empire and the close association of the Institute with the peoples and the materials of the Empire.

The exterior of the building, simple and dignified in design, is faced with Portland stone relieved with sculptures of the same material. The composition of the three figures on the Portland Place facade symbolizes the Spirit of Man and Woman as Creative Forces aspiring to Architecture. On the Weymouth Street elevation are five other relief figures representing Sir Christopher Wren, typifying the architect, flanked by the painter and the sculptor, and at either end the mechanic and the artisan.

One of the most monumental touches about the building are the great bronze doors, each leaf weighing one and a half tons. They tell the story

of London's river and its buildings in bronze.

The front of the building on Portland Place is floodlit by lights concealed behind flat glass slabs set in the stone surround. Unlike most so-called “floodlighting,” the external lighting illuminating this building has been designed to give a shadowy effect and to show up by night the beauties of the modelling.

A striking feature of the building is that it has practically no corridors and that the interior of the building can be flooded with a great amount of daylight, in spite of the fact that there are no light wells.

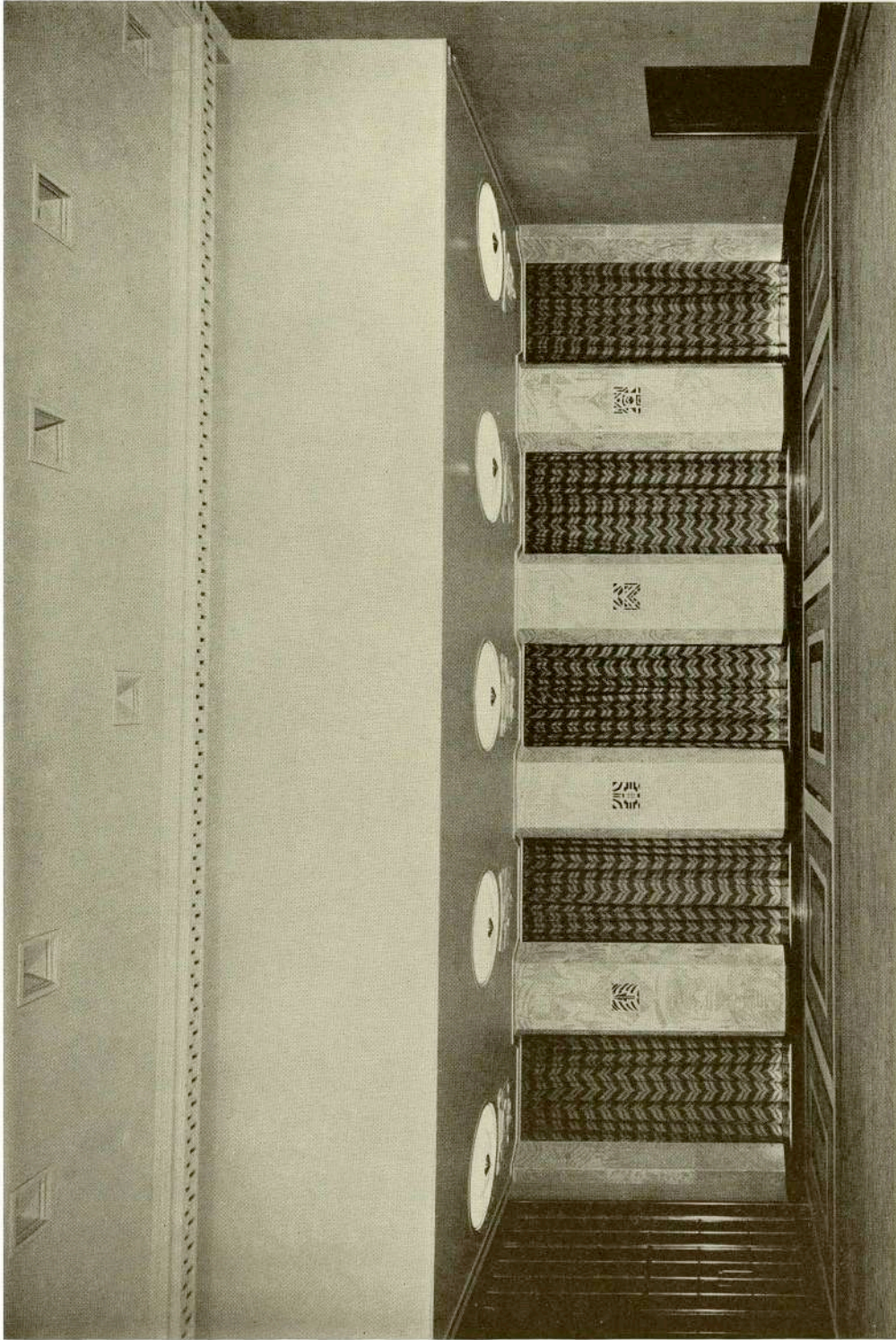
The structure of the building and its finish has been described in the British papers as the epitome of the best work of the British building industry. Many unusual features of considerable technical interest were introduced in the steel framework of the building. The chief structural problem facing the architect was to carry the enormous load of the library and the two floors of offices over the library to be added later, above the large halls below without using intermediate columns as supports. To achieve this, two huge girders, each sixty feet long, twelve feet deep, and weighing thirty tons, had to be incorporated into the core of the building.

A few notes on the interior of the building should prove of interest. The walls of the entrance hall are lined with polished Perrycot stone from the Isle of Portland; in this are incised the names of the past presidents and the Royal Gold Medallists.

The balustrades of the main staircase are of silver bronze and etched glass, the principal panels carry the Royal Arms, the Arms of the Dominions, and the badge of the R.I.B.A. These balustrades are ingeniously lighted by concealed tubular lights in the bases of the balustrades which illuminate the glass in its thickness, bringing out green and silver lights in it.

The Henry Florence Memorial Hall, which has been named after a former vice-president of the R.I.B.A., is the principal apartment in the reception suite, which includes the grand staircase with its ample landings and the reception room. In addition to receptions this room is to be used for large exhibitions, dances, and examinations. The walls of this room are lined with polished Perrycot stone, carved in low relief to illustrate “man and his buildings through the ages.” The plaster ceiling reliefs represent the trades of the building industry and are, in some cases, portraits of men who actually worked on the building. At the east end of the room is a screen carved in Quebec pine. The panels of this screen represent the peoples, indus-

