

The Journal
Royal Architectural Institute of Canada

Volume 3, 1926

The Royal Architectural Institute of Canada
Toronto, Canada

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The Royal Architectural Institute of Canada

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INCORPORATED BY THE DOMINION PARLIAMENT 16th JUNE, 1908, and 1st APRIL, 1912

ALLIED WITH THE "ROYAL INSTITUTE OF BRITISH ARCHITECTS"

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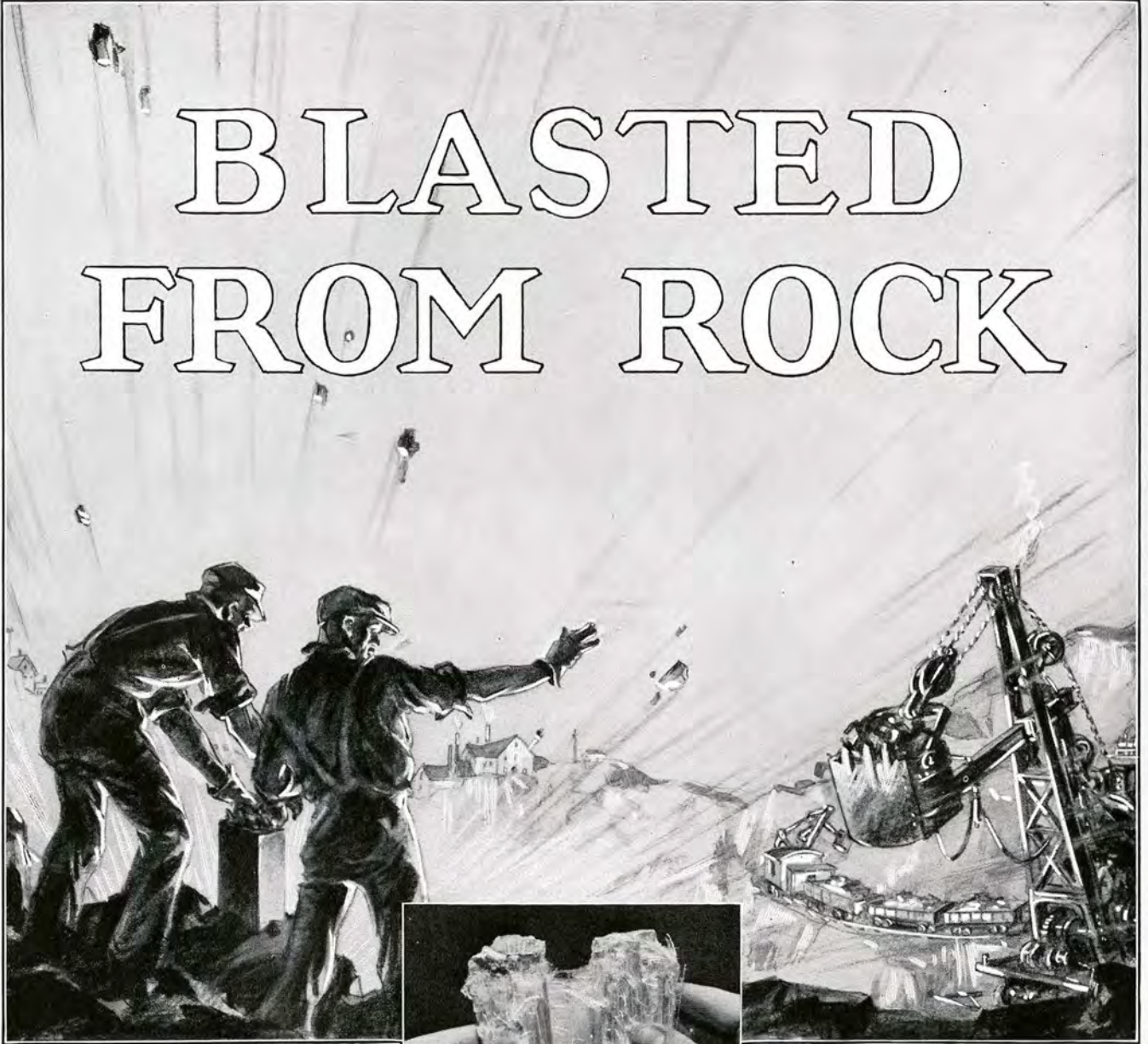
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The Journal

Royal Architectural Institute of Canada

Volume 3

TORONTO, JAN.-FEB., 1926

Number 1

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VILLA ALDOBRANDINI,
ROME, 1914.

From Pencil Sketch by Chas. Dolphin, R.A.I.C.

The Journal

Royal Architectural Institute of Canada

Volume 3

TORONTO, JANUARY-FEBRUARY, 1926

Number 1

Editorial

THE frontispiece in this issue is another of Chas. E. Dolphin's delightful sketches made while in Europe before the War. Mr. Dolphin's ability as an illustrator of architectural subjects needs no comment on our part, as his work has already been highly appreciated by members of the profession.

The feature articles in this issue include a description of the Université de Montreal and Dalhousie University, Halifax, N.S., which now concludes the articles on the Universities of Canada. In an early issue we will commence a series of articles on Library Buildings in Canada similar to the articles published on Universities. The first of this series will be of the Library Buildings of Toronto.

The Nineteenth General Annual Meeting of the Royal Architectural Institute of Canada will be held at the Windsor Hotel in Montreal on Saturday, February 20th, 1926. It is very pleasant to think that at least once a year architects from all over the Dominion have an opportunity of getting together in order to exchange their views and make suggestions that will ultimately be of benefit to the architectural profession in this country. There should be a large attendance at this Annual Meeting as the interests of the Profession are to a great extent promoted at gatherings such as these.

While the programme is sufficient to attract a large attendance, it is not always the items on the programme which are most important to the profession, but the contact which these Institute Meetings afford to Architects from the different Provincial Associations.

In response to correspondence we are publishing in this issue of the JOURNAL a schedule of architects' fees which are now in force in each of the Provinces where an Association exists. This is something that will interest all architects, no matter in what part of the Dominion they may be located. The variation of fees charged by the different associations might form a basis of discussion at the next Annual Meeting of the Institute. We have heard considerable criticism of the schedule of fees as they exist at the present time as well as the proper interpretation that might be placed on them. This matter has led to litigation at times and it might be a profitable subject for the consideration of the Institute at its Annual Meeting.

On another page in this issue will be found a report of an Exhibition held by the Toronto Chapter of the Ontario Association of Architects. This is probably the first time that such an Exhibition has been held in Canada where awards have been made in the different classes of buildings. This is without question the finest work that can be undertaken

by our architects' associations. It not only stimulates the architects to do better things, but it also creates a great deal of interest amongst the general public. Exhibitions such as this can only result in benefits to all concerned. The public, for example, get a better understanding of what good design really means and the advantages of employing an architect, and the architects also derive great benefit from the incentive and encouragement which an Exhibition of this kind offers. We understand that this Exhibition of the Toronto Chapter is to be an annual one and we look forward to seeing it increase in importance to the public and the profession in the future.

It is quite a common sight to see prominently displayed on buildings which are being erected the names of the contractors, usually in very large letters, which to the general public is interpreted to mean that the contractors are responsible for the erection of the building in question. Is it not time that architects began to realize some of the disadvantages under which they practice their profession? If it is against professional ethics for the architect to display a large sign showing that he is responsible for the building, then why not prevent the contractor from placing a sign larger than the one used by the architect? Here is an opportunity for the Institute at its annual meeting to give consideration to a matter that means much to the profession. To our minds, a happy solution to this question of signs would be for the Institute to decide upon or adopt a certain style and size of sign board for the purpose of the architect and contractors. If this were done the architect would be in a position to place his name at the top of the sign followed by the general contractor and the sub-contractors which would give the public the opportunity of knowing just who were responsible for the erection of the building and yet not take away any of the credit which really belongs to the architect. Contractors should not be permitted to exploit themselves at the expense of the Architects.

In the death of Mr. F. S. Baker which is mentioned on another page in this issue, the profession in Canada has sustained a severe loss. Mr. Baker's interests in the architectural profession were well and favorably known. As President of the Royal Architectural Institute of Canada from 1910 to 1912 he took a large part in bringing the Institute to its present state.

The Index and Title Page to Volume 2 of the JOURNAL will be found in the back page of this issue. Subscribers who bind up the JOURNAL may remove the Index from its position without affecting this number.

(Continued on page 41)

The Secretary's Page

THE Nineteenth General Annual Meeting of the Royal Architectural Institute of Canada will be held on Saturday, the 20th February, 1926, at the Windsor Hotel, Montreal, Que. There will be held a meeting of the (1925) Council, business sessions of the Annual Meeting, a meeting of the (1926) Council, and the Annual Dinner will be held in the evening. The principal guests at the dinner will be the Honorable Alexandre Taschereau, Premier of Quebec, Mr. Edouard Montpetit, Registrar and Professor of the Université de Montréal and a representative of McGill University.

The Montreal architects expect to have the pleasure of receiving a great number of their colleagues from other parts of the Dominion, on the occasion of the Annual Meeting of the Royal Architectural Institute of Canada and the Committee of Arrangements have prepared a most interesting programme.

* * *

The R.A.I.C. have nominated Professor Cecil S. Burgess, of the University of Alberta, to act as Chief Assessor on the Boards of Assessors for the selection of designs for the Winnipeg War Memorial Competition and the Regina (Sask.) War Memorial Competition.

* * *

Mr. Septimus Warwick, F.R.I.B.A., London, England, has been requested by the R.A.I.C. to attend the meetings of the R.I.B.A. Allied Societies Conference, as the London representative of the R.A.I.C. and has accepted. The President and the Past President of the R.A.I.C. are also members of the Conference.

* * *

In accordance with precedent the Royal Institute of British Architects has prepared and sent to His Majesty the King an address of sympathy on the occasion of the death of Queen Alexandra. The address was sent by the Council of the R.I.B.A. on behalf of the Members of the R.I.B.A. and of the Allied Societies both in Great Britain and overseas. The address was as follows:—

The Humble and Loyal Address of the Royal Institute of British Architects to His Most Gracious Majesty the King:

May it please Your Majesty,—

We, your dutiful subjects, the President and Council, on behalf of the members of the Royal Institute of British Architects and of the Societies both in the British Islands and in the Dominions beyond the seas in alliance therewith, beg leave humbly and respectfully to approach Your Majesty, and to offer our deep and heartfelt sympathy in the irreparable loss Your Majesty, the members of the Royal Family, and the Nation have sustained by the death of your Royal Mother, our late Queen Alexandra, whose gracious personality and ennobling example were of inestimable value to Your people for a period of more than sixty years.

On behalf of the Royal Institute:—E. Guy Dawber, President; Thomas R. Milburn, Arthur Keen, Banister Fletcher, Harry Barnes, Vice-Presidents; E. Stanley Hall, Hon.-Secretary; Ian MacAlister, Secretary.

The various provincial associations of architects are requested to forward to the Hon. Secretary of the R.A.I.C., a complete list of the members in good standing of their respective association for publication in a coming number of "The Journal R.A.I.C." and also the names of their delegates on the 1926 R.A.I.C. Council.

* * *

"Comments on Gothic Architecture" formed the subject of an interesting lecture given on December 18th, by Dr. Charles W. Colby to the Art Association of Montreal.

Dr. Colby dealt with his subject from an historical point of view and described how Romanesque architecture passed through a slow transition period which finally resulted in the appearance of the flowery type of architecture, with pointed arches, buttresses, beautiful stained glass windows and fine sculpture work, known as the Gothic type.

Architecture flourished during the time of the Mediterranean civilizations, when there was plenty of slave labor, this being followed by the Roman era. When the Roman Empire disintegrated there was a gradual falling off in the construction of beautiful edifices and in the 500 years between 490 and 950 A.D., only one monumental building was constructed.

Following this period, known as the Dark Ages, there was a great revival and wealthy citizens and communities felt a desire to reconstruct the building programme of Rome, which resulted in the heavy type of architecture known as Romanesque. It was found that the massive masonry, which went to support the roofing and arches, was really unnecessary and with the inauguration of intersecting arches, architecture became a work of fine intelligence.

Dr. Colby had a number of lantern slides illustrating first the Romanesque type of architecture, then the gradual transition type and finally a collection of beautiful representations of some of the finest Gothic cathedrals and abbeys in England and on the Continent.

* * *

The Commissioner for Australia, Sir James Elder, announces that one blue print copy of a picture model diagram for the use of architects who have entered the Australian (Canberra) War Memorial Competition, and one list of the answers to questions submitted by registered competitors, were received at the office of the Commissioner in the United States of America, for the Government of the Commonwealth of Australia, No. 44, Whitehall Street, New York, N.Y. The blue print and answers to questions are open for inspection at that office. If any Australian architect in Canada is unable to visit the New York office, it is suggested that specific questions be submitted by letter to the Commissioner, when answers will be furnished from the data received from the Secretary, Federal Capital Commission, Canberra. The time for receipt of designs by Australian architects in America closes at the New York office on the 31st March, 1926. All designs lodged at the New York office will be dispatched and covered with insurance of the nominal value of £25 per set until they arrive at the office of the Federal Capital Commission, Canberra.

(Continued on page 38.)



EDIFICE CENTRAL, THE UNIVERSITY OF MONTREAL

Perrault, Mesnard & Venne, Architects.

The University of Montreal

By OLIVIER MAURALT.

THE University of Montreal is the daughter of Laval University, which, founded in Quebec in 1852, had been organized around the long existing nucleus of the theological seminary and the classical college. (1).

At that time, it was not yet the custom, in America, to establish universities in the midst of immense parks and to dot them with numerous buildings for the teaching of all possible sciences. Moreover the founders of the new Quebec seat of learning, were rather inclined, by their Latin and French formation, to imitate the actual organization of the European and continental universities. Now, the old Sorbonne, in Paris, had, since its beginnings, adopted the compact plan. There was no question of gardens, campus and independent pavilions. On the contrary, a large building, radiating from a central chapel, appeared the most practical arrangement. As to the students, they were understood to lodge in colleges erected here and there, in all quarters of the city.

In Montreal, this tradition prevailed. When it became clear that the Montreal students would not go to Quebec in order to receive their university training, Laval founded a *filiale* (offspring) in

the metropolis, in 1876. Both faculties of Divinity and Law inaugurated the new régime in 1878; soon Medicine joined in 1879, and the Faculty of Arts, in 1887.

From the opening until these last years, the university in Montreal was under the administration of the university board of Quebec. This could not last long. Two years later, in 1889, the Montreal seat became a *succursale* (branch establishment) and was allowed to manage its own affairs. During the thirty following years it developed constantly. So much that, in 1919, its total independence from Quebec was recognized by Rome, and a year later, the 14th of February, by the Provincial Government, under the new name of *Université de Montreal*. It then included nine faculties and *écoles fusionnées*, four affiliated schools, to which we must add the twelve classical colleges of the district, six *écoles annexées*, and twenty-three convents.

We shall not insist on this subject, the aim of this paper being rather to make known the history of the university buildings.

In 1876, the Faculty of Law occupied a very modest house, on Notre-Dame Street, aside of the old Château de Ramezay; the Victoria School of Medicine had its own building opposite the Hôtel-Dieu, on Pine Avenue; and the Faculty of Theology had inhabited for twenty years the

(1)—If we were to count years as they do at Harvard, Quebec University should trace its origin as far back as 1635.



BIBLIOTHEQUE SAINT-SULPICE, UNIVERSITY OF MONTREAL
Eugene Payette, Architect.

western part of the actual Seminary, on Sherbrooke Street.

The oldest part of this immense building, erected between 1854 and 1857, was the work of John Ostell. One must not look for any attempt at fancy in it; the architect wanted to remain austere and he succeeded perfectly. Later on, in 1870, the building was extended towards the east, to accommodate the boys of the Classical College. Happily, the same style was observed. Since then, time has assumed the task of correcting the gloominess of the front, now an ivy-clad wall; it has also decked with grass and flowers the intervening space between the front wings, and enveloped with beautiful trees the two old towers of 1692, which are very precious landmarks in our city. (2). The large chapel forming one of the wings, was altered by Mr. J. O. Marchand, architect, between 1905 and 1907. The interior, of basilical style, covered with white caën-limestone and marble, adorned with a mosaic flooring and a roof of apparent rafters in British Columbia fir, constitutes one of the most serious and attractive monuments of this city. The gardens of the Faculty of Theology are large and shady; their principal feature is a long and narrow lake, dug out at the beginning of the XVIIIth

(2)—These two towers, only remains of the *Fort de la Montagne* where the education of Indians was begun, appear on the escutcheon of the University of Montreal.



SALLE DES CONFÉRENCES, BIBLIOTHEQUE SAINT-SULPICE
Eugene Payette, Architect.

century, and stretching under a double rank of very old elms.

At the time Laval University of Quebec established its Montreal branch, the charming church of Notre-Dame de Lourdes, on St. Catherine Street, was rising from its foundations; it became soon afterwards the University Chapel. (3). This shrine is the entire work,—architecture as well as decoration,—of Napoleon Bourassa. Very few in this country have done more than he for the progress of arts. He was born in L'Acadie, in 1827, was first the pupil of Theophile Hamel, and later on went to Europe to complete his studies, especially in Italy. A writer as well as an artist, he greatly contributed to form the artistic taste of his fellow citizens, and vindicated the rights of beauty, in numerous critical articles, which have remained actual. Entrusted by the Provincial Government with an inquiry, in European schools, on the teaching of drawing, he wrote very important reports, on his return, recommending the foundation of certain institutions that have come to existence, long years afterwards. As builder and painter, his most perfect achievement, and one of the finest in the country,



GRAND STAIRWAY TO MAIN READING ROOM
BIBLIOTHEQUE SAINT-SULPICE
Eugene Payette, Architect.

is undoubtedly the chapel of Lourdes. He erected it with the help of his pupils; during the few years the work went on, we had the spectacle of a school, or a studio of the Renaissance, where apprentices and masters contributed together to the perfection of the whole. It was there our great sculptor Philippe Hébert began to show his talent. This small romanobyzantine church contains the finest decorative *ensemble* of the city. Nave, sanctuary and cupola are covered with paintings relating to the dogma of the Immaculate Conception of the Virgin Mary. Some parts are really beautiful.

