

The Journal

Royal Architectural Institute of Canada

Serial No. 23

TORONTO, JULY, 1927

Vol. IV. No. 7

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An Announcement

FOR nearly a year the Illuminating Engineering Laboratory of the General Electric Company, under the direction of Mr. W. D'Arcy Ryan, has been conducting exhaustive tests to determine the light-reflecting efficiency of various surface finishes in Terra Cotta.

This study was undertaken for the National Terra Cotta Society on behalf of the Terra Cotta industry in the United States. It was due to recognition of the public importance of minimizing the cost of illumination by reducing the consumption of current necessary for a desired result or permitting greater illumination for the same expense.

Building illumination costs are directly affected by the light-reflecting efficiency of materials used in construction. Fifteen feet above the sidewalk the modern city street ceases to be an avenue of communication and becomes a light court. Necessities of artificial illumination within the buildings depend directly upon the amount of daylight reflected into the windows by opposite and adjacent walls.

The cost of street lighting is similarly affected by the light-reflecting efficiency of building facades. In the new art of illuminating building exteriors, with its boundless possibilities of superb "night architecture," the expense heretofore necessary has deterred property owners and communities from thus making famous their principal buildings and thoroughfares.

The results of this joint research now enable the Terra Cotta Industry to place at the disposal of architects surface treatments which greatly reduce the cost of artificial illumination and give effects of colorful beauty unapproached by any other material. Inquiries from those interested in applying these developments to contemplated buildings will be welcomed gladly by this Society or by any of its member companies.

NATIONAL TERRA COTTA SOCIETY

19 WEST 44th STREET

NEW YORK, N. Y.



**ARCH D'TITUS
ROME**

*From sketch by
A. LESLIE PERRY*

The Journal

Royal Architectural Institute of Canada

Serial No. 23

TORONTO, JULY, 1927

Vol. IV. No. 7

EDITORIAL

The Editorial Board and staff of the Journal do not take the responsibility for any opinions expressed in signed articles.

WE have pleasure in publishing, as a frontispiece in this issue, another of Mr. A. Leslie Perry's delightful sketches. The sketch is of the Arch of Titus.

TYPICAL SCHOOLS IN THE PROVINCE OF ONTARIO

In this issue we begin a series of articles on the Public and Secondary Schools in the Dominion of Canada. The first of the series is on the Ontario Schools, and has been written by Mr. C. E. Cyril Dyson, Architect for the Board of Education, Toronto. On account of the position he holds, Mr. Dyson is well qualified to deal with this subject, and the information that he has been able to give should prove exceedingly valuable to other Architects. On account of the length of his article, it has been found necessary to divide it into two parts, the second part of which will be published in the August issue.

NEW COVER DESIGN FOR THE JOURNAL

On the back cover of this issue will be found the conditions governing the Competition to be held for a New Cover Design for the Journal. This Competition is open to both Members of the Institute and to Architectural Draftsmen. The prizes, while not munificent, are intended as a means of giving recognition to the most outstanding designs submitted. It is hoped that our Members will sufficiently interest themselves in the Competition, so that the Journal may receive the full benefit of their suggestions, resulting in the selection of a design that will give the Journal an original and distinctive cover. The Competition will close on October 15th, and the winning designs will be published in the November issue of the Journal. The Jury of Award consists of W. S. Maxwell and J. O. Marchand of Montreal and I. Markus, Editor of the Journal.

THE RELATION OF ARCHITECTURE TO THE ALLIED ARTS

Occasionally something is said in the Architectural world which is worthy of the attention of every member of the profession. This was exemplified in a striking address before the recent convention of the American Institute of Architects, by Mr. C. Grant LaFarge, who discussed the advisability of closer co-operation with the other Arts. He pointed out that we had too long considered Architecture in the terms of science, and that it was now time to think of Architecture as an Art. In order that this might be accomplished, he suggested that Architects should foster collaboration with landscape Architects, mural painters, sculptors and craftsmen. To quote from his address: "We speak of collaboration,

What do we mean by that term? Perhaps, to clear our minds, we should first say what we mean by architecture. Surely no clever catch phrase will suffice, however poetic. It is all very well to say that architecture is frozen music, but it leads us nowhere, for our function is to conduct the orchestra. So we want to play our music, composing it at the same time, with no instrument so humble that its little note shall not be right in the completed symphony. If after that it freezes, very well. But we know architectural compositions which, because of faulty collaboration—may the gods forgive the mixed metaphor—do not jell! Pray don't tell us it was a case of too many cooks!

"If we observe a beautiful building, wisely placed in a beautiful setting, complete in all its details and appointments, ready to serve its human purpose, who among us would dare have the hardihood to draw the rigid boundary line demarcating its architecture, separating that art from its sisters? None, let us trust, among the enlightened body now being addressed. They know, none better, whence flows the quality that radiates from the monuments of a day long gone, that stirs us to our finger tips and excites our baffled envy. They do not imagine that some harried ambitious architect, after anxiously reviewing his photographs, has said to the august building committee: 'Gentlemen, in view of all the circumstances, I think it had better be Romanesque'—or Gothic, or Byzantine, or Renaissance, or what you like.' Or even that he has said: 'For God's sake, let's be modern and show 'em!' They do not think that he made in his elaborate office all the details of every feature of the building and then ordered a modeller to follow his drawings in clay, cast the models in plaster so that a stone carver or a wood carver should cut from them, and so perpetuate the mud. They know that he did not summon a sculptor and say: 'Here are the places for some statues. Make them, and make them to fit.' Or a painter, and go through an equivalent formula. And so on, through the list. No; they know better. Then why should we adhere to an attitude of assuming these sad, mad, bad ways to be good? The house is not complete until its master may live in it, and to make it so requires the work of many crafts. The architect, if he shall speak with perfect honesty, cannot say of it all, 'I did it.' Over and over again his dependence has been upon the skill of the craftsman. Perhaps he designed such and such a fine example of iron or bronze, of tile, of relief in whatever substance, making but a curt gesture of gratitude to the memory of the dead and forgotten master who afforded him inspiration, and trusting to

convincing grace and accuracy of substance. The standard of public speaking in R.I.B.A. circles is not, I think, as uniformly high as it is when the members of the A.I.A. are gathered together. There are, and have been, however, many able keen debaters among the British Architects; graceful speaking is not rare among them, and one remembers a few presidents and others whom it was always a delight to hear, or to read, even when one found oneself on the other side of the argument, or at an opposite point of view.

A short article or two on matters of antiquarian or technical interest usually follows the main paper, and then, as often as not, there is a Report from an individual or a Committee *in extenso*, or in condensed form.

Under the heading "Library" new books are reviewed, for the most part by members who sign or initial their notes. Often, the reviewer is quite as great an authority as the author, and usually the reviewer appears to be selected in virtue of known sympathies. The reviewing is thus in a very courteous and a very kindly strain, as a rule. Now, there do appear from time to time books of unmitigated nonsense on architectural, as on other, subjects, but in these cases brevity or wholesome neglect seems to be the policy. The readers of the R.I.B.A. Journal are thus rarely enlivened by the delights of a good slashing expression of non-concurrence in anything once it is put between bindings by a publisher, and rarely does an R.I.B.A. reviewer so far forget himself as to show either levity or enthusiasm. The reviewing in the R.I.B.A. Journal is often valuable in the matter of corrections or further light thrown on historic facts or scientific data; it is always polite and well informed; it is seldom bright, and never racy.

Under "Correspondence", as in question time in the House of Commons, anything may happen, from sudden disapproval of a policy accepted by the Institute and its Council, time out of mind, to erudite comment on recent papers or even plain news as to something going on somewhere.

Under "Notices" one finds, besides the agenda for meetings to be held in the near future, references to exhibitions and lectures about to be, and what amount to circular letters for the information of the membership in general on matters relative to professional status, etc.

"Competitions" is usually the next heading, and this covers not only the advertisement of all compe-

titions pending but of those which are *out of order*, and participation in which would come under the designation of unprofessional practice.

The "Members' Column" is devoted chiefly to engagements or premises vacant or desired and notes on partnerships entered into or dissolved and such like matters, and the resignations, suspensions and reinstatements of members.

When there is a good row in the Institute—and there have been many such, and usually useful as well as good—the hard hitting is nearly all done in the Committees and at the Council table. The Journal is not much used as a vehicle of discussion, though naturally a statement of opinions and actions taken finds its way into its columns as news, and by way of record.

The great value of the R.I.B.A. Journal is in the publication of authoritative papers on all aspects of the architect's work—historic, scientific, economic, social, and very occasionally philosophic—which most truly reflects the charter clause "for the general advancement of Civil Architecture."

The official responsible for the literary activities of the R.I.B.A. is Mr. Rudolf Dircks, who is both editor of the Journal and custodian of the Library. In the June and July issues of the Journal of the American Institute of Architects there are two articles by Mr. Dircks, from which a good idea may be obtained of the wealth of this collection. The values of libraries cannot readily be measured or compared; there are so many standards. One library may be great in the number of books on its shelves; another may be greater still in virtue of the number of its works that are daily off its shelves; one may be great in specialization; another in comprehensiveness. Suffice it to say that the R.I.B.A. Library is unsurpassed by any other library of architecture, whatever way you like to look at it. It contains a great wealth of valuable editions which remain valuable and interesting as such, long after the research they embody has become obsolescent. It contains a superb collection of original drawings by masters of our art which retain their life and interest perennially. It contains a vast store of works, ancient and modern, on every aspect of our activities as architects, and as artists, and it keeps all this up to date. Above all, it contains a librarian who knows and loves his books, and who takes delight in saving the enquirer the trouble of using the catalogue and incidentally putting him in the way of finding far more than he was looking for.



cunning hands for the execution of his conception. Perhaps he leaned entirely upon the artificer. We have all done both these things. There is no hard and fast rule to lay down, but at least we should acknowledge our indebtedness."

Mr. LaFarge's arguments are both logical and sound. We have always advocated the advisability of closer co-operation between the different Arts, feeling that it would bring about most desirable results. An outstanding example of collaboration between Architect and Sculptor was the State Capitol at Nebraska, where the technique and skill of Lee Lawrie, well-known Sculptor, together with the genius of Goodhue, that famous Architect, produced a masterpiece. Incidentally the American Institute of Architects recognized the fine work of Lawrie and presented him with the Fine Arts Medal at its recent Convention.

DIAMOND JUBILEE OF CONFEDERATION

It is well that we should at this time look in retrospect over the past sixty years since Confederation. The increase in population from a little over three millions to nine and a half millions, and the tremendous growth of many of our cities has presented us with problems of transportation, town planning and zoning never before contemplated. These problems have naturally had their effect on the Architectural profession. Times have changed, construction methods are entirely different now to what they were sixty years ago. The development of reinforced concrete, the increased use of structural steel, the introduction of electricity with its electric labor-saving devices, refrigeration, ventilation, vertical transportation, methods of heating, sanitary conveniences, insulation and many other improvements too numerous to mention revolutionizing the

recognized age old standards of building construction, have all materially affected the architect's practice. He now needs greater engineering and scientific knowledge than in former years, he needs to be well versed in financial and business methods in order to ward off the many competitive forces that attempt to eat into his practice. The architect's office to-day is entirely different from what it was at the time of Confederation. In order that he might be able to do justice to the large commissions that come into his office, he must of necessity equip himself to execute the work. Conditions as the Architect finds them to-day never did exist before; he finds himself losing the individuality which he enjoyed in the past, and his office has become something like an organization where each man has certain work to perform. Things have moved so rapidly in the past number of years that it seems difficult to imagine that the Architect has been able to keep pace with the tremendous strides that have been made in the production of building materials and newer and more progressive methods of construction. The Architect to-day is required to erect great buildings in a comparatively short space of time, and must therefore use materials and equipment that will bring about this result. Fortunately the Architect has through a modern system of training and education been able to meet the changed conditions in a most satisfactory manner, and while sixty years in the life of a country may seem a comparatively short period of time, yet the changes that have taken place in both the Architects' practice and the construction industry are so tremendous that they are almost unbelievable.

This much can be said with pride, that Canada need not be ashamed of the progress and advancement that has been made in Architecture since the days of Confederation.

The Royal Institute of British Architects

III.—The Journal and the Library

By PERCY E. NOBBS, M.A., F.R.I.B.A., R.C.A.

Note—Our Canadian Institute follows the precedent of the Royal Institute of British Architects, and also that of the American Institute of Architects in issuing a journal, but it has not yet aspired to the possession of a library. As to these journals, it is to be observed that each has a character of its own. The hospitable columns in which this appears come closest to the character of a general magazine of architecture and the arts, and therefore have less individuality than the others. But this is a young journal, and will no doubt ripen in character as the Canadian Institute, which it serves, attains to a fuller consciousness of its own best interests and requirements. The Journal of the A.I.A. is not like anything else in the world. There is an intimate touch about its pages which very truly reflects one of the very good things in American professional life. It is essentially an exchange wherein ideas relative to the profession and the art concerned are freely offered, accepted, turned over, criticised, remembered or forgotten. The R.I.B.A. Journal is equally a true reflection of certain very good things in English professional life; they are quite different things, however, and if there is little of intimacy about them, they are nevertheless things of great value.

As to architectural libraries, we have in this country need of something more than the excellent working collections which, in order of magnitude, exist at McGill and in the Library of St. Sulpice in Montreal, at the Universities of Toronto and Manitoba, and at the rooms of the Ontario and Quebec Architectural Associations. For us in Eastern Canada, any serious research on architectural matters is apt to lead to the hospitable libraries of Boston, of New York, or of "the Octagon" in Washington.

THE Journal of the R.I.B.A. has been issued without material change of name, and with very little change of form, since the inception of the Institute in 1837. A Journal is not necessarily a quarterly, or a monthly, or a weekly publication, and at present the R.I.B.A. Journal functions with twenty numbers a year, the busier winter months involving a fortnightly issue.

The make-up of the R.I.B.A. Journal is usually as follows:—First, there is a serious article, often illustrated, the substance of which has already been delivered in lecture form before the Institute, with a faithful transcript of the "Discussion" which followed the delivery. These discussions read very smoothly, and editorial skill of a high order is involved in transcribing the verbatim reports with a



SHRINERS' HOSPITAL FOR CRIPPLED CHILDREN, MONTREAL, P. Q.
J. Melville Miller, R.C.A., and Hugh Vallance, R.C.A., Architects Associated

Shriners' Hospital for Crippled Children, Montreal

"WHEREAS, it is the opinion of the Imperial Council, in this year wherein the peace of the world has been established, it would be fitting that some lasting and tangible memorial be established showing to the world at large that as a body of loyal and patriotic citizens from the various sections of the great North American continent and from which thousands of our membership have enlisted and scores have paid the supreme sacrifice in the cause of justice, liberty and democracy, for all which our beloved Order has stood so prominently, be it now;

"Resolved, that this Imperial Council place itself on record as favoring the erection of a memorial to be styled The Shriners' Hospital for Crippled Children, and that a committee be appointed with a view of purchasing a suitable site for this purpose, and making all other arrangements necessary."

So reads a resolution passed in 1920 which resulted in the erection of a Hospital in Minneapolis in March, 1923, and has since been followed by other such institutions in Shreveport, San Francisco,

Portland, St. Louis, Springfield and Montreal, while others are contemplated in Philadelphia and Chicago.