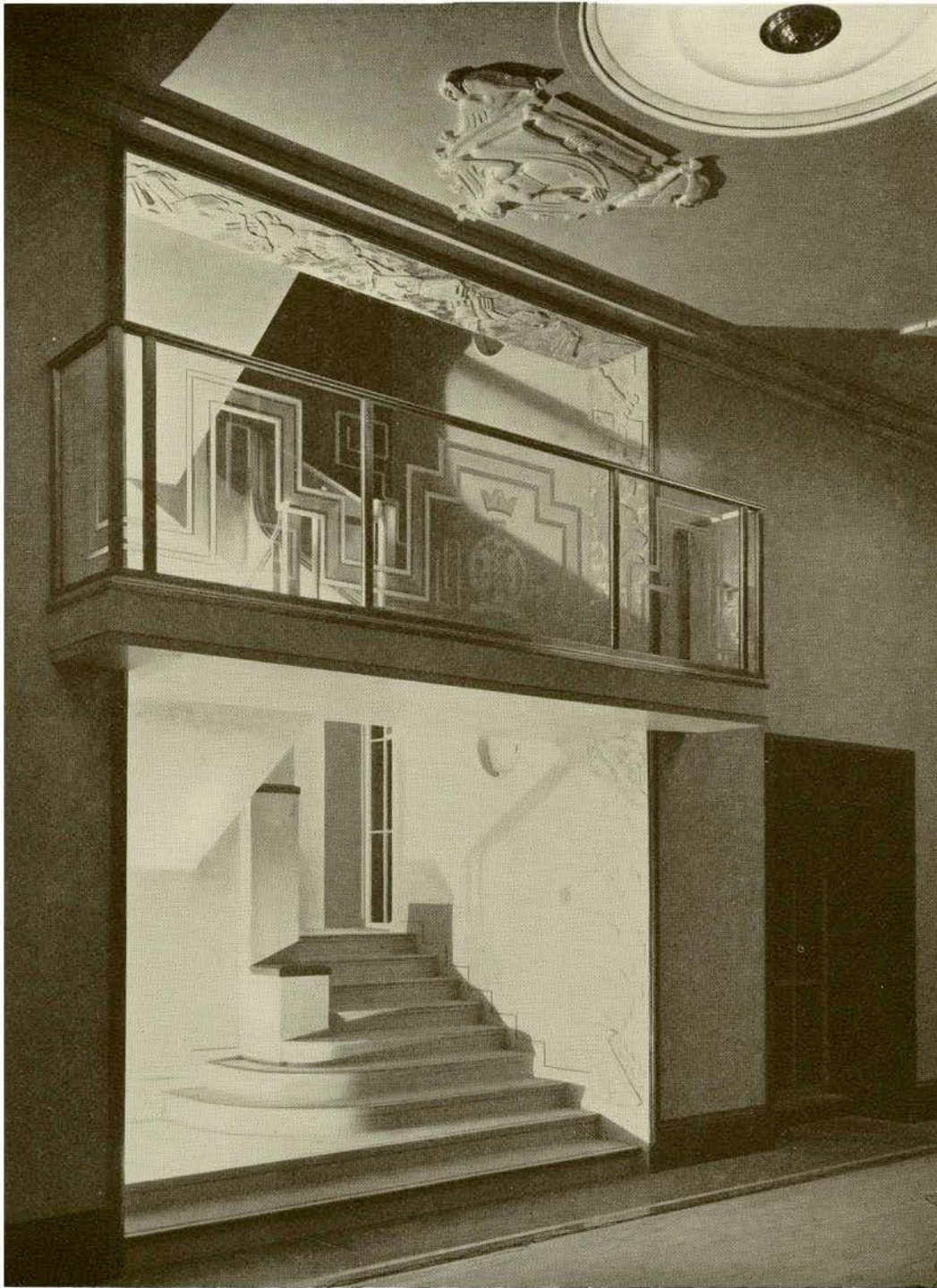
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SIDE WALL OF THE HENRY FLORENCE MEMORIAL HALL
NEW R.I.B.A. BUILDING, LONDON

G. Grey Wornum, F.R.I.B.A., Architect

The piers between the windows are carved in polished Perrycot stone, carved in low relief to illustrate "Man and his buildings through the ages." The design is more in the nature of an interesting pattern than a definite series of pictures. The window sills are of glass, underneath which are lights shining up the curtains.



THE SIDE STAIRCASE OF THE NEW R.I.B.A. BUILDING, LONDON

G. Grey Wornum, F.R.I.B.A., Architect

The jamb and soffit linings are in cream and gold "Lap" modelled by the sculptor to illustrate the tools used on the building. The glass balustrade, which is illuminated by concealed lights in the bases of the silver-bronze frames, bears the etched design of the R.I.B.A. Badge.

THE 1934 ANNUAL EXHIBITION OF THE ROYAL CANADIAN ACADEMY OF ARTS

BY E. WYLY GRIER, R.C.A., O.S.A., D.C.L.

President, Royal Canadian Academy of Arts

ELSEWHERE I have pointed out that the Royal Canadian Academy, while not fulfilling the hopes of those who desire its obedient conformity to whatever may be the prevailing trend in pictorial art at a given moment, may be defended on the ground that it is an academy and not a fashion display. Further, it may be urged that it is one of the chief functions of an academy not alone to discover and do honour to the new star in the heavens but to preserve it there, and permit it to scintillate in its distinctive galaxy in the academic constellation.

But apart from the obvious duties and functions of an academy there are habits and tendencies which are common to all institutions having this imposing title. The parent Academia, in whose shady groves the pupils of Plato absorbed the philosophic teachings of their master, was a fitting model for all subsequent academies. Founded more than three centuries before the Christian era, its plantations and statues—gifts from the lavish hand of the victorious and affluent Cimon—made a fitting site for the first of these august institutions. Its followers, in the sciences, have preserved its learned character; and, in the arts, its homage to beauty. An academy, then, is not an ephemeral group assembled to exalt the achievements of today, but an aggregation of beings who, in their desire to elevate the character of contemporary effort, establish an organization or guild which has its roots in a pre-Christian garden, six stadia from ancient Athens; and it should flower perennially with a splendour worthy of its prototype.

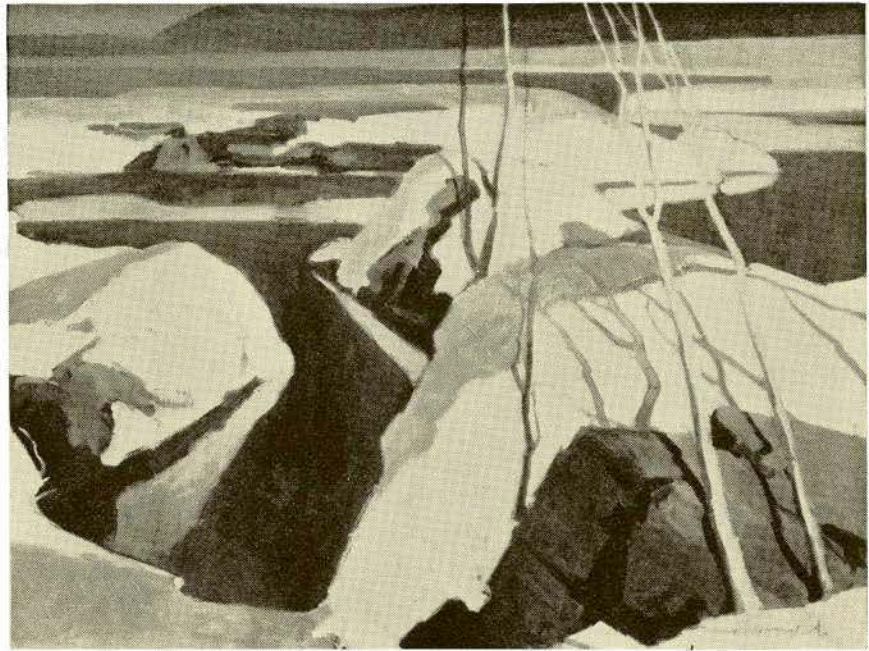
But it must be granted at the outset that, like all human institutions, academies have their imperfections. The artists' academies of England and of Canada have, as the French say, "the faults of their qualities." If societies of smaller membership are swayed by the shifting breezes of aesthetic taste and heel over, dangerously, to a squall of momentary vigour, they have a certain poetical beauty and interest which is not to be found in the plodding progress of the academic liner. The one may be derided by its critics as being temperamental, the other as being phlegmatic—one flighty, the other stodgy.

