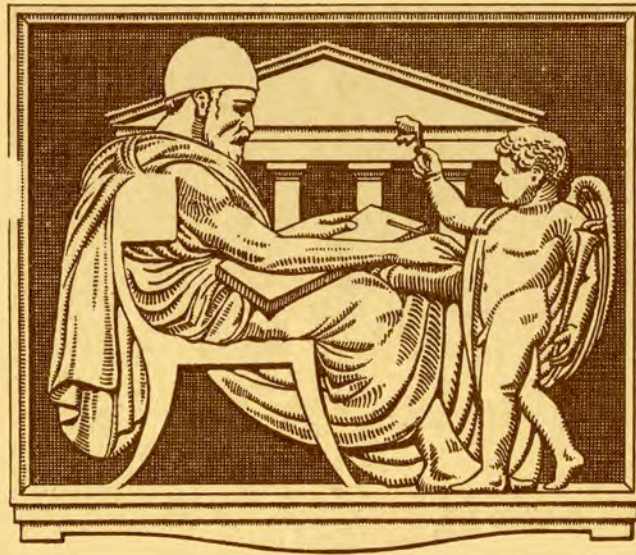


THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA



FEBRUARY
1929

VOL VI • No. 2

TORONTO • CANADA

THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA

TWENTY - SECOND GENERAL ANNUAL MEETING

MONTREAL, 21st. FEBRUARY, 1929, and
TORONTO, 22nd and 23rd, FEBRUARY, 1929.

Programme

THURSDAY, 21st FEBRUARY, 1929.

At the R.A.I.C. Rooms, No. 2020 Union Ave., Montreal.

12.30 p.m.—

First Session of the Annual Meeting to be adjourned immediately to Toronto, on 22nd and 23rd, February, 1929.

FRIDAY, 22nd FEBRUARY, 1929.

At the Art Gallery, Dundas St., Toronto.

9.30 a.m.—

Registration of Members and Guests at the Art Gallery in the Library, Grange House.

10.00 a.m.—

Meeting of the (1928) Council, in the Library.

10.30 a.m.—

Inaugural Session of the Twenty-Second General Annual Meeting of the Royal Architectural Institute of Canada, at the Art Gallery, in the Library.

- (a) Address by the President, Mr. J. P. Hynes.
- (b) Reading and adoption of the Minutes of the Twenty-first General Annual Meeting of the Royal Architectural Institute of Canada, held at Ottawa, Ont., on the 17th and 18th February, 1928.
- (c) Business arising out of the Minutes.
- (d) Reports of the Election of Delegates from the Provincial Associations to the (1929) Council of the Royal Architectural Institute of Canada.
- (e) Report of the Executive Committee, Mr. I. Markus, Executive Secretary.
- (f) Report of the Honorary Secretary, Mr. Alcide Chausse.
- (g) Report of the Honorary Treasurer, Mr. W. L. Somerville, which will include the Auditor's Report.
- (h) Report of the Publicity Committee, Mr. J. P. Hynes, Chairman.
- (i) Report of the Educational Committee, Mr. P. E. Nobbs, Chairman.
- (j) Report of the Research Committee, Prof. A. R. Greig, Chairman.
- (k) Report of the Editor of "The Journal—R.A.I.C."

12.30 p.m.—

Luncheon at the Art Gallery. Delegates will be guests of the Ontario Association of Architects. Chairman—Mr. W. L. Somerville, A.R.C.A., A.R.I.B.A., President of the Ontario Association of Architects. Speakers—His Worship Mayor Sam. McBride of Toronto and Mr. John M. Lyle, R.C.A., F.R.I.B.A.

2.15 p.m.—

Panoramic Photograph of Delegates in front of the

Grange (south side of Art Gallery).

2.30 p.m.—

Business Session.

- (l) The R.A.I.C. Examining Board.
- (m) The Creation of Fellowships.
- (n) Amendments to the Charter.
- (o) Report of Committee on Code of Ethics and Code of Competitions.
- (p) Amendments to the By-Laws.
- (q) Standard Forms of Contracts.

8.00 p.m.—

Lecture in the Art Gallery. "Architecture and Craftsmanship" by H. H. Stansfield, A.A.A.

SATURDAY, 23rd FEBRUARY, 1929.

At the Art Gallery, Toronto.

10.00 a.m.—

Business Session in the Library

- (r) Increased budget to permit expansion of the Institute's activities.
- (s) Unfinished Business.
- (t) New Business.
- (u) Appointment of an Auditor.
- (v) Miscellaneous Matters.