When this monument was finished the university did not yet possess its own building. Of course, much gossip went on about it. Even more was done: the general plan of the future establishment was confided to Messrs. Perrault and Mesnard, architects. Newspapers of the year 1888 published them. The new university was

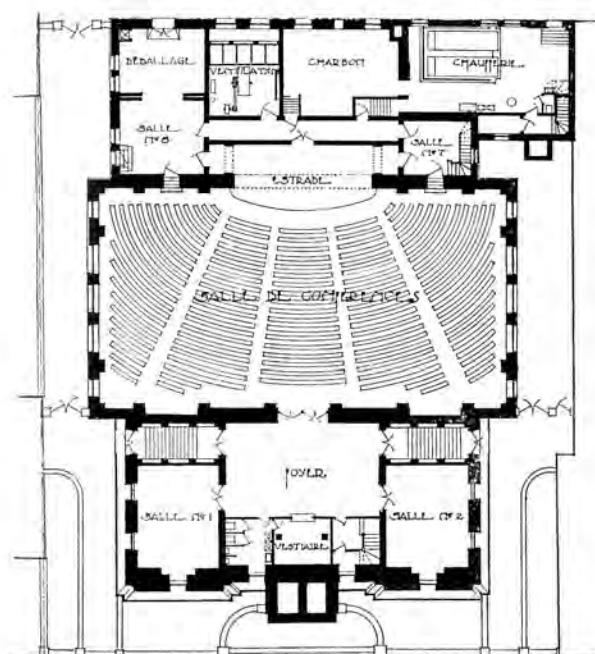
(3)—Up to our time, students have a special service on Sunday, in this chapel; a three days' recollection, every year, before Easter; and each Faculty hears a special mass in honor of its patron saint.

to stand on the site long known as *Cote-à-Barron*, at the south-eastern corner of St. Denis and Sherbrooke Streets. The building would have occupied all the hill down to Ontario Street, and would have housed all the faculties, with a large reception and academic hall, a chapel and the administration quarters. The architects had chosen the French Renaissance, at least for the exterior of this palace of learning. As a whole, though a little heavy, it would not have lacked of a certain majesty. But on account of difficulties we have not to deal with, the groundwork of this magnificent project were never begun.

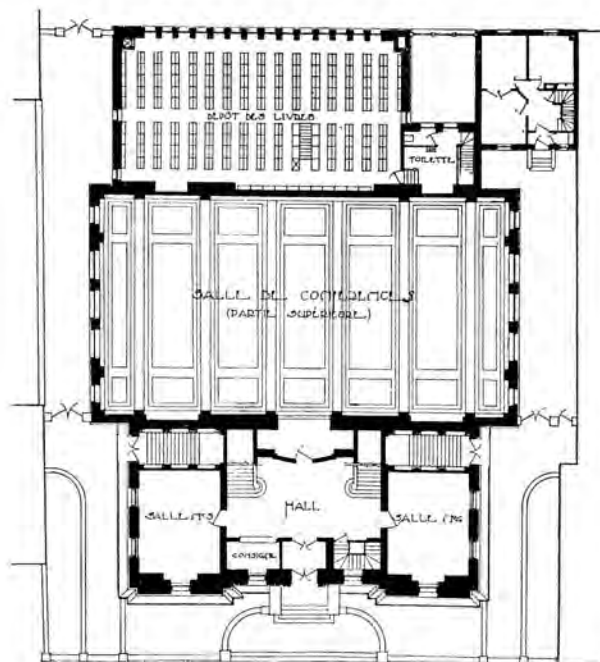
In return, thanks to the generosity of the Sulpician order, a building rose, in 1893, on St. Denis Street, a little lower than St. Catherine, the same building now known to all, in which were then assembled the administration, the Faculty of Law, the Faculty of Medicine, the School of Pharmacy, etc. Joseph Venne, recently deceased, was the architect. Of no particular and traditional architecture, unless it be Romanesque, the

course of tuition, the building was repaired; the best was made of it, and the architect managed to put up very skilfully indeed, amphitheatres, laboratories, class rooms. But the library and the large hall disappeared. From that moment, the University gatherings were held in Saint Sulpice hall, and the books intrusted to the beautiful library.

There had been question, as early as 1887 of erecting in the St. Denis Street building, the newly affiliated Ecole Polytechnique, standing at the time on the Plateau, near the Commercial Academy. But the space was found insufficient. And the direction of the said Polytechnic School decided to build its own house. The corner-stone of the actual English Renaissance school was laid, on the 1st of June, 1902, opposite St. James' Church. The architect was Mr. Emile Vanier. Four years later, Mr. Joseph Haynes prepared the plans for a second building, to install laboratories. Two stories of it were left to the new section of architecture.



Lower Floor



Main Floor

BIBLIOTHEQUE SAINT-SULPICE, THE UNIVERSITY OF MONTREAL

Eugene Payette, Architect

front is marked by a long stone loggia, stretching between the two wings, and preceded by a flight of steps in the shape of a horse-shoe, not very elegant but convenient for exterior demonstrations and receptions. The interior consisted in a large so-called Salle des Promotions (4), a library, where small gatherings used to hear lectures.

It was that building, dear to all members of the university, notwithstanding its defects, which underwent two terrific fires, in November, 1920, and November, 1922. As it was quite impossible, at the time, to transfer the university somewhere else, and as it was important to continue the

In the same years, the Provincial Government erected its handsome school of High Commercial Studies, on Viger Square. Messrs. Daoust and Gauthier, the architects, made of it a real palace, inspired by the French Renaissance, perfectly fit for a very extensive teaching and provided with a Commercial and Industrial Museum, which since has not ceased to increase. Affiliated to the Laval University, in 1915, the school kept its status when the University of Montreal was organized in 1919, and it remains one of the most representative sections of the great body, by its discipline and the high value of its teachers.

Another branch of learning developed singularly in the same period, we mean Dental Surgery. Our school had succeeded to the French section

(4)—In this hall H.R.H. the Prince of Wales was welcomed and presented with a velvet *béret* and a cane.



ECOLE DES HAUTES ETUDES COMMERCIALES, THE UNIVERSITY OF MONTREAL

Gauthier & Daoust, Architects

of the Dental College of the Province, founded in 1894. It had been affiliated to Laval in 1904, and became a faculty of the University of Montreal in 1921. Since 1908, its special building stands at the corner of St. Hubert and De Montigny Streets. Of a very simple style, this edifice, erected by Mr. G. A. Monette, architect, is well adapted to its destination. The School of Veterinary Surgery occupies the ground-floor, and a small building adjoining, used as a veterinary hospital. (5).

In September, 1915, the new Saint-Sulpice library, of which we have said a word, opened its doors to the public. Built up by the religious congregation of which it bears the name, on the plans of Mr. Eugene Payette, this magnificent and elegant library received the volumes of the *Oeuvre des Bons Livres*, founded in 1844, on St. Sulpice Street, at the rear side of the great church. This *Oeuvre* had, afterwards been located for half a century in the *Cabinet de Lecture Paroissial*, where the Transportation building now stands. The books of the university found place on its stacks, after the first fire, thus adding to the 100,000 volumes already stored and to the most precious Canadian archives. The main body contains a reading room that has become the study hall of the students; and in the basement stands a beautiful amphitheatre, large enough to receive an audience of a thousand persons, in which numerous assemblies literary, artistic or social, are

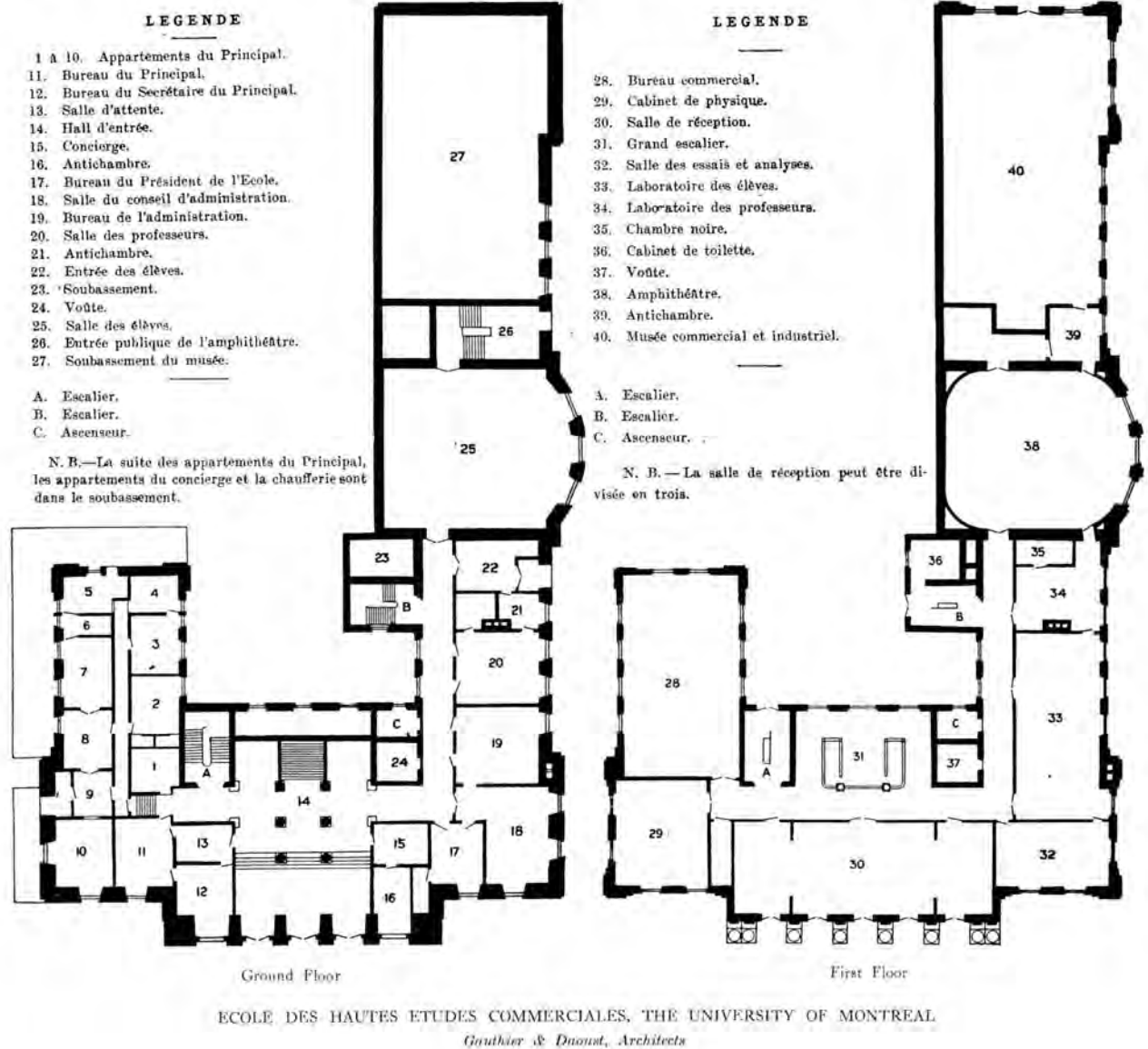
(5)—This building was partially destroyed by fire, on November, 1922.

held every year. It has become, we have said, the *Salle des Promotions* (Convention Hall) of the university.

Professors and students had for long felt the need of a common place of reunion, where to meet outside of the teaching hours. The students succeeded in organizing in 1922, their *Association Générale*, whose premises are in the house of the Knights of Columbus, on Sherbrooke Street, a quaint old place under big trees, where the different sections of the Association found their special rooms, together with a gymnasium, a tennis court, a restaurant, and good accommodation for billiards and music. (6). On the other hand, the professors established the *Cercle Universitaire*, in 1918. This club has just been transferred to a luxurious mansion, opposite the Students' House. The new place was constructed, thirty years ago, by J. E. Huot, an architect. There can be found large drawing rooms, a quiet library, a fine dining-room. The *dîners-causeries*, which to this date have done so much for the fusion of all faculties and general good understanding among the teaching staff, have become more and more numerous and attractive.

We must now point out the many institutions of secondary or classical learning since long affiliated to the University. There are twelve of them in the district. In these colleges for boys, the four first years correspond almost exactly to the courses of the English High Schools, and

(6)—In this building may be found the editorial bureau of the *Quartier Latin*, the students' weekly.



the four last years to the Collegiate course. In 1908, the Sisters of the Congregation of Notre-Dame formed a similar establishment for girls, in their spacious convent, on Sherbrooke Street west, on the borders of Westmount. They are now building an *Institut Pedagogique*, on Westmount Avenue, for the training of school teachers, both secular and religious.

We ought to say a few words of the three great hospitals in which the students receive their clinical lessons. The oldest is the *Hôtel-Dieu*, as old as the city itself (7); then comes the *Maternité*, opened in 1848; last, the *Hôpital Notre-Dame*, on La Fontaine Park, dating from 1880. The new buildings, only recently inaugurated, were erected after the plans of Messrs. Stevens and Lee and under the supervision of Mr. Lapierre. They are the last word in this sort of construction and nothing superior can be found elsewhere. Let us add to these three the new hospital attached to the *Institut du Radium*.

(7)—The first buildings, crowned by the dôme, are the work of Victor Bourgeau, the architect of so many of our good churches and convents.

While the radium itself shall remain at the university, patients are to be cared for in a very elaborate building, on Ontario Street, formerly the City Hall of the town of Maisonneuve.

To summarize briefly, in this beginning of the year 1926, the University of Montreal controls seven faculties, viz.:—Divinity, Law, Medicine, Philosophy, Letters, Sciences, Dental Surgery; three schools, *fusionnées* as they are called: Veterinary Surgery, Pharmacy, Social, Economical and Political Sciences; four schools of professional learning, affiliated: Polytechnic school, School of Architecture, Agricultural Institute at Oka, High Commercial Studies; numerous houses for classical or secondary studies (8); at least, six schools styled *annexées*, which are the *Institut d'enseignement moderne et de pédagogie*, the National Conservatory of Music, the School of Music, the Schola cantorum (religious music), a School of Drawing, and a School of Domestic economy.

(8)—Loyola College has recently been affiliated.



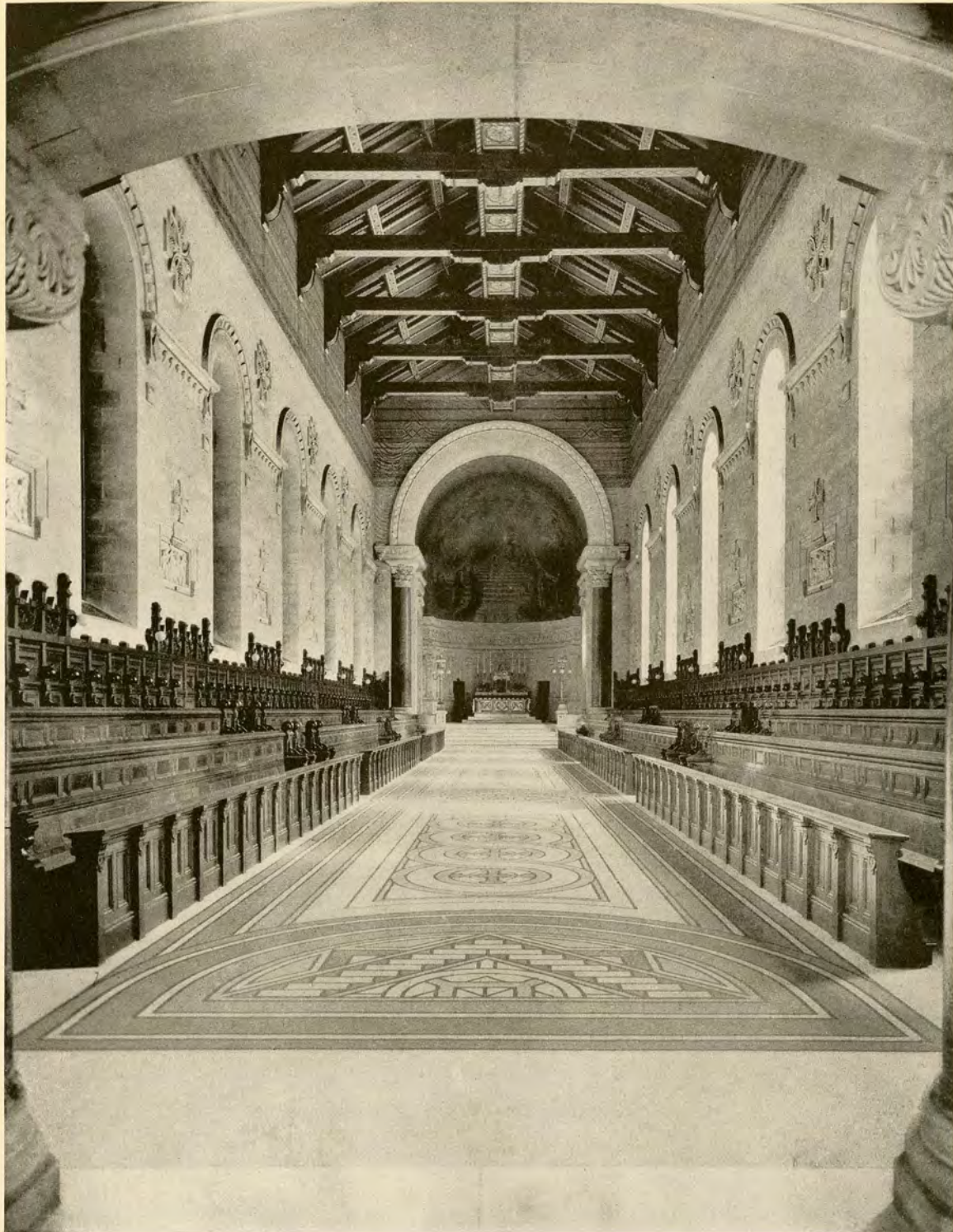
ECOLE POLYTECHNIQUE, THE UNIVERSITY OF MONTREAL
Emile Vanier, Architect

Most of these faculties and schools suffer from lack of space in their actual buildings and they very anxiously long after the day they might be grouped together on the new estate of the University. This estate is situated on the slope of Mount Royal, at Côte des Neiges. It begins at the corner of Bellingham road and Maplewood avenue, and extends on the latter for about half a mile, the depth (1,500 feet) being towards the summit of the hill. Actually it looks like a dense wood. The administration has entrusted M.

Ernest Cormier, a young architect graduate of our own school of architects and of various European schools, with the plans of the future institution. This means not only the accommodation of the various faculties, but also of a special quarter where the students shall find their lodging, a stadium, a gymnasium, a bathing pool and the playing courts they need. All the French-Canadian population of the city and district look eagerly forward to the near accomplishment of this great work.