In most cases, the sites for hospitals were donated by the local temples. In addition to this, there have been generous gifts by the temples, various Masonic bodies, civic organizations and individuals.

The site acquired for the building of the Shriners' Hospital in Montreal is rather an unusual one in that it is on the slopes of Mount Royal with the trees of Mount Royal Park to the east and to the north above it, while on the west are the grounds and trees of the Children's Memorial Hospital. The elevation of the ground floor is about four hundred feet above the river level and thirty-five feet above Cedar Avenue, commanding an uninterrupted view of the city and surrounding country to the south, east and west, and consequent unlimited fresh air. The lot is of irregular shape, approximately 315 feet x 250 feet with quite steep slopes and out-croppings of rock. This steep grade and the rock made quite a problem in de-

signing the building and its approaches and in securing a proper orientation for the wards and the terrace which serves as an out-door ward; but the splendid view and surroundings and the absence of noises of traffic have justified the selection of this site.

The extreme length of the building is about 275 feet, by a depth in the centre of about 127 feet. The building was designed to accommodate fifty

wards. At the rear of the building in the centre is placed the refrigeration machinery and other services, obviating noise from the machinery reaching the wards.

A passenger lift opening on the centre hall gives access to all floors, while a large service lift gives service to the first, second and third floors. On the second floor are placed the two wards with their diet kitchens, utility rooms, plaster rooms, lavatory



VIEW FROM SOUTH EAST—SHRINERS' HOSPITAL FOR CRIPPLED CHILDREN, MONTREAL, P. Q.
J. Melville Miller, R.C.A., and Hugh Vallance, R.C.A., Architects Associated

patients, boys and girls up to fourteen years of age, in two wards of twenty-five patients each.

The centre of the ground floor is occupied by the entrance, reception rooms and administration offices. The out-patient and isolation wards are placed in the west wing, and the heating plant, service entrance and laundry in the other. Accommodation is also provided on this floor in the east wing, adjacent to the entrance, for interne quarters; while in the west wing is placed the X-Ray room adjacent to the isolation and out-patient

and bathrooms for patients. The main kitchen is at the rear of this floor with the nurses' dining-room directly adjoining.

On the exterior at this level, overlooking the city, runs a broad terrace the entire length of the building and terminating at a solarium on either end. This terrace has access directly to the wards from which the beds are brought, so that patients can be in the open air and sunshine.

The third floor is for the accommodation of nurses, attendants, and for servants' quarters en-



MAIN ENTRANCE
SHRINERS' HOSPITAL
FOR CRIPPLED CHILD-
REN, MONTREAL

*J. Melville Miller, R.C.A.
and
Hugh Vallance, R.C.A.
Architects Associated*



FOYER—SHRINERS' HOSPITAL FOR CRIPPLED CHILDREN, MONTREAL
J. Melville Miller, R.C.A., and Hugh Vallance, R.C.A., Architects Associated

VIEW FROM
SOUTHWEST,
SHOWING
OUT-PATIENTS'
ENTRANCE—
SHRINERS' HOSPITAL
FOR CRIPPLED
CHILDREN,
MONTREAL



*J. Melville Müller, R.C.A.
and
Hugh Vallance, R.C.A.
Architects Associated*



THE WARDS—SHRINERS' HOSPITAL FOR CRIPPLED CHILDREN, MONTREAL.
J. Melville Müller, R.C.A., and Hugh Vallance, R.C.A., Architects Associated

tirely, with the exception that a pathological laboratory is placed in the rear of the central portion. On the top or fourth floor in the centre of the building are placed the major and minor operating rooms, doctors' wash-up rooms, dressing rooms and showers, sterilizing rooms, dental operating rooms, plaster room, nurses' work room and recovery room.

Each ward is made L shape, with nurses' station, ward service rooms, etc., connecting with both wings of the L. Each wing is 25' 0" in width with light on both sides. The wards are still further divided by metal and glass screens forming a cubicle for each patient to avoid danger from contagious diseases.

Owing to the exigencies of the site a large amount of rock excavation was necessary but this rock was utilized in building the exterior walls of the first floor, forming a base for the upper stories of the building. The columns and floors are reinforced concrete. The exterior wall of the upper part of the building is of brick and terra cotta

with the outer face in stucco. The sloping roof is covered with tile and the flat and deck roofs with tar and gravel.

The floors throughout are of concrete covered with linoleum or with terrazzo, according to the nature of occupation. The building is fire-proof, no wood being used excepting for the doors and for the window frames and sash. The boiler room has two high pressure steam boilers supplying live steam for sterilizers and cooking, etc., and steam at reduced pressure for the heating of the building and hot water for bathrooms, etc.

This building is one of a number, erected by the Shriners of America, being the only unit so far erected in Canada, and compares most favorably with the other units both as to design, convenience, cost per cubic foot and quality of workmanship.

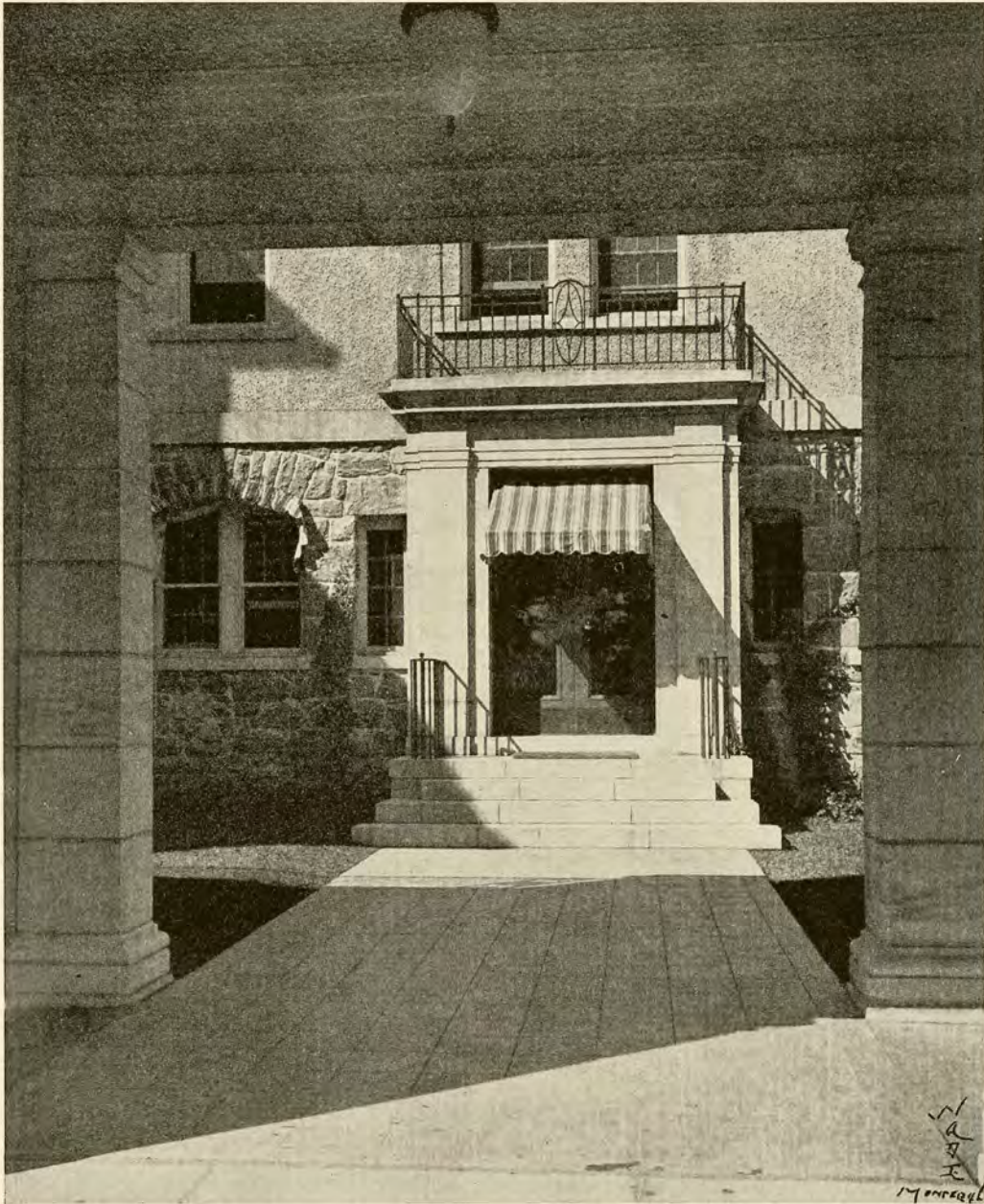
The architects for the building were J. Melville Miller, R.C.A., and Hugh Vallance, R.C.A., associated. The electric wiring and signal system and the heating and plumbing were laid out by Messrs. McDougall, Pease and Friedman.



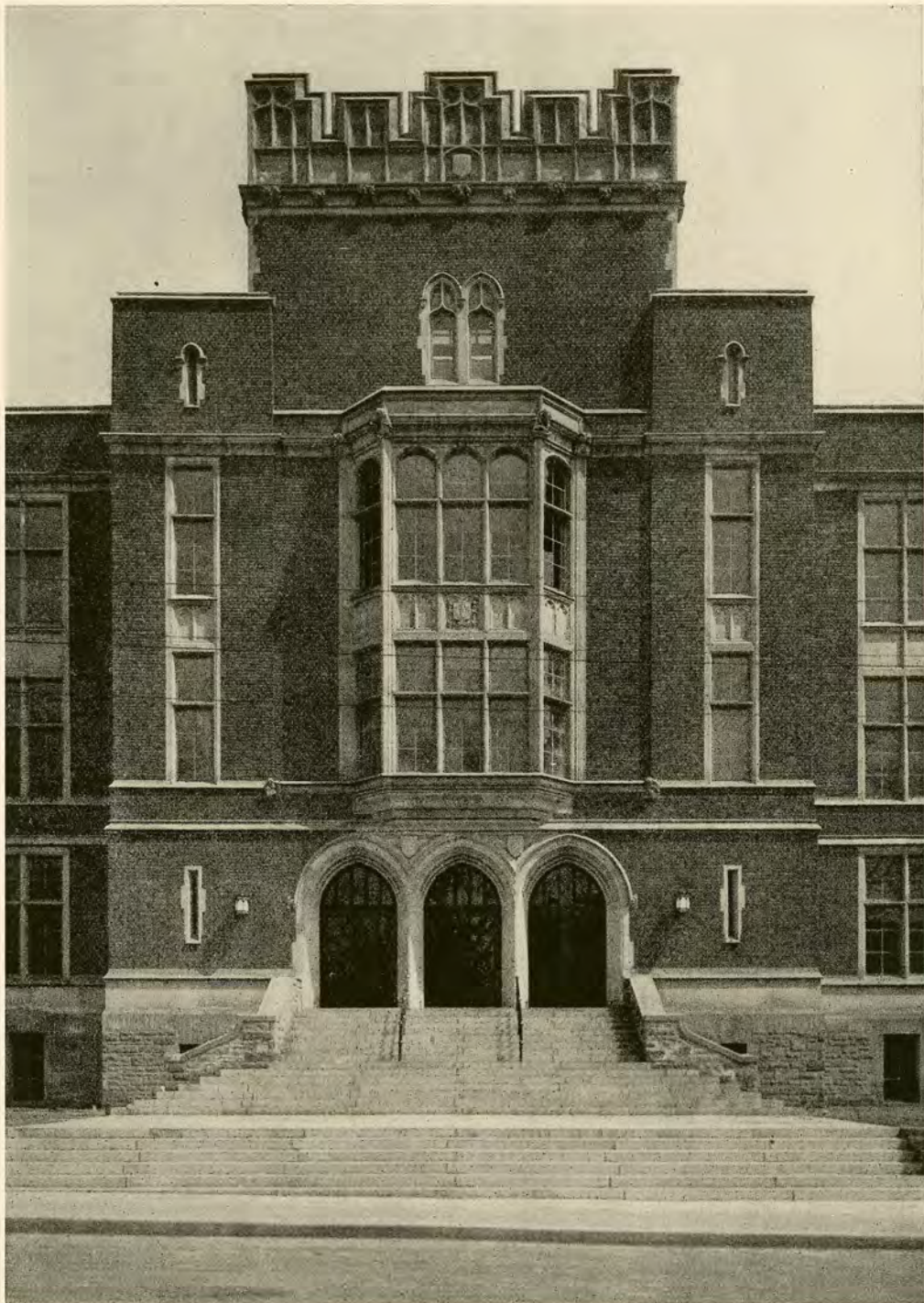
SUN TERRACE—SHRINERS' HOSPITAL FOR CRIPPLED CHILDREN, MONTREAL.
J. Melville Miller, R.C.A., and Hugh Vallance, R.C.A., Architects Associated



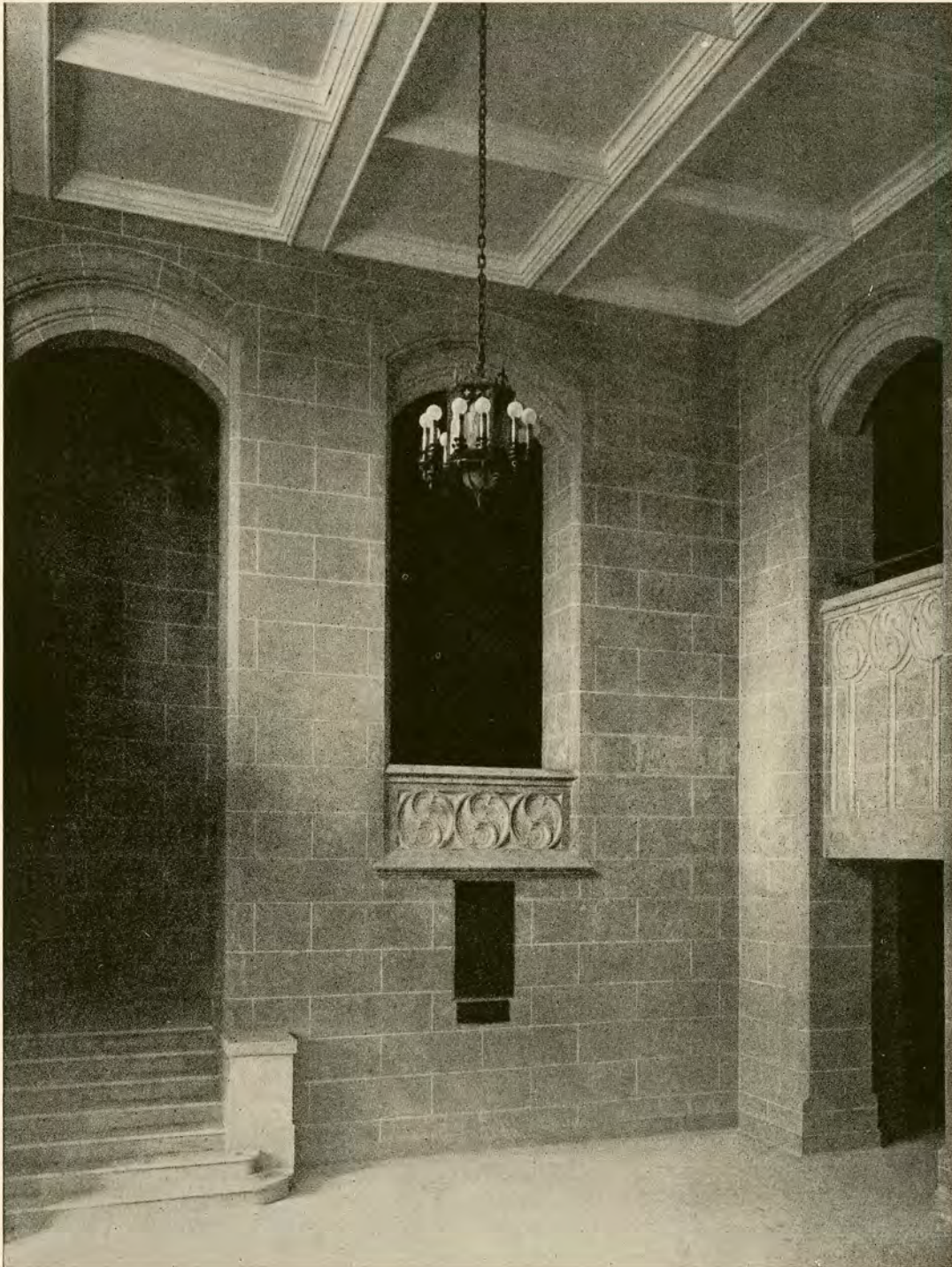
APPROACH TO MAIN ENTRANCE—SHRINERS' HOSPITAL FOR CRIPPLED CHILDREN, MONTREAL
J. Melville Miller, R.C.A., and Hugh Vallance, R.C.A., Architects Associated