12.30 p.m.—

Luncheon Meeting at the Arts and Letters Club, Elm St., Toronto. Delegates will be guests of the Toronto Chapter, O.A.A. Chairman—Mr. Allan George, Chairman of the Toronto Chapter, Ontario Association of Architects. Speaker—Mr. J. E. H. Macdonald, President of the Arts and Letters Club.

2.15 p.m.—

Visit to the Royal York Hotel, personally conducted by the Architects, Messrs. Ross and MacDonald.

4.00 p.m.—

View of Toronto Chapter Exhibition at the Art Gallery.

4.00 p.m.—

Meeting of the (1929) Council in the Library.

1. Election of Officers.
2. Election of Executive Committee.
3. Determining the place of the Twenty-third General Annual Meeting.
4. Fixing the "Pro rata" contribution for 1929.
5. Authorizing the Honorary Treasurer to pay certain expenses.
6. Miscellaneous Matter.

7.30 p.m.—

Annual Dinner at the King Edward Hotel in the Yellow Room (formal).

Guests will include representatives of the learned Professions.

HEADQUARTERS

The Headquarters of the Annual Meeting will be at the Art Gallery of Toronto, Dundas St. West, Toronto.

COMMITTEE OF ARRANGEMENTS

Messrs. J. H. Craig, Chairman; Gordon M. West, Eric W. Haldenby, D. MacKenzie Waters, D. E. Kertland, I. Markus, Secretary-Treasurer.

2020 Union Avenue, Montreal,
January, 21, 1929.

ALCIDE CHAUSSE,
Honorary Secretary.

J. P. HYNES, President.

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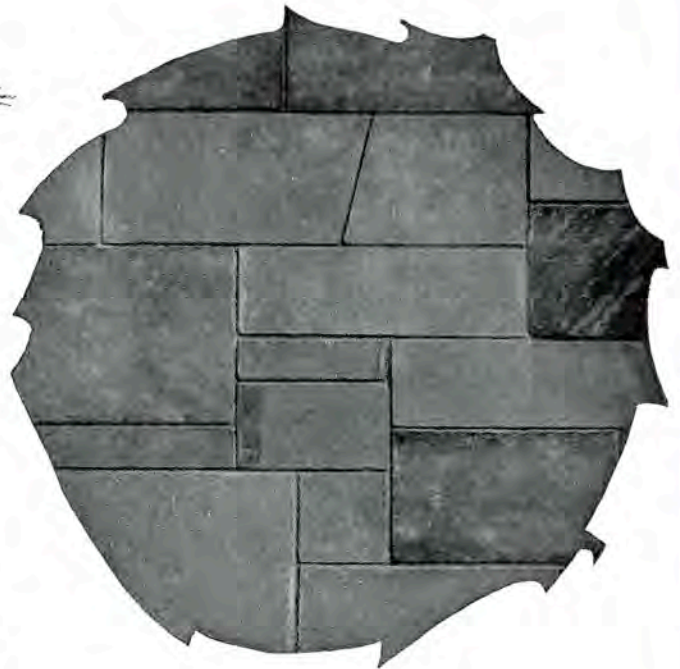
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The fuel used is city gas and the record for the heating season of 1927-28 is as follows:

Month	Cost	Month	Cost
October.....	\$12.90	February.....	\$28.75
November.....	25.25	March.....	35.75
December.....	34.75	April.....	24.25
January.....	39.25	May.....	18.25



The cork-lined home of Mr. William P. Fosdick, Cincinnati, Ohio. Charles F. Cellarius, architect.

These amounts include the gas for cooking, water heating, and laundry, or about \$8.00 a month, which was the average summer-month cost. The rate is graded from 75 cents for the first 5,000 cubic feet to 50 cents, net, for 25,000 cubic feet and over, per month.