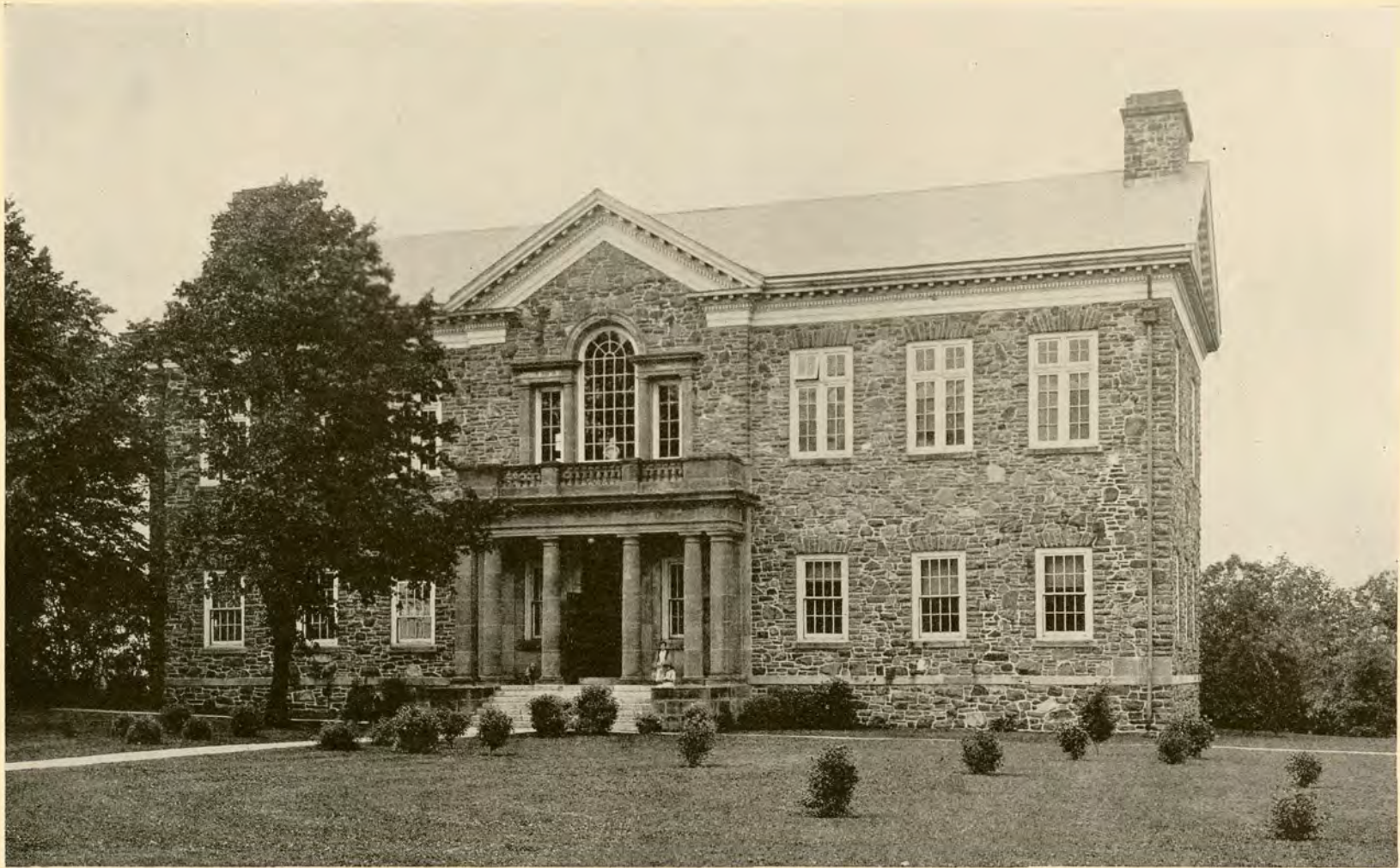
ECOLE DE CHIRURGIE DENTAIRE, UNIVERSITY OF MONTREAL
G. Monette, Architect



CHAPELLE DU SÉMINAIRE DE THÉOLOGIE, THE UNIVERSITY OF MONTREAL
J. O. Marchand, Architect.



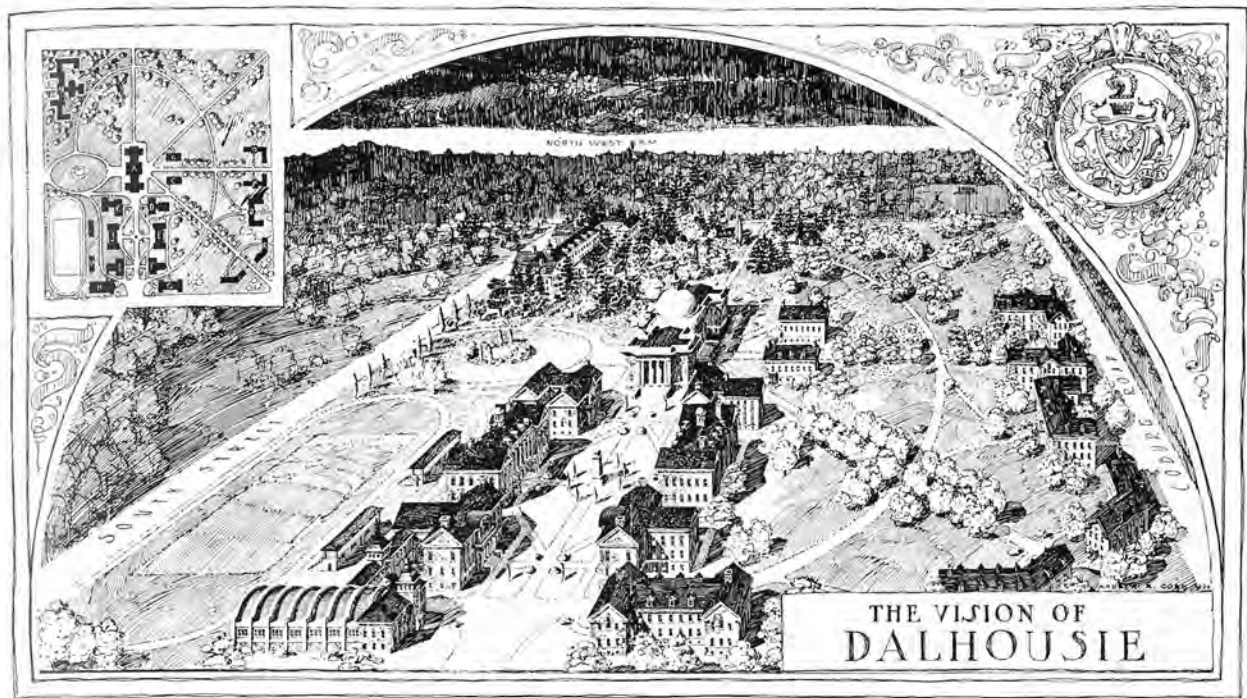
SALLE DE LECTURE, BIBLIOTHÈQUE SAINT-SULPICE, THE UNIVERSITY OF MONTREAL
Eugène Payette, Architect



MACDONALD MEMORIAL LIBRARY, DALHOUSIE UNIVERSITY, HALIFAX, N.S.
A. R. Cobb, Architect. Frank Darling, R.A.I.C., Consulting Architect.



MACDONALD MEMORIAL LIBRARY, SHOWING STACK, DALHOUSIE UNIVERSITY, HALIFAX, N.S.
A. R. Cobb, Architect. Frank Darling, R.A.I.C., Consulting Architect.



Dalhousie University, Halifax

By A. STANLEY MACKENZIE, B.A., Ph.D., D.C.L., F.R.S.C.

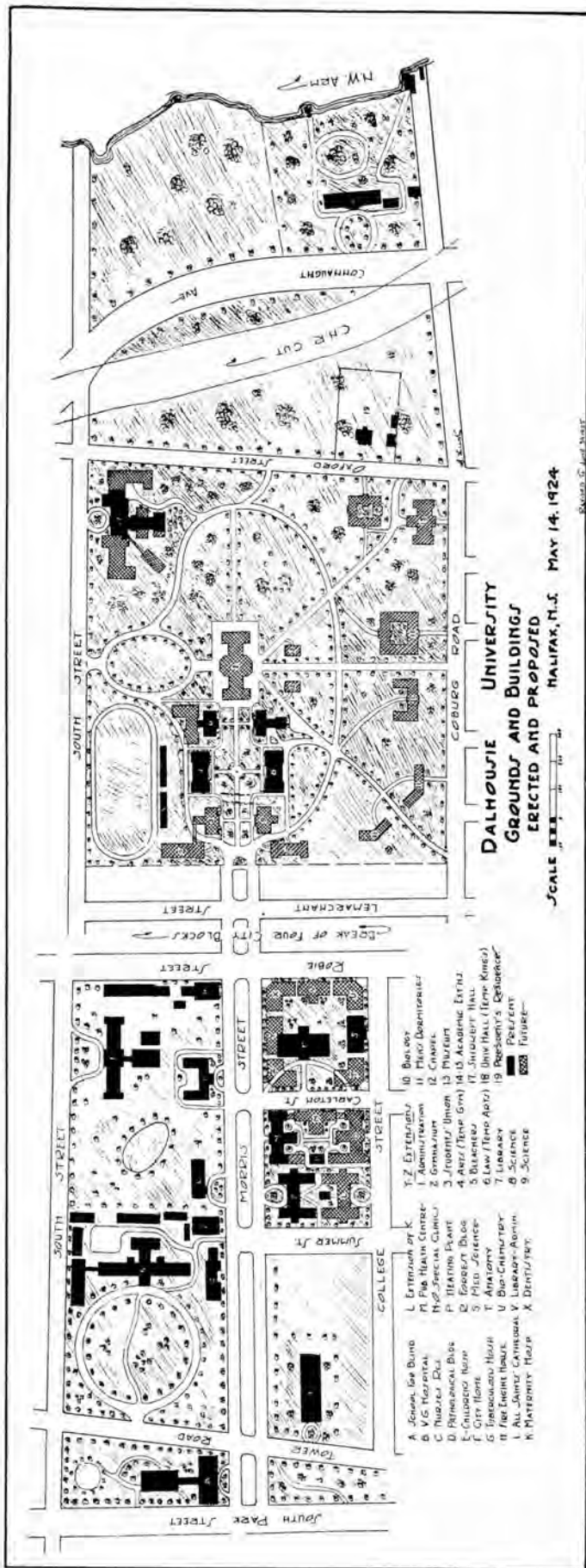
DALHOUSIE University had its origin in the war of 1812-14. A small military force from Halifax captured in 1814 the town of Castine, now in the State of Maine, then a part of the Commonwealth of Massachusetts. A sum of over £11,500, called the Castine Fund, collected in customs duties, was brought back to Halifax when the war was over. Shortly afterwards the ninth Earl of Dalhousie became Governor of Nova Scotia and forwarded to the home government a proposal that the greater part of this fund should be used for the foundation of a college on the model of Edinburgh University. This was approved in 1818, and Trustees appointed for the custody of the Fund. This new college was to be based on the idea of toleration; it was to be "open to all classes and

denominations". It was founded as a protest against the exclusiveness of King's College, then at Windsor, which was practically restricted to adherents of the Church of England. The other denominations who formed by far the greater part of the population were thereby denied the privilege of a college education. Earl Dalhousie hoped to unite the two institutions, but all early efforts in this direction failed; as did many similar efforts during the succeeding one hundred years. It was not until 1923 that a close association was formed between Dalhousie and King's, and the latter removed from Windsor to Halifax.



SCIENCE BUILDING, DALHOUSIE UNIVERSITY

The original Dalhousie College was situated on The Grand Parade, in the heart of the city, directly facing the historic St. Paul's Church, and on the site of the present City

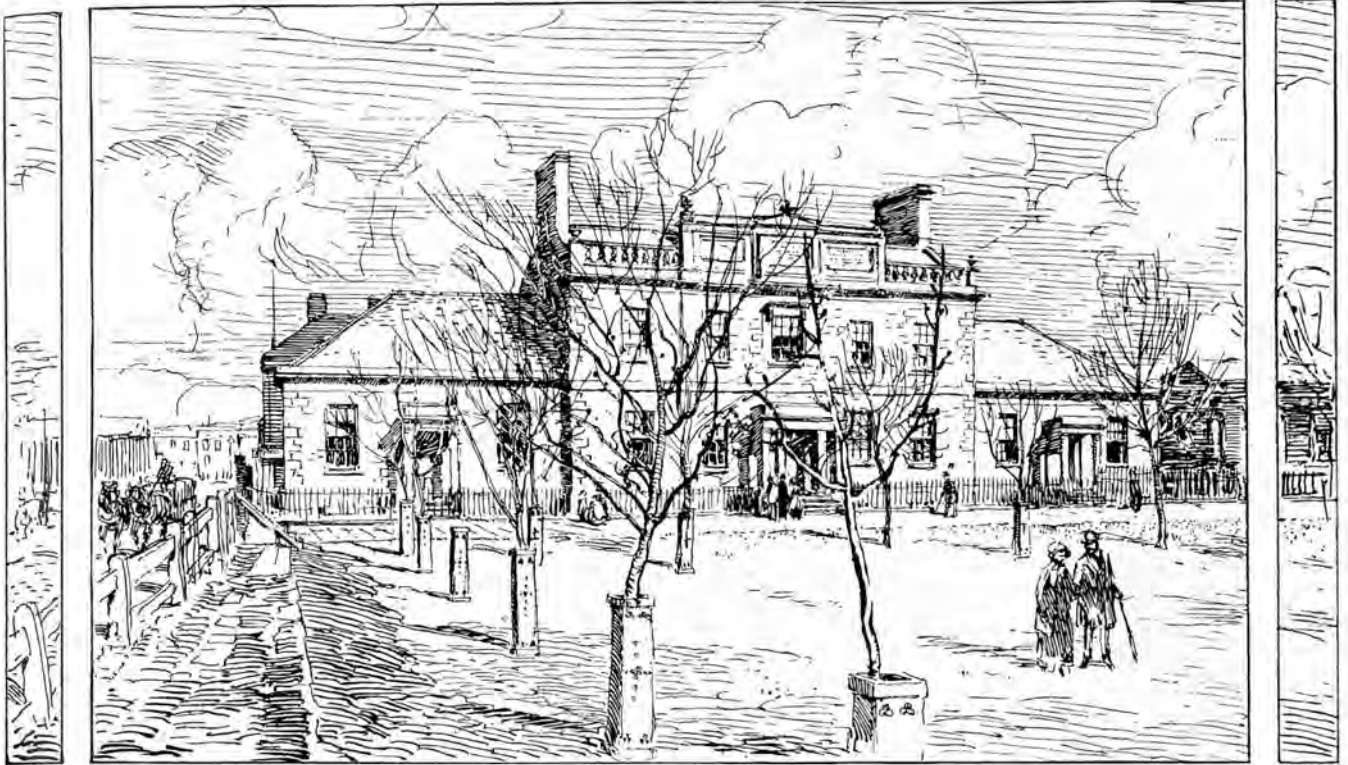


Hall. The cornerstone was laid in 1820, and the building ready for occupation in 1822. It was in the "Colonial" style, simple but pleasing and dignified. In the same general type of Georgian architecture and of approximately the same date are the Province Building and Government House, still the finest buildings in Halifax. In the razing of the original Dalhousie a grave mistake was made by the city fathers of Halifax of the time.

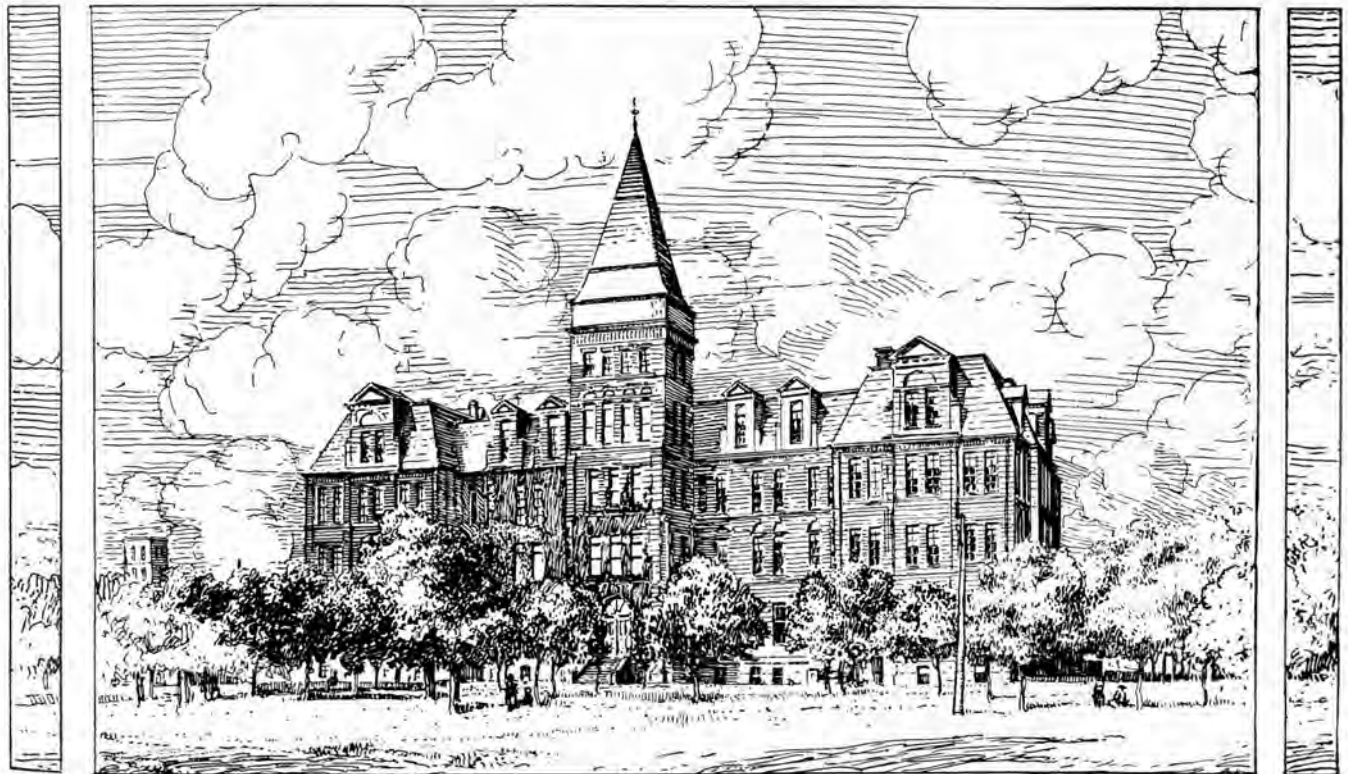
Though ready for use in 1822, Dalhousie College did not open until 1838, for the reason that its Board of Governors were officials who were identified with the interests of King's College. With the death in 1843 of McCulloch, the first president, the College closed its doors again, and did not reopen them until 1863, from which time Dalhousie as it is to-day really must date its activity. Its roster of re-organizers at that time includes the great names of Charles Tupper, Joseph Howe and George M. Grant.

The institution during the next twenty years outgrew its quarters, having added Faculties of Medicine and Law to its original Faculty of Arts. The Governors exchanged the old site on the Parade for a larger one of about four acres, on Carleton Street on what were the outskirts of the City at that time. The new building was opened in 1887. It was of red brick, of no special architectural pretensions, but was so capacious that it was then said it would provide ample accommodation for the growing institution for the next fifty years. It is now, only thirty-eight years after, but one of thirteen buildings on the University property of about sixty acres. The building of 1887, now called the Forrest Building, houses the Faculties of Law and Dentistry, the departments of Anatomy, Histology and Embryology and some of the lecture rooms of the Faculty of Medicine, and the University Biological laboratories.