The Royal Canadian Academy was founded in 1880 by Royalty, and obtained its Royal Charter the following year. This charter was based on that of the English Academy and—maintaining my marine metaphor—like its model is likely to make a

long voyage across the ocean of successive generations of art opinion while its more slightly built contemporaries founder or return to port.

But our academy is not in the position of a rival to any art body. Amongst its membership are many who are enrolled in other organizations. These may be bodies which have a local character or represent a particular branch of art. Some are the results of secession from larger bodies. Academies, tracing their ancestry back to ancient Greece, are often charged with being followers of tradition. Could anything make for wideness of scope more demonstrably than an academy whose traditions are derived from all the ages from ancient Greece and Rome, through the Italian Renaissance, the early Flemish and the Dutch, French and Spanish masters? This, obviously, is the strength of academies. They are not beguiled by the *dernier cri*. The breadth and scope of general culture which should be available within the confines of an academy are a corrective to narrow coterie, or evanescent doctrines of groups of less diffuse type. The protestants against the English Academy of 1850 formed the devout, earnest, interesting, but technically restricted Pre-Raphaelite Brotherhood. There is a family likeness traceable in all their works. The academy survived the movement (which, itself, died) and was the better for the protest. The Academy (Salon) of France had its outside agitators—the Impressionists. They had an almost religious zeal like their English contemporaries. A gallery full of their pictures looks much like a one-man show. They faded out, and the salon strode on, the better for the jolt. I might enlarge on the Post Impressionists—and after—but my theme is the academies, not their antitheses.

Our organization, like its prototypes, having its roots in all available human culture, and its sympathies pledged to no epoch, seeks to foster individuality of expression; looks for native talent or, perhaps, genius. In so far as it fails in attaining this end, it fails to gain and to dispense the excellences for which an academy exists, fails of its mission and fails of its task. Undoubtedly our Canadian Academy falls far short of reaching the ideals for which such an institution lives; but the abundantly criticized English Academy seems to me to have done much in enrolling as members, or at least applauding—Reynolds, Gainsborough, Romney, Turner, Constable, Cotman, Alfred



MORNING SUN
By F. Hennessey



TRILLIUM TIME
By Fred S. Haines, R.C.A.



JENNIFER
By F. Arbuckle



ALFRED LALIBERTE,
R.C.A.
By A. Sheriff Scott

Stevens, Millais, Holl, Alfred Gilbert, Sargent, Orpen, Wilson Steer, Augustus John. The Canadian Academy has an honour roll of very notable names and should take heart from the study of its English model.

There is a feature which is common to both academies, and it is pleasant to dwell upon—both have the public with them. They have never adopted the aristocratic attitude. Their inspiration has never been of so esoteric a kind as to be incomprehensible to the intelligent layman. They live in harmony with their fellows; play their part as reasonable, comprehensible, accessible human beings; they do not require to exhaust the resources of literature—or to coin a new language—in order to induce in the public mind a measure of understanding of what they are trying to do. Not that they truckle to the mob, play to the gallery or (to borrow a phrase from the most popular and greatest writer of his race) “tickle the ears of the groundlings.” The artists of the academies are, most of them, on good terms with their public.

It is a pity that Charles Lamb did not devote a few pages to the process of exploding the common fallacy that genius, in painting, is never recognized until after death; and I think he would have made his point with more certainty than he did when dealing with the bully who isn't a coward. The primitive Madonna and Child of Cimabue was, some historians relate, carried in triumph through the streets of Florence, and his pupil, Giotto—the prince of popular illustrators—has enlisted the interest of countless thousands from his own to the present day. Vasari's works do not, as a whole, tell the story of neglected merit. The Dutch painters were acclaimed and petted by their fellow countrymen. Hals could not, with much wine, reduce himself to bankruptcy. The more abstemious Rembrandt only achieved technical bankruptcy by much extravagance. Holbein, Rubens, Vandyke, Kneller, Lely, Reynolds, Gainsborough, Romney, Fragonard, Nattier, Watteau, Wilkie, Turner, Millais, Holl, Orpen, and John have been cheered to the echo, and did more than escape indigence. However, neither popularity nor commercial success are necessarily incentives to greatness in art. They avert a grinding poverty which cripples the painter or drives him to have recourse to “pot-boiling,” but greatness in art comes only from within. The academies afford a theatre of operation and a companionship diverse enough to prevent coterie ruts and grooves. Success lies always with the individual himself.

The 1934 R.C.A. Exhibition has, as usual, a large choice of subjects and styles; and is remarkable for the generous display of figure work. A newly elected associate, E. H. Holgate, shows a commanding, simple and sculpturesque canvas with

two female nudes, entitled “By the Lake.” F. S. Coburn, with a much greater range of capabilities than the public is aware of, contributes a nude of more delicate and ethereal type. F. Arbuckle's “Jennifer” is casually composed, and the lady has an air of being painted unawares; the canvas has a fresh, unconventional interest suggesting a promising future for the painter. Another figure work, and a striking one, is J. F. Clymer's “She Who Talks with the Spirits,” an Indian woman with her baby in the shadow of a big totem pole. Portraits play a prominent part in the general appearance of the galleries and include much sound and very competent commissioned work, and friendly studies done *con amore*, such as Sherriff Scott's “Alfred Laliberte, R.C.A.,” showing a gifted sculptor in thoughtful mood; Marion Long's simply designed and executed study of “Evan Macdonald, O.S.A.”; and K. K. Forbes' charming picture, “The Catch.” Still life produces more serious effort and more able craftsmanship than it did in the past. Amongst the most striking examples of this class are the two works of Mrs. Florence Proctor, and perhaps the most amusing, Allan Barr's “Convex Mirror.” Landscape ranges from Dan to Beersheba, and shows an equally wide choice in manner of expression. Our champion of the past, Homer Watson of Doon, still holds a commanding place in public estimation and shows two large landscapes which reveal no loss of virility. Paul Earl, Paul Alfred, Pilot and Harry Britton maintain their reputations with good canvases, and the latter adds an excellent vision of the sea. A newcomer from Montreal, Henry Simpkins, made his mark with two excellent water colours; and in this medium the two Bagleys and F. G. Cross did notable works. A. C. Leighton, with “Old Edmonton” and “Lake Louise,” added to his already sound reputation as an aquarellist; while the Canadian Middle West held its own by virtue of the merit of the works of W. J. Phillips. Of our newly elected associates, Fred Brigden maintains his high reputation as a watercolourist with “Along Shore, Lake Superior” and “Gull River, Winter.” F. Hennessey, with “Morning Sun,” proclaimed himself, as he has many times, to be the kind of painter who does his own thinking; his strangely assembled snow-covered rocks strike a new note of a distinctly Canadian kind, and without reference to an accepted formula. Archibald Browne's works—two of them—were welcomed back to the fold after many days during which this well known painter has been ill. Another sufferer—Andre Lapine—showed a romantic equestrian canvas of a bustling, animated scene entitled “The Departure,” which was portrayed with the painter's accustomed skilful handling of a difficult subject. Fred S. Haines, recently raised to full membership, was the author of a group of canvases of varied theme, each

measuring up to his high standard. His "June Landscape" struck me as being a remarkably successful rendering of the "leafy month" when all but a very able colourist is completely "floored" by the all-pervading green. His "Trillium Time" showed his skill in drawing the noble form of beech trees. One of the most distinguished landscapes in the exhibition was by Mary E. Wrinch. In its design, or composition, it met any challenge; and in its variation of silver and green it perfected a decorative canvas of unusual charm.