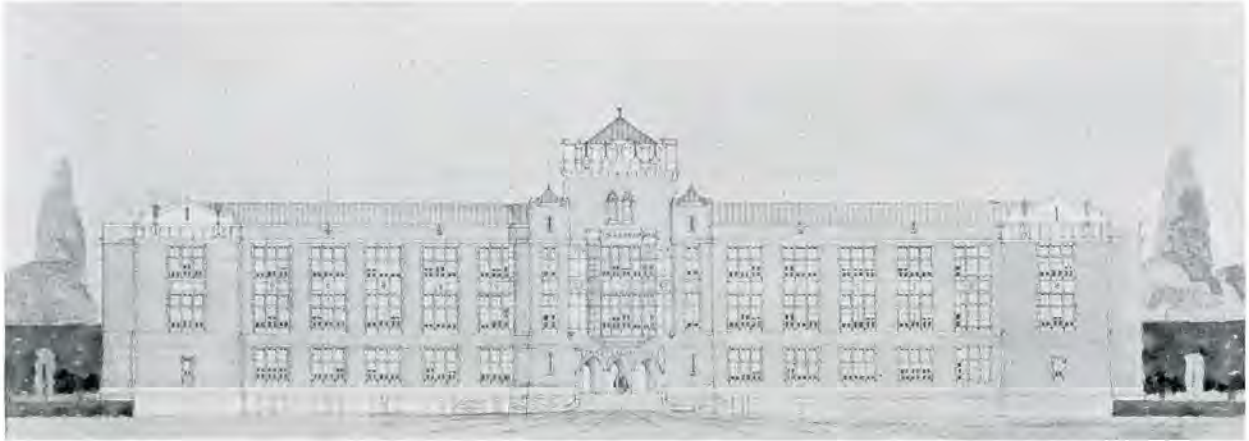
MAIN ENTRANCE—SHRINERS' HOSPITAL FOR CRIPPLED CHILDREN, MONTREAL
J. Melville Miller, R.C.A., and Hugh Vallance, R.C.A., Architects Associated



ENTRANCE BAY, JARVIS COLLEGIATE INSTITUTE, TORONTO
Architectural Dept., Toronto Board of Education



ENTRANCE LOBBY, JARVIS COLLEGIATE INSTITUTE, TORONTO
Architectural Dept., Toronto Board of Education



JARVIS COLLEGIATE INSTITUTE, TORONTO
Architectural Department, Toronto Board of Education.

Typical Schools of the Province of Ontario

By C. E. CYRIL DYSON, Architect to the Toronto Board of Education.

FOLLOWING the series of articles on "Elementary Schools in Canada and the United States," by Mr. Rawson Gardiner, this is the first of a further series describing Schools in Canada. As the previous treatises have dealt fully with the description of the details of the school building, I am not attempting to cover similar ground, but rather to illustrate schools that are typical of those erected in the Province of Ontario.

There is presented, therefore, a series of plans showing types of buildings such as are to be found in rural, urban and city centres.

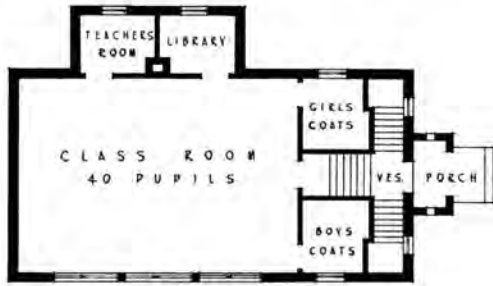
The backbone of our educational systems in Canada has been, and for many years yet must be the rural schools. A large proportion of the leaders in the affairs of our Dominion have received their early education in rural communities and the Educational Department of Ontario has made splendid efforts to encourage the development of the rural school. In this direction the Department has, from time to time, prepared plans interpreting the requirements of the school regulations as suggestions to rural Boards. In so doing, the Department is not entering into the field of building, but merely offering guidance to rural Boards and their Architects. We are indebted to Mr. White, of the Ontario Department of Works

for the plans of types of small schools illustrated herewith.

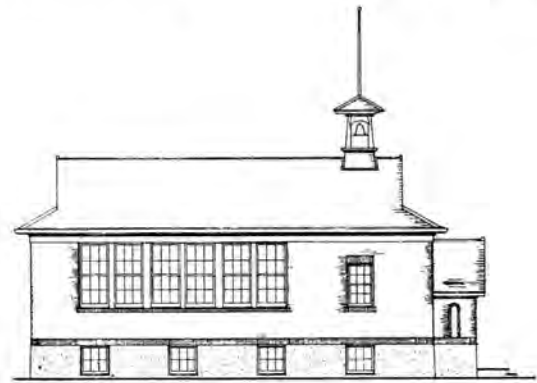
The one room little red school house is giving place to the more complete building illustrated by Type 1, which makes proper provision for coats, School Library and Teacher's Room. Basements are suggested by the Department even in these small buildings, and this usually leads to the introduction of a furnace system of heating in a building that would otherwise have perpetuated the old fashioned stove.

In Type 2 plan a further development is shown by the introduction of a platform which encourages the operation of a fuller community programme. The platform may be shut off by folding doors and used for a small entrance class. As an Architect is not, as a rule, called in to design these one room schools, the suggested elevations are leading to a better class of building than is usually considered by rural trustees.

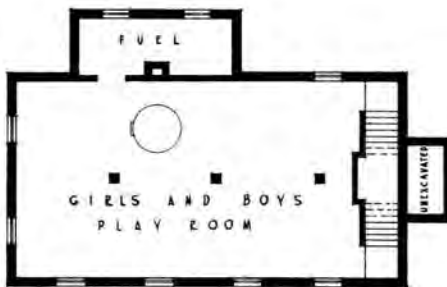
Type 3 plan illustrates a three room composite school, the feature of which is the use of the Basement as a Community or Assembly Hall. Provision is made here in a small way for Domestic Science and Manual Training. The Ontario Regulations now, however, do not permit of classes in these subjects being housed in Basements.



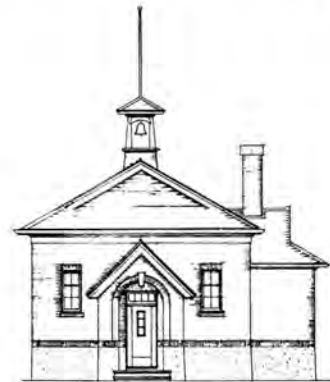
FIRST FLOOR PLAN



SIDE ELEVATION

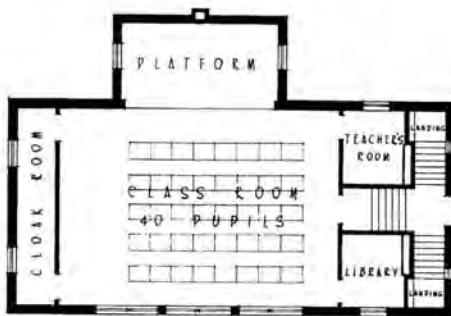


BASEMENT PLAN

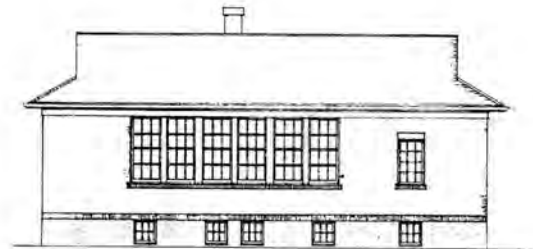


FRONT ELEVATION

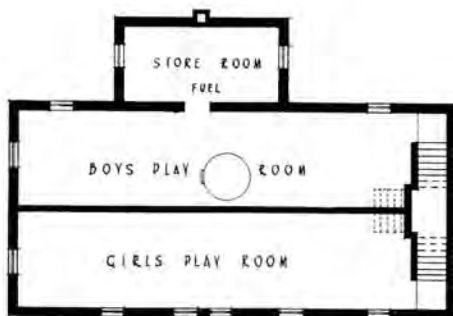
TYPE No. 1



FIRST FLOOR PLAN



SIDE ELEVATION

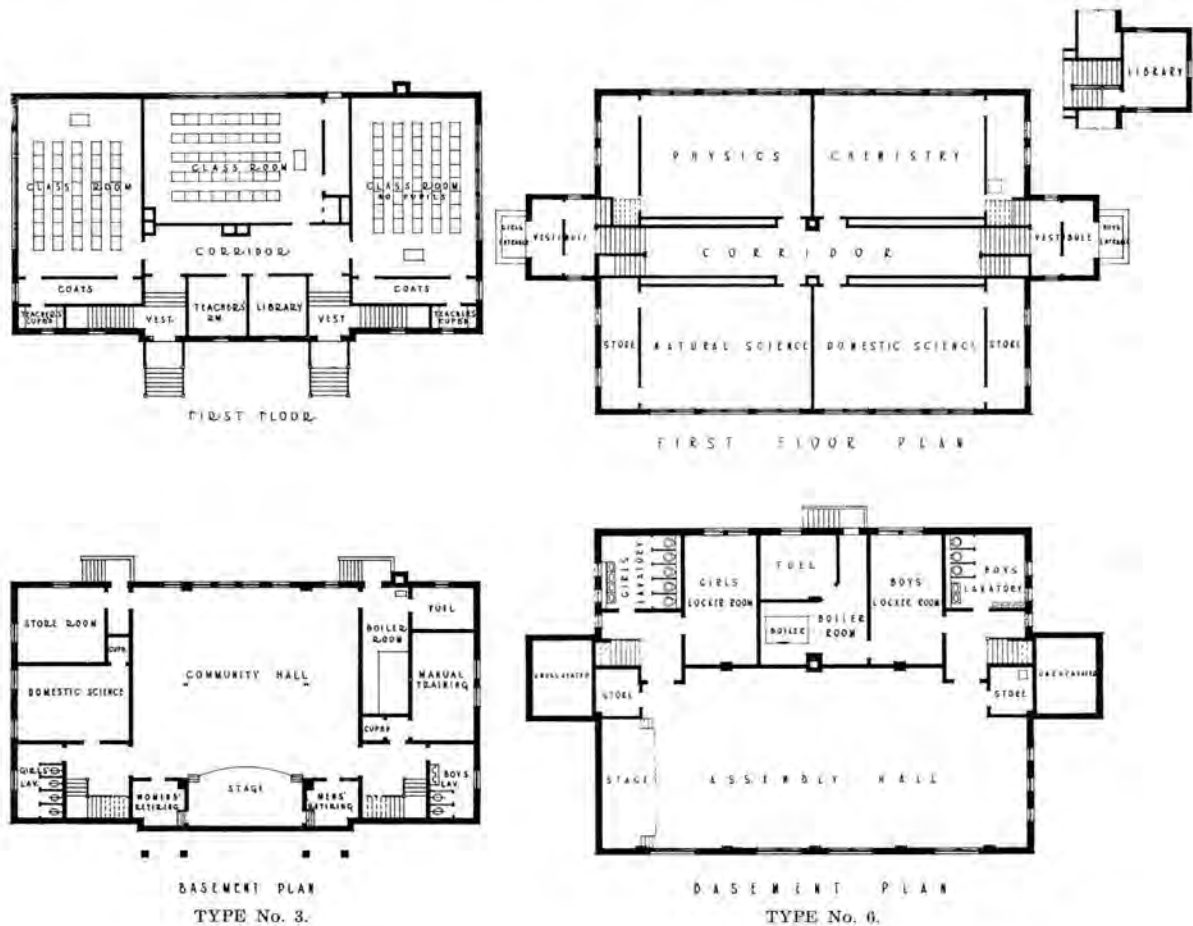


BASEMENT PLAN



FRONT ELEVATION

TYPE No. 2



A six room school, arranged from the same plan in two storeys, is illustrated in Type 4. The arrangement of the plan permits of good architectural treatment of the front elevation. These plans are suggestions for small country places where it is not anticipated that the buildings will have to be enlarged and the plans do not make provision for extension such as should always be considered for larger towns.

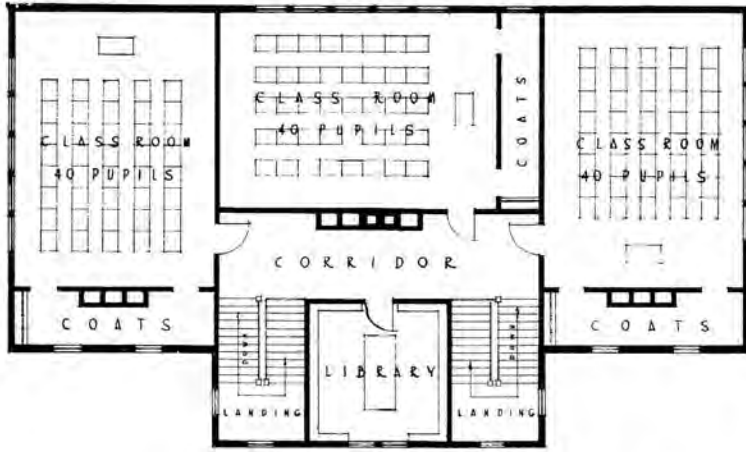
A four room simple and economical unit is shown in Type 5, which is a two storey building. This plan is often used where there are continuation classes which occupy the Second Floor and are thus separated from the Junior School.

Type 6 is a development of the previous plan for four rooms on one floor or eight rooms on two floors. This plan was a suggestion for an Agricultural School but the same arrangement is suitable for a Grade School. In Types 4, 5 and 6 an Assembly Hall is arranged in the Basement.