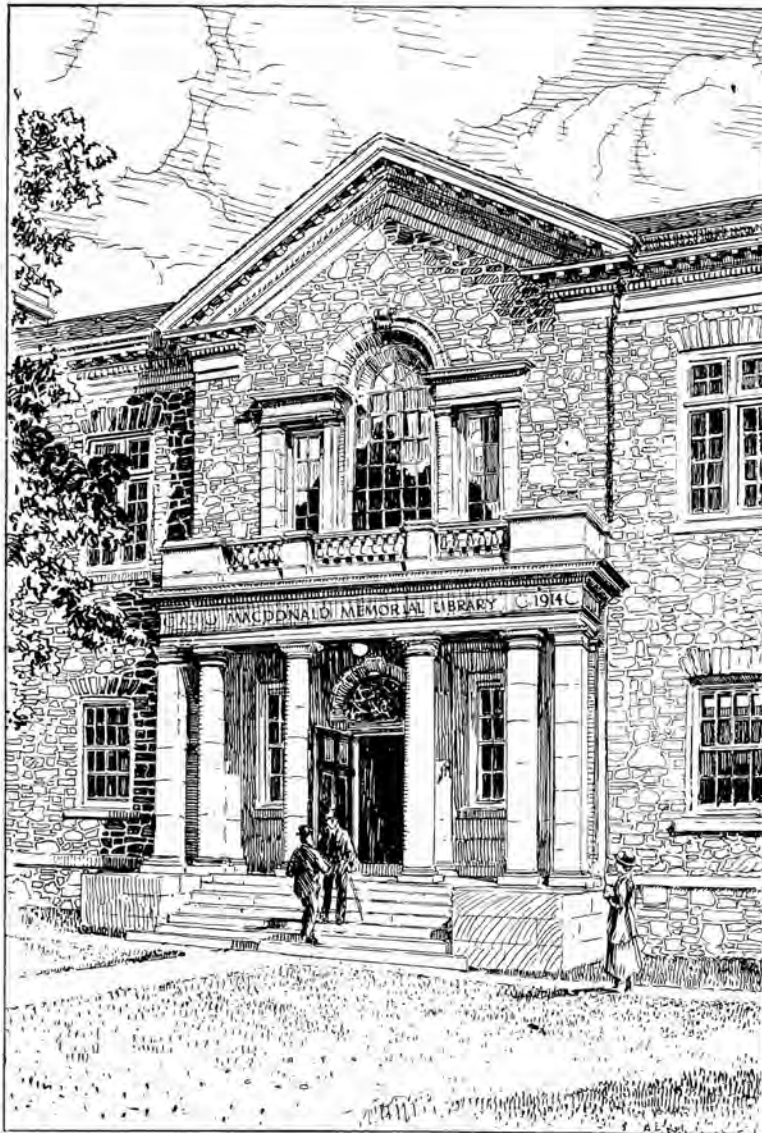
In 1911, the University had so far outgrown its accommodations that a new site was acquired, called "Studley", distant about a quarter of a mile from the Carleton Street Campus. This new site contains over forty acres. Since that time two other pieces of land in its vicinity have been added, one of seven acres on the shore of the North West Arm for a men's residence, and at present lent to



THE ORIGINAL DALHOUSIE COLLEGE, 1820-1887
Situated on the Grand Parade



FORREST BUILDING—THE SECOND DALHOUSIE
Erected 1887 on Carleton Street
J. C. Dumaresq, Architect.

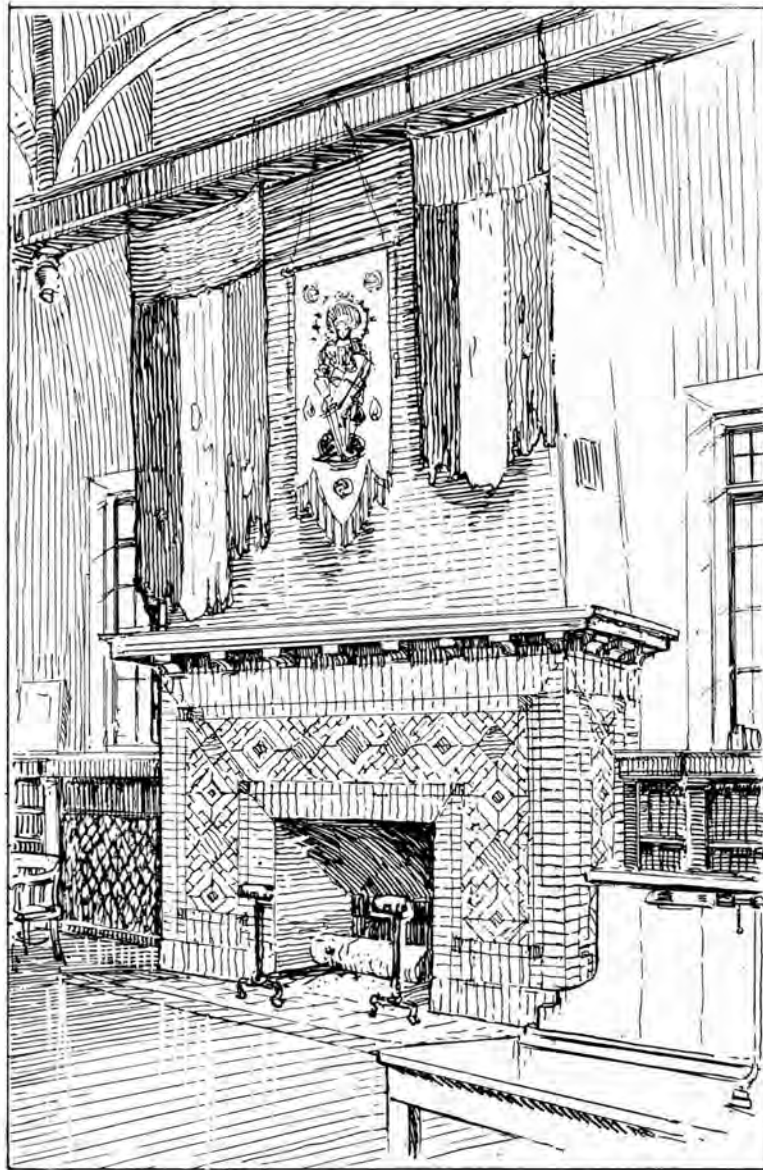


THE PORTICO OF THE MACDONALD MEMORIAL LIBRARY
J. C. Dumoreux, Architect.

King's College, and the other of about two acres to be used as a residence for the President. The Studley campus was laid out and the design and location of the future buildings determined by the late Mr. Frank Darling, architect, of Toronto. In the laying out of the grounds the University had also the assistance of the well-known landscape expert of Liverpool University, Professor Thomas H. Mawson. The style of architecture recommended by Mr. Darling for adoption was the eighteenth century Georgian, that in which the original Dalhousie College had been erected. The buildings were to be of native ironstone, quarried within sight of the campus. This stone of a dark gray body colour has its bedding planes in-

crusted with insoluble deposits of iron salts of all shades of reds and browns. The mason work has been laid in random form with a goodly proportion of the stones having their coloured faces turned outwards, which gives life and a pleasing texture to the walls. The cut-stone work in all the buildings is of Wallace freestone. Mr. Darling was consulting architect for all the buildings, and Mr. A. R. Cobb, of Halifax, the architect.

The first building to be erected was the Science Building, the cornerstone of which was laid by His Royal Highness the Duke of Connaught on August 15th, 1912. The cornerstone of the Macdonald Memorial Library was laid by Rev. Dr. Allan Pollok in 1914. Both these buildings were occu-



FIREPLACE IN THE MAIN READING ROOM OF THE
MACDONALD MEMORIAL LIBRARY

A. C. Dumaresq, Architect.

plied by the Faculty of Arts and Science in the session of 1915-16. Then followed the temporary Arts Building, designed primarily for the purposes of the Law School. The permanent Arts Building is built up to the main floor only, and is covered with a wooden structure which serves as a gymnasium and examination and convocation hall until the University is financially in a position to complete the Arts Building and a Gymnasium and Students' Union. The other new building on the Studley campus is Shirreff Hall, the Women's Residence, the erection of which was made possible by the munificence of the late Mrs. E. B. Eddy, of Ottawa, who donated \$300,000 to build this splendid memor-

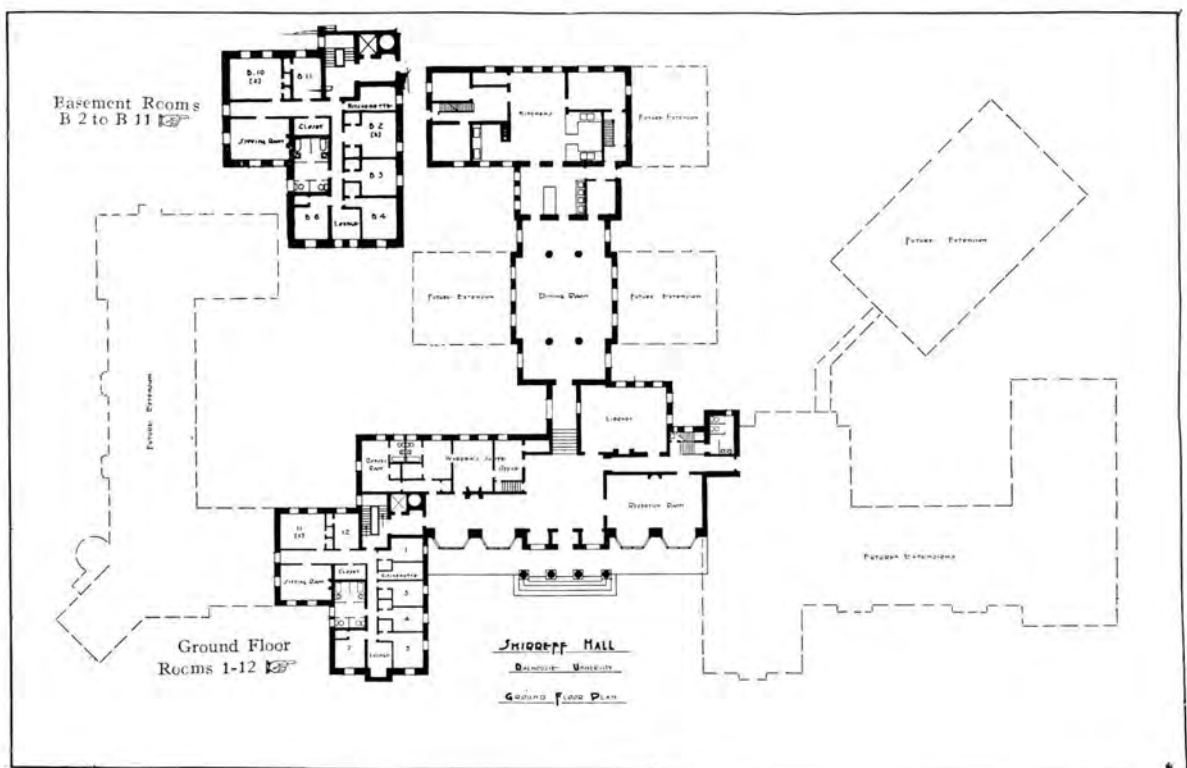
ial to her parents. Shirreff Hall is the most attractive of the University buildings, and has been greatly admired both for the beauty of its exterior and for its interior design and fittings, as well as for the ways in which it has provided for the happy and wholesome living conditions of young women at college. It is built, not of ironstone, but of a quartzite from New Minas, King's County, the body colour of which is much lighter than the ironstone, and the bedding planes of which have a pinkish tone in their reds and browns. The design of this building in all its details was a labour of love of Mr. Darling and one of his last pieces of work, and probably one of his best. The cornerstone was laid



SHIRREFF HALL—WOMEN'S RESIDENCE, DALHOUSIE UNIVERSITY, HALIFAX, N.S.
F. Darling, R.A.I.C., Consulting Architect.

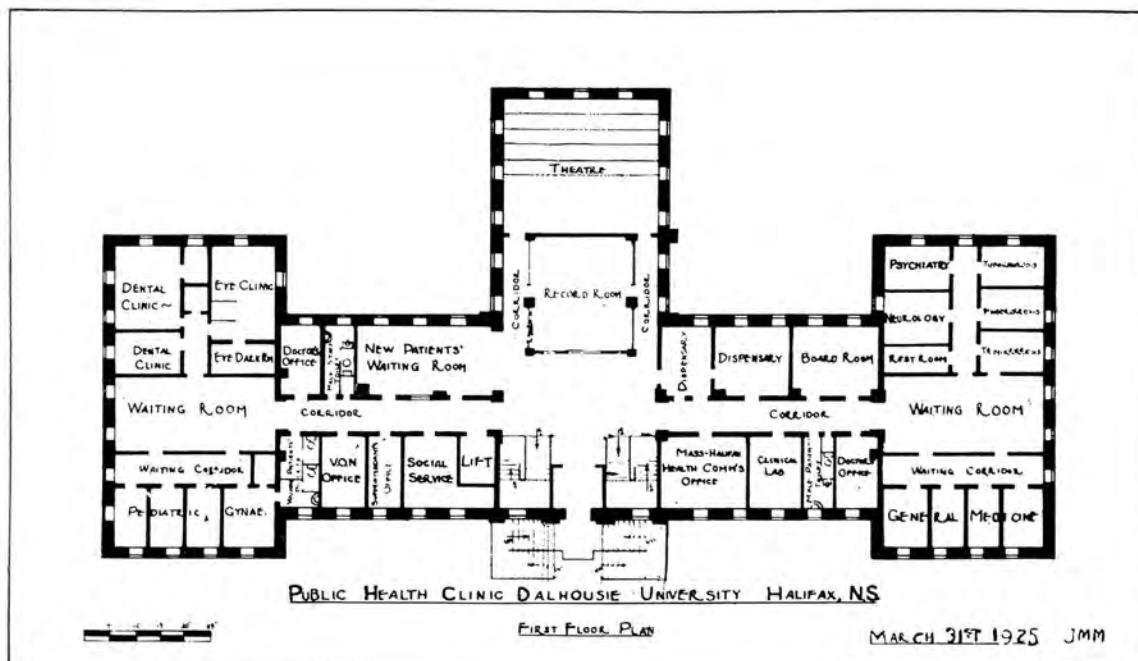
on August 18th, 1919, by His Royal Highness the Prince of Wales, and it was opened for the session of 1923-24. The building is designed for considerable expansion, the portion already built as shown in the cut lacks the eastern front wing, which, when built, will add greatly to the effectiveness of the facade.

On the Carleton Street campus, which was enlarged by a gift of land from the city in 1912, three new buildings have been recently erected and occupied, a Power House, a Medical Sciences Building, and a combination Out-patient and Public Health Clinic. The Medical Sciences Building was opened in January, 1924; it at present houses the depart-





PUBLIC HEALTH CLINIC, DALHOUSIE UNIVERSITY, HALIFAX, N.S.
A. R. Cobb, Architect. F. Darling, R.A.I.C., Consulting Architect.





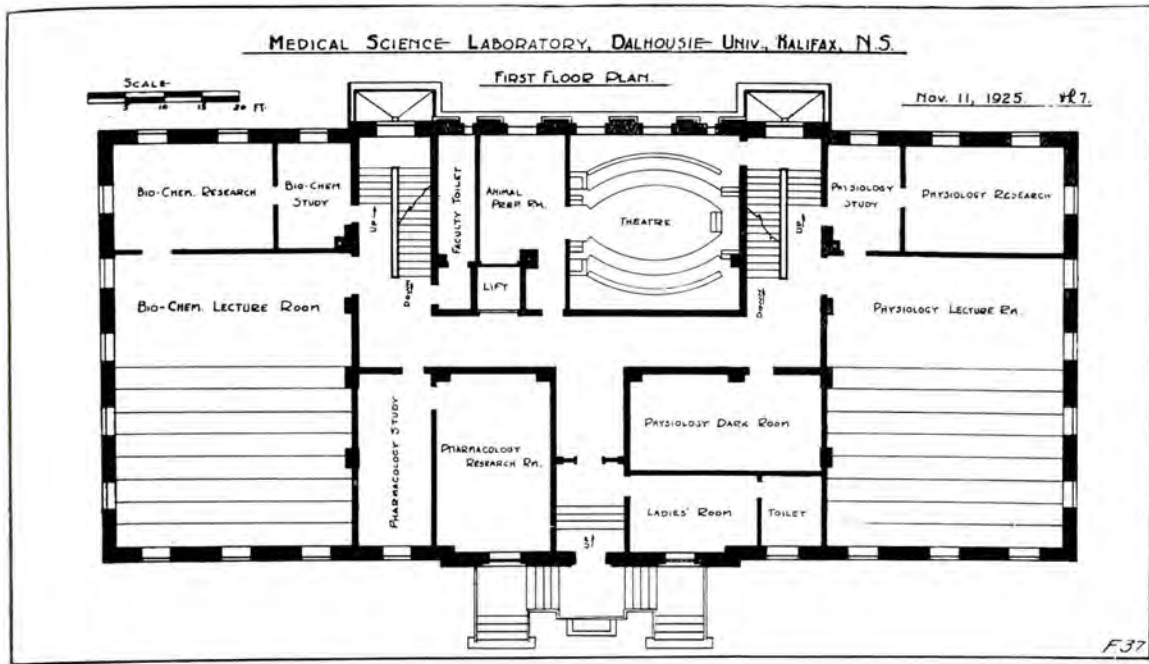
LAW BUILDING (at present used as Arts Building), DALHOUSIE UNIVERSITY, HALIFAX, N.S.
A. R. Cobb, Architect. F. Darling, R.A.I.C., Consulting Architects.

ments of Physiology, Biochemistry, and Pharmacology and Pharmacy. It is intended to be one of a series of unit buildings of the same general dimensions and design, one for each of the major medical sciences. The Out-patient and public Health

Centre serves, in the first place, as an admitting centre for all the surrounding hospitals, and, in the second place, contains the offices of practically all the public health organizations of the city. The medical student is thereby trained not only in



SCIENCE BUILDING, DALHOUSIE UNIVERSITY, HALIFAX, N.S.
The first building erected at Studley, 1912
A. R. Cobb, Architect. F. Darling, R.A.I.C., Consulting Architects.