Take it for all in all, the R.C.A., as a fifty-five year old, with no pretensions to final achievement, conscious that it is only a big and rather unwieldy institution in the general flux of shifting opinion, has weathered a good many storms and is likely to survive many periodical equinoxes battering its academic armour-plate; and this prophecy is strongly supported by a perusal of the able and painstaking History of the Academy by our own Hugh Jones, R.C.A.—who, by the way, is an architect.

SERVICE ENGINEERING IN RELATION TO ARCHITECTURAL ECONOMICS

BY WALTER J. ARMSTRONG, M.E., M.E.I.C.

CIVILIZATION, as it advances, becomes more and more exacting. Discomforts, lack of healthful conditions, inconveniences, avoidable loss of time and unnecessary waste, which were formerly accepted with little or no question, are no longer tolerated. Such an attitude is economically sound and right.

This article is one of a series appearing in THE JOURNAL on the economic and business side of architecture. It will endeavour to deal with the economics of the service features or trades of buildings and their relation to the success of the whole project. Good engineering is real economics, these two sciences are inseparable in the right solution of any construction problem, and both form an important part of modern architecture.

Buildings, both small and large, may be subdivided into parts, some of which live, work or serve throughout the useful life of the building: these are generally referred to as the service engineering parts; the remaining parts which are fixed, are not live and do not work as defined by physics; thus this article deals primarily with the economics of the live or service parts of buildings.

It has been stated that the economic usefulness of a building is determined by the length of the life of its service (mechanical and electrical) parts. If this statement is accepted as fact, it follows that these parts must be complete, durable and efficient. The lack of these qualities will result in high operating and maintenance cost, increasing yearly disproportionately, until the building is no longer able to compete with others better equipped.

Buildings constructed today, depending on their location, size and use, should be designed and equipped to provide some or all of the following services:

1. The maintenance of maximum and minimum predetermined temperatures throughout the year. These temperatures should be automatically controlled.
2. The supply of reasonably pure clean air of desirable temperatures and moisture content in the necessary quantities. The temperature and moisture content of the air should be automatically controlled.
3. The removal of stale or vitiated air, objectionable odours, smoke and undesirable heat.
4. Artificial light of the proper intensity, without glare or bright spots, when and where required.
5. Suitable and sanitary conveniences in readily accessible locations.
6. Safe and smooth means of vertical transportation for passengers and freight. For passengers, transportation should be rapid, available at short predetermined intervals from all floors, and of capacities to fill or empty the building in a reasonable length of time.
7. Electric power for operating building equipment and for manufacturing purposes.
8. Convenient and flexible means for the installation of systems of communication within the building, and arrangements for their connection to outside systems.
9. Facilities for extinguishing any fire which is likely to occur, with the necessary signal system for assembling the fire-fighting force and to call for the partial or entire evacuation of the building.
10. The supply of pure, cool drinking water.
11. Facilities for cleaning and maintenance.
12. Gas for cooking, warming and drying.
13. Steam for manufacturing, cooking and drying.
14. Refrigeration for freezing, cooling and dehumidification.

Some may state that such of these services as are required, have always been provided in buildings and question their economic value to the entire project. Their economic influence is far reaching—they affect the cost of the building, the design of its structure and fixed parts, the selection of some of the fixed materials, the attractiveness of the building for tenants, and thus the income derived, the cost of operation and maintenance, and the length of its useful life. It follows that the selection made of the service parts and provision for their installation in any building should be arranged for concurrently with the study and planning of the other parts of the problem, and not left until later to be somehow worked in.

It has been demonstrated that controlled heat reduces fuel consumption in buildings both small and large. In addition to the saving in fuel is the less tangible but nevertheless real economy, due to maintaining uniform desired temperatures in living and working rooms and spaces, resulting in better health and greater efficiency.

The so-called luxuries of today are often the necessities of tomorrow, and this, in many cases, is due to a better understanding of their affect on economic activities. For some time, conditioned air has been essential in the manufacture and storage of many products. It is a necessity in portions of, or in entire buildings used for certain commercial purposes, is becoming a necessity in many types of public and residential buildings, and is desirable in varying degrees in all buildings where human beings and domestic animals live and work. Conditioned air influences the quality of certain manufactured goods, their cost of production and the alertness and efficiency of the employees, increasing output and reducing accidents. The quality of the present day radio programmes would be impossible without conditioned air. It affects the performance of public speakers and entertainers, and increases the attractiveness of the programme and the satisfaction and comfort of the audience. Statistics show that conditioned air in stores and shops increases sales, improves service and reduces deterioration of goods. The period of mental fitness of students and office staffs is lengthened; the efficiency of all workers and producers is increased by properly conditioned air; it is particularly valuable in the treatment of the ill. In residential buildings conditioned air provides for greater comfort and health. In all buildings, it reduces cleaning, maintenance and deterioration.

Complete air conditioning is the simultaneous control of the temperature, humidity, turbulence, distribution and cleanliness of the air within any room or space; the degree required depends on the use of that space.

The importance of daytime lighting of buildings has long been recognized and provided for in the

fixing of the areas of windows and skylights; unfortunately, the same thought has not been given to artificial lighting, particular reference being made to intensity, type and location of illuminating sources. Many buildings are unsuitable for work when daylight fails, and in some buildings work is impossible. Proper lighting in factories improves the standard and increases the output of products and reduces accidents; available data shows that it increases sales in stores and shops, and in all types of buildings provides for greater efficiency.

On a short street in a large city, for some time proprietors noted a gradual decrease in sales; after discussions together, they decided that the cause was insufficient light. They not only increased the lighting in their shops and show windows, but also, at their own expense, made their street the brightest in the district, with the result that the gain in sales was beyond their expectations.

In many types of buildings, there is no single part of greater economic value than elevator service. Excellent passenger elevator service eliminates irritation and waste of time, and attracts tenants. The proper selection and grouping of elevators reduces costs. Each building has its individual elevator problem. The careful study of numbers, groupings, capacities, speeds and types of elevators, in conjunction with the number and area of floors to be served and length of travel saves floor space and operators and reduces cost for power and maintenance.

Fires which are not quickly extinguished cause unnecessary damage, inconvenience to tenants and loss of revenue.

Lack of provision for installing wiring systems for the varying demand for telephone and other systems of communication, cause inconvenience and continuous cost.

Provision for other services could be further discussed, but the above is sufficient to illustrate their economic value.

The choice of materials and apparatus for service parts, and the selection of contractors for their installation, are economically important. Materials must be suitable and lasting; apparatus must be efficient in performance, simple in operation, easily maintained, and with a length of life in proper proportion to cost. The use of a building, its location and size, influence the selection of the materials and apparatus for its service. In the selection of fuel burning and heat exchange equipment, information should be obtained concerning the types of fuels available, their cost, calorific values and the dependability of their supply. The analysis of the available water should be known (and this may vary from season to season), in order to select the proper materials for piping, tanks and heaters, and in order to choose filtering

and treatment equipment for water used in boilers and manufacturing processes.

The cost of electric energy for light and power is a large item of expense in every building. In many districts, more than one type of contract is available, thus a careful analysis of the various types of contracts, in conjunction with the study of the electrical requirements of the building, is necessary in order to select the proper building equipment and systems of distribution. For many buildings, estimates should be prepared to show the economic value of an electric energy generating plant in the building, as compared with the purchasing of this energy from an outside source.

Too often are the sub-contracts for the service trades in buildings placed with the lowest priced bidder without consideration of their fitness and ability to carry out the work, resulting in poor workmanship and improper installation.