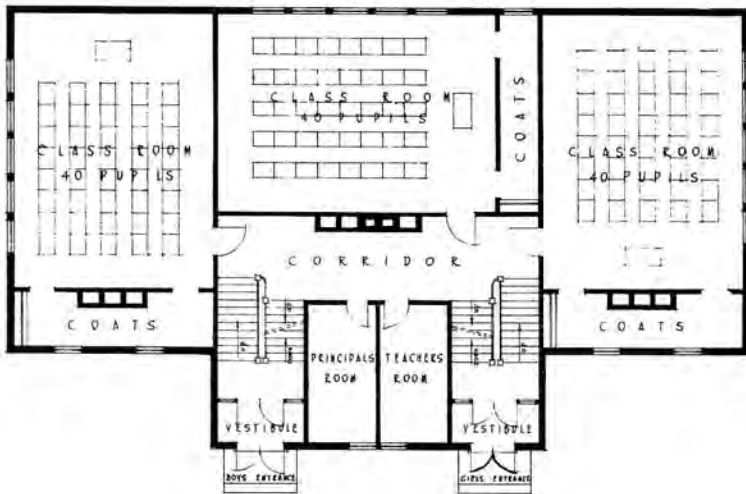
The one storey school with central hall is a popular type for small communities, but for cities where sites are costly it is not an economical proposition. A few years ago the Cleveland Board of Education developed fully the one storey type

in fairly large schools, but in recent years they have not built any more. In London, Ontario, a very good example of this type of school was built a few years ago from design by Messrs. Watt and Blackwell. In this school the rooms are top lighted by saw-tooth skylights. There is advantage in one way of having even and steady lighting which is all from the North, but this is also considered a disadvantage for elementary schools which should, where possible, be arranged so that sunlight enters each room at some part of the day. Windows are arranged in two sides of the London School, but these, of necessity, have drawn blinds to prevent cross lighting.

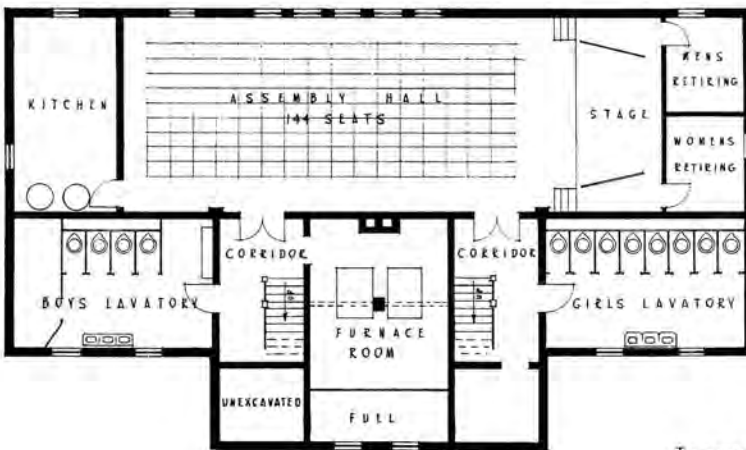
In small towns in Southern Ontario there are a number of one storey schools, the plan of which is to arrange the classrooms around a central hall. The illustration of Dixie School, designed by Messrs. Smith & Wright, is a characteristic example of this type. The classrooms are arranged around a central hall and some of the rooms are separated from this by folding doors which permit extended seating accommodation in the hall. The view illustrated was a preliminary study for this school and shows the possibilities of sloping roofs. Most of this type have been built without Basements,



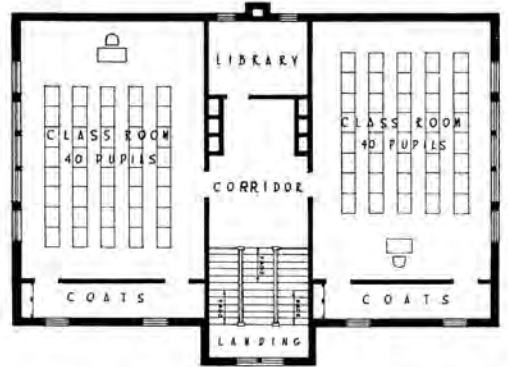
SECOND FLOOR PLAN



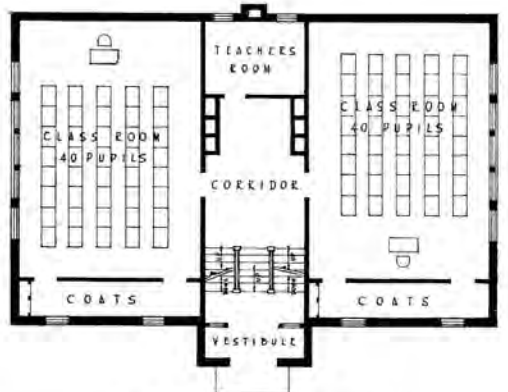
FIRST FLOOR PLAN



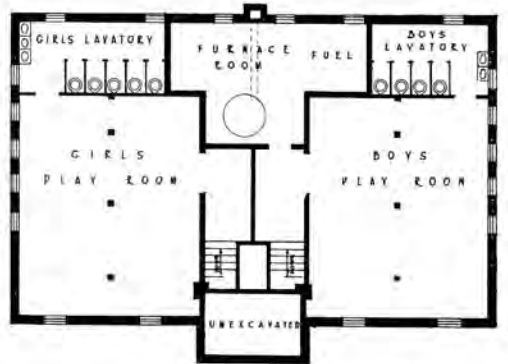
BASEMENT PLAN
TYPE No. 4.



SECOND FLOOR PLAN



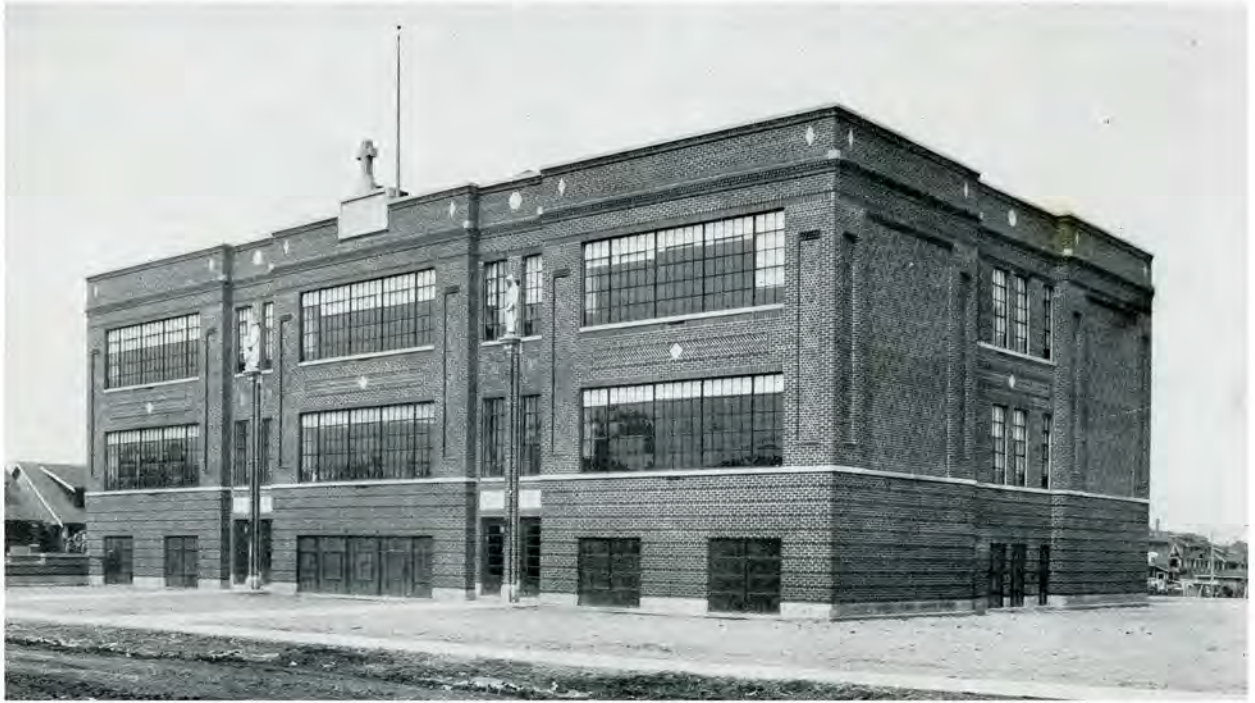
FIRST FLOOR PLAN



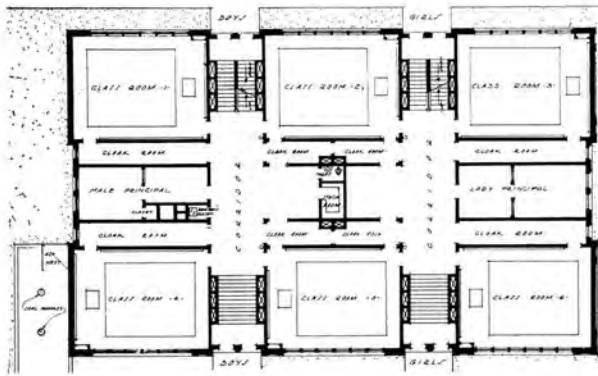
BASEMENT PLAN
TYPE No. 5.

though a few have Basement play rooms and toilets. The Ontario Education Act provides for a system of separate schools for the Roman Catholic denomination functioning under separate Boards. A twelve room school recently erected by the Windsor Separate School Board from designs by Messrs.

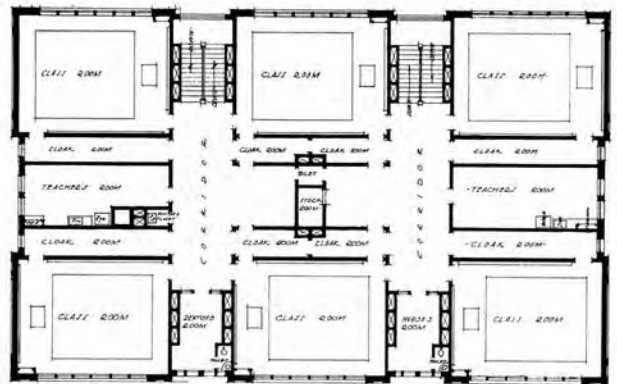
Jacques & Allaster, and known as St. Angela School, is shown. These designs were selected in a competition confined to Architects practising in Windsor. The arrangement of the plan which divides the building in the centre was necessitated in consequence of the boys and girls being taught separately, the girls being taught by the Ursuline Sisters and the boys by the Christian Brothers, each having their own principal. The Basement is arranged with a central Gymnasium which may be used by either the boys or the girls.



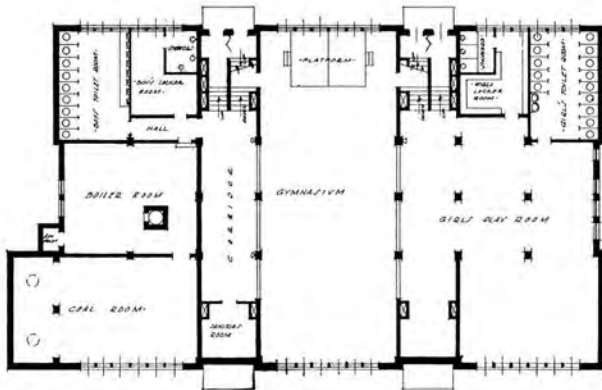
ST. ANGELA R. C. SEPARATE SCHOOL, WINDSOR, ONT.
Jacques & Allaster, Registered Architects.



FIRST FLOOR PLAN.



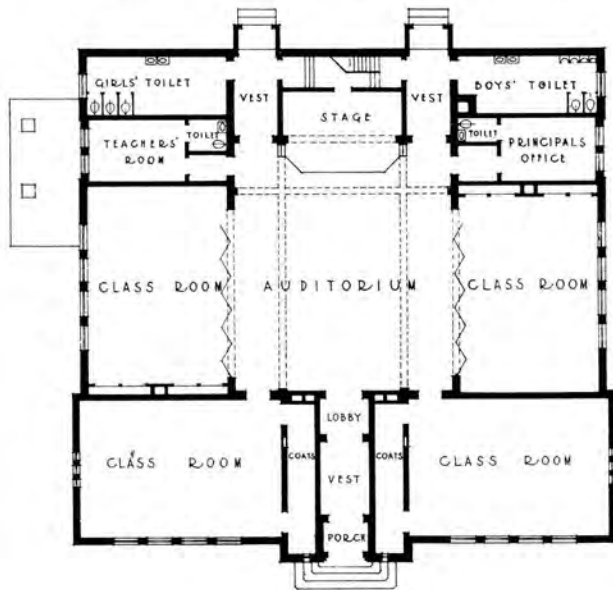
SECOND FLOOR PLAN.



BASEMENT PLAN.

ST. ANGELA R. C. SEPARATE SCHOOL.

The large city presents a problem different from the town and smaller community. There is nearly always the difficulty of obtaining suitable sites. City blocks are generally only 200 feet from street to street, and the Architect is forced to plan his building according to the limits of the site. The illustration of General Mercer School shows a modern Toronto Public School. In congested districts this type has been built with three storeys and Basement, with twenty-nine classrooms and combination Kindergarten and Assembly Hall. The Basement provides for playrooms and toilets. The Kindergarten room is a storey and a half high, without Basement under, and at the rear plats are



FIRST FLOOR.

ONE STORY SCHOOL, DIXIE, ONT.
Smith & Wright, Architects.

arranged to allow full vision of the platform when the room is used for Assembly. A system of rolling shutters between the Kindergarten and the corridor permits of an overflow assembly, the corridor floor level being higher than the floor of the room. The small rooms at the side of the platform are used as coat rooms and retiring rooms. The arrangement of the plan is governed by the necessity of erecting the building in sections, the first unit being twelve rooms which must accommodate administration offices. This feature does not allow

of the proper location of administration rooms. In recent years in Toronto only one Public School has been built in a complete unit.

Another type of Toronto School, the Rose Avenue School, was illustrated in the May issue of *The Journal*. This school has since been enlarged to include Kindergarten, Assembly Hall and Household Arts room.

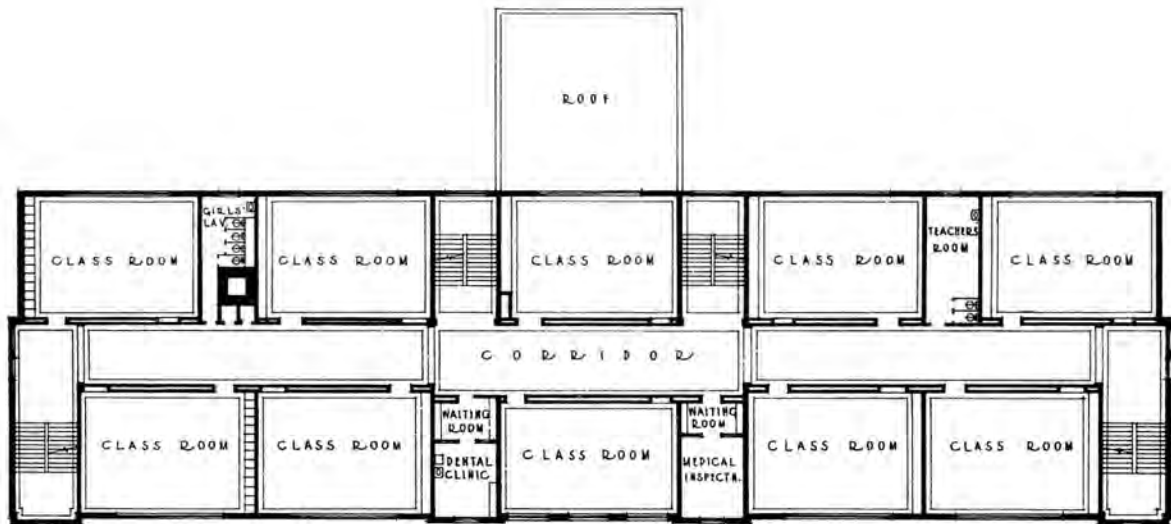
The Hillcrest Junior School which is illustrated by plans and photograph, was built specially for Kindergarten and Primary pupils. It contains five classrooms and Kindergarten room and it is proposed to add two more rooms at a future date. It is in a purely residential district and colonial type of domestic architecture was followed as nearly as possible to harmonize with the residences around, and also as the building was to be considered a stepping stone from the home to the main school which adjoins. The "Gift" room at the South end is a large bay with French casement windows.