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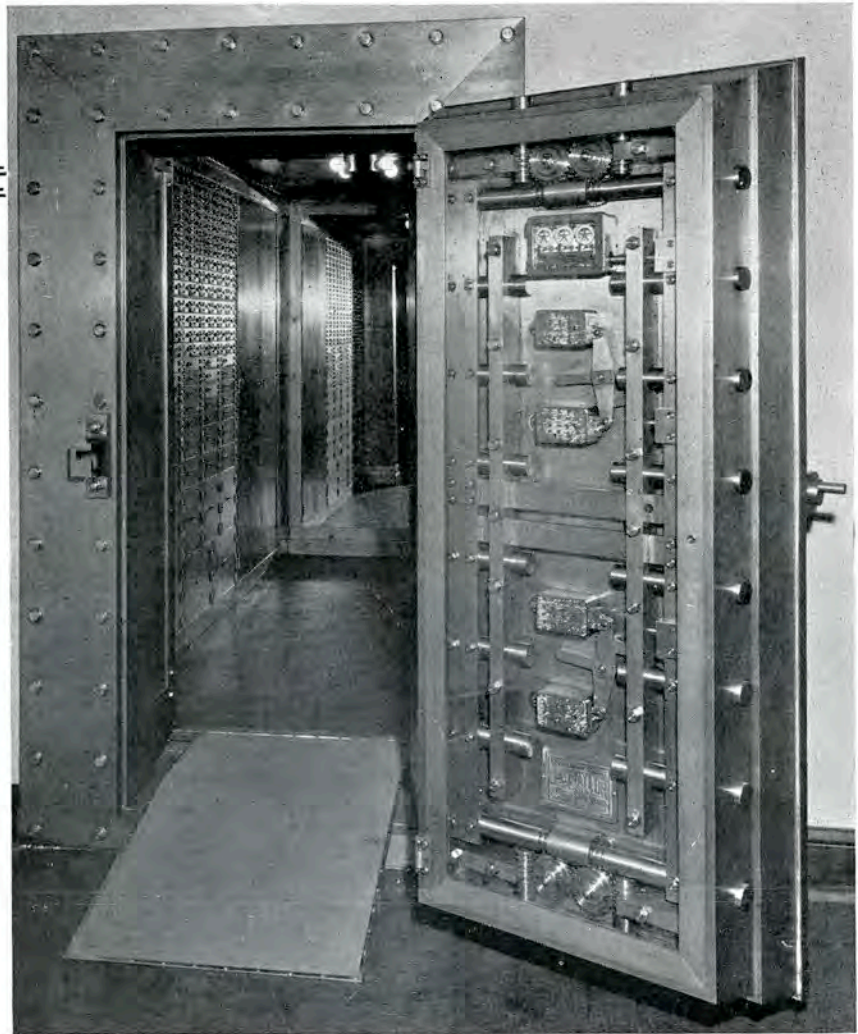
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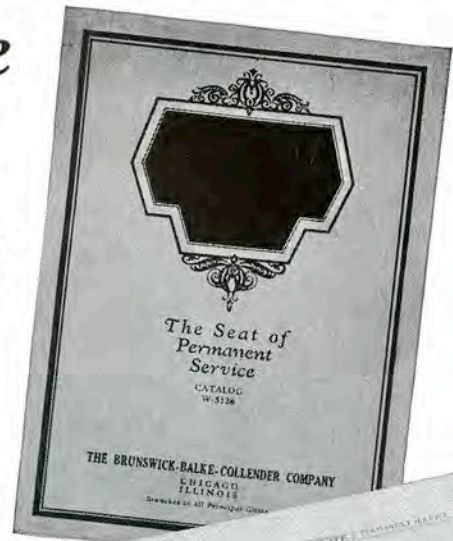
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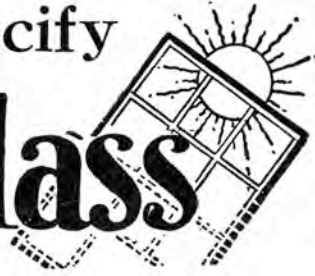
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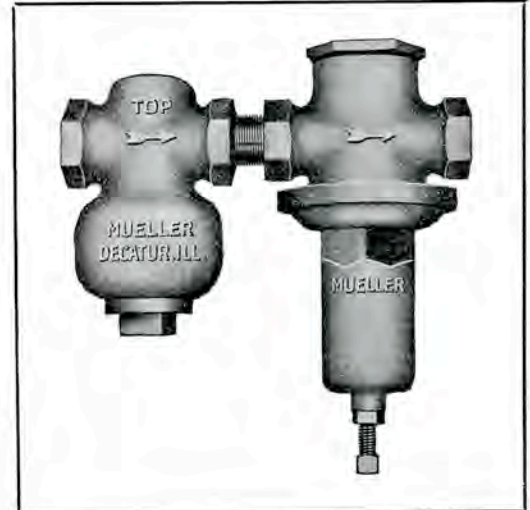
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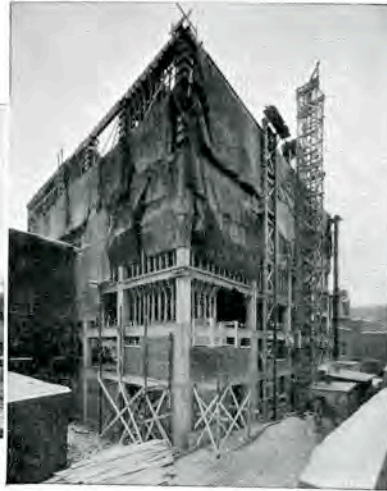