An important feature of every building is the economic balance between provision against heat transmission and air infiltration and heating (and cooling) apparatus, systems and operating costs. In the past, too little thought has been given to this phase of building economics, although in recent years it has received more consideration. Many kinds of insulating materials of varying thicknesses are now commercially available, of which the conductivity values are reliably established. Careful selection of these materials for walls, ceilings and floors, combined with properly designed door and window frames and sash with double (and in some cases, triple) glazing, efficient weatherstripping and careful caulking, will provide large returns on the additional investment. So-called winter or storm sash and doors have their usefulness, but are usually not comparable economically with high-grade single sash double-glazed, particularly when maintenance, removal and re-installation, with the consequent damage and repairs, are considered.

The economies which can be figured resulting from better walls, roofs and windows, include the reduction in the size of the heating plant and system, and the yearly amount of fuel. The

economies which are less easy to figure, are those resulting from increased comfort and health; cold draughts from walls and windows are reduced, if not entirely eliminated; external noises are deadened and in some cases, fire hazards are lessened.

Buildings constructed for economy in heating in the winter will be equally efficient in the insulation against heat in the summer and this has value with or without cooling and dehumidifying apparatus. It may be of interest to know that during the month of July, 1929, which is an average July in Montreal, the average minimum daily temperature was 61.7° Fahr. One day during that month, the minimum temperature was 76° Fahr., and there were only a few days when the minimum temperature was not less than 70° Fahr., thus, many buildings if well insulated and arranged for the circulation of this cool air during the night, could be maintained at a comfortable temperature throughout the following day.

The selection, design and supervision of the service parts of a building are only a portion of the many tasks and responsibilities of the architect, his assistants and associates. In former times, the architect's task was primarily one of planning, combined with the design for proportion, strength and durability, resulting in beauty; in many cases, he, personally, with the assistance of a few draughtsmen, carried out the entire project. Today, due to the complexity of a building, the selection and design of all of its parts is beyond the capacity of a single master mind.

To solve any problem, it first must be thoroughly understood. Each building is a separate problem and its particular requirements should be accurately determined and carefully studied. Some of these requirements can only be learned by frequent personal contact with the client, and this contact should be sufficiently broadened in order that the client may have a full knowledge of the service parts, the reason for their selection and design, and their influence on the economic success of the building.

THE NEW R.I.B.A. BUILDING—*Continued from page 172*

tries, flora and fauna of the Dominions of Canada, Australia, India, South Africa and New Zealand.

The walls of the adjoining reception room are covered in cellulosed cork which, besides being a novel form of decoration, gives a good surface to which drawings can be securely pinned. The great panelled ceremonial doors are of Australian walnut, Indian laurel wood, and rosewood.

The Henry Jarvis Memorial Room, which has been named after a member who bequeathed a sum

of money in trust for the use of the Institute, is to be used for general meetings. This meeting room will seat three hundred and fifty, but a wall between it and the adjoining foyer can be made to descend into the sub-basement allowing one hundred and fifty extra seats to be provided in the foyer. This "disappearing wall" weighs five tons, but is so counter-balanced that it can be moved up and down with a simple hand-operated mechanism by one

(Continued on page 185)

THE WELLAND WAR MEMORIAL COMPETITION

BOARD OF ASSESSORS' REPORT

The board of assessors of the competition held for the selection of a design for the proposed war memorial for the city of Welland, have submitted the following report.

“Twenty-two designs were submitted, ten of them by sculptors and twelve by architects. The designs submitted varied greatly in type. The board of assessors, consisting of the following:

E. Wyly Grier, P.R.C.A., O.S.A., D.C.L.
Chas. W. Jefferys, R.C.A.
His Honour, L. B. C. Livingstone, County Judge
Gordon M. West, P.P.R.A.I.C., F.R.I.B.A.
L. B. Duff, Esq.
John M. Lyle, F.R.A.I.C., F.R.I.B.A., R.C.A.

met on November 8th, at Welland and after serious consideration of all the designs submitted, awarded the first prize to Elizabeth Wyn Wood, sculptor of Toronto, the second prize to P. Roy Wilson, architect of Montreal, and the third prize to Dr. E. I. Barott, architect of Montreal.

Miss Wood's design was in the form of a plaster model. It was fine in mass, beautifully balanced and in its conception was dignified and poetic in its suggestion. There was nothing theatrical to mar the beauty of the composition.

The long low character of the design should harmonize with the long level stretches of the park and the surrounding country, and take its place quietly and naturally in its setting. The base, which rises from a broad platform, sunk almost flush with the ground, was designed not only as a pedestal for the group but rather as a sculptural mass—an integral part of the composition taking its shape from the essential rhythm of the whole. The base rises at a quiet angle until it reaches a height above eye level 6 feet from the platform, where stands a group. A cross is faintly carved on the sloping base.

The group, which is heroic size 11 feet 3 inches in height, consists of two symbolic figures—Man the Defender—Woman the Giver—against a background of growing grain and young red pine; a trench mortar is partly hidden in the pine.

The intention of the designer is to honour not only those who fought overseas, but also those who served in any capacity or those who gave in any way.

The memorial, including the platform, is 40 feet long, 12 feet in width and 17 feet 6 inches in height. The base of the monument proper, including the sloping plinth, is 32 feet 6 inches long, 7 feet 4 inches wide and 6 feet in height.

Man the Defender—is typified by a soldier in uniform, head erect and with a slightly indicated forward movement of the body, is looking out towards the unknown, his line of vision directly over the sloping plinth and the cross of sacrifice faintly indicated below. Woman the Giver—in a beautiful movement of the body with head slightly bowed and turned in the opposite direction from the man's, is leaning against him in an attitude of support and willing sacrifice. The suggestion of grief in this figure is slightly indicated, symbolic of her devotion and of the serious nature of the sacrifice on the part of the man. The man's right arm is behind in a protective and comforting gesture to the woman. Both figures are beautifully married together in this striking group, which is placed against a rather low conventionalized back-

ground of growing grain and young red pine. This motif extends slightly down the sloping plinth and partly hidden at the feet of the man is a trench mortar.

The jury was particularly struck with the beautiful balance of the sloping plinth, the pedestal, the sculptured figures and the handling of the grain and pine motifs, the latter typifying the Canadian scene.

The design placed second showed a long stone plinth with an inscription at the top and the names of the dead carved below, the whole making a decorative treatment on a simple background. In the centre of this large plinth and slightly in front was placed the figure of a soldier in bronze, heroic in scale. A simple and effective memorial.

The third prize was awarded to a design largely architectural in character, consisting of simple vertical pylons with two intermediate oblong pylons in between, the whole crowned by a plinth block carrying an inscription. At the base was a small sarcophagous. The whole being placed at the edge of a pool.