The Ontario Regulations for Public and Separate Schools require for each pupil a floor space of at least eighteen square feet and an air space of 225 cubic feet. This suggests as a standard size of classroom for forty pupils, 32 feet long by 23 feet wide with a ceiling height of 12 feet 3 inches. The window provision demanded is a net glass area of at least one-sixth of the floor area.

The various methods of making provision for pupils' cloaks are interesting. Many of the modern Public Schools have systems of wardrobes instead of cloakrooms. The system generally in vogue in Toronto elementary schools is a group



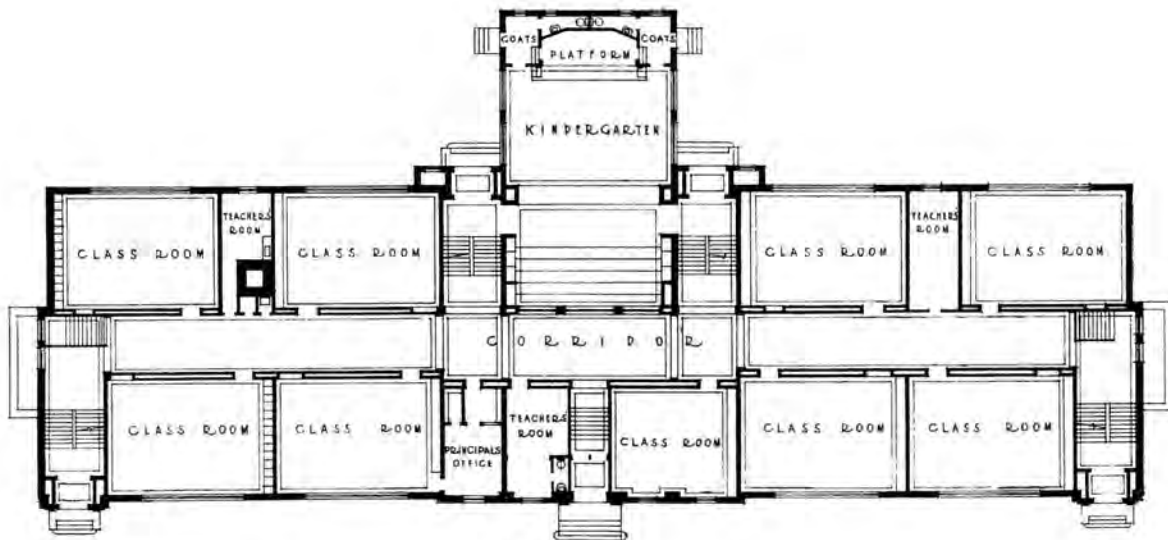
PUBLIC SCHOOL AND COMMUNITY BUILDING, DIXIE, ONT.
Smith & Wright, Architects.



SECOND FLOOR.
GENERAL MERCER SCHOOL, TORONTO.

of built-in wood lockers in the back of the classrooms. These are ventilated with grilles in the bottom of the doors and in tops of lockers, from which ducts are connected to the exhaust ventilation system. Each locker accommodates four pupils. The Dixie School illustrated has wardrobes with double doors which fold into the jambs of the wardrobes. Some schools have on the ward-

robes counter balanced doors which, when raised, expose the coat pegs to view. To obtain the necessary accommodation in these two latter types of wardrobe, the pegs have to be arranged in tiers, generally three, which are placed in front of and above the tier below. The objection to this is that the coats which are placed on the lower or back tier are hidden by those placed on the other tiers,



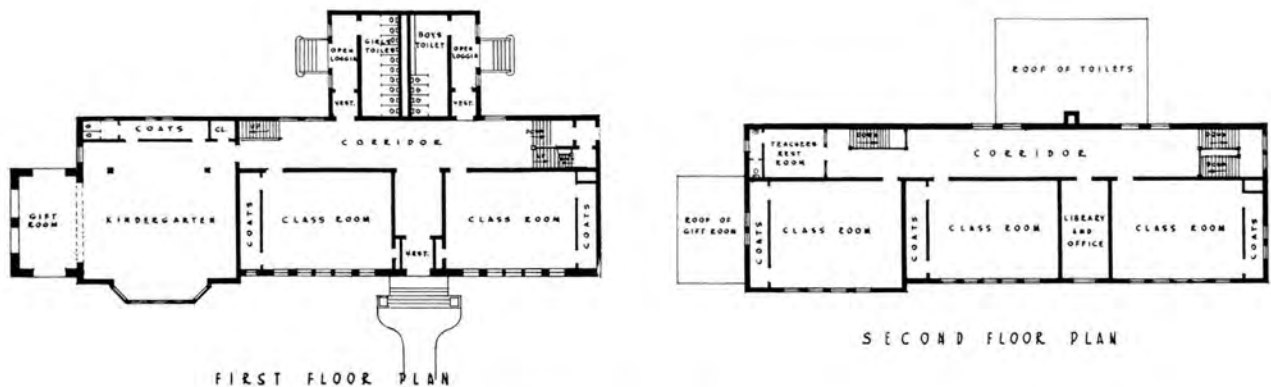
FIRST FLOOR.
GENERAL MERCER SCHOOL, TORONTO.
Architectural Dept., Toronto Board of Education.



HILLCREST JUNIOR SCHOOL, TORONTO.
Architectural Dept., Toronto Board of Education.

and pupils whose coats are on the back tiers are likely to pull down or displace the coats in front of theirs. The objection to the small lockers is the number of doors. For Kindergarten pupils the wardrobe system is not so practical as the cloak-room. In High Schools the system of building in

metal lockers into the corridor walls is now becoming general. This permits a fuller use of the building, as the pupils keep their books in the lockers and can change their books as they rotate from room to room, without the necessity of returning to a "home" classroom.



HILLCREST JUNIOR SCHOOL, TORONTO.
Architectural Dept., Toronto Board of Education.

To be continued in the next issue when further examples of Public Schools in Ontario will be illustrated, together with some Secondary Schools.

The Riddle of Civilization and Art

By Professor IAN B. STOUGHTON HOLBOURN, M.A. (Oxon.), F.R.G.S., F.S.A. (Scots).
Chairman of the Division of Fine Arts, Carleton College, Northfield, Minnesota.

Editor's Note—Part I, "The Meaning of Civilization," of this article by Professor Holbourn, appeared in our June issue. Part III, "The Standard of Art and Life," will appear in the August number.

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PART II—THE MEANING OF ART AND BEAUTY

IN the previous section, we noticed certain essentials of civilization, and in the present section we propose to make a similar brief survey of art.

By art, we mean all the arts,—architecture, sculpture, painting, poetry, music, dancing and the crafts. Aristotle in his "Poetics" took poetry as the typical art; and Plato in one passage says that all artistic activities can be included under poetry. What, then, is a poet? What is poetry? The word *ποιητής*, (POIETES) means a creator; and art or poetry, *ποίησις*, (POIESIS) is creation.

This undoubtedly is the first essential for us to notice. Art creates: it makes something new that was not before. Art, as art, does not reproduce an existing original, or merely copy, or set down facts, or make a diagram or record. These are the functions of history and science. Art may be said to begin where they end. It is true that the arts may be pure or mixed, and that no art is absolutely pure. Even decorative pattern and music, the purest of the arts, are not wholly pure; and architecture, *ἀρχιτεκτονική* (ARCHITEKTONIKE) the mistress art, (or perhaps the art of the master craftsmen), possibly the greatest art of all, is very decidedly a mixed art.

Pictorial art undoubtedly is generally a more or less mixed art, and frequently records; but the record is not art,—the art is something new,—the creation beyond the record.

We could hardly make a better beginning in the realization of art than by comparing it with knowledge. Paradoxical as it sounds, knowledge may be said to be of that which is, and art may be said to be of that which is not. There is an original, so to speak, to which knowledge must conform. Art is concerned with the non-existent. Of course a work of art, when once created, becomes an object of knowledge; but knowledge may be regarded as an analysis of the given or necessary; and art may be regarded as the building of the given or necessary into the not given and not necessary.

There is no intention here of discussing the philosophy of art; and for our present purposes these sketchy generalizations must suffice as preliminaries to be taken for granted.

Now, why do we create? Broadly speaking, because we think that there might be something to add to, or enrich, that which is. We are not satisfied: we are moved by the sting of the divine discontent: we have need. As the old proverb puts it,—"necessity is the mother of invention". In a word, we aspire.

The cow and the pig do not aspire, and they have no art. A self-satisfied age, such as the present, is not fundamentally artistic.

In short, poetry, or art, springs from the conviction that there must be a higher, and that things as they are should be nobler. No matter how lovely the flowers, the faces, the hills, the environment that we know, we are always imagining something beyond. This the artist foreshadows or suggests, or actually creates: and, no matter how high the creation, he at once begins to feel after something higher still. The simple cell develops into the temple or the cathedral; but it never really stops. It may pause from sheer exhaustion of creative imagination; but no architect would dream for a moment that the last word could ever be said. No matter how sublime the created piece of architecture, it would always be possible to conceive of something finer still. That is partly why architecture is the greatest of the arts; because it is not liable to be touched by the dead hand of realism, or get absurd views of the dependence of art upon some prototype in nature. The architect knows very well that he starts where nature leaves off. No artist therefore, as artist, is satisfied:—when once he is satisfied art is dead.

Let us now glance at a case of the primitive artist. Here is a man making a paddle or a club. He carries it to a stage at which it is sufficient for his purpose. It will suffice to destroy his enemy or paddle his canoe; but he does not stop there: he wants to make it better for the sake of being better. So he smooths it and trims it and gives it a refinement of line, a quality of proportion that it did not have before. Nor does he stop even there. He adds incised and coloured lines that emphasize the unity of the whole; and the labour that he puts into all this is much greater than the original making of the paddle. It does not paddle any better, but it is better in itself; it has a unique value or character of its own: it is better for the sake of being better,—higher for the higher's sake. The paddle has more 'being'. He has created: he has fulfilled (filled full). He has neither analyzed nor destroyed.

It may be said that there are several stages of artistic creation, becoming more and more completely creative as we ascend. For the present we may notice four.

The first case is very simple, in which there is merely produced a new example of something that has been made before, as when the son copies his father's paddle. It is only new in a very limited sense and therefore can hardly be con-

sidered art at all. It may contain a certain amount of original creation; but in the main it is not new and creative. This we may call "particular" art, requiring mere observation and dexterity. Decadent arts have always tended to be particular; because the imagination, the true creative art is dead. Sometimes they reproduce previous works of art, as in the decadent Byzantine art: sometimes they are what we term naturalistic, or realistic, as was decadent Greek art.

We therefore hardly consider that particular art is art; and we pass to another stage, which we may call ideal art,—that which pursues the universal or the idea, (Greek *ἰδέα*). As this is not a philosophical discussion, we may content ourselves by defining the idea as the type of prototype of the class,—that to which every member of the class approximates, or which it embodies, and in virtue of which embodiment it is a member of the class. We say that there is something common to all members of a class, whatever exactly may be meant by that. Manhood is common to all men. At the same time we do not consider that any man completely embodies manhood: he is only an approximation. In ordinary thought, whether rightly or wrongly, the universal or idea is associated with perfection. The ideal man is man as he should be, but which no man ever actually is.

Greek art is the pre-eminent example of ideal art. Indeed the realization of the significance of the universal or idea, and the problems and activities that flowed from it intellectually and emotionally was the great contribution of the Greek to civilization. It is the basis of all science and of all logical thought. But what the Greek mind did in mathematics, when Thales took the empirical geometry of Egypt and made a universal geometry, or when Sokrates propounded his famous "innovation" of classification, or when Plato invented logic, or Aristotle perfected it, the poets and seers did in the popular religion, where Zeus finally becomes the ideal of human excellencies, and the artists did in Greek architecture, sculpture and drama. They sought an ideal athlete, an ideal hero, an ideal woman, an ideal temple. How far the conception is or is not valid does not concern us here. It was sufficiently so for practical purposes to allow of the building up of the great fifth century art of Greece; and it explains much to the modern mind that otherwise would be inexplicable. Greek artists in architecture, sculpture and drama, up till the fourth century, can hardly be said to have sought to produce original individualities in art: they sought to perfect the type. The Parthenon at the climax of Greek art is essentially the same as the temple of Hera at Olympia, or the temples at Paestum. We do not see continual change of form as in Gothic architecture, but only greater refinement of the existing form. The refined hyperbolic and parabolic curves of the echinos and the entasis in the Parthenon differ in degree but not in kind from those at Paestum; and the curve itself is rather a refinement than a fundamental change, such as we see in the forms of Gothic work.

Even if the idea has actual independent existence as Plato suggests, it is nevertheless unknown. For man, therefore, the artist pro-

vides something new; and this we may consider creation. Possibly it might be termed invention (*invenio*, I find out) rather than creation; but it is to all intents and purposes creative, even in sculpture, and undoubtedly in architecture. Moreover the process of the mind of the Greek artist was a creative process, although we cannot enter into the intensely interesting problem of its method in arriving at the idea. It was not an average; and his point of view had nothing in common with induction or nominalism.

Lest we be accused of having tried to slide the word perfect into the argument unobserved, it may just be said on this difficult point that the notion of the perfect, that runs through Greek civilization, along with the notion of the ideal, is really quite distinct. We cannot possibly raise here the question as to whether the ultimate idea can be more than a single difference of kind; but in any case the composite idea, as Plato rightly points out, although Aristotle does not seem to have understood him, must be perfect, complete, in the sense of fixed or definite, and unchanging, as otherwise the class would be impossible; that is to say that any change in the universal is ipso facto, a change in the whole class and all the particulars. The idea whether of a single difference of kind or of a composite of differences of kind, is also perfect in the sense of pure, that is free from extraneous admixture, such as occurs in the particular; but the qualitative notion of perfection is different, as indeed we have already seen in discussing civilization. It is a problem of interrelation.

Plato seems to assume the connection between the idea and the perfect; and his view may have coincided with that of Sophokles, who definitely states that a thing is right because God does it or enjoins it; which in Plato's terminology would be,—the idea of ideas is right because it is the idea of ideas. Euripides, however, justly pointed out that it is not so, and that the notions of God and of right are not identical; and therefore God enjoins or does a thing because it is right. God and right, or the idea and qualitative perfection, may be necessarily connected; but we cannot derive one from the other by any analysis. Right cannot be explained as the capricious action of a God.