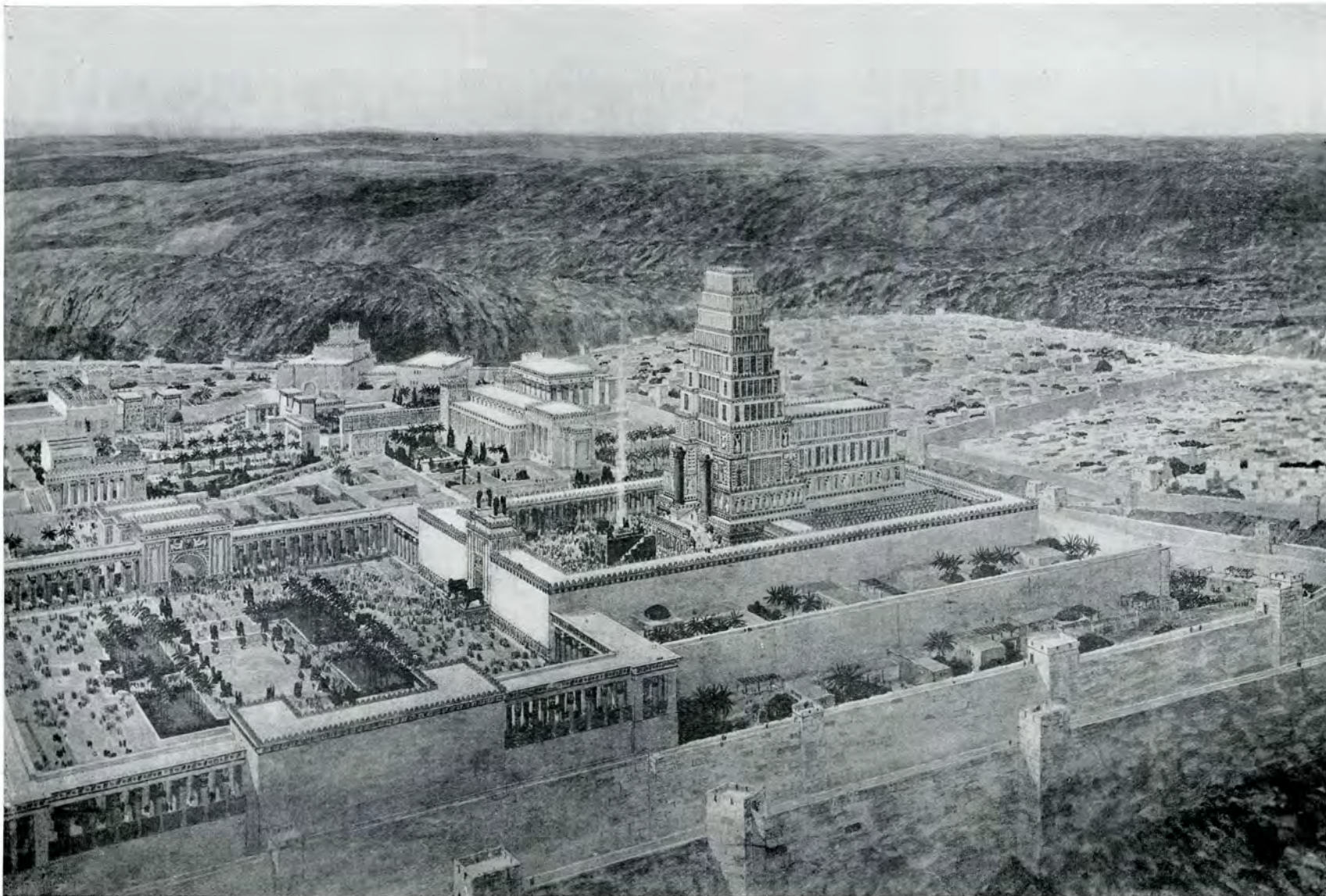
curative medicine but also in the atmosphere of public health methods for the preservation of health and the prevention of the oncoming of disease. This scheme has aroused a good deal of interest among those interested in medical education on account of its novel features.

These buildings are of brick, to be in keeping with

the surrounding hospital buildings. The bricks are of the wire-cut tapestry variety, made at Cooksville, Ontario, especially burned to withstand the maritime climate. Three colours of bricks are used, red, buff and brown, and the bricks are laid not in a pattern but with studied irregularity. The general type of architecture is Georgian, as in the buildings on the Studley campus.



MEDICAL SCIENCE LABORATORY, DALHOUSIE UNIVERSITY
A. R. Cobb, Architect. F. Darling, R.A.I.C., Consulting Arch



KING SOLOMON'S TEMPLE AND CITADEL—VIEW FROM THE NORTH EAST CORNER

Courtesy of Pencil Points,

Restoration by Dr. John W. Kelchner

Rendering by Birch Burdette Long.

Helmle and Corbett, Architects.

Restoration of King Solomon's Temple

ON June 1st, 1926, there will be opened the Sesquicentennial International Exposition in Philadelphia in commemoration of the 150th Anniversary of the signing of the Declaration of Independence of the United States. This Exposition will include a Restoration of King Solomon's Temple.

The inspiration for this idea first came to John Wesley Kelchner, over thirty years ago, and inspired by religious zeal, he has made the Reconstruction of the Temple his chief object in life. About five years ago Dr. Kelchner explained his ideas to Mr. Corbett, a New York architect, and Mr. Corbett visualizing the possibilities undertook and planned the Reconstruction of the Temple.

In order to familiarize himself with the available data on the Temple it was necessary for Dr. Kelchner to take up the study of Hebrew, Latin, Greek and other languages. This made it possible for him to study in the original what had been written regarding the Temple. Dr. Kelchner also visited Palestine and studied the site of the Temple and its surroundings. Although drawings showing innumerable restorations are to be found in Architectural Libraries, never before has a Restoration of the Temple been undertaken by architects in such a thorough manner. As a result of the research work carried on by Messrs. Helmle & Corbett plans for the restoration are now complete. Many interesting drawings have been made by Burdette Long, Hugh Ferriss and others, of which two reproductions are shown herewith.

Upon undertaking the work the architects sought the aid of William Bell Dinsmore, Associate Professor of Architecture and Librarian of Avery Library, Columbia University. The Biblical description of Solomon's Temple was taken as an authority and the architects have taken the position that this description is absolutely correct and accurate in every way.

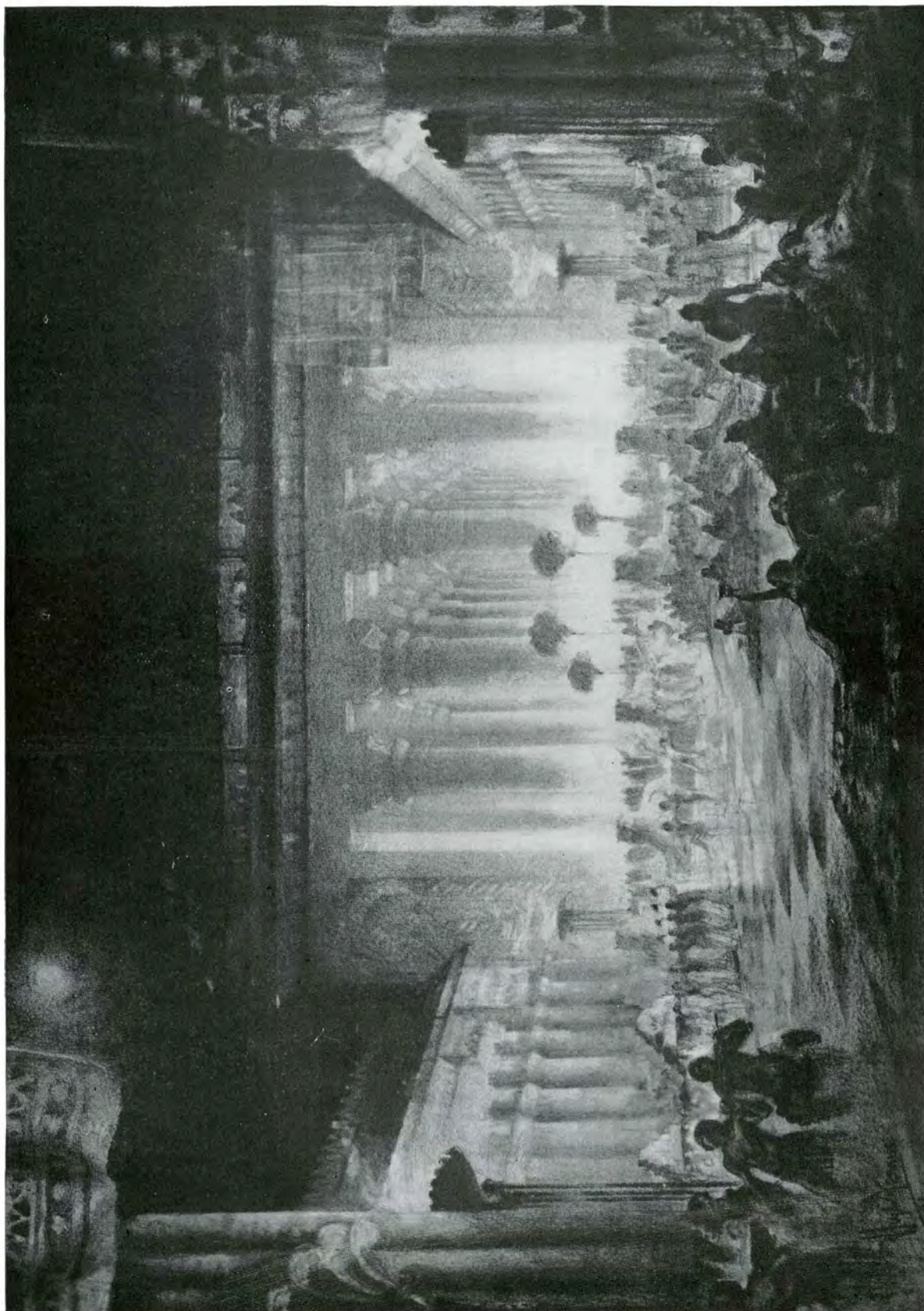
In proceeding with the work of designing, the first care was the study of the plans in conformity with the methods of construction employed when the Temple was built. The materials affecting the thickness and height of walls, the spacing of supports for beams and innumerable other matters

which have controlling influence upon the plan are necessarily reflected in the plans and in the design of the elevations. For instance, The Most Holy Place is described in the Bible as a room, the dimensions of which translated into our system of measurement are 80 feet long, 40 feet wide and 20 feet high. With ceiling beams carried across the shorter dimensions there would be a span of 40 feet which for wooden beams is of course impracticable. The solution of this difficulty was the use of a row of columns along each side within the room reducing the greatest span to a proper length. In addition to the Temple there would also be reconstructed King Solomon's Palace adjoining the Temple grounds which the King built for his Egyptian wife.

The entire Citadel of Jerusalem will also be reconstructed embracing besides the Temple and King Solomon's Palace, "The House of the Forest of the Lebanon," "The Queen's Palace," "Porch of the Pillars," and other structures. One of the interesting features will be a large court 400 feet by 200 feet beyond which within its terraced court on a higher level will be the impressive pile formed by The Holy Place, The Most Holy Place and the Great Porch. The latter will rise 300 feet in white and gold against the sky as a step back tower of majestic effectiveness.

Visitors will be able to walk about the courts and to experience the sensation of having been carried back to King Solomon's time, for it is understood that life is to be given to this picture by pageantry illustrating the customs, dress and activities of that time. The Temple will be completely fitted and will have replicas of the great branched candlesticks, shewbread, the heavily jewelled priestly breastplates and of the vestments and other accessories.

In The Most Holy Place back of a mystic veil of blue, scarlet and purple, will rest a reproduction of the Arc of the Covenant carried by gigantic golden cherubin. It is intended to incorporate in the structure a system of pipes through which, when the building is empty of visitors, it will be possible to force volumes of gas which envelope the structure to its full height, presenting in conjunction with other means an impressive spectacle of the Destruction of the Temple. When the clouds of gas drift away the structure will be found unharmed.



INTERIOR—KING SOLOMON'S PALACE—RESTORATION OF KING SOLOMON'S TEMPLE AND CITADEL.
Utah and Corbett, Architects.

Rendering by Hugh Ferriss.

Courtesy of Pencil Points.



FRANCIS SPENCE BAKER

AN architect of many attainments and high ideals passed away on January third in the person of Mr. F. S. Baker, F.R.I.B.A. A familiar figure at architectural conventions, the announcement of his death will be received with deep regret by architects in all parts of Canada as well as by a wide circle of friends in business and social life.

Mr. Baker, who had reached his 59th year, was born in Kilbride, Ontario and commenced the study of architecture in the office of Thomas Kennedy of Barrie. After this he spent some years as a draughtsman in Buffalo and New York. He then decided to continue his studies in England and while there passed the examinations of the Royal Institute of British Architects which admitted him as an Associate in 1892. While in England he spent several years in the office of Sir Thomas Colcutt, F.R.I.B.A. The plans of the Imperial Institute, South Kensington, were prepared during this time and Mr. Baker assisted in this work as well as in the superintendence of its construction.

Returning from England to Canada he took up the practice of architecture in Toronto and became a member of the Ontario Association of Architects in 1893. An ardent Imperialist, he was proud of being the first Canadian to become a member of the Royal Institute of British Architects of which Institute he was made a Fellow in

1901 and he held the position of honorary secretary for Canada for many years and was instrumental in establishing examinations in Canada for admission to the Institute. He also took an active part in the proceedings of the Ontario Association of Architects and of the Royal Architectural Institute of Canada, being president of the Institute in 1910 and 1911.

His designing evidenced his English training and his love for the English Renaissance is well exemplified in his larger works. Among notable buildings in Toronto designed by him were the General Accident Assurance Building; the Saturday Night Building, Richmond Street West; the Nordheimer Building, King Street East, since demolished; the Traders' Bank Building, corner of Yonge and Bloor Streets; and the Royal Bank Building on Yonge Street, north of College Street. He was also associated with Carriere and Hastings of New York as architects of the Traders' Bank, Yonge and College Streets, Toronto, now the Bank of Hamilton Building, and was the architect of the Barrie Hospital and the Royal Bank, Sudbury.

His death occurred on his way home from Florida whence he had gone in the effort to regain health. He leaves to his friends the memory of a man of culture, warm-hearted and genial and, as an architect, of one who upheld the best traditions of his profession.

A. H. GREGG.

Un Professeur d'Architecture à Québec en 1828

PAR MONSIEUR OLIVIER MAURAUULT, P.S.S.

CONFERENCE DONNEE DEVANT LES MEMBRES DE L'ASSOCIATION DES ARCHITECTES DE LA PROVINCE DE QUEBEC, LE MERCREDI 2 DECEMBRE, 1925.

I

LES Ingénieurs du Roi, envoyés par la France au Canada, au XVII^e siècle, les Ville-neuve, les LeVasseur de Néré, les Chaussegros de Léry, étaient sans doute en même temps des architectes. Gaspard de Léry pour le moins traça les plans de plusieurs constructions du régime français. Nous voyons en outre, dans le livre de Mgr Amédée Gosselin, sur *l'Instruction au Canada, de 1635 à 1760*, que Jacques Leblond de la Tour, sculpteur et architecte remarquable, fut à la tête de l'atelier de sculpture, soit au Séminaire de Québec, soit à Saint-Joachim, de 1690 à 1706. Enfin, nous connaissons la fameuse famille des Baillaigé: Jean, premier du nom, venu de France en 1741, qui étudia d'abord à Saint-Joachim, puis sous un *architecte* anonyme de Québec; François, fils du précédent, qui fit le voyage d'Europe, et suivit les cours de J.-B. Stouff, à Paris, de 1778 à 1887; Thomas, élève de son père et de René St. James.

Plusieurs de ces architectes, on l'a remarqué, eurent des relations de professeur ou d'élève avec l'école des *Arts et Métiers* ou avec le *Séminaire* Mgr. de Laval et Mgr. de Saint-Vallier avaient en effet annexé au cours de lettres et de philosophie, suivis par les élèves du Petit Séminaire, une initiation aux travaux manuels et même aux arts. Nous ne possédons pas là-dessus tous les détails désirables, mais nous connaissons les noms de *Michel Fauchois* et de *Samuel Gerner*, qui s'engageaient comme sculpteurs en 1675, ceux aussi de *Maller* (1690) et de ce *Jacques LeBlond*, dont nous avons déjà parlé. Si l'on enseignait, au Séminaire, "la menuiserie, la sculpture, la peinture, la dorure, pour l'ornement des églises", cet enseignement se donnait d'une manière beaucoup plus complète, sans doute, à Saint-Joachim, puisque l'école des *Arts et Métiers*, qui y était établie, avait précisément ce but.

Cet établissement persista jusque dans les derniers temps du régime français. Puis ce fut la Cession et les longues années d'adaptation à la nouvelle allégeance. Bref, il semble bien que c'est la *Maîtrise d'art* des Ecorres, près Montréal, qui hérita de l'enseignement organisé de la sculpture, de 1800 à 1823. Or, parmi les élèves de Louis Quevillon et de René Saint-James, se trouvait, vers 1810, un jeune homme de Québec, *Thomas Baillaigé*, fils de François, petit-fils de Jean. Celui-ci, de retour dans sa ville natale, parvint à convaincre le supérieur du Séminaire d'introduire l'architecture parmi les matières de l'enseignement. Messire Jérôme Demers s'y prêta, et c'est à lui que nous devons le *Précis d'architecture* que nous analyserons, ce soir.

II

L'abbé Cyrille Légaré avait rédigé une biographie complète de M. Jérôme Demers, mais tous ses manuscrits disparurent dans l'incendie du Séminaire, en 1865. Nous n'avons pu consulter que la livraison du 19 mai 1853 de *l'Abcille*, et deux chapitres d'ouvrages publiés, l'un en 1894 et l'autre en 1912, à savoir: les *Fragments de l'Historie de St-Nicolas* par E. T. Paquet et *Une dispute grammaticale*, qui forme le Vème Volume de la Galerie Historique, par N. E. Dionne. Le premier de ces deux auteurs avait pu recueillir des témoignages de contemporains de M. Demers: Mgr. Hamel, l'abbé Trudelle, etc.

Jérôme Demers naquit le 1^{er} août 1774 à *St-Nicolas* de Lévis, de Jean-Baptiste Demers, cultivateur, et de Geneviève Loignon. Il fit d'abord quelques études à Québec, où il menaça de s'éterniser en *éléments*. On le confia alors à son oncle, le P. Louis, le dernier des Récollets, qui se trouvait à Montréal. Celui-ci envoya son neveu au Collège Saint-Raphael, dans l'ancien château Vaudreuil: son nom est dans le *Palmarès* de l'année scolaire 1789-90. De retour à Québec, le jeune homme étudia le *génie civil* et l'*arpentage* avec M. Jeremiah McCarthy: ne nous étonnons pas de le voir s'occuper plus tard, d'architecture. Pour le moment, suivons-le dans ses hésitations: il quitte l'arpentage, prend la soutane, retourne chez son père, revient au Séminaire, et se fait ordonner le 24 août 1798, par Mgr. Denaut. Il s'agrège au Séminaire l'année suivante: il y occupera maintes charges, jusqu'en 1842, successivement professeur, procureur, supérieur, sans parler du grand-vicariat qu'il détiendra de 1825 à 1853, date de sa mort.

M. Demers ne voulait pas que l'on fit son portrait. Pourtant Antoine Plamondon avait fixé ses traits, de mémoire, à l'insu du modèle. Cette peinture fut ensuite offerte au séminaire, mais bientôt détruite par Mgr Casault, sous prétexte qu'il fallait respecter les volontés d'un homme comme M. Demers. Ses biographes nous le montrent grand, fort, avec une tête grosse, une physionomie originale, un sourire aimable, très bon pour les autres, austère pour lui-même et travailleur infatigable. C'était un vaste esprit et un jugement sûr: "le plus grand des Canadiens après Plessis", a-t-on pu dire. Ses conseils étaient recherchés par tout ce que Québec comptait d'intellectuels et d'hommes de gouvernement, y compris Louis-Joseph Papineau et le Gouverneur anglais.