In judging this competition the jury gave serious consideration to the following points:

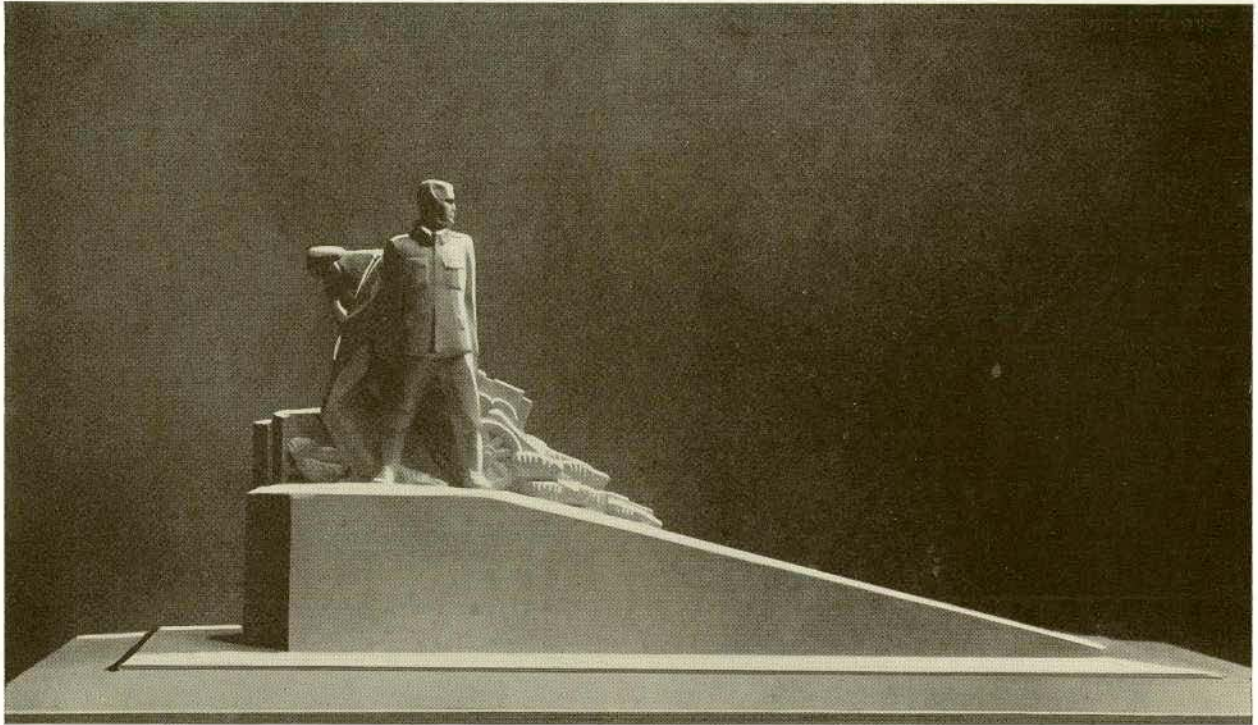
1. The suitability of the memorial to the site, having regard to the shape and size of the plot, the character of the surrounding landscape and the visibility of the monument, both from the land side and from the canal. There is a very large travel movement by boat and it was considered important by the jury that any monument that was erected should be visible and intelligible to the passengers on the slow-moving boats.
2. That the monument should, by its form or by definite symbolism, clearly indicate its character, this entirely aside from any written inscription on the monument itself. Or to put it in another way, that it should tell the story and indicate its Canadian ancestry.
3. That the monument should be of sufficient size and scale (within the given cost range) that in mass it would not be insignificant.
4. That in general composition as well as in detail, it should have distinction, balance, beauty of form and line.

The board of assessors feel that the war memorial committee of the city of Welland are to be congratulated on the outcome of this competition. Miss Wyn Wood is a Canadian sculptor of outstanding eminence, possessing imagination and a distinct sense of beauty. That she will carry this monument to a successful completion is our firm conviction, and we feel sure that your committee, together with the assessors, will give her all the support and encouragement so necessary to the creative artist, in order that Welland may possess a memorial of outstanding merit.

All of which is respectfully submitted.

(Signed) *E. Wyly Grier*
Chas. W. Jefferys
L. B. C. Livingstone
Gordon M. West
L. B. Duff
John M. Lyle

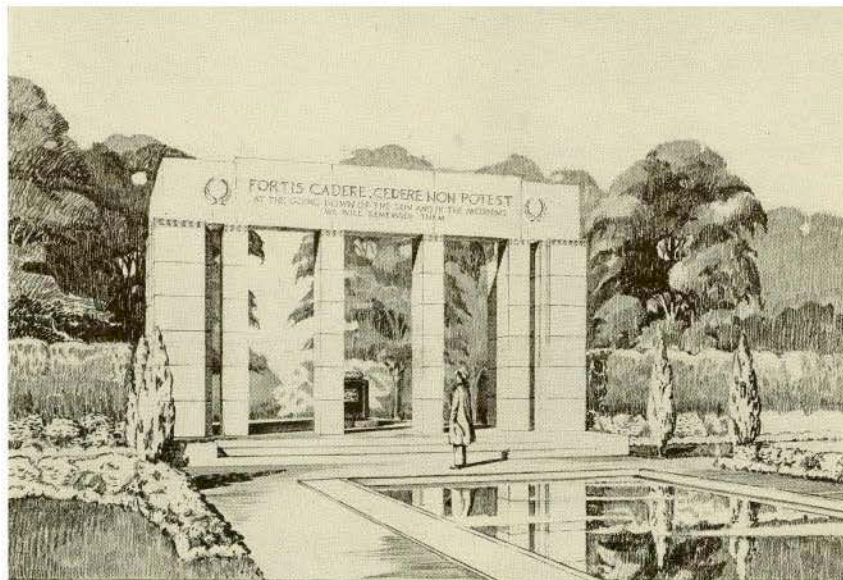
WINNING DESIGNS — WELLAND WAR MEMORIAL COMPETITION



FIRST AWARD—*Elizabeth Wyn Wood, A.R.C.A., Sculptor*



SECOND AWARD—*P. Roy Wilson, M.R.A.I.C., Architect*



THIRD AWARD—*Dr. Ernest I. Barott, F.R.A.I.C.*

CIRCUMSPICE

We had no idea in baiting our little hook with a beetle and a piece of tripe we should have landed a Royal Canadian Academician, though under the Game Laws we should have put him back as hopelessly out of season. Perhaps when he is more coherent and less angry Hugh G. Jones will tell us why he likes the building in Washington. So far he hasn't done so perhaps from fear of being called an egotist. We would remind him that a critic must always give his personal opinion unless like Mr. Jones he suffers from one of Dr. Freud's

Planning Association of America and secretary of the Post War Committee on Architectural Practice. In his book "Rameses to Rockefeller," he devotes seven pages to the little group in Washington and we give you a specimen: "Consider, as one of the unhappiest examples of the failure to use even a penny's worth of logic, even as the spirit of modern architecture was forbidden the premises, the recent public development in the city of Washington. Although life in this, our world, now obliges anyone with a sense of humour to spend most of



hero worshipping complexes. After all a man may say he likes or loathes bacon and eggs without laying himself open to the horrid charge of egotism.

We have no further comments to make of our own, but we show a line drawing of the main facade which we think tells its own story.

It is true Mr. Jones will say it is not the whole thing, but we claim it is a measured mile and is a fair sample. Mr. Jones has no defence of the building (a Parthenon, of course, needs no defence) but he writhes at the thought that any one should dare raise his puny voice to criticize the work of the five best architectural brains in the United States. That, we suggest, is sheer grovelling.

We found an unexpected ally only yesterday in Mr. Charles Whittaker, who was editor of the *Journal of the American Institute of Architects* from 1913-1927, founder member of the Regional

his time laughing, the seven- or eight-ring architectural circus now permanently installed in Washington ought not to be missed by the bustiest chuckler. A walk—it would take some days to explore all the corridors—through this amazing display of architectural bookishness would lead one back to a full understanding of that little jingle of Edward Lear's: "They went to a sea in a sieve, they did'." He suggests a commemorative postage stamp with the legend, "No ideas were permitted."