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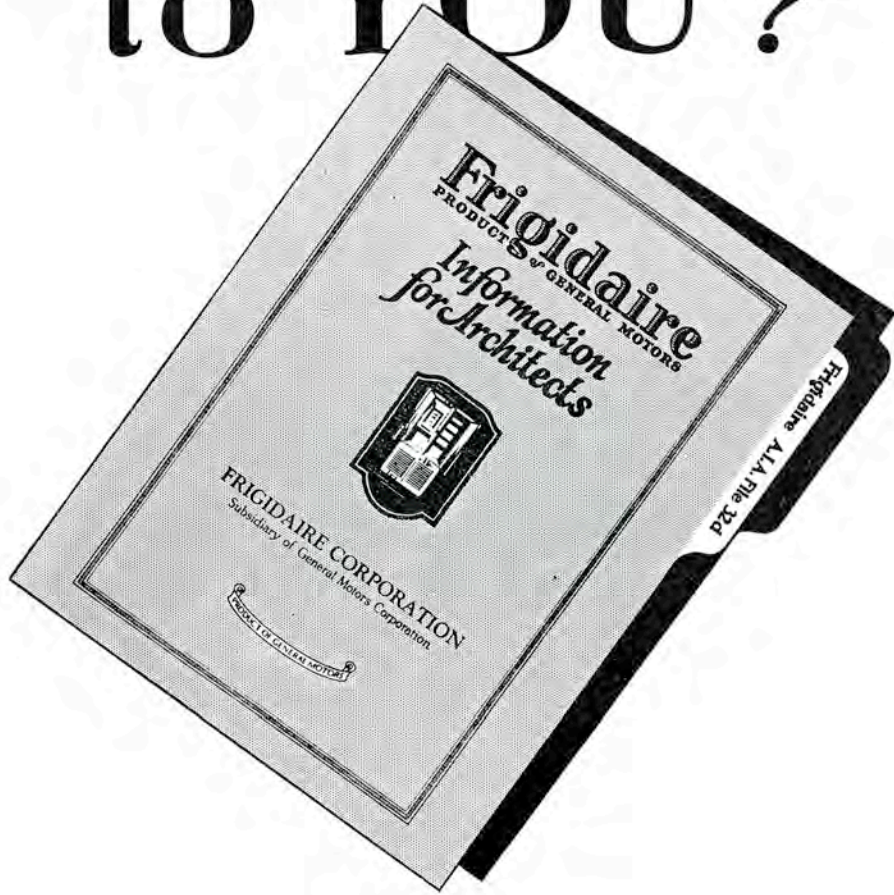
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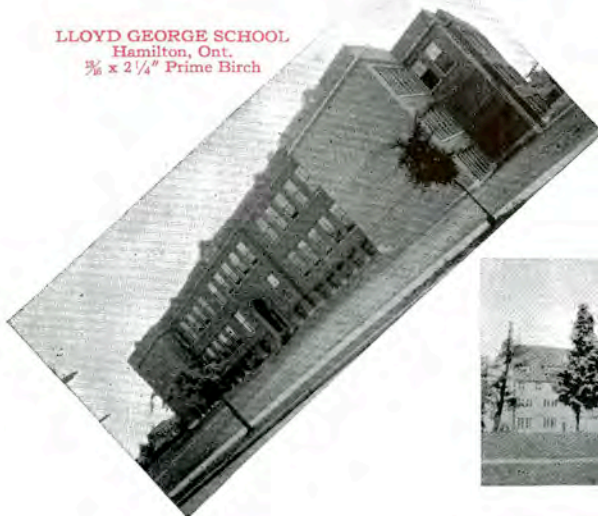