M. Demers était encore un excellent professeur. Et il faut se rappeler toute la signification que comportait ce titre, à l'époque qui nous occupe. Les manuels français étaient fort rares en ce temps-là:

on ne pouvait pas songer à les importer pour les élèves. Et comme M. Demers enseigna successivement la philosophie, la physique, l'astronomie et l'architecture, il dut composer lui-même ses cours. Il se tenait autant que possible au fait des nouvelles découvertes et rédigeait de nouveau les chapitres qui auraient pu vieillir. Il passait d'avance aux élèves ses propres manuscrits afin que ceux-ci eussent en main, au moment opportun, des copies fidèles. Disons, pour mémoire, qu'il fonda le *musée* du Séminaire.

Ses élèves lui restaient très attachés. Une fois sortis du séminaire, ils venaient consulter leur ancien professeur. Il exerça ainsi, par ses conseils, une vaste influence. Seule son action sur la marche des arts doit nous arrêter ici. Il s'entremettait pour procurer aux fabriques des chemins de croix, des tableaux. Il contribua beaucoup à l'acquisition des nombreuses toiles que l'abbé Desjardins expédiait de France. La collection de peintures qui ornait la chapelle du Séminaire, avant l'incendie, avait été réunie par lui et elle n'avait pas sa pareille en Amérique. Quand il était question de construire une nouvelle église, on avait recours aux lumières de M. Demers: des registres paroissiaux très nombreux portent son nom. Aussi le *Canadien* pouvait-il dire, en 1853: "Il n'a pas peu contribué à répandre au Canada le goût de la belle architecture, et le grand nombre d'églises, au plan et à la décoration desquelles il a prêté le secours de ses conseils, attestent par leur élégance et leur régularité combien son goût était sûr et éclairé. La sculpture et la peinture lui doivent aussi plusieurs de nos meilleurs artistes qu'il a encouragés et assistés".

Certes, en agissant ainsi, il était dans la noble tradition de maints princes de l'Eglise. Mais il a, de plus que la plupart, cette originalité d'avoir écrit sur le sujet et de nous avoir laissé un manuel de la *décoration*. Avant d'en aborder l'analyse détaillée, nous devons en examiner les sources. M. Demers en indique quelques-unes qui expliquent parfaitement les tendances de sa doctrine artistique.

Le nom de *Vignole* revient souvent sous la plume de l'écrivain, et il fallait s'y attendre. Louis Quevillon, Victor Bourgeau avaient puisé toute leur science de l'architecture dans cet auteur. Au reste, il jouissait de la même autorité en France, à cette époque, et M. Paul Léon, dans ses "Monuments historiques", a pu écrire que, vers 1820, tout ouvrier constructeur français possédait un "Vignole de poche". Or ce Vignole, de son vrai nom Jacques Barozzio, était né en Italie en 1507: il avait participé à la décoration du château de Fontainebleau et succédé à Michel-Ange, comme architecte de Saint-Pierre; surtout il avait publié un "Traite des cinq ordres d'architecture" qui exerça une influence fâcheuse sur l'art français; fâcheuse parce que cet art se confina dans l'imitation stérile de l'antiquité.

M. Demers s'inspire aussi constamment de *Blondel*. Il y a eu deux Blondel. L'un, né en France en 1618 et mort en 1686, fut d'abord grand voyageur, puis professeur de Belles-Lettres et de mathématiques, enfin architecte et écrivain d'art. Il nous a laissé un *Cours d'architecture*, publié en 1675. Le second Blondel, neveu du précédent, né à Rome

en 1703 et mort en 1774, construisit et enseigna avec grand succès. Il publia plusieurs ouvrages, entr'autres les quatre volumes de *l'Architecture française*, en 1772, et les neuf volumes d'un *Cours d'architecture civile*, en 1773. M. Demers a l'air de citer le second, bien qu'il se trompe sur son prénom qui était *Jacques* et non pas *Jean*. Quoi qu'il en soit, les deux Blondel enseignaient la même doctrine: le classicisme à outrance, exclusif, en dehors de quoi il n'y avait que barbarie. On sait ce que Bossuet, ce que Fénelon pensaient du style gothique et avec eux tout le XVII^e et tout le XVIII^e siècle!

Un troisième auteur signalé dans notre manuscrit est *Augustin-Charles D'Aviler*, né à Paris en 1653, qui avait étudié à Rome les monuments antiques, et dont on publia un "*Dictionnaire des termes d'architecture civile et hydraulique*". C'est lui qui écrivait: "Ce n'est point montrer du génie que d'imaginer des formes capricieuses ou de chercher des nouveaux ordres d'architecture. Ce que nous avons reçu des anciens sur ce sujet et que l'usage a conservé est suffisant. Le bon architecte ne va point au delà."

Un autre artiste, étranger celui-là, est nommé par M. Demers, c'est *James Gibbs*, architecte écossais, né en 1682 et mort en 1754, catholique romain, bien que notre auteur semble le prendre pour un anglican. Cet architecte, digne successeur de Sir Christopher Wren, et qui construisit la *Radcliffe Library* d'Oxford, *King's College* de Cambridge, *St-Mary-le-Strand*, *St-Martin-in-the-Fields*, et une cinquantaine d'autres églises, avait étudié à Rome sous Carolo Fontana, et avait conservé une grande "reverence for classic architecture": on ajoute: "he made no attempt at Gothic."

Enfin, nous connaissons *Thomas Baillairgé*, le grand ami de Messire Demers, souvent cité par lui comme un modèle. Or Baillairgé, formé par son père et par Quevillon et St-James, avouait lui-même, dans une lettre que j'ai publiée, lettre adressée aux Marguilliers de Notre-Dame de Montréal, à l'occasion de la construction de la Paroisse, qu'il ne connaissait bien que le *grec* et le *romain*.

Voilà donc les cinq inspirateurs de M. Demers, tous des *classiques*. Quand on songe que notre auteur n'avait jamais visité la France, il ne faut pas s'étonner qu'il ait méconnu l'art ogival et qu'il en ait si peu parlé dans son traité.

III

Ce manuel s'intitule exactement: "Précis d'Architecture pour servir de suite au traité élémentaire de Physique, à l'usage du Séminaire de Québec". L'exemplaire que j'ai entre les mains est une copie soignée qui me paraît fidèle, de l'original, resté en possession du Séminaire de Québec et daté de 1828. Il compte 414 paragraphes numérotés, répartis entre XIX chapitres.

Après quelques remarques préliminaires, l'auteur fait un bref historique de l'architecture. Puis il traite des cinq ordres en général. Ensuite il étudie les différentes espèces de moulures (III); les ornements qui peuvent s'appliquer sur ces moulures (IV); la diminution des colonnes et la manière de tracer la conchoïde (V); les différentes proportions et les

divers membres d'architecture des ordres Toscan (VI), Dorique (VII), Ionique (VIII), Corinthien (IX), Composite (X); les ordres Cariatide et Persique, les termès, les pilastres (XL); les arcades de portique (XIII); les soubassements (XIII); les attiques (XIV); les frontons, acrotères, amortissements (XV); les portes, croisées, niches (XVI); les statues, les balustrades, les vases (XVII); les voûtes et leur décoration (XVIII); enfin les abus (XIX).

IV

Nous ne jugerons pas cet ouvrage du point de vue de l'art en général: cette entreprise dépasserait notre compétence. Nous nous contenterons d'y rechercher des jugements sur l'architecture au Canada.

Disons d'abord qu'il y est très peu question de notre architecture civile. En revanche, maintes autres *voûtes décorées* et sur les *abus*, nous font connaître la physionomie de nos églises et la valeur de sions, surtout dans les deux derniers chapitres, sur nos constructeurs.

Dans la plupart de nos églises de campagne, notre critique déclare qu'il n'y a aucune symétrie, mais des ordres de différents modules, des ornements disparates, plusieurs styles dans une même décoration, par exemple: un retable riche, élégant et léger, couronné par une voûte simple, lourde et massive; bref aucun rapport entre le tout et les parties. "Un mur bien glacé, dit-il, et d'un beau blanc, serait préférable, sous tous les rapports, à ces prétendus ordres, colonnes ou pilastres, mal assortis et encore plus mal exécutés, dont on encombre l'intérieur". M. Demers se défend d'entrer dans le détail des ornements de sculpture, mais il observe "que l'on ne doit employer ces sortes d'ornements qu'avec une très grande retenue, car s'ils ne sont point assortis à la simplicité ou à la richesse de l'ordre, ou s'ils ne sont point naturellement amenés sur la scène, ils ne peuvent procurer qu'une richesse malentendue, et conséquemment, condamnable en architecture, et que le vrai connaisseur ne regardera, tout au plus, que comme de belles futilités." Il condamne donc ces voûtes divisées par petits compartiments "ou carrés, ou oblongs, ou losanges, ou hexagones, ou octogones,"—"remplis d'autant de roses, bien ou mal faites, que l'on peut imaginer,"—parce que cette répétition continuelle des mêmes figures produit une monotonie insupportable. Il semble ne pas admettre, dans les voûtes, certains sujets de piété, traités en bas-reliefs ou en trophées: croix lumineuse, instruments de la passion, vases sacrés, le nom de Jésus, le Maria, le divin agneau entouré d'anges, le triangle au milieu duquel est écrit Jéhovah. Mais il condamne sûrement et absolument les figures *d'anges découpés en profil*, et le soleil, et la lune, et les étoiles peintes.—Autre chose aussi l'offusque dans ces voûtes, et voici ce que c'est. Une calotte hémisphérique, sur la croisée d'une nef, peut produire un excellent effet: "Comme ces dômes intérieurs, écrit-il, procurent une décoration des plus intéressantes, quand ils sont construits et enrichis d'une manière analogue au genre et au style des autres parties de l'édifice, on a voulu les imiter en petit dans quelques-unes de nos églises. Pour cela, on a creusé dans la voûte des renforcements circulaires, d'une dizaine de pieds de diamètre et de quelques

pieds de profondeur, auxquels on a donné la forme et la ressemblance de ces bassins d'étain, dont on se sert dans les communautés religieuses. C'est ainsi que ce qu'il y a de plus parfait en architecture peut devenir maussade et vraiment ridicule, entre les mains d'un soi-disant architecte, qui ignore même les premiers éléments de l'art."

Délaissant la voûte, M. Demers passe maintenant au mobilier. Il s'élève alors contre nos baldaquins. "Blondel, dit-il, est peut-être un peu sévère à l'égard des baldaquins placés dans les belles églises d'Europe; mais il ne le serait pas assez à l'égard de cette espèce de baldaquins ridicules dont on prétend décorer quelques-unes de nos églises. La multitude les admire, parce qu'ils sont dorés sur tranches,—c'est son expression;—mais le vrai connaisseur ne pourrait les voir, pour la plupart, qu'avec des yeux de compassion." Et que dire maintenant de nos *brancs-d'oeuvre* et de nos *chaires*? "On donne à l'appui accoudoir, la forme d'un autel ou tombeau, et on l'enrichit d'ornements dorés. On forme de la corniche une espèce de dais, dont la saillie se prolonge jusqu'à l'aplomb de la face intérieure de l'appui. On élève au-dessus quatre embranchements en console, qui, par leur réunion, supportent un vase, d'où s'élèvent des feuillages ou des fleurs grossièrement sculptés. On répand sur toutes ces misères de l'or en profusion, et on a alors, ce qu'on appelle, dans certaines paroisses, un banc d'oeuvre *riche et élégant*."

Le piquant professeur critique aussi les statues trop nombreuses et mal placées, les corniches circulaires, les tribunes reposant sur le milieu ou le tiers des colonnes, comme dans les églises anglicanes, et bien d'autres choses encore qui nous feraient entrer dans trop de détail. Voilà pour l'intérieur de nos temples. De l'extérieur, il ne dit rien.

Messire Demers ne pouvait guère parler de notre architecture religieuse, sans mentionner nos architectes. Mais il n'en nomme qu'un, ou plutôt deux, les Baillairgé, père et fils. Il qualifie le premier de *savant artiste*; lui attribue l'église de Saint-Joachim "qui apprendra (aux élèves), mieux que toutes les leçons.... en quoi consiste la vraie décoration intérieure de nos monuments sacrés;" le loue enfin de la manière dont il a dessiné et construit la voûte de l'église cathédrale de Québec, la première du genre au Canada. Quant à Baillairgé, fils, "il joint, à un goût exquis, les connaissances les plus étendues en architecture et en sculpture". C'est lui qui a construit le *baldaquin* de l'église cathédrale; et sans doute c'est une *licence*; mais il ne pouvait pas faire autrement, et d'ailleurs il s'en est fort bien tiré....

Pour les autres architectes du pays, ma foi! M. Demers se montre bien sévère. Il n'en nomme aucun, mais il les traite de *soi-disants* architectes, *d'ignorants*, de *subalternes*; il va même jusqu'à dire que la décoration excessive de quelques-unes de nos églises ne peut être avantageuse "qu'à l'homme *sans goût* et *sans honneur*, qui par là, s'est procuré le privilège de *dépouiller* impunément les *fabriques*." Est-ce là une accusation précise ou une manière de parler? En tout cas, M. Demers ne veut pas être injuste, il se défend de faire retomber ses critiques "indistinctement sur tous les artistes que nous avons

au Canada. Plusieurs parmi eux, dit-il, ont du talent, du goût et de la sagacité. Si ces hommes estimables avaient eu le précieux avantage d'avoir été formés par des maîtres instruits et intelligents, s'ils avaient eu le bonheur d'acquérir certaines connaissances préliminaires, indispensables à un architecte et à un sculpteur, etc."

Me pardonne l'auteur d'une *Maitrise d'art au Canada!* mais pendant toute cette tirade, je n'ai pu m'empêcher de penser à l'atelier des Ecorres. Quand M. Demers rédigeait son traité, il y avait plus de vingt ans que Louis Quevillon, ses associés et ses élèves, décoraient des églises—au moins vingt-cinq—d'un bout à l'autre de la province. Les critiques du professeur, d'une portée souvent si générale,—rappelez-vous les termes: "La plupart de nos églises de campagnes; tous les architectes en dehors de ceux de Québec,"—ces critiques, dis-je, peuvent-elles ne pas s'appliquer au "quevillonnage"? Et ce mot-même de quevillonnage, employé à Montréal par Huguét-Latour, ne comporte-t-il pas, grâce à sa désinence, un sens péjoratif? Thomas Baillaigé, mécontent de ses maîtres, aurait-il indisposé contre eux son ami? Je ne résous point le problème, je le pose. Même si ces hypothèses devaient se vérifier, il faut dire, à la décharge de l'école de Saint-Vincent, que certaines décorations exécutées par elle ont gardé pour nous un grand charme. Nous avons visité récemment la petite église de Saint-Mathias de la Pointe-Olivier (1821); nous y avons retrouvé la corniche circulaire, les pilastres, les compartiments oblongs, le plat d'étain, l'accoudoir en tombeau, le porte-voix hardi, condamnés par Messire Demers et rien de tout cela ne nous a paru laid. C'est que notre censeur, dans son classicisme rigide, ne faisait pas la part assez large à la fantaisie. Et nous abordons l'examen des lacunes de son ouvrage.

VI

Nous avons déjà signalé le silence de l'auteur sur nos façades, nos clochers, notre appareil en pierre. C'est tout juste s'il parle de quelques croisées et portes en usage chez nous. De plus nous avons vu que, guidé par Vignole, Blondel, D'Aviler et Gibbs, il ne pouvait guère être un amateur de gothique. S'il a raison de trouver déplacées les croisées d'ogive que l'on avait plaquées dans la voûte de l'ancienne église Notre-Dame de Montréal, il a tort de condamner les voûtes d'arête à cause de leur faiblesse et du mauvais effet qu'elles produisent. On commençait alors, en France, à revenir de ces préjugés. Alexandre de Laborde écrivait déjà, en 1816: "Quoique n'ayant plus aucun rapport avec l'architecture grecque, l'architecture gothique a des beautés qui lui sont propres. Vouloir la juger d'après des règles qu'elle n'a pas connues, c'est se mettre hors d'état de l'apprécier. C'est en la comparant à elle-même et aux progrès qu'elle a faits, qu'on lui fixe une place et une place importante dans l'ensemble des inventions des hommes et des productions du génie. Cette architecture est complète dans toutes ses parties. On peut même dire qu'elle est d'autant plus parfaite dans son génie, qu'elle s'éloigne des formes antiques et régulières."

Si juste que soit ce texte, on peut se demander si la construction gothique aurait jamais pu s'accli-

mater, dans notre pays aux hivers rigoureux. Et cela est une excuse au silence de M. Demers. Mais ailleurs le théoricien qu'il est prêche de réelles erreurs qui toutes se rattachent au besoin d'imitation.

Parle-t-il des statues de bois? il faut les couvrir de peinture, non pas pour résister aux intempéries, —il faut "les peindre, dit-il, *en blanc* pour imiter le marbre, ou les *dorer* en plein pour imiter le bronze doré." Il interdit le coloriage des statues, sans doute parce qu'il confondait le métier du fabricant de poupée avec la polychromie conventionnelle pratiquée par les Grecs et les sculpteurs du moyen âge.

Imiter le cuivre, imiter le marbre, ce n'est pas assez; dans les voûtes, on devrait imiter la pierre, puisque toutes les voûtes européennes sont en pierre. Aussi quels ignorants que ces décorateurs qui ont attaché des étoiles dans les plafonds, après y avoir peint la lune et le soleil! Aujourd'hui de telles idées sur le trompe-l'oeil nous font sourire.

Elle nous fait sourire aussi, et mélancoliquement, cette autre phrase de M. Demers. "Les voûtes revêtues en bois ne sont pas aussi belles que celles dont les enduits sont en plâtre!" Pourquoi? Parce que celles-ci imitent parfaitement la maçonnerie. Et puis on les construit aisément, ce sont des *enduits sur lattes*, peu dispendieux, qui facilitent les moyens de se procurer des arcs-doubleaux, des corniches, et toutes les autres moulures dont on peut avoir besoin. Malheureusement ce qui retarde l'adoption de ces voûtes, c'est leur manque de solidité. En effet, "les cintres en bois qui supportent les lattes, étant élevés dans la hauteur du comble et faisant même partie de la charpente, sont fréquemment exposés à de fortes secousses dans les grands coups de vent; ce qui peut occasionner des dommages considérables dans les enduits." Mais on peut éviter cet inconvénient. Comment donc?—en donnant un peu de hauteur au carré de maçonnerie, répond l'abbé Demers. "Car alors les cintres de la voûte pourraient être appuyés sur les murs à environ un pied et demi ou deux pieds au-dessous des sablières, et il serait facile de les élever au-dessous des entrants sans les fixer au comble, comme il est facile de le concevoir."—Et qu'obtiendra-t-on ainsi?—Une voûte comme celle que tous admirent à l'église cathédrale et paroissiale de Québec, qui est un ouvrage de fort bon goût.

On peut se figurer l'effet d'une pareille doctrine sur de jeunes esprits, incapables d'idées personnelles en un tel sujet. Le plâtre devint à la mode au Canada et son règne s'est prolongé jusqu'à nous.