This prepares the way for the later discussion and at present leads us to our second stage which we shall term the poietic idea. In this case the artist (*ποιητής*) actually creates the idea himself; and we have in fact already seen examples. Good instances of the poietic idea are the cathedral, the sonata, the poem, the city. There were no such things as cathedrals, sonatas, poems or cities until man created them; by which we do not merely mean that there were no particulars, but that there was not even the idea.

Few of us realize how in the modern world, where the majority of our population do not live in contact with nature at all, that the bulk of what immediately concerns us is man's creation,—our architecture, our streets and houses, our furniture, books, societies, religions, nations and civilizations.

It comes as a surprise to most people to realize that the despised artists and poets, the dreamers and unpractical people,—as the ignorant and uneducated think them,—the people who live

obscure lives in attics, and who may be seen wandering about in lonely places by moonlight, have been the great creators of human destiny from all time. They create the ideas, the great spiritual ends that make civilizations; and the practical people are merely the hewers of wood and the drawers of water, who carry out the dreams of the poets. They are concerned with means rather than ends.

It is always so: the great ideals for which men fight and die are the creations of the dreamers and when a dream is played out, or the poets are tired of it, they topple it over and set another in its place; "for each is a dream that is dying or one that is coming to birth."

Western civilization has been largely a succession of dreams, with some borrowings of dreams from the East.

Greek civilization was essentially a poetical idea. It has often been said that Homer made Greek civilization and "gave to the Greeks a nation, a language, a literature and a religion."

The Romans, it is true, only partially understood the dream; but the civilization of the Roman empire was essentially Greek.

Christianity, we shall not discuss; but Christ was certainly regarded as a dreamer, and certainly gave a poetical idea that made history and changed the world.

Mohammedanism has played its part in Europe, both in the West and the East; and the poet, Mahomet, who at least wrote his great work in poetry and rime if not in European rhythm, changed the face of the whole world by his dreams.

The civilization of the Middle Ages, not to mention its wonderful architecture, was the product of artists,—the poets of Provence and later of Northern France and England; who gave us chivalry and honour and the romanticism of that civilization, which made it what it was. Where would modern woman have been, if it were not for the chivalric poets? Most of us are familiar with the phrase that "chivalry in England was strung with poets' sinews."

In a similar way, it has often been said that Petrarch made the Renaissance; and even in great measure defined in a most extraordinary way the limits that it was to follow.

One does not wish to claim too much for the poets and dreamers; but one wonders what Judaism would have been without the author of the Psalms or Isaiah, and whether any of the modern Western civilizations would have been remotely what they are apart from the poets.

"We are the music makers,
We are the dreamers of dreams,
Wandering by lone sea-breakers
And sitting by desolate streams,
World-losers and world-forsakers
On whom the pale moon gleams;
Yet we are the movers and shakers
Of the world, for ever it seems.
With wonderful deathless ditties
We build up the world's great cities,
And out of a fabulous story
We fashion a nation's glory.
One man with a dream at pleasure
Shall go forth and conquer a crown;
And there, with a new song's measure,

Shall trample an empire down.
We in the ages lying,
The buried past of the earth,
Built Nineveh with our sighing
And Babel itself in our mirth;
And overthrew them with prophesying
To the old of the new world's worth.
For each is a dream that is dying
Or one that is coming to birth."

—ARTHUR O'SHAUGHNESSY.

But there is fourthly a yet further stage, where the poet creates a world that is not merely at present non-existent, which the practical man can take as his inspiration and carry out; but which is avowedly and frankly impossible. This we may call the supernal or transcendent.

It is the world of imagination, of fancy, a wonderland, a land of faery.

Here the poet flings aside all possibilities, and creates a realm, just as he would have it,—a realm of his magic wand. If it take his fancy, all the tragedy, all the drudgery, that, perhaps, are necessary in a real world, are left out. As Fitzgerald magnificently phrases it:—

Ah, love, could you and I with Him conspire
To grasp this sorry scheme of things entire,
Would we not shatter it to bits, and then
Remould it nearer to the heart's desire?"

Burne-Jones in a letter, in which he gives us his own conception of what a picture should be, admirably summarizes the art of the supernal:—"I mean by a picture,—a beautiful romantic dream of something that never was, that never will be, in a light better than any light that ever shone, in a land no-one can define or remember, only desire, and the forms divinely beautiful."

This art is just sheer beauty for beauty's sake, the highest reach that is possible for the human soul. Its value, of course, is purely in itself: it is not directly connected with this world or life: it is just sheer nobility of creation, the highest for the highest, whether practical or not; but something to be admired, nevertheless.

But, even for those who are lacking in the artistic sense,—the obtuse and the dull,—the Madame Montessoris of this earth, who think that fairy stories are wrong,—even for them it means something.

In the first place it has what we may call a holiday value: it is a land of recreation,—of recreation. Just as we leave the strain and stir of the work-a-day world and go away on a holiday and come back refreshed, so can we open the pages of the poet, or lose ourselves in the world or the phantasies of music, and come back strengthened and invigorated for the battle of life. The man who cannot do this has lost the greatest thing in the world.

But secondly it is a challenge:—a tremendous challenge,—a gauntlet flung down before this sordid, greedy, materialist, hideous world, with its slums and factories and crime and grime. Do we think that any man who has been on holiday in wonderland or fairyland will be content to come back and live in Manchester, or Pittsburgh, or Kalamazoo? If he is a man at all and not a worm, he will never rest content, until he has made his city a fairer place for the sons of men,—something that is not a blot on God's earth, but a jewel in the landscape.

Art, then, *ποίησις*, creation, is essentially noble. It is the spirit of nobility,—noble and noble again. It may be mistaken in its aspirations, but it aspires.

But what does art create, and in what fields does it create?

This, which is one of the most fundamental of all problems, can only be briefly indicated here, sufficiently to prepare the way for what follows. Indeed we shall have to take for granted without discussion,—that the aim of art is beauty; and proceed at once to ask what distinguishes the field of beauty from that of the good.

Beauty and goodness are said to be normative, as distinct from truth,—that is to say that they involve alternatives and a norma, or standard; or in other words are concerned with what should be rather than with what is.

The following theory suggests that the distinction between beauty and goodness, although perfectly clear, is primarily one of field rather than of standard, the difference of standard only arising from the difference of field.

Perhaps the simplest popular way of putting it is to say that there is a distinction between that which experiences and that which is experienced,—between consciousness and that of which we are conscious,—the self and the not-self. Doubtless the line is not nearly so hard and fast as is commonly supposed; and what perhaps is more important is that it is probably a relative rather than an absolute distinction, as in the case of "above" and "below" or "inside" and "outside". In any given "above" or "outside" there is also a further "above" and "below", a further "inside" and "outside". This seems to have been a cause of confusion; but self is a relative term and there is a more self and a less self. A sensation is, so to speak, more selfly, if we may coin the word, than the body; but both are more selfly than another body. Reason, however, is more selfly than either. But the comparative relation exists in all cases. We call the one side the subjective and the other the objective, and, for practical purposes, may for the present draw the line somewhere considerably within what we term sensations.

Of recent years there has been a tendency to talk of beauty as though it were subjective, this in a certain sense is true; but, whatever our metaphysik, probably only a half truth; and it obscures what for the plain man must be the most important of all distinctions, namely that between the self and the not-self, abstraction though it be.

Whatever terms we use, we can ask whether the experiencing conscious self is as it should be; and we can also ask whether the experienced not-self, which is not necessarily conscious, is as it should be. These two fields and their respective excellencies certainly can be distinguished; and, although all terminology in the last resort is arbitrary, yet this distinction corresponds fairly closely to the terms goodness and beauty as ordinarily used. Provided we remember that the division between self and not-self, as in the case of within and without, is relative and not absolute, there is no insuperable difficulty.

For the man who is not in any sense a philosopher, all that it is necessary to note is that goodness is definitely associated with the conscious

but beauty is not. This simple starting point would surely have saved the world much trouble, whatever may be the philosophical interpretation of this distinction of the "plain man".

When the "plain man" speaks of a beautiful wicked woman, he means that in the field of qualities that could be put into unconscious marble or paint there is excellence, and that in the field of her consciousness there is not.

We are quite aware that this raises a number of difficulties, as, for example, that we are dealing with abstractions, and that an experiencing subject apart from an experienced object is unthinkable.—beauty and goodness, therefore, though distinguishable, are only abstractly separable. None of the difficulties, however, seem to be insoluble. Here we shall only consider the one that has a bearing on the main line of argument of these chapters.

It is often said that the good determines the beautiful,—that is to say that the beautiful is that which satisfies the consciousness that is as it should be. In other words the ultimate end is the good, and the final standard is in the subjective.

It might equally well be argued that the good is that which pursues and is satisfied by the beautiful, and that the ultimate end is the beautiful, and the final standard, therefore, is objective.

There is truth in both contentions; but it is not a mere endless reciprocation. Very briefly: the line of solution lies in the fact that the conscious, experiencing subject is individual, whereas the universe, which is not necessarily conscious as a whole, and which contains all individuals, is objective to all.

Strictly speaking, we cannot know another subjectivity: it cannot be an object, we can only know its objective expression of itself. It is this objective expression of other subjectivities that enables us to know there is an ultimate objective world at all, that is to say necessarily objective to all of us. It is at the same time largely the means by which our knowledge is obtained.

Now, it can hardly be disputed that the ultimate excellence of the whole objective world cannot be determined by a single individual consciousness; and, although the subjective individual and the objective world act and interact, the world is in some sense beyond the individual, greater than the individual and transcends the individual. Is not, therefore, its excellence the law that limits the idiosyncrasy of the individual in the whole design? To this extent beauty determines goodness; and, although it cannot really be put quite so simply, we are not far wrong in saying that the law of the whole has greater importance for any given part than the law of any given part has for the whole.

Beauty, then, is the excellence of the objective per se, so far as it can be abstracted from the subjective.

This carries with it certain profound implications, which apparently have never been clearly grasped. They may help us to realize after what the Greek was feeling in *ἀρετή*, and the mediæval in honour,—which are definitely opposed to any theory of personal happiness or salvation, however exalted. *Ἀρετή*, ARETE, seems to the Greek mind essentially to have been that which was praiseworthy or admirable. The Greek view

of goodness tended in a sense to be objective, as our view of beauty tends to be subjective. For the Greek, virtue was essentially something that was fair or beautiful, *καλός*. For us goodness is a means to happiness, as we have seen, whether here or hereafter, and beauty is regarded as the servant of our happiness. He was looking at the objective action rather than the conscious motive. We, however, if we may so phrase it, attempt to put ourselves into another's shoes and regard the motive from his subjective standpoint. This view reaches its climax in the schools of psychological aesthetic, which seek to interpret beauty by the nature of the tickles it causes in our physical condition. We do not deny the tickle; but the excellence, even of the solar system, a mere bagatelle in the universe, strange as it may appear to some, is not explained by my tickles.

Consequently the beautiful is not to be defined as that which pleases me; but it pleases me, or should please me, because it is beautiful. If I am not pleased with the beautiful, there is something wrong with me. It is not the other way round. The movie-show may please more than the *Antigone*, or the best seller more than the classic; but that is no criterion of their beauty.

The beautiful is not in any way to be explained as useful to me, as we shall see more clearly later. It is the abstraction of the value of a thing in itself and for itself and by itself. Indeed it would be more correct to regard the ultimate beauty as that aspect of the whole for which the individuals are useful, abstracted from that aspect in which the whole is useful to the individual, rather than vice versa.

It cannot, however, be discussed here, and the simplest popular way of realizing beauty is to realize the nature of the attitude that we feel toward beauty. This is admiration; and its essence is disinterestedness: it is the realization of the object's value in itself, as distinct from its use or value for me.

The root of the whole difficulty is largely that the modern world is so self-centred as to be more or less incapable of admiration. Admiration may be considered as one stage in a series that runs something like this:—appreciation, respect, admiration, reverence, wonder, veneration, honour, awe, adoration, worship. We do not live for ourselves, nor does the rest of the world exist for our satisfaction? But the modern age is certainly not remarkable for its respect or its reverence. Its churches have become mutual benefit societies, humanitarian institutions, rather than organizations for awe, adoration or worship.

Man however, is only an item in the universe; and to miss the beauty of holiness or the holiness of beauty is to miss them altogether.

Similarly the adoration and worship of the poet-lover of Mediaeval chivalry is more or less a thing of the past, as has been noted. Love is not a mutual benefit society either; and love is in its fullest sense a beauty above and beyond either of the lovers.

This is honour: this is the secret after which Mediaeval aspiration strove,—the recognition of a something beyond ourselves and greater than ourselves, something with its own value that is not pursued for happiness either for the self or for another individual, but which is loyally to be sought at all costs, whether others play the game or not,—something that demands the highest from friend and foe, from lover and loved alike, and in which the happiness of the beloved is subservient to his highest excellence in relation to the love that is higher than either.

The design of the whole, as we shall see, is beyond the excellence of the part as part, important as that is. We may desire happiness or knowledge for our own excellence or for that of others; but the communal interrelations of truth and trust and loyalty and love are not individual, and are not only interrelated, correlated, reciprocal and interdependent between individual and individual, but also between the individuals and the whole inclusive design of relations, whether it be large or small.

That is why the Mediaeval saw that honour and love demand more than the bargain, more than the promise, and sacrifice not only on the part of the lover but also on the part of the beloved. "Quar non es joys, si non l'adutz honors;

Ni es honors si non l'adjutz amors,"
as the Mediaeval phrased it.

It is difficult to translate "joys" which is opposed to the feminine "joia," —a more passive condition, where the aim or end is subjective, not objective, and which is nearer to what is meant by our words joy or happiness.

"Joys" is an active exaltation that seeks an end outside itself for its own sake, that is objective. The phrase may perhaps best be rendered,—*"There is no exaltation in love, unless honour brings it; nor is there honour unless love brings it."*

It is,—*"the love of honour and the honour of love"*, as Sir Philip Sydney expresses it.

In other words, it is the highest, utmost end for its own sake, that is Beauty.

To admire is good; but that which is to be admired is beautiful.





NORTHERN IRELAND PARLIAMENT BUILDING, BELFAST
Mr. Arnold Thornely, F.R.I.B.A., Architect

Architectural Exhibition at the Royal Academy, London, England

ONE gathers from the report of this year's Architectural Exhibition at the Royal Academy, that it is equal to, if not above the average shown during past years. The same criticism however, that has applied to former exhibits at the Academy holds good of this year's Exhibition. It cannot be truly said that the Architectural exhibits are representative of the best Architecture produced in England. This is no doubt due to the limitations placed by the Academy many years ago, evidently with the best of intentions. The exhibits are naturally confined to drawings and models, and as is probably known, the Academy exercises a strong censorship in the selection of the work that is to be hung.

The R.I.B.A. also held an Architectural Exhibition at about the same time, and from reports which we have received, we learn that it was much broader in its scope than the one at the Academy.



PROPOSED ROMAN CATHOLIC CHURCH, ASHFORD, MIDDLESEX
Sir Giles Gilbert Scott, R.A., Architect

In addition to drawings, there were also models and photographs of contemporary British Architecture, which made the R.I.B.A. show more interesting. One particular outstanding feature, we learn, was the domestic work, which of course, always stimulates the interest of the general public.