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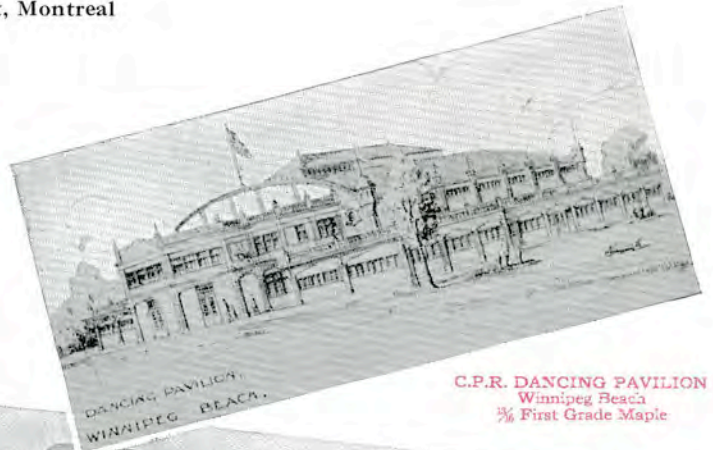
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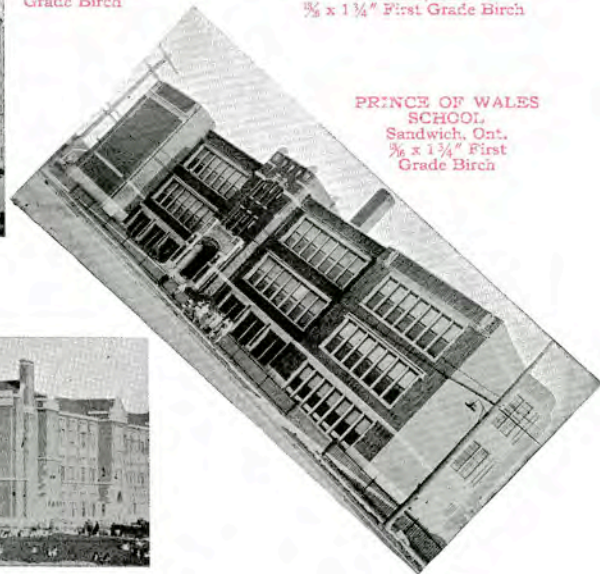
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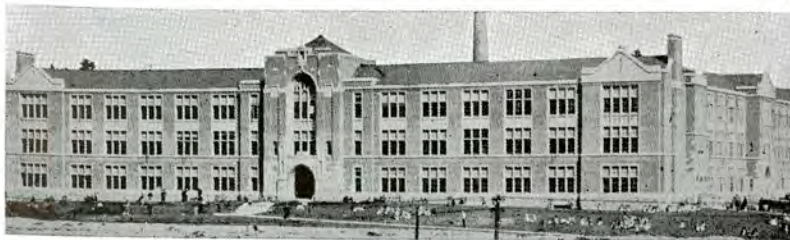
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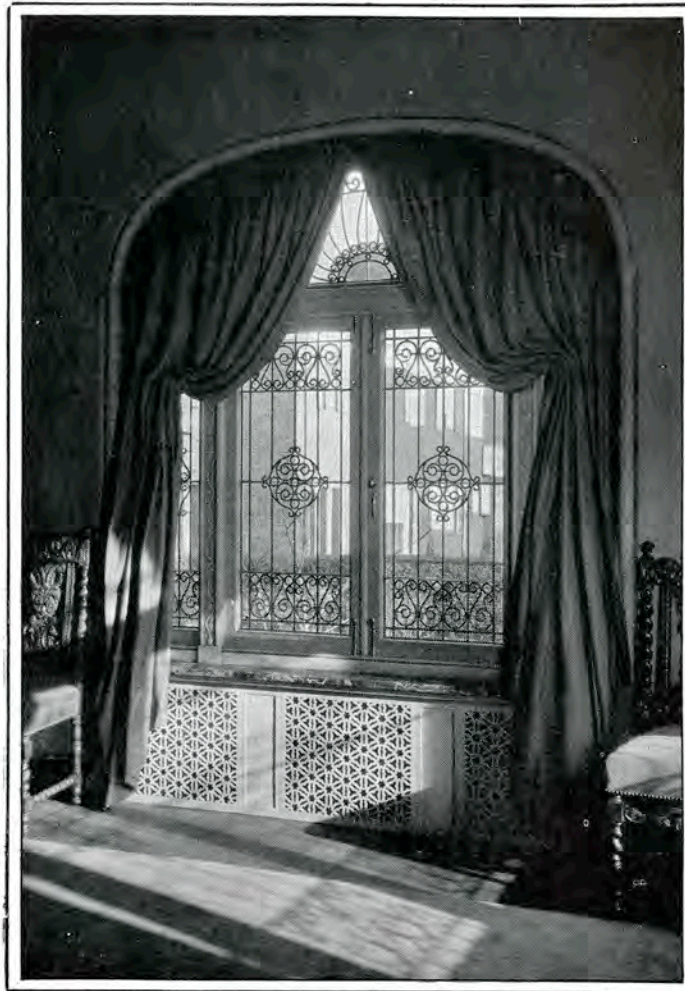
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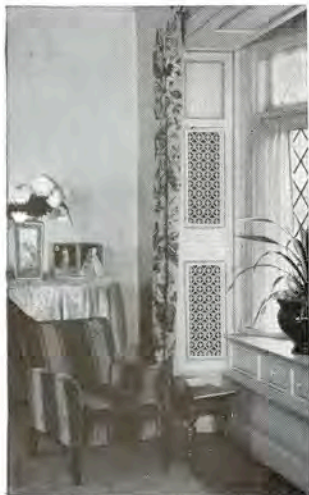
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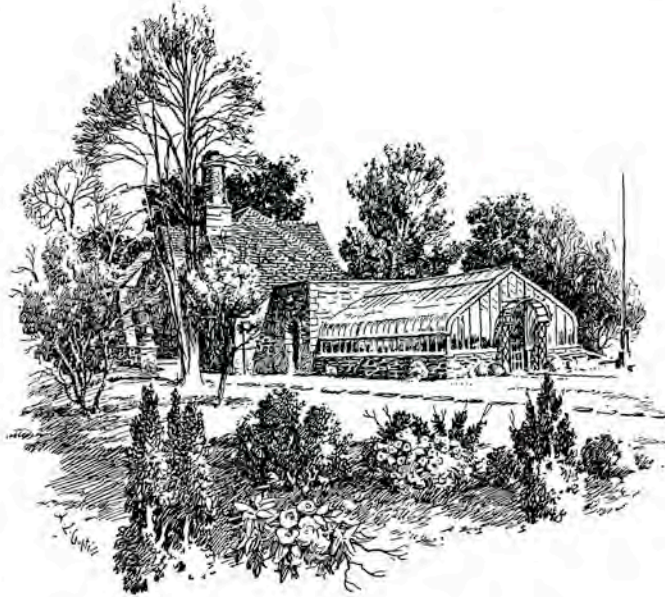
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ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 42