L'influence de Messire Demers fut plus saine sur d'autres points. Quand il insiste sur la sobriété, l'appropriation des ornements au style de la construction, le fini et la perfection du travail; quand il blâme un faste mal entendu; quand il écrit qu'une "église construite avec soin et dans de belles proportions, et tenue dans un grand état de propreté, est réellement plus belle, plus religieuse et plus imposante, que celle que l'on a décorée sans choix, sans discrétion et sans convenance," nous ne saurions que le féliciter; et si c'est son classicisme qui lui vaut cette modération, nous devons reconnaître qu'il ne lui a pas été entièrement néfaste.

Messire Demers exprime encore une autre idée féconde et juste. L'architecte-sculpteur doit être un homme cultivé. Le talent ne lui suffit pas. Il devrait connaître "les mathématiques, la mécanique, la force des bois, le dessin, l'anatomie, l'optique, la perspective, l'art si nécessaire de modeler, l'histoire, la physique, la littérature", oui, même la littérature. Il n'avait pas échappé à M. Demers que l'affinement de l'esprit et des sens porte à des oeuvres mieux proportionnées, mieux adaptées à leur but, plus délicates et plus parfaites. C'est à force d'étudier que l'on arrive à produire quelque chose de vraiment admirable.

Nous avons fini l'analyse de ce précis d'architecture, écrit il y a cent ans, par un prêtre, pour des séminaristes. Depuis lors, la manière de construire les églises ne s'est guère modifiée, et nous ne résistons pas à citer, pour finir, l'avant-dernier paragraphe de l'auteur. C'est une étude de moeurs paroissiales, assez savoureuse. "On ne pourrait, dit Messire Demers, sans la plus grande injustice, attribuer à MM. les Curés la cause du mauvais goût qui règne dans la décoration de la plupart de nos églises. On peut dire, à la louange de ces respectables pasteurs, que, depuis plusieurs années, ils ont fait paraître un zèle digne des plus grande éloges pour

la décoration et l'embellissement des lieux saints. Mais il ne sont pas toujours libres dans le choix des ouvrages, ainsi que dans celui des artistes qui en sont chargés. Les architectes subalternes,—(dont nous avons déjà entendu parler)—commencent par se former un parti dans les paroisses où ils savent qu'il y a des ouvrages d'église à entreprendre; puis ils présentent aux fabriques des plans de retables, de tabernacles, de voûtes, etc.; c'est dans l'assemblée des marguilliers que l'on discute et que l'on examine ces plans; chacun des marguilliers rappelle alors aux autres ce qui l'a frappé davantage dans les différentes églises qu'il a visitées. On propose quelques modifications dans les plans, puis, on finit par donner les ouvrages au rabais, souvent contre l'avis du pauvre curé, dont on prend plaisir à fronder l'opinion dans ces sortes d'assemblées. On pourrait prouver ce que l'on avance ici par un très grand nombre d'exemples, où des curés de très grands talents et d'un goût exquis, ont été contraints, pour conserver la paix dans leur paroisse, d'abandonner les projets les plus judicieusement concertés avec d'autres artistes, et d'accepter des plans de décoration dont ils connaissaient parfaitement tous les défauts."

On jurerait que cette histoire est d'hier.

Olivier Maurault, p.s.s.

Architectural Development in Ontario

Excerpt from the Presidential Address of Stanley T. J. Fryer at the Recent Convention of the Ontario Association of Architects.

DURING the past year the first distribution of the Guild Medals was made to the Students at Toronto University. It fell to my lot to have the special honor of making that first presentation.

Remembering our own student days, I'm sure we all hope most sincerely, that these annual prizes will be an added spur to the keen enthusiasm of these young, coming architects.

It is something quite fine, I think, to know that at last, after so many years, the Association is to take an actual and active part each year at the University in presenting medals to the Architectural Students. It identifies the Association that much more closely with the School of Architecture, which is turning out more and more highly trained young men in spite of the fact that one is impressed—perhaps oppressed would be more nearly true—one is oppressed, on looking back through the past twelve months with the fact that architectural development in the Province has not shown a particularly healthy growth. It was put to me recently that Architecture in Ontario to-day is a "sad" profession.

When I say Architectural development, I do so to distinguish and disassociate it from the considerable building activity that is not architectural (in its true sense) in Plan or Design. I refer to speculative and jerry building.

As one indication of the unhappy state of the profession I might cite the number of Architects who have been compelled to close their offices and seek work in the United States.

"Take care of the pennies, the pounds will take care of themselves" is an old and true saying—is the Architectural profession doing this?

Let me put it in a different way. The Medical Practitioner—the Barrister-at-Law on important cases charged correspondingly high fees—but they never neglect the small fees—in other words, they do not neglect the humbler professional services.

You can receive medical advice for as low as two dollars and a Lawyer's service for a somewhat similar fee—Can we say the same of the Architect.

One of the Committees of the Association is the Small House Committee—the idea behind the appointing of this Committee was largely ethical altruistic—that we felt we should make an effort to show the public that the Architect wished to be of service to the small would-be house owner.

I have seriously wondered if we would not get further both in service to the public and in help to ourselves if we could establish as part of our everyday practice—consultant service for these less wealthy potential clients.

If for example, a working man had a plan of a simple dwelling he was expecting and hoping to erect—but was not sure of just how his stairs might work in, or the most economical way of building certain features, if he didn't quite like the look of the verandah—and with one or all of these minor difficulties knew he could get a Registered Architect's expert advice for a nominal fee of a few dollars, I'm pretty sure he would seek that advice, and not only benefit himself but the Architect also, and

I venture to believe that service of this kind, in the long run would be fully appreciated by the general public.

The average man does not ask charity, though he may not be able to pay a great deal for what he gets.

The general idea seems to be, it costs a lot of money to enter into any business dealings with an Architect ought we not to try to dispel that false idea—or rather ought we not to try and show the public it is a false idea. Can we do so?—I believe we can.

Even supposing, which I question, that you didn't make enough out of this smaller consultant service to pay what you might consider your time, etc. was worth—its the kind of service we should give to that great mass of the public who make possible the conditions calling for the larger propositions such as Schools, Churches, Office Buildings, Factories, etc.

A large field of Architecture of the humbler kind of building is slipping away from us,—permanently, because the public cannot get modest service for modest fees—or it thinks it cannot.

Where is the cutting in by the Speculative or Jerry Builder on the field that is legitimately the Architects' going to end. Already they build apartment houses, shops and even churches without an Architect. I know of one church committee who were sorry they took such a step—are they entirely to blame—is not the Architectural Profession partly to blame that the public knows so little of what our work consists of—knows so little of how vitally important it is to prepare and plan carefully beforehand.

Why have we let this happen and how are we to prevent it going further—attempt to regain this lost field of endeavour.

A Consultant Service such as I have ventured to suggest may be one of the methods.

I am going to take the liberty of quoting from a clever and able thesis on The Professions, written by Dr. Elizabeth Fisher of Toronto. She says in part, in regard to Professions:—

"The Profession has managed to inspire the sentiment of loyalty among many of its members as industry has not done. Yet there is no inherent reason why it should not. A sentiment is defined by psychologists as 'a group of emotional dispositions clustering around an object.' Sentiments are complex things. Professional loyalty undoubtedly, frequently includes a devotion to the profession, which clashes with larger interests."

Are we too devoted to "the profession"—are we too conservative in that regard. Can we afford from any point of view to say only—we are professional men—we must not, therefore, adopt or use in part any commercial expedients or device for reaching the public—our clients. Should not our duty as Architects be to endeavour to teach the public to appreciate beauty in buildings—being the trained designers of the community should not our aim be that all edifices should show the impress of our advice, our teaching. All edifices from the most ornate to the humblest.

Let me quote from the address of Sir Theodore Morison, Vice-Chancellor of Durham University, given at the inaugural meeting of the British Architects Conference, Newcastle-on-Tyne, July, 1925.

While discussing the subject from a somewhat

different angle he had these remarks to say on Publicity.

"But if, gentlemen, you are prepared to make an appeal to the commercial public may I venture, with all humility, to suggest that you yourselves, must be prepared to make some concessions to the necessities of this commercial age. In the modern world advertising is a necessity, and you will not make much impression upon men of business unless you frankly recognize that fact. In the past a too fastidious taste has prevented you from taking account of advertising." Sir Theodore Morison was referring of course, to the advertising signs cluttered all over our best architectural efforts. We, as Architects, have neglected that phase of building.

But the point I want to bring out is that—an outstanding academic man should recognize the great value of advertising, that such a subject should be discussed at a learned Conference of Architects.

It makes it easier for me to suggest that this is one commercial expedient we should give serious consideration to—advertising or publicity—whichever you like. I know that the Association has approved of advertising by its members within certain defined bounds. But to counteract this steady encroaching on the Architectural field by unskilled speculators will require much more publicity than that—and of an entirely different kind.

I feel the time will come when we will be compelled to adopt commercial methods of teaching the public—not for purely personal ends. For years to come the average Architect's practice must of necessity consist of the smaller work—we have not the population or money, to do enough of the larger work to keep all busy—and it is this smaller work that is being lost to the profession.

The 2,000,000 or 3,000,000 people scattered throughout the Province are woefully ignorant of what a Registered Architect's services consists—of how much they would save in the end by employing one. We ought to be able to show them what they'll save. How can we do it? How are the Banking interests educating their public?—your daily newspapers will show you. We tried the newspapers once I know—the result was not exactly a success—perhaps because we were not good ad-writers. We talked perhaps in rather stilted phrases to a public who did not understand. If we could talk more like a newspaper man we might be more successful. Tell them what the Architect has done to add to the annuities of life.

Dr. Surveyor, President of Engineering Institute of Canada, said to me only last week that the contractor was better known to the public than the engineer, though the engineer was the brains who designed the great bridge or dam, or power scheme. It is so with the Architect—the public thinks the Contractor is the "big man"—because they see him piling up bricks and mortar or rushing up steel or concrete, and then the contractor isn't a professional man, he has no objection to telling the public what he can do for them.

The world is changing, conditions are changing and we must keep pace or fall behind forever.

Behind any suggestion I have of wider publicity on our part is the thought of our moral responsibility as trained designers, because I feel that we should leave the mark of our training on all buildings. Our training teaches us, or should, the best and most

economical way to plan—the finest and most fitting way to design, and the public should get the benefit of it—we in our own good time would reap the reward of our labors.

Sometime ago I had the privilege of addressing a Sunday morning men's league at a church in Dundas, Ont., the subject being Architecture.

The Chairman opened with certain verses from the Psalms, the concluding sentence of which impressed me. It was this "The Earth is the Lord's, and the beauty thereof," that, gentlemen, is why I feel we have a moral responsibility as trained designers. The Earth is the Lord's and the beauty thereof—it is for us to lead the great mass of the public to an appreciation of Architectural merit in

any and all kinds of edifices, so they will not mar the beauty of the earth, which is not yours or mine or theirs.

When we look around, as we do to-day, and see buildings, dwellings going up, thrown up by hands and minds that see not or know not beauty—ought we not to do something. Not just to sit back and say, we are "A profession," are we to hide our God-given talents—I do not say that boastfully but humbly—is it not a moral responsibility—is it not a plain duty—which if done honestly and faithfully will lead us to say when our time comes:

I have built in beauty,
I have taught in truth,
And been a friend to man.

Architects' Fees in Various Provinces

FULL SERVICE	Alta.	B.C.	Man.	Ont.	Que.	Sask.
Warehouse and Storage Building			5%	5%		4%
Factory Buildings			5%	5%		4%
Residences			8% to 10%	8% to 10%		
Professional Services in connection with all buildings	5%	6% over \$4,500; 7½% \$4,500 or less	6%	6%	5%	5%
Addition, Alteration or Restoration . . .	7½%	10%	10%	10%	7½%	7½%
Work per diem (Exclusive of Trav. Exp.)	\$15	\$25	(According to Standing)		\$15	\$15
PARTIAL SERVICE						
Preliminary Studies	1½%	20% of above	20% of above	20% of above	20% of above	1%
General drawings and specifications sufficient for estimate and contract	2½%	60% of above	70% of above	50% of above	50% of above	2½%
Details	3½%	80% of above		70% of above	70% of above	3½%
Superintendence	2½%	3% New Bldgs. 4½% Old Bldgs.			2½% of cost of work	2½%
Supervision by a second architect	2%					

The Secretary's Page—(Continued from Page 4)

Canadian architects are invited to participate to the International Building Exhibition which will be held at Turin, Italy, during the months of May and June, 1926, and under the patronage of H.R.H. the Duke of Aosta. The Honorary Presidents are H. E. Cav. Benito Mussolini and H. E. Cav. Paolo Boselli, and H. E. Count Senatore Teofilo Rossi of Montelera. The distribution plan of the Exhibition is as follows: I.—ARCHITECTURE, sec. 1, Retrospective exhibition of best old and modern deceased architects; 2, Projects by living modern architects; 3, Technical publications on architecture and building in general. II.—Buildings. III.—Electrical Appliances. During the course of the Exhibition the following Congresses will be held: (a) Congress

on dwellings in general (Mansions, public buildings, economical and popular dwellings); (b) Congress relating to the studies on regulation plans and street traffic in large cities; (c) Congress on professional education; (d) The fourth congress of hygiene; (e) National Geometers' Meeting. Further information can be procured from the Honorary Secretary of the R.A.I.C.

Miss Doris Lewis broke into the list of prize winners of the Royal Institute of British Architects. She planned a house for workmen, with an eye not only to beauty but to saving labor, and with it defeated many male competitors. The competition was held in England recently.



Competition for National War Memorial at Ottawa Won by Vernon March

THE design submitted by Vernon March of Goddenhue, Farnborough, Kent, Eng., has been selected in the final inspection by the assessors, Messrs. MacNeil, Sproatt and Shepherd. Mr. March designed the Champlain monument at Orillia.

The winning design comprises a base, surmounted by a large square arch, along the lines of the Washington Square arch in New York. The arch is surmounted by two female figures of heroic size bearing laurels of victory in their outstretched hands. Through the arch a large group of soldiers are marching, giving the effect of changing through. These figures fill the arch, and beyond artillery is seen in the group. The whole is a striking picture and the design is distinctly original in its features. The base is 26 feet by 24 feet and the memorial stands 45 feet in height. The figures will be executed in bronze, and work, it is understood, will begin as soon as possible.

It is just a year ago that the Government announced that the sum of \$100,000 had been set aside

for a national war memorial to commemorate the services and sacrifices of Canadians in the Great War, and a competition open to artists everywhere was decided upon. Over a hundred designs were submitted from sculptors and artists in Canada, the United States and England. A first elimination survey of these resulted in seven being held for final decision. Last week the assessors viewed the designs, and after mature deliberation selected that by Mr. March. The award was made by number, the committee being unaware of the identity of the designers. Mr. March's design was No. 10 in the competition list.

Many of the remaining designs are equally beautiful and artistic, but the committee had to take into account the environment of the memorial. Several of the six others would have suited admirably had the memorial another location, but the March design was adjudged the most fitting, taking into consideration the effect of the surrounding buildings and the general perspective of the plaza.

Annual Convention of the Ontario Association of Architects

JOHAN A. PEARSON of Toronto was elected President of the Ontario Association of Architects at our recent convention. He is too well known to need an introduction to any of our members. He was Vice-President last year, and his wide experience and good judgment were of great value to the Council, of which he had previously been Vice-President in 1901. Lt.-Col. Clarence J. Burritt of Ottawa, who becomes first Vice-President, has been a member of Council for the past two years, as has Gordon L. Bridgman of London, who is now second Vice-President. Gordon M. West of Toronto is Hon. Treasurer; George T. Evans of Hamilton, Registrar; R. B. Wolsey, Secretary. Three prominent architects have been added to the Council. A. Frank Wickson, of Wickson & Gregg, who for many years has taken a very active part in Association affairs; he was President in 1900 and 1910; W. L. Somerville, who has already highly distinguished himself in his profession; and Lt.-Col. Walter M. Moorhouse, of the first of George, Moorhouse & King. They will fill the vacancies created by the retirement of Stanley T. J. Fryer, Frederick C. Lee and Herbert E. Moore, whose terms expired; they have all done splendid work in the management of the Association's affairs, and their absence will be regretted. James C. Pennington remains as representative from Windsor.

The following members were elected delegates to the Annual Meeting of the Royal Architectural Institute of Canada which will be held in Montreal on the 20th February: John A. Pearson, Stanley T. J. Fryer, J. P. Hynes, W. L. Somerville and D. W. F. Nichols.

A. H. Gregg and H. E. Moore acted as scrutineers.

The elections and conduct of business were conducted under the new by-laws.

R. P. Saunders, of the firm of Geary, Saunders & Dyke, was appointed legal adviser, and John I. Sutcliffe, Auditor.

The business session opened on Monday at 10 a.m. with an address by Mr. Fryer the retiring President, who said:

Gentlemen:—

In presenting this annual report I would like to comment firstly on some of the more important matters that have been taken up by your Council during the year, after which I wish to touch on the subject of the Profession at large in the Province and some of its trials and tribulations.

Among the several matters taken up two very important ones were the amending of the Ontario Architects Act—and the revision of the Association's By-laws.

We found, and were told quite frankly, we could not get any new Act passed by the Legislature, but were informed we could get certain amendments to the existing Act, passed. A piece of bread being better than no loaf, we had to be satisfied with that.

The amendments, though not extensive, are a real benefit.

One of the first benefits of this amended legislation was to enable us (by virtue of the authority

granted the Council, stated in Para. 19) to proceed with the Revision of the By-laws.

Until the Act was amended, your Legal Advisers informed us the By-laws could not be properly revised.

The By-laws as they stand to-day have been most thoroughly and painstakingly gone into, clause by clause, and in this regard I would like to take the opportunity now of expressing my great appreciation and thanks to Mr. Herbert Moore for the wholehearted and earnest way in which he gave of his time and ability—to him is due most of the credit for the By-laws as they stand to-day. He has earned the thanks of the Association—without his valuable assistance your Legal Advisers would have had a much more difficult time.

In the past, annual meetings have been taken up with long, tedious, and sometimes rather acrimonious discussions on technicalities which could not possibly be threshed out in the limited time available and in a super-charged atmosphere thick with tobacco smoke—Dickens somewhere says "an atmosphere reeking of beer and tobacco—"

As I see it, you elect your Council to attend to these contentious and technical matters, you delegate the authority to them to go into these several and various matters which arise from time to time. That is what they are elected for. The amended Act makes this clear—that is, their authority to do and pass certain things.

If you remember, the By-laws were discussed in circles and then again at the Annual Meeting in Windsor two years ago—we got nowhere—for what was finally approved by that meeting was found to be ultra vires or something of the sort by our Legal Advisers when they took the matter in hand.

Think of all that time wasted—and in Windsor of all places—where the moon shines bright!

Your Council feels that the expenses incurred in satisfactorily attending to these two very important matters are more than justified.

Another important matter which has been the subject of much earnest thought and discussion is that of a Code of Professional conduct. Here again Mr. Moore has done most of the work. This is now ready for final approval of Council.

Your Council has endeavoured at all times during the year to economize in a financial way without seriously impairing the functioning of the Association. For this reason, the custom of holding Council Meetings at Chapter centres was discontinued—though I trust not permanently.