If Mr. Jones will be so good as to justify the facade as a piece of architectural design to the satisfaction of the following persons who have kindly consented to act as a jury, we shall gladly sign our name to this page.

Messrs. Bruce Riddell, A. S. Mathers, E. R. Arthur, Murray Brown, Mackenzie Waters, Keith Fiske, John M. Lyle.

COMMENTS ON THE RECENT R.C.A. EXHIBITION

Contributed by A. D. Sarto, Esq.

In the foreword to the Royal Canadian Academy fifty-fifth annual exhibition, published in the monthly bulletin of the Art Gallery of Toronto, the president of the R.C.A. says that, "this exhibition will probably be said by its critics to be a repetition of its predecessors"—it is, only it is worse than its predecessors. Gradually, as the years go on, the R.C.A. exhibition seems to stand for the one annual show where sterility of imagination, shoddy technical performance and cheap descriptive tricks can get by a jury, to appear on the walls as Canadian painting of today. The trouble seems to be that they, the pictures, are neither good nor bad, just mediocre—many of them just nothing at all.

We like academic stalwarts, and we admire modern and exciting commentary on the visible world, but we do not enthuse over mediocrity, and with only a very few exceptions, this is the worst display of mediocrity that we have seen in Canada for a long time. We believe that what is wrong with painting is not the modern interpretation, or unskilful technical performances of student hands and minds, but the simple fact that the academic idea, in painting, has gone to pieces, is exhibiting the same symptoms of academic decadence and distress, here, as in any other country.

The most pitiful sign of decay is to be seen in the work of those older painters whose work is admirable when they stick to their own palettes and

their own capacities for subject matter, but when academicism rouges its face, and like a coy old harridan flirts with the young sparks in the hope of getting some transmitted energy, some new 'flip' technique, or a belated outburst of colour to tune up their own sombre canvasses—then one wonders. There seems to be no reason why painters who have undoubtedly lost the first flush of youth should not sustain their reputations as good painters, and as the years and exhibitions go on, retain the respect, and even admiration, of their fellow artists and students. The country would be richer for their well sustained efforts.

Compare with so-called architecture: the shoddy villas in the suburbs of any Canadian town—cheap imitations of haciendas, half-timbered Elizabethan, and corrupt Georgian—all the nondescript buildings that masquerade as architecture. This is bad enough, and every decent architect deplors the daily exhibition of such roadside horrors. But concentrate a hundred paintings, of a parallel and equally commonplace order in picture making, on the walls of an art gallery and they leap to the eye in all their paucity of imagination, starved emotionally and technically, lacking design and purpose—a pitiful array of weak ineffectual offerings.

The neglect of architectural qualities is just as bad in a painting as it is in a building and when plastic design and unity are sacrificed for documentary evidence and descriptive frills, the result is a strange mixture of dead patterns and petty realisms.

There is as much blame to be attached to those painters of a few years ago who blazed a new trail, whose enthusiasms and abilities, whilst they may have been of a high order, left a lot of wreckage in their wake—which may have been neither their intention, nor their fault, but it still remains to be seen whether younger painters in Canada can follow this gleam and add more technical skill and desirable perfection to the rugged design and dynamics of form that typified the work of a certain Canadian group. Only a few have offered anything better, and a large number find themselves with one eye on *their* effects and another on the pictorial realism of the more sober painters. In between these two schools those painters without direction and definite purpose fall badly; but quite a lot of their efforts seems to get onto the walls of such exhibitions as the Royal Canadian Academy.

The selection committee for this exhibition, and preceding exhibitions of the R.C.A. seem to be following consistently the good old academic habit of welcoming to their walls only the better behaved imitators of new and original ideas in design and execution, those who render second or third hand interpretations of present day movements. By the time such get onto the walls of the exhibition they have lost character, and tone in with the others. The ultimate effect is that young painters, and older ones, become denatured and ordinary. This is much more important to art in the country than histories of chartered associations and personal reminiscences by bygone painters.

THE NEW R.I.B.A. BUILDING—*Continued from page 181*

person. The walls of the principal committee room, which has been named after Sir Aston Webb, are lined with leather in a pattern of squares. Along the south side is a members' room, a pleasant apartment with low window-sills, giving access to a balcony.

The stair landing giving access to the council room and upper library level has decorative plaster ceiling panels. They represent in formal arrangement of figures various matters connected with the building, such as architects in conference, study in the library, building work in progress, etc. The council room itself has no window to the street, but obtains its light from two clerestories. By this means all traffic noises from the street are excluded. The main wall panelling of this room is in English "swirl" walnut of "oyster" tint—a rare wood. The library, which contains some forty thousand books and several thousand prints and drawings, is floodlit by lights concealed in the rounded ends of the bookcases, using the ceiling as a general reflector. The floors are finished in cork slabs in

two shades of brown, giving a simple and pleasant pattern. The bookcases are of steel, enamelled a pleasant blue on the outsides and yellow on the insides, with a small amount of moulding in polished silver bronze. The woodwork is in Indian silver-grey wood and the tables are in the same wood with blue linoleum tops to match the colour of the bookcases.

To fully describe the numerous architectural and mechanical features of the new R.I.B.A. building would require too much space. However, it can be said that the new building is most complete in every respect, and provides the architectural profession in England with a highly efficient structure fully equipped to grapple with the greater expansion of the activities of the Royal Institute of British Architects. Congratulations of the Royal Architectural Institute of Canada are extended to the president, council, and members of the R.I.B.A. on the completion of a centenary of service to the profession, and the erection of a building that will stand as a monument for many years to come.

ACTIVITIES OF THE INSTITUTE

A meeting of the executive committee of the council of the Royal Architectural Institute of Canada was held in the rooms of the Institute, 627 Dorchester Street West, Montreal, on Wednesday, October 24th, 1934, at 10.30 a.m.

Present: Messrs. W. S. Maxwell, president; Alcide Chaussé, honorary secretary; W. L. Somerville, honorary treasurer; E. I. Barott; Ludger Venne; Ernest Cormier; H. L. Fetherstonhaugh; Philip J. Turner; R. H. Macdonald; and I. Markus, secretary.

Reports of Standing Committees:

Architectural Training: Mr. Maxwell informed the meeting that Mr. Cormier and Mr. Barott had undertaken the preparation of the programmes for the junior and senior problems in the R.A.I.C. student competitions. It was decided to award two medals in each class.

Exhibitions and Awards: Mr. Barott reported that subsequent to the last executive meeting at which it had been decided to hold an Institute exhibition in conjunction with the forthcoming Royal Canadian Academy exhibition at Toronto, it had been found impossible to obtain suitable space in the Art Gallery for the exhibition and the committee had therefore decided to cancel this year's exhibition subject to the approval of the executive committee. The recommendation of the committee was approved.

Public Works Programme: The opinion was expressed that the Dominion Government was not proceeding with the public works programme as vigorously as was anticipated by the construction industry and that contracts approximating only \$10,000,000 had been awarded up to the present time. While it was generally agreed that some steps should be taken to have the government accelerate the programme, possibly by distributing more of the work among private practising architects, it was suggested that the matter be referred to the National Construction Council for appropriate action.

Employment of Private Architects on Public Works: A letter was read from the honorary secretary of the Architectural Institute of British Columbia expressing the opinion that the building projects included in the Public Works Construction Act for the city of Vancouver, should be distributed in such a manner as to give employment to as many practising architects in Vancouver as possible. It was the feeling of the meeting that before any action could be taken by the Institute, further information regarding the appointment of

associate architects on the projects referred to should be obtained.