In an Exhibition of Architecture, such as that held at the Academy—where photographs are naturally excluded—the work falls into the category of an Art Exhibit rather than a strictly Architectural one, and we fear that there is a tendency on the part of the Architect, to produce a pretty picture, rather than to render a design in a manner that would be truly interpretive of the actual building to be erected.

From what we have seen of the reproductions of some of the drawings shown at the Academy, it would seem that considerable progress is being made in the profession of Architecture in Great Britain. This year the number of Exhibits totalled 177, and included the work of many well-known British Architects, such as: Sir Aston Webb, Sir Reginald



Mr. E. G. W. Souster, F.R.I.B.A., Architect
 Facade by Messrs. Collcutt & Hamp, F.R.I.B.A.



Messrs. Adams, Holden & Pearson, F.F.R.I.B.A., Architects

Blomfield, Sir John Burnet, Sir Giles Gilbert Scott, Sir Edwin Lutyens, Sir Herbert Baker, Mr. Curtis Green, Sir Robert Lorimer, Mr. Walter Tapper and Mr. Guy Dawber. One of the pleasant features in connection with the Exhibition, was the decision of the hanging committee to group their buildings, so that comparison could be made in each classification. Many of the works exhibited deserve special recognition, but space prevents us from illustrating more than a few of the outstanding buildings. The proposed Catholic Church, by Sir Giles Gilbert Scott, R.A., is one deserving of special mention. The drawing which is illustrated herewith is the work of one of Sir Giles' pupils. We are also illustrating the new office for the London Electric Railways by Messrs. Adams, Holden and Pearson, F.F.R.I.B.A.; the St. Katherine Coleman House, London, by Mr. E. G. W. Souster, F.R.I.B.A., and Messrs. Collcutt and Hamp, F.R.I.B.A. and the New Parliament Building, Northern Ireland, by Mr. Arnold Thornely, F.R.I.B.A.

The illustrations are reproduced from "The Builder," London, Eng.

Activities of Provincial Associations

EDITOR'S NOTE

Secretaries of Provincial Associations and Ontario Chapters will please be advised that all reports of their activities to be inserted in the next issue of the R.A.I.C. Journal must be mailed to the office of publication, 160 Richmond St. West, Toronto, not later than July 25th, 1927.

The Manitoba Association of Architects

Secretary—E. Fitz Munn, P. O. Box 1404, Winnipeg.

A committee from our Association meets with a committee from the Builders' Exchange to discuss from time to time various points of interest. It is found that this procedure smooths away many small difficulties and works for harmony between the two factions.

As an instance of the matters attended to, the following are recent recommendations from the Council of the Manitoba Association of Architects to the members:—

1. That the closing date for tenders be not a Saturday or day following a holiday and that the hours be from two to five.

2. The discouraging of re-figuring after bids are

known unless the work covering re-figuring is over ten per cent. and the re-figuring then only to be done by two or three lowest bidders.

3. That list of all tenders be sent to bidders after work is let.

4. That as much time as possible be allowed for figuring work and that in order to avoid tenders for more than one big job closing on the same date that Architects notify the Secretary of the Builders' Exchange when they wish to close tenders.

5. That plans be left with General contractors until closing date and the Builders' Exchange to cooperate by handling sub-contractors from plans left with them.

The Ontario Association of Architects

Secretary—R. B. Wolsey, 96 King St. west, Toronto.

A proposal was made by the Council to the Chapters to establish Committees on Town Planning and that from time to time they forward suggestions on the subject to the Press.

A letter was read from Mr. E. L. Horwood who was unable to be present, suggesting that contractors who do work for architects in the Government employ should not be welcome to figure on jobs in Registered Architects' offices. It was decided to ask Chapters to prepare lists of contractors in their districts who do their own designing, and publish them in the monthly "Jottings".

J. P. Hynes submitted a report of the Legislation Committee and read draft Bill under which it is proposed that the Department of Education undertake examination of applicants for registration, which was unanimously approved. In view of the matter coming before the Legislature at an early date, members of the Association are strongly urged to make use of the legal title "Registered Architect" on all possible occasions, in order to show that they

are taking full advantage of the rights already granted under the present act.

Professor Wright of the Department of Architecture, University of Toronto, reported that this year they were without an Honor Student in the first year course. The Council therefore decided that no Scholarship should be awarded. The Council also decided that in future this Scholarship should be awarded to a Student in the second year of the Architectural course who has shown greater progress in Architectural design than any of his fellow students in that year, and sufficient progress to warrant the Scholarship being awarded. The Scholarship to be awarded each year from 1928 to 1933 by a Committee of three from the Membership of the Association.

At the close of the business session the Council entertained the members of the Hamilton Chapter to luncheon and freely discussed the proposed Legislation, Architects' Charges, with special reference to School work, and other matters of general and local interest.

The Saskatchewan Association of Architects

REGINA CHAPTER

Secretary—E. J. Gilbert, 2950 Robinson St., Regina.

On April 5th a number of Regina architects held a dinner meeting at the King's Hotel, to discuss the Annual Meeting of the R.A.I.C. and other matters of local interest. The meeting was called at the suggestion of Mr. M. W. Sharon, Provincial Architect and President of the Saskatchewan Association of Architects. The gathering proved so

enjoyable and so many matters of importance were brought up that it was decided to form a Local Chapter of the Provincial Association at some future date when it was hoped to have every office in the city represented.

Among other things a committee was appointed to interview the Mayor and City Commissioner with

a view to having the architects represented on the Regina Town Planning Board, a body of Engineers, Real Estate and Business men, engaged in drafting a by-law which, if passed by the Ratepayers, will vitally affect the architectural profession.

The Committee was advised that as the work of the Board was practically completed, it might be more satisfactory to submit the by-law to the Architects for criticism and comments before presenting it to the Public. The Committee left with the understanding that this would be done and are still living in hopes.

On June 16th, an organization meeting, following a dinner, was held at the Hotel Saskatchewan and the following officers elected:

President—W. G. VanEgmond.

Vice-President—F. H. Portnall.

Sec.-Treas—E. J. Gilbert.

These form the Executive and were appointed a Committee to meet the Board of Trade, at their request, and to co-operate with them in a scheme which they wish to promote.

Draftsmen and students approved by the Chapter will be admitted to membership as associates, and will attend the luncheons which will be held as occasion demands. It is hoped in this manner to stimulate an interest in the study of architecture, and make the associate members feel that they have a place in the architectural activities of the city.

An effort will also be made to make the General Public more appreciative of architecture, by holding exhibitions, and the Organization will co-operate with any Public or Civic Body wishing information or advice on any matter pertaining to the Profession.

The Secretary's Page

ALCIDE CHAUSSÉ

Honorary Secretary, Royal Architectural Institute of Canada

A MEETING of the Executive Committee of the Council of the Royal Architectural Institute of Canada will be held at the Royal Canadian Yacht Club, Toronto, Ont., on Saturday the 16th July, 1927, at 10 o'clock a.m. Members of the Executive Committee are requested to meet the President at the Club dock, foot of Yonge Street for the 9.45 a.m. boat.

* * *

The Council for the Preservation of Rural England has been formed to co-ordinate the efforts of many national Associations, Institutions and Societies, each of which is interested in preserving rural scenery from some special danger or in protecting the artistic and historic features of country towns and villages. It is not intended to object to the reasonable use and development of rural areas: it is the abuse and bad development of such areas that require restrictions. This body was formed largely on the initiative of the President of the Royal Institute of British Architects and with the active assistance of the Royal Institute, which is the first of the Constituent Bodies forming the Council. An arrangement by which local Societies can become "Affiliated Societies" of the Council for the Preservation of Rural England, and already a number of the Allied Societies of the R.I.B.A. and one in the Dominions (The Ontario Association of Architects) have become affiliated and it is felt that other Associations will be glad of information as to this useful method of becoming officially associated with a form of national work which is arousing so much enthusiasm among those who appreciate the value of the beauty of the English Countryside as a heritage of all the English-speaking peoples. Address: Professor Patrick Abercrombie, M.A., F.R.I.B.A., Honorary Secretary, The Council for the Preservation of Rural England, No. 33, Bloomsbury Square, London, W.C.1, England.

* * *

The Eleventh International Congress of Architects will be held at The Hague, Amsterdam and Rotterdam, Holland, from the 29th August to the

4th September, 1927, under the patronage of H.R.H. the Prince of the Netherlands, Duke of Mecklenburg. A provisional programme has been issued, and all architects of all nations as well as persons having interest in architecture are invited to inscribe as a member of this congress. The programme is most interesting and there will be several in and around these three cities of the Netherlands. The contribution for the members of the congress is 14-guilders (Dutch money), the contribution for the ladies accompanying the members of the congress is 8-guilders. The contribution includes the right to accompany the members of the congress at the various receptions, excursions and trips. The members of the congress will receive all the publications of the congress gratuitously. The members are invited to send the amount of these contributions to the Treasurer of the Congress-Committee, Ir. A. J. van der Steur, 34 I Harmonie-hof, Amsterdam, Holland, by Post Office Money Order.

* * *

The "Comité Permanent International des Architectes" (International Permanent Committee of Architects) met on the 21st February last at No. 8, rue Danton, Paris, France, under the presidency of Mr. J. Caluwaers (Belgium), The C.P.I.A. after having considered matters respecting the coming Eleventh International Congress of Architects and having received the reports of its officers, was dissolved. On the same day another meeting was held under the presidency of Mr. Gaetano Moretti (of Milan, Italy), at which meeting it was proposed to modify the number of sections and respecting the maximum number of members of the "Comité Permanent". Canada is represented on the "Comité Permanent" by two members, Alcide Chaussé since 1904 and John S. Archibald since 1906. Power has been given to the Council to prepare a project of amendments to the by-laws respecting membership. This will come up for consideration at the next meeting of the "Comité Permanent des Congrès Internationaux des Architectes, which will be held at The Hague (Holland) on Monday, the 29th August next, at 10 o'clock a.m.

CORRESPONDENCE

The following letter was received by the Institute, and is printed herewith so that any interested members may communicate direct with the London Carvers' Association.

Mr. Alcide Chaussé, Honorary Secretary,
Royal Architectural Institute of Canada.
Dear Sir,—

I am writing a book on Carving and wish to include examples of modern work from various centres.

I should be extremely obliged if you could lend or procure for me photographs of carved details, stone or wood, etc., from recent buildings in your neighbourhood.

All photographs will be carefully returned when finished with.

The name of the Architect and Carver will be printed in the letter-press.

I am making a collection of illustrations from all over the world and I think it will be exceedingly interesting to compare the modern developments in decorative ornament from various countries.

I shall greatly value any assistance you can give me in this matter.

Assuring you of my sincere appreciations.

Yours faithfully,

S. AUMONIER, President.

The London Master Carvers' Association,
84 Charlotte Street, Fitzroy Square, London, W.1.

The Editor, Journal R.A.I.C.

Your several monthly publications since the first of the year have reached me at regular periods, and I take great pleasure in carefully reading each and every number that reach me, as I find the articles appearing therein most interesting.

I am very pleased to note that architects are insisting upon endeavouring to obtain greater permanence in the type of buildings for which they have plans to prepare, and the articles that have appeared written by Mr. John M. Lyle I have particularly read with interest in connection with the expression of opinion that he gives as regards the public's general impression of acquiring the services of foreign architects when in Canada it is possible to be served in this respect with as much accuracy, and if not with better service than having to go to foreign lands.

For quite sometime some of the leading firms of architects, that I have had occasion to talk with, have expressed a general sense of dissatisfaction in connection with the classification of lumber that is supplied against their specifications, in as much as they find that although they have in mind of having a certain quality of lumber supplied to the construction nevertheless much material has to be taken down and replaced on account of the lumber material not coming up to their expectation.

The result of this has been that in many cases it is due to the fact that the very high quality of lumber texture that was obtainable some years ago, is now quite off the market, for the reason that the quality of logs that are timbered to-day in many species are much inferior to the ones timbered up to approximately fifteen to twenty years ago.

In some cases where the quality of lumber has remained the same the increased cost of manufacturing has been the cause of grades of lumber being depreciated, and the sole object is for the manufacturer to endeavour to obtain a greater price for his output. Oft times this is necessitated by the quality of timber that is available.

It is quite common for architects to draw up their rough lumber bill in such a manner that rot, punk, knot and shake defects are to be eliminated, and although the architect has in mind of insuring that his client is served with a species of lumber that will give utmost service and extreme long life, yet much lumber gets by the architect's inspection that is without doubt far below in quality.

This condition is generally the result of lumber manufacturers having depreciated their qualities. As an illustration very often the expression No. 1 Joist or Scantling, and then again Merchantable Joists and Scantling are expressions that are very frequently used by architects. This in itself may mean almost anything as a No. 1 or Merchantable Joist that is supplied by one lumber yard may be taken from the best end of Culls, and this I might say is quite a common practice.

Within the past year the lumber associations in Canada have formed classifications for the different home grown woods, and these will be gladly supplied to the architects upon their applying for a copy of the classification rules, and by having these on hand and adhering to them it would

then eliminate the substitution of inferior qualities by contractors and lumber suppliers, and greatly enhance the possibilities of the architect being served with material according to his intentions.

I feel that too little care and attention has heretofore been given to the classification of lumber for cases where resistability to rot and weather conditions should be considered.

Throughout the Eastern Provinces it is quite a general practice when looking over various buildings to notice that the wood used for exterior purposes shows defects that should undoubtedly be eliminated, and most of all a great percentage of sap appears in the construction of window frames, sash, shutters, etc., and surely this is the one portion of the building where great care should be exerted to insure permanency of construction instead of inviting early deterioration, as exists to-day, since sap of soft woods, which is generally used for this type of construction, will not last more than a few years.

It is quite true that architects may specify Clear lumber to be used for sash, frames, etc., but this is not sufficient since much Sap appears, I will venture to say, in 90% of soft woods that have been utilized in such construction, and this is absolutely unnecessary.

For interior trim, harmony should be the foremost thought in one's mind, and since to-day the great vogue in furniture is either mahogany or walnut, it is quite the common practice to see light coloured woods utilized for trim and flooring.

Light coloured woods in contrast with the modern and popular trend amongst the furniture manufacturers, forms a very severe clash, as one is light in colour and other one deep and mellow, whereas it is possible to utilize many excellent species of lumber that would blend in colour with the modern trend of ideas in furniture construction, and to conform with the ideas, beauty and comfort of the home owner.

Permanency of construction and minimum expense in depreciation and upkeep is also foremost in the architect's mind, and it is quite common to see species of lumber that are utilized in interior trim that will show considerable distortion, checking, splitting, etc., used for trim, and furthermore these woods do not lend themselves to paint and varnish holding qualities. All these objections eventually become tremendously expensive to the future owner.

Against this many species of lumber are available that show almost total freedom of these objections, and I feel that the attached schedule, that is the result of research work and tests made of the United States Forest Products Laboratory of Madison, Wis., will be of material benefit to architects in general.

In preparing this summary table number one is considered the highest class and number six the lowest.

As there seems to be an indication amongst the architects, of desiring to insist in future, to a very much greater extent, upon their specifications being more closely adhered to, and if you consider my remarks in this respect sufficiently interesting to be published in one of your next numbers, you are quite at liberty to use it, as I feel and hope that it will considerably precipitate having architects throughout the country served much better with materials to conform with their intentions.

LOUIS S. ROLLAND, Montreal.