TORONTO, FEBRUARY, 1929

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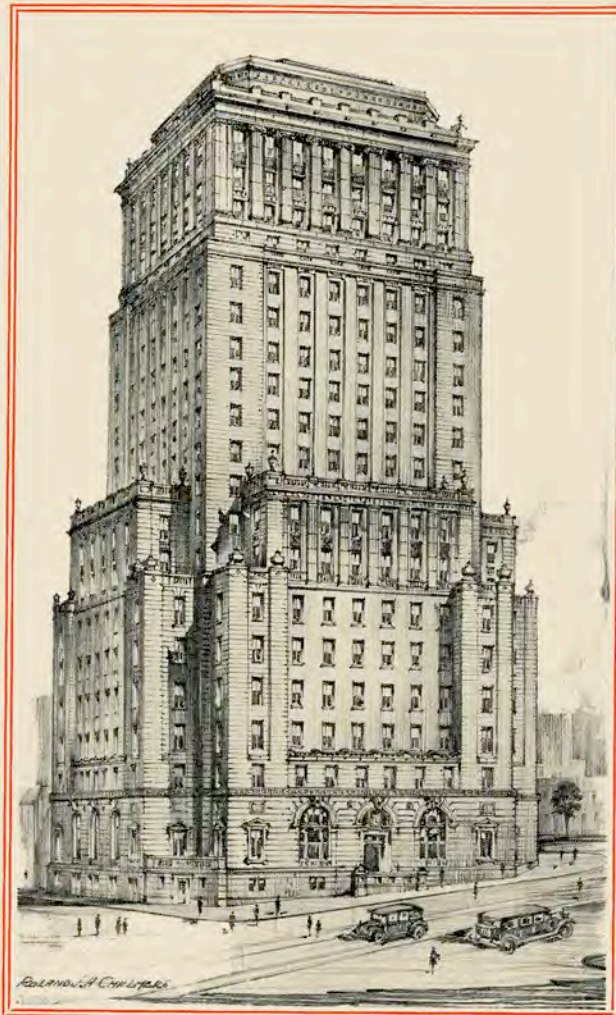
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