The secretary advised that following the last meeting of the executive committee he had written to the Minister of Public Works at Ottawa, stating that some concern had been expressed by a number of our component societies as to the ultimate result of the government's policy in establishing a fee of 5% for architectural services in connection with the projects included in the Public Works Construction Act, and requesting his assurance that this fee would not be established as the recognized fee for future public buildings on which architects in private practice may be retained. A reply from the Minister of Public Works, under date of October 4th, was read to the meeting in which he gave his assurance that this fee applied only to works being constructed under the Public Works Construction Act of 1934, and should the government require the assistance of outside architects in connection with the erection of buildings in the future, our representations regarding fees would receive every consideration.

Slum Clearance and Low-Cost Housing: Mr. Somerville advised the meeting that the subject of low-cost housing and slum clearance had been given consideration by the research committee of the National Construction Council and, for the information of the executive committee, submitted a number of recommendations which were to be brought before the National Construction Council at its meeting on October 30th.

Date and Place of Next Annual Meeting: It was unanimously decided to hold the twenty-eighth general annual meeting of the Institute in Montreal on Friday and Saturday, February 22nd and 23rd, 1935. A special committee was appointed to arrange the programme for the meeting consisting of the following members: Messrs. H. L. Fetherstonhaugh, chairman, W. S. Maxwell, Alcide Chaussé, W. L. Somerville, E. I. Barott, Ernest Cormier, Ludger Venne, Philip J. Turner, R. H. Macdonald, and H. R. Little.

The Late Henry Sproatt: Deep regret was expressed by the members of the executive committee at the loss suffered by the profession in the death of Mr. Henry Sproatt of Toronto, a Fellow of the Institute. The secretary informed the meeting that flowers had been sent in the name of the Fellows of the Royal Architectural Institute of Canada, and that the condolences of the Institute had been conveyed to the family.

Adjournment: The meeting adjourned at 5.30 p.m.

ACTIVITIES OF PROVINCIAL ASSOCIATIONS

SASKATCHEWAN ASSOCIATION OF ARCHITECTS

The annual meeting of the Saskatchewan Association of Architects was held in the Champlain Hotel, Regina, on October 24th, 1934. The meeting was well attended and much business of a routine nature was carried out.

Two new members were admitted to the association; H. A. Russell, resident architect for the Dominion Government at Regina, on transfer from the Nova Scotia Association of Architects, and G. A. McElroy, East Windsor, Ontario, on transfer from the Ontario Association of Architects.

A committee was appointed under the chairmanship of Harold Dawson, to continue work on a provincial building code, the aim of the association being to have all provincial building regulations consolidated under one act and to have uniform building requirements throughout the Province.

It was decided to communicate with the Minister of Indian Affairs in an effort to have a Saskatchewan architect appointed

instead of, or in addition to, a clerk of works for the Indian school at Lebret, the contract for which has just been let.

The election of officers resulted as follows: president, David Webster, Saskatoon; first vice-president, W. G. Van Egmond, Regina; second vice-president, F. H. Portnall, Regina; secretary-treasurer, E. J. Gilbert, Saskatoon; councillors: Prof. A. R. Greig, Saskatoon, and Harold Dawson and Jos. Warburton, Regina.

A pleasant feature of the annual meeting was the election of Emile E. Delay to honorary life membership in the association. Mr. Delay suitably acknowledged the honour which has only been bestowed on one other member, Mr. F. Chapman Clemshaw, now resident in California.

An enjoyable banquet was held in the evening at which the Regina Building Inspector and the president and secretary of the Builders Exchange were guests of the association.

NOTES

The twenty-eighth general annual meeting of the Royal Architectural Institute of Canada will be held in Montreal on Friday and Saturday, February 22nd and 23rd, 1935.

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Wm. Bow, M.R.A.I.C., was re-elected president of the Architectural Institute of British Columbia at the annual meeting of that body held in Vancouver on Wednesday, December 5th, 1934.

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J. Berchmans Gagnon, M.R.A.I.C., announces the opening of an office for the practice of architecture at 227 rue Notre-Dame, Sainte-Marie, Comte de Beauce, P.Q.

* * * *

Albert V. Weatherhead, M.R.A.I.C., architect, Saint John, N.B., is desirous of receiving manufacturers' literature and samples.

* * * *

The architectural department of the hospitals' division of the Province of Ontario has been merged with the architects' branch of the Department of Public Works. George White, M.R.A.I.C., has been appointed provincial architect, with George N. Williams, M.R.A.I.C., as chief assistant.

* * * *

An article by Philip J. Turner, F.R.A.I.C., on "Lavenham," a Typical Town of the Middle Ages, appears in the December issue of the Canadian Geographical Journal.

* * * *

A book on fishing, entitled "Salmon Tactics," by Percy E. Nobbs, past president of the Royal Architectural Institute of Canada, has recently been published. The book contains a number of drawings by the author, as well as some interesting "fish stories."

* * * *

Mr. Charles Z. Klauder of Philadelphia has been appointed as the third assessor for the McGill University Gymnasium

Competition. The other two assessors being Dr. John A. Pearson, of Toronto, chairman, and Dr. Tait McKenzie. The competition is open to graduate architects of McGill University, and the closing date for receiving competitive designs has been set for April 15th, 1935. Prizes of \$1,000, \$500 and \$250 will be awarded to the authors of the designs placed first, second and third by the assessors. The author of the design placed first will also be employed to carry out the work. Professor Philip J. Turner of Montreal is the professional advisor.

* * * *

This issue contains the index to THE JOURNAL for 1934. Care has been taken in the compilation to make the finding of any article or illustration comparatively easy. Both issue and page have been enumerated so that both those who bind THE JOURNAL and those who keep the monthly issues separate will have a means of locating the desired reference.

OBITUARY

GEORGE OAKLEY

The death of Mr. George Oakley, president of the National Construction Council of Canada, occurred very suddenly on Monday, December 3rd, while on a business trip to Hamilton, Ontario. Mr. Oakley was born in Toronto in 1877 and was president of the firm of George Oakley & Sons Limited, cut stone contractors. At the time of his death Mr. Oakley was honorary secretary of the Canadian Construction Association, of which body he had been an active member since its inception. He was quite prominent in politics, having served as a member of the Ontario Legislature from 1923 to 1934. He is survived by his wife, two sons, Clifford and Sydney, who are both members of the firm of George Oakley and Sons Limited, and two daughters.

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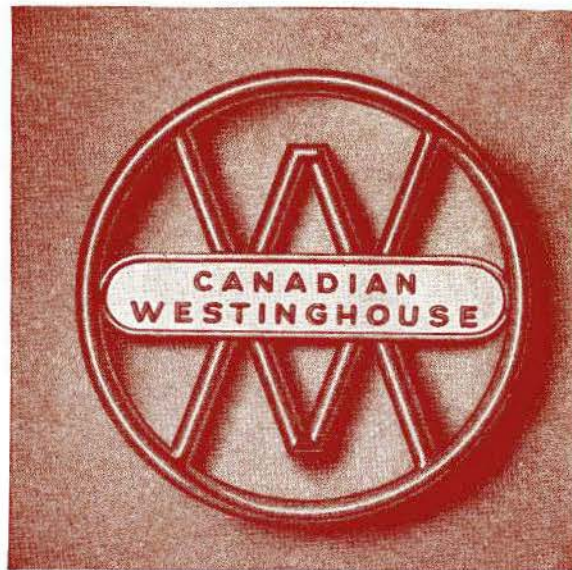


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