RELATIVE DURABILITY OF UNTREATED WOODS

Data from "Technical Note No. 173," by the Forest Products Laboratory, U. S. Forest Service.

Kind of Wood	Durability Based On that of White Oak as 100%
California Redwood	125-175%
Port Orford Cedar	125-175%
Western Red Cedar	125-175%
Cypress	125-175%
Douglas Fir	75-100%
Southern Yellow Pine	40-100%
White Pine (Eastern)	70- 90%
Idaho White Pine (Western White)	65- 80%
Western Yellow Pine (California White Pine, Ponderosa Pine)	35- 50%
Sugar Pine	45- 55%
White Fir, "Mountain Pine"	25- 35%
Western Larch	75- 85%
Sitka Spruce	35- 50%
Western Hemlock	35- 55%

(Concluded on page xxvi).

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CORRESPONDENCE—Continued

SUMMARY TABLE (Referred to in Mr. Rolland's letter on page 272)

SPECIES	A	B	C	D	E	F	G	H	I	J	K	L
	Shrinkage CLASS	Density or Weight CLASS	Hardness CLASS	Strength as Beam or Post CLASS	Stiffness CLASS	Shock resisting ability CLASS	Durability CLASS	Ease of Kiln Drying CLASS	Ease of gluing CLASS	Nail holding ability CLASS	Ability to "Stay Put" CLASS	Workability CLASS
Redwood, California.....	1	2	2	1	3	3	1	2	1	4	2	1
Walnut, black.....	4	4	1	1	2	1	2	2	1	2	1	2
Cedar, Port Orford.....	4	2	2	2	2	2	1	1	2	4	2	1
Douglas Fir (Coast type) "Oregon Pine".....	4	3	2	1	1	2	4	1	1	3	2	2
Oak, commercial white.....	5	4	1	1	3	1	3	4	1	1	2	2
Cedar, western red.....	1	1	3	4	4	4	1	2	2	4	2	1
Pine, eastern white.....	1	2	3	3	4	3	6	1	1	4	1	1
Pine, loblolly and long-leaf, "Southern".....	4	4	2	1	2	2	6 plus	1	1	3	2	2
Pine, sugar.....	2	2	3	3	4	4	6 plus	1	1	4	1	1
Pine, western yellow, ("Calif. White" or "Pondosa").....	3	2	3	3	4	3	6 plus	1	1	4	1	1
Hemlock, western.....	4	2	3	2	3	3	6 plus	2	1	3	2	2
Pine, West white, "Idaho".....	4	2	3	3	2	3	6 plus	2	1	4	2	1
Larch, western.....	4	3	2	1	2	2	5	3	2	3	4	2
Oak, commercial red.....	5	4	1	2	2	1	6 plus	4	3	1	3	2
Poplar, yellow.....	4	2	3	3	3	4	6 plus	2	1	4	2	1
Basswood.....	5	1	4	4	4	4	6 plus	2	1	4	2	1
Sycamore.....	5	3	2	3	3	2	6 plus	3	2	2	4	3
Cypress, bald.....		2	3	2	3	3	1	2	2	4	2	2
Fir, white.....	3	1	3	3	3	4	6 plus		2	4		2
Gum, black.....	5	3	2	3	4	2	6 plus		2	2		3
Maple, Oregon.....	4	3	2	2	3	2	6 plus		5	4		3
Spruce, Sitka.....	4	1	3	3	3	2	6 plus		1	4	2	2

(For NOTES see page xxviii; BOOK REVIEWS see page xxxii)

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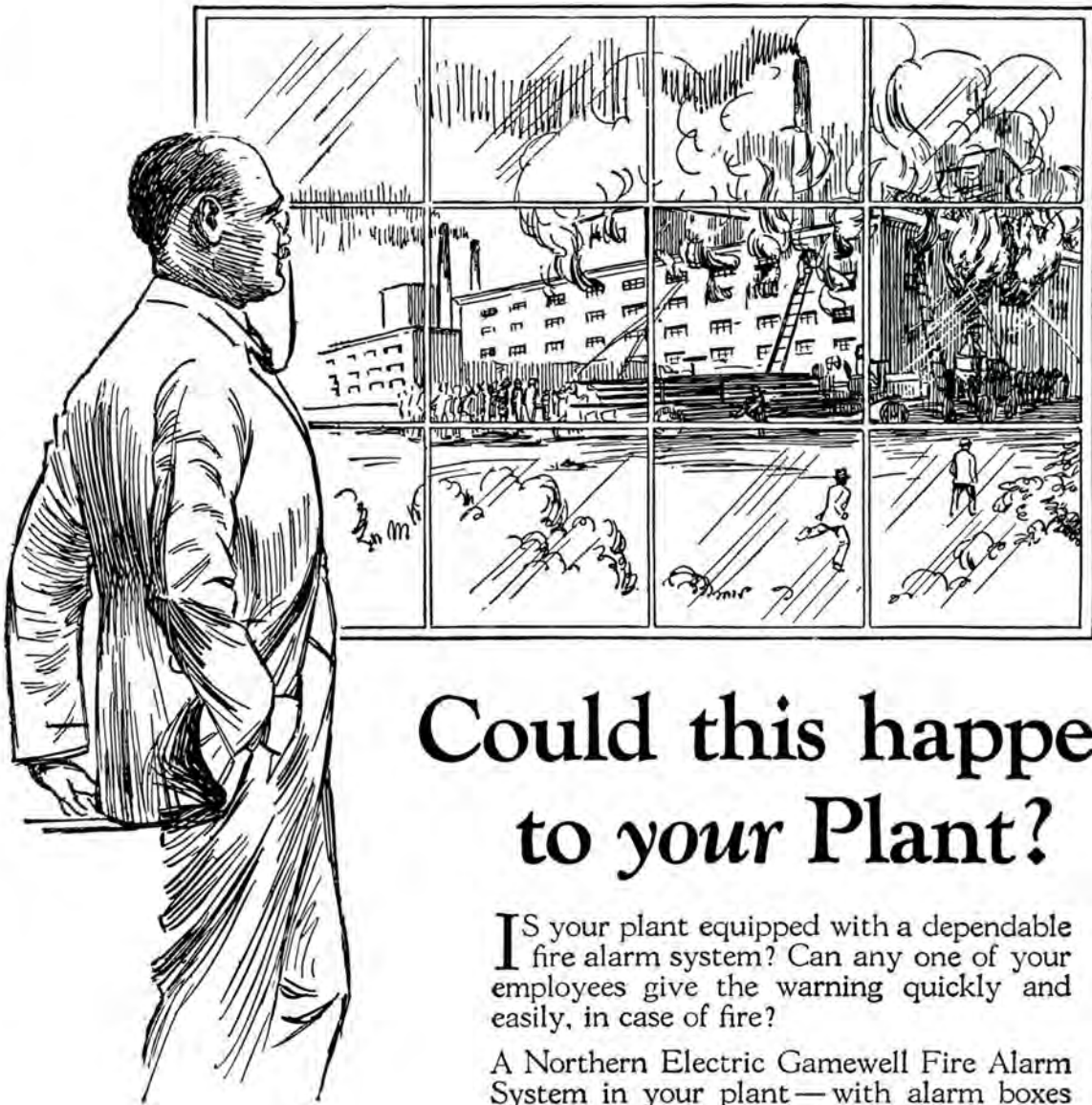
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NOTES

The next meeting of the Executive of the Royal Architectural Institute of Canada will be held in Toronto on Saturday, July 16th.

* * *

A number of Architects in Regina, Saskatchewan, have recently formed a Chapter to be known as the Regina Chapter, Saskatchewan Association of Architects.

* * *

The Members of the Hamilton Chapter O.A.A. were recently entertained to a luncheon by the Council of the Ontario Association of Architects in Hamilton.

* * *

The Ontario Association of Architects are offering a Scholarship of \$100.00 to a second year student in Architecture at the University of Toronto who has shown greater progress in Architectural Design than any of his fellow students in that year. This Scholarship is to be awarded each year from 1928 to 1933 by a Committee of three from the Membership of the Association.

* * *

Competitive designs are invited from Architects in the British Empire for buildings for University of Western Australia to cost £150,000; the buildings to include great hall, offices, etc. Three premiums will be offered of £300, £200 and £100 respectively. Closing date, August 24. Conditions can be obtained from the Journal Office.

* * *

Mr. B. Evan Parry, supervising Architect of the Dominion Department of Health, Ottawa, and Secretary of the Ottawa Chapter O.A.A., has just returned from a two week trip to the Province of Nova Scotia. While there he inspected a number of hospitals, and consulted with the Nova Scotia Tuberculosis Commission, advising them of the best methods of institutional care for the numerous cases of tuberculosis scattered throughout Nova Scotia.

* * *

Another British Architect has recently had the honor of having a Knighthood conferred upon him in the person of R. J. Allison. Mr. Allison has been Chief Architect of H. M. Office of Works since 1920, and is responsible for many of the fine Government buildings erected in recent years.

* * *

The last remaining Member of the well-known firm of Holabird and Roche, Architects, has just passed away in the person of Martin Roche, F.A. I.A. This firm was one of the first of the Architectural offices to adopt the skeleton skyscraper type of office building in America. Mr. Roche was a bachelor, and was seventy-three years old when he died.

(Concluded on page xxx)

Holtzer-Cabot Signaling Systems Apparatus



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Notes—Continued

Milton B. Medary of Philadelphia was re-elected President of the American Institute of Architects at its sixtieth convention held in Washington during the second week in May. William Emerson of Boston was elected First Vice-President and C. Herrick Hammond of Chicago was elected Second Vice-President.

* * *

At the Annual Meeting of the Architectural League in New York, held on May 5th, Kenneth M. Murchison was elected President.

* * *

The New York Chapter of the American Institute of Architects has arranged for a visit of draftsmen in Architects' offices to the shops and studios of workers in Arts and Crafts. The purpose is to establish closer relationship between draftsmen and craftsmen of the building trades.

* * *

The San Antonio Art League are offering \$14,500 in prizes in a competition for paintings in oils based on the theme of Texas Wild Flowers. The Competition is open to artists of all Nations. The first prize will be \$2,500, Second \$2,000, third \$1,500 and fourth \$1,000.

* * *

The eleventh International Congress of Architects will be held in Amsterdam and The Hague from August 29th to September 4th. The International Congress was first organized in Paris in 1867, where the first three meetings were held. The fourth was held in Brussels in 1897, the fifth in Paris in 1900, the sixth in Madrid in 1904, the seventh in London in 1906, the eighth in Vienna in 1908, the ninth in Rome in 1911, and the tenth in Brussels in 1922.

It is expected that the Congress this year will be truly International, and that matters of great importance to the entire profession will be discussed.

* * *

A window containing four memorial panels has just been placed on the staircase of the old Ashmolean building in London, England. The two larger panels are in memory of Sir Christopher Wren, which were handed over by Mr. E. Guy Dawber, P.R.I.B.A. to the museum on behalf of the Royal Institute of British Architects whose Members had subscribed to the Memorial.

* * *

Egerton Swartwout, New York; Benjamin W. Morris, New York; and Glenn Brown of Washington, Architects, have been elected Members of the National Academy of Design, and are now entitled to write the letters A.N.A. after their names.

* * *

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Books Reviewed

THE ARCHITECTURAL SCULPTURE OF THE STATE CAPITOL AT LINCOLN, NEBRASKA, By Charles Harris Whitaker and Hartley Burr Alexander. Published by the Press of the American Institute of Architects. Price \$10.00.

A Pictorial record of the genius of Bertram Grosvenor Goodhue in the most outstanding work of his career: The State Capitol at Lincoln, Nebraska. As one looks over the illustrations contained in this splendid book, Goodhue's brilliance is seen reflected in the many phases of this striking edifice. Next to the general design of the building itself, the sculpture stands out as the most attractive feature. In this life filled as it is with commercialism, it is seldom that an Architect has the opportunity of decorating his building in the way Goodhue has been able to do with the Nebraska Capitol. Added to his own genius, he had as co-worker Mr. Lee Lawrie, Sculptor, and he has proved to the world the wisdom of collaboration between Architect and Sculptor. Although to a Sculptor, Architectural settings must impose certain restrictions, Mr. Lawrie has succeeded in this case in adapting himself to the limitations of the structure with ability and grace that proves his technical skill and craftsmanship.

A great part of his work on this structure is in relief and includes a series of historic panels which are most interesting. The panels depict outstanding incidents since the Creation, some of which are marvelous in their conception. It is not difficult to imagine Goodhue and Lawrie enthusiastic and exuberant as one by one their dreams took on both shape and form. It is unfortunate however, that Goodhue did not live to see the realization of his dreams, but there is some satisfaction in knowing that no man has left a finer monument behind him than Goodhue did in the Nebraska Capitol.

The illustrations and the topography in the book are excellent; possibly the only criticism that could be made is that the photography is not all that might be expected in a volume such as this. The eleven pages of text which precedes the fifty full-page illustrations is written by Charles Harris Whitaker and Hartley Burr Alexander. The size of the volume is 10" x 13".

—I. M.

THE OCTAGON LIBRARY OF EARLY AMERICAN ARCHITECTURE, Volume I. Charleston, South Carolina. Edited by Albert Simons, A.I.A. and Samuel Lapham, Jr., A.I.A. With a Foreword by Samuel Gailard Stoney. Published by the Press of the American Institute of Architects, Inc., New York, 1927. Price \$20.00.

This volume illustrates mainly the buildings of the pre-revolutionary period with about a quarter of the volume devoted to the period after the war.

The buildings shown are mainly brick with some of stucco and stone. They are quite different from the New England type, a great many having high porticoes or tiled roofs. The use of wrought iron for balconies, railings and verandahs, is quite common and a great many delightful examples are shown.

Although the original settlers were English, a great many Huguenots joined them later. One would expect some French influence in the work, as a result, but what is not English is Dutch. However, after the revolution, we see evidences of French traits of design, particularly in the Elias Vanderhorst House, and the Charles Allston House.

The whole air of the old architecture of Charleston, is that of spacious dignity. There we have the architecture of a cultured and prosperous gentry, who apparently allowed their architects considerable freedom. Comparing the Charleston School with that of Massachusetts, and the Northern States, one would say that the former has a certain "caché" that the other lacks. It has an old world look, a romantic mellowness, that stamps it with an individuality of its own. The illustrations clearly show this, and give one the impression that Charleston, is the one American city, that has not been altogether spoiled by modern buildings.

The American Institute of Architects, are to be congratulated on this publication. It is well bound, and the photographs of complete buildings, details, both exterior and interior, which are both photographic and graphic, are well chosen and arranged. We would suggest however, that in the future volumes, the pages be numbered and an index be added.

The book contains 237 photographs and 38 measured drawings and is 10" x 13" in size.

—A. S. MATHERS.

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Because of its durability and paint-holding qualities, Redwood requires very little attention and very little paint after it has received its first painting. One grower says: "The two houses built about nine years ago are still in good condition. These houses have had one coat of paint on the outside and none on the inside." Another says, "I have been building greenhouses for some years—my first in 1893. I have used all kinds of woods and Redwood has them all stopped. It will last a lifetime and then some. You do not have to paint it to make it last. Paint on Redwood is only for looks and light." A florist says, "I have a greenhouse built in 1912 with Redwood and so far I can see no signs of decay. The greenhouse has been painted only once since, so I should say that Redwood is very serviceable."



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