The Monthly Jottings (superseding the Bulletin) and suggested and prepared by Mr. Wolsey have, I think, been of real news interest each month—(I know I have found them so) and I believe fully justify the small expense of sending out.

The Hon. Treasurer reported that although there had been difficulty in collecting fees, he was able, after paying up per capita contribution of \$850.00 to the Royal Architectural Institute of Canada, to

*Rest of President's Address will be found on page 36

show a balance of nearly \$1000.00, made possible by cutting down all expenses to a minimum, but he did not favour discontinuing activities that would be of benefit to the members or to the Association. He hoped that a reserve fund would be gradually built that would place the Association in a position to accomplish much more than it was able to do at present, and moved the following resolution, that this Convention approve the action of the Council in creating a capital reserve account to which all entrance fees and such sums as shall be from time to time available shall be transferred. And further, that it be the policy of this Association until approved otherwise by an annual convention to transfer annually an amount of at least one half of the surplus of such year to this account, and that no withdrawals from the account shall be made except after approval by an annual convention or in a situation which the Council considers of extreme urgency. The amount to be immediately transferred to Capital and invested in Bonds will be \$500.00.

Among the reports presented of the various Committees, Chapters and activities of the Council was a report from Col. Vaux Chadwick, Chairman of the Architectural Competitions Committee suggesting that the Association should carry out all possible propaganda not only through the press, but by general circularization, to encourage properly conducted competitions for important work, and forestall improper ones. Also that some steps be taken to check up these members of the Association who aid and abet, although oftentimes in ignorance, improper competitions.

Mr. Somerville in his report on Plans for Small Houses, said that "It was decided early in the year that it would not be advisable to recommend the publication of a book of small house plans, as originally contemplated, owing to the fact that two similar projects were already under way. These have since been launched and the assistance of the members of the Association has been requested. It is felt that the publication of suitable plans in this way will be equally beneficial to the profession and has the advantage of not involving any financial risk."

Mr. Wickson as representative to the Canadian

National Exhibition Association, reported as follows:

"On the occasion of the Annual Meeting Professor Currelly and the Principal of the Guelph College made the suggestion that, as farm architecture generally was so inappropriate, it was very desirable that a great opportunity for improving the condition was in the hands of the architects. They felt that a few models of suitable farm houses which might be kept at the Agriculture College and exhibited at the exhibition would have quite an influence, particularly in the future, on farm houses.

This suggestion is no doubt an admirable one but architects can always find opportunities for gratuitous services and the question as to whether the Association would be justified in shouldering the cost of a scheme like this is one that would necessarily have to be seriously considered.

After a luncheon at the Prince George Hotel at which Mr. Neville Mason, Vice-President of Quantity Surveyors Ltd., gave an address on quantity surveying, an interesting discussion took place on "Publicity," as a result of which a special committee was appointed to report on this subject.

The members were then taken to the Public Library, corner of College and St. George Streets, to a private view of the exhibition of photographs of recent work by members of the Toronto Chapter.

In the evening a dinner was held at the Arts and Letters Club, which was attended by some 65 architects, and a number of guests, among whom were the Hon. George S. Henry, Minister of Public Works of Ontario; Sir Robert Falconer, President of the University of Toronto; Prof. H. E. T. Haultain, President of the Association of Professional Engineers of Ontario; F. S. Haines, President of the Ontario Society of Artists; James B. O'Brian, President of the Civic Guild; A. E. K. Bunnell, Chairman of the Toronto Branch of the Town Planning Institute, and Vincent Massey, an Honourary Member of the Association.

After a few brief addresses, Frank Johnston spoke on the "Complexities of Dynamic Symmetry, or the Science of Balance and Proportion," which was followed by a further elucidation, illustrated with lantern slides by Mr. J. E. H. Macdonald, which brought a very successful meeting to a close.

Editorial—Continued from page 3.

We wish to congratulate our American contemporary "*The American Architect*" for its splendid issue of January 5th, described as the Golden Anniversary Number. Fifty years seems a long time to the average person in the ordinary walks of life, and yet in the progress of architecture as applied to the Middle Ages it means very little. The half century of progress in the development of architecture in the United States in these modern times, as shown pictorially in this Anniversary Number of the *American Architect*, shows quite clearly the remarkable advance which has been made in this comparatively short

period. It is interesting to note the changes that have taken place, and one cannot help but be impressed with the present trend of design as compared to that of fifty years ago. It is not every publication that is privileged to celebrate its fiftieth anniversary. Realizing the value of a good architectural magazine to the profession, we cannot resist the opportunity of again congratulating the publishers of "*The American Architect*" and expressing the sincere hope that they will continue in the future as they have in the past, serving the profession for many years to come.

Reports on 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 February 28th, 1926.

The British Columbia Association of Architects

Secretary

S. M. Eveleigh, 615 Hastings St. W., Vancouver

THE Annual General Meeting took place on December the 2nd at the Board of Trade rooms, Vancouver, B. C.

The usual reports were read by the President, Mr. Sharp, and the Secretary, Mr. Townley. Discussion on various matters in connection with local business conditions then took place, and a vote of thanks was tendered the retiring Council.

This was followed, on Thursday, December 3rd, 1925, by a Council meeting, held in the Standard

Bank Building, Vancouver, B.C.

At this meeting Mr. James A. Benzie, was duly elected President, together with the new Council which is as follows: Vice-President, Mr. J. C. M. Keith; Councillors, Professor William E. Duckering and G. L. T. Sharp; Honorary Secretary, Mr. S. M. Eveleigh, and Honorary Treasurer, Mr. Andrew L. Mercer.

Another Special General Meeting of the Institute is also to take place on Monday, January 18th.

Ontario Association of Architects

TORONTO CHAPTER

Secretary

I. Markus, 223 Howard Park Ave.

Since the last report of our activities appeared in the November-December issue of the JOURNAL, executive meetings were held on December 14th, December 16th, January 4th and January 18th.

The Annual Meeting and Dinner of the Chapter was held on Monday evening, January 19th, at the Arts and Letters Club. Following a resume of the activities of the Chapter during the past year which was given by the retiring Chairman, Mr. F. C. Lee, the election of officers for the year 1926 took place. The following officers were chosen:

Chairman A. H. Gregg
 Vice-Chairman J. H. Craig
 Secretary I. Markus
 Treasurer R. W. Catto

Executive Committee ... Roper Gouinlock
 Gordon West
 Martin Baldwin

After the elections, Professor Currelly of the Royal Ontario Museum spoke on the problems of an Egyptian architect.

The Chairman also advised the members that an Exhibition of work executed by members of the Toronto Chapter since 1918 was to take place during the week of January 25th, at the Public Reference Library.

This Exhibition was opened by His Honor, the Lieutenant-Governor of the Province of Ontario on Tuesday, January 26th, who congratulated the Chapter on the splendid exhibition of work.

HAMILTON CHAPTER

Secretary

W. B. Riddell, 49 Sun Life Building

The sixth annual meeting of the Hamilton Chapter, Ontario Association of Architects, was held on the 25th of November, and the election of officers resulted as follows:

President, W. R. Souter; Vice-President, R. E. McDonnell; Secretary, W. B. Riddell; Treasurer, L. B. Husband; Executive Committee, John Evans, Galt; Geo. T. Evans, Stewart McPhie.

The Saskatchewan Association of Architects

Secretary

Frank P. Martin, Imperial Bank Bldg., Saskatoon, Sask.

The general meeting of the S.A.A. was held in Moose Jaw with a fair number of the members present. Among important matters discussed was the question of members in government employ practicing privately. It was considered that members in private practice were at a disadvantage in that regard and that Government employees should view it from that light.

An enjoyable banquet was held in the evening at which the business of the day was completed.

The following members were re-elected to the Council: Frank P. Martin and David Webster, both of Saskatoon. Officers and Council as follows: President, Francis B. Reilly, Regina; Vice-President, F. H. Portnall, Regina; Vice-President, R. G. Bunyard, Moose Jaw; Sec.-Treas., Frank P. Martin, Saskatoon; Council, Messrs. W. G. VanEgmond, David Webster and Professor A. R. Greig; Library Board, Professor A. R. Greig and Frank P. Martin.

Province of Quebec Association of Architects

Honorary Secretary

Ludger Venne, 85 Osborne Street, Montreal

The Council and the By-Law Committee have been engaged for some time past in drafting a revision of the Association By-laws. Following two well attended special general meetings the By-laws were recently amended along the lines suggested by the Council and are now in force. They are at present in the hands of the printers and will soon be available to members.

In the course of the last two months two very interesting papers were read in the Association Rooms—namely: One by Mr. H. L. Mahaffy, B.Sc., A.M.E.I.C., on "Methods of Winter Concreting," and the other by M. Olivier Maurault, p.s.s., on "Un traite canadien d'architecture au XIX siecle." The attendance at these lectures might have been larger,

although the keen interest manifested by those present was very gratifying to the promoters of the meetings.

The next Annual Meeting of the R.A.I.C. will be held in Montreal during the month of February. In conjunction with this, the P.Q.A.A. will hold at the Art Association of Montreal and at the Civic Library two concurrent exhibitions of Town Planning Works. These exhibitions will form part of the contribution of the P.Q.A.A. to a Town Planning move which is being set on foot by the Civic Improvement League, composed of some of the most prominent citizens of Montreal.

The Annual Meeting of the P.Q.A.A. will be held at Quebec on Saturday, January 23rd, 1926.

Awards Made in the Recent Exhibition of the Toronto Chapter Ontario Association of Architects

At the recent Exhibition of Photographs of work executed by members of the Toronto Chapter, O.A.A. since 1918, the Jury of Award—Stanley F. J. Fryer, retiring President of the O.A.A.; Lt.-Col. C. J. Burritt of Ottawa, and Prof. E. R. Arthur of the Department of Architecture, University of Toronto, made the following awards in the several classified groups.

The Medal of Honor for the most meritorious work exhibited was awarded to Mr. John M. Lyle for the Thornton-Smith Building, Yonge Street, Toronto. Awards were also made in the different classes of buildings to the following architects:

Domestic:

First award to Molesworth, West & Secord, for Residence on Poplar Plains Road, Toronto.

Second award to Waters & Wilkes, for Residence on Highland Avenue, Toronto.

Hon. Mention: To Wickson & Gregg, for Residence at Guelph, Ontario.

Hon. Mention: To Molesworth, West & Secord, for Residence at Oakville, Ontario.

Hon. Mention: To Murray Brown, for Residence, 33 Dawlish Avenue, Toronto.

Hon. Mention: To John M. Lyle, for Residence of C. A. Bogart, Toronto.

Public Buildings:

First award to Darling & Pearson, for Speaker's Library, House of Parliament, Ottawa, Ont.

Memorials:

First award to John M. Lyle, for Memorial Arch at Royal Military College, Kingston, Ont.

Second award to Sproatt & Rolph, for Hart House Tower.

Commercial Buildings:

First award to John M. Lyle, for Thornton-Smith Building, Yonge Street, Toronto.

Second award to Mathers & Haldenby, for 90 Bloor Street West, Toronto.

Educational:

First award to Darling & Pearson, for Forestry Building, University of Toronto.

Second award to Sproatt & Rolph, for Hart House.

Financial Buildings:

First award to Darling & Pearson, for Sun Life Building, Montreal, Que.

Hospitals:

First award to Stevens & Lee, for Royal Victoria Maternity Hospital, Montreal, Que.

Churches:

First award to Horwood & White, for Eglinton United Church.

Miscellaneous Buildings:

First award to Molesworth, West & Secord, for Y.W.C.A. Building, Toronto.

Second award to W. L. Somerville, for the British Columbia Lumber Commission Show Room, Toronto.

Editor's Note!—The awards will be illustrated in the March-April issue of the JOURNAL.

Notes

F. H. Marani and J. E. H. Paisley have formed a partnership under the firm name of Marani and Paisley, and removed their office to 219 Bay Street, Toronto.

Alfred H. Chapman and J. M. Lyle of Toronto have been elected Associate Academicians of the Royal Canadian Academy of Art.

Waters & Wilkes, architects, of 96 Bloor Street west, Toronto, have dissolved partnership. MacKenzie Waters will continue the practise of architecture under his own name at the same address.

Emmanuel Hahn, instructor at the Toronto College of Art, was the winner of the Competition for the Winnipeg Cenotaph.

On December 1st last, the C. A. Dunham Co., Ltd., Toronto, Ont., manufacturers of Dunham Heating Specialties, took over the manufacturing and marketing in Canada of the Young Centrifugal Vacuum and Boiler Feed Pump, under patents which they recently acquired.



ALLAN M. MITCHELL

President and Managing Director of the Robert Mitchell Co., Limited that celebrates its 75th Anniversary this year.

The Robt. Mitchell Co., Ltd., have just celebrated their Diamond Jubilee, having been in business for seventy-five years. The business was started by Robt. Mitchell in a dingy little shop on St. Henry Street, Montreal, and with his own hands began the first pieces of Mitchell Metalcraft. Robert Mitchell was early to take the lead in the development of artistic metal fixtures. Each of his two sons were trained in the factory, working side by side with the other men in the factory. In 1897 Richard Ramsay Mitchell brought to the president's chair the practical experience of every department of the plant. Richard Ramsay Mitchell trained both his sons, Leslie and Allan in the intimate details of metalcraft and so prepared able successors. Leslie Stuart Mitchell succeeded his father as Managing-Director in March, 1918, but an untimely death robbed the company of an able leader. Allan M. Mitchell was well prepared to take over the work that his brother had only begun.

Competitions

LEAGUE OF NATIONS.

COMPETITION FOR THE SELECTION OF A PLAN WITH A VIEW TO THE CONSTRUCTION OF A CONFERENCE HALL FOR THE LEAGUE OF NATIONS AT GENEVA.

The League of Nations will shortly hold a competition for the selection of a plan with a view to the construction of a Conference Hall at Geneva. The competition will be open to architects who are nationals of States Members of the League of Nations.

An International Jury consisting of well-known architects will examine the plans submitted and decide their order of merit.

A sum of 100,000 Swiss francs will be placed at the disposal of the Jury to be divided among the architects submitting the best plans.

A programme of the competition when ready will be despatched from Geneva, and Governments and competitors will receive their copies at the same time. Copies for distant countries will be despatched first.

The British Government will receive a certain number of free copies. These will be deposited at the Royal Institute of British Architects, and application should be made to the Secretary, R.I.B.A., 9, Conduit Street, W.1, by intending competitors.

COMPETITION FOR MODEL GAS HOME

Competition for a model gas home is announced by the American Gas Association. This competition will be open to architects in the United States and Canada. The first prize will be \$1000. Twenty other prizes will be awarded.

Information regarding this competition may be secured from the American Gas Association, 342 Madison Avenue, New York.

THE JACOBSON ANNUAL \$1,000.00 PRIZE COMPETITION FOR 1926

Closes April 1st, 1926. Subject—Design for an Architectural Club.

Open to architects, draftsmen, students and others. For conditions apply Jacobson & Co., New York.

Prizes to be awarded in accordance with the conditions are offered by Jacobson & Company, 1st prize, \$500; 2nd prize, \$300; 3rd prize, \$200.

THE NEW INSTITUTE FOR THE BLIND, BUENOS AIRES, ARGENTINE REPUBLIC.

An International Competition has been promoted for the Argentine Institution for the Blind, Buenos Aires, Argentine Republic.

A booklet containing the full text of the conditions with other information (translated from the Spanish) and a plan of the ground on which the Institution is to be erected is available for inspection at the Department of Overseas Trade (Room 42), 35 Old Queen Street, London, S.W.1.

AUSTRALIAN WAR MEMORIAL—CANBERRA.

Competitive designs are invited for the Australian War Memorial at Canberra.

The competition is open to architects of Australian birth, wherever located.

Conditions regulating the submission of designs for the competition can be secured from the official secretary, 44 Whitehall Street, New York.

Competition closes to Australian Architects in Canada and United States on March 31st, 1926.

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Books Reviewed

OLD BRIDGES OF FRANCE. By William Emerson and Georges Gromort. Price \$25.00. Press of the American Institute of Architects, New York.

This is a magnificent presentation of historic examples of old French Bridges from Roman times to the end of the 18th century. It is in portfolio (12½ x 17½ inches) and contains 24 superb reproductions in color from original water colors by Pierre Vignal. In addition to these color reproductions there are 35 drawings by Louis C. Rosenberg and Samuel Chamberlain, 44 measured drawings, 12 photographs, and several diagrams, sketches, maps, etc., together with a preface by Victor Laloux.

The volume is a veritable treasure of information of many of the famous old bridges of France. The series of drawings presented of each bridge are admirable in draftsmanship and give one some idea of the beauty of their design.

It is beautifully printed and is without question one of the finest books published within recent years. It should prove of great value to every architect and ought to be in every library as a work of reference.

READY WRITTEN SPECIFICATIONS. By Leicester B. Holland and Harry Parker. Price \$5.50. John Wiley & Sons, Ltd.

Quoting from the preface to this volume it says: "Specifications are a load assumed with bravado, borne with groans and shifted, when they can be shifted, universally without regret." Whoever is responsible for this quotation must have been an architect, for he expresses in a few words what most architects think when writing specifications. Architects to-day realize more than ever the need for a short cut in writing specifications and this volume not only fills this need very desirably but also furnishes the architect with a medium for writing specifications which will enable him to avoid one of the most disagreeable things he has to contend with, viz. EXTRAS.

The volume is of standard size and the specifications are classified according to trades. Each clause is numbered so that the architect has only to refer the stenographer to the numbers on the clauses when preparing the specifications.

The book is well printed and in addition to the specifications it contains the general conditions as issued by the American Institute of Architects.

Manufacturers' Publications Received

C. A. DUNHAM CO. LTD., 1523 Davenport Road, Toronto.
The Young Centrifugal Vacuum Boiler Feed Pump, 12 page folder, size 8¼ x 10¼.

This folder gives a detailed description of the Young Vacuum and Boiler Feed Pump and demonstrates its usefulness for extracting aid and condensate from vacuum heating systems, and thereby promoting quicker circulation and more efficient heating results. It also shows the simplicity of the Unit together with the ease by which they may be applied to both old and new systems.

ONTARIO GYPSUM CO. LIMITED, Paris, Ontario.

Insulex.—Architects' Book.—Size 8½ x 11.

This book gives a very interesting description of "Insulex," the new insulating product. It contains details drawn to scale showing application of this Insulating material.

SARNIA BRIDGE CO. LIMITED, SARNIA.

Massillon Bar Joists. Loading Tests.

This book gives the results of tests of the Massillon Joists made by the Pittsburg Testing Laboratory, University of California, Ohio State University, Department of Public Works, Philadelphia, Toronto University and others. In addition to the Graphic Charts the book contains illustrations of the way the tests were made. Size 8½ x 11.

TOCH BROS. INC., 110 East 42nd Street, New York.

"R.I.W. Colored Integral Hardener for Concrete Floors" 4 page folder, size 8½ x 11.

This folder in addition to giving a description of this product also includes a specification covering the application of R.I.W. Colored Integral Hardener. The hardener is made in six different shades and is shown in the folder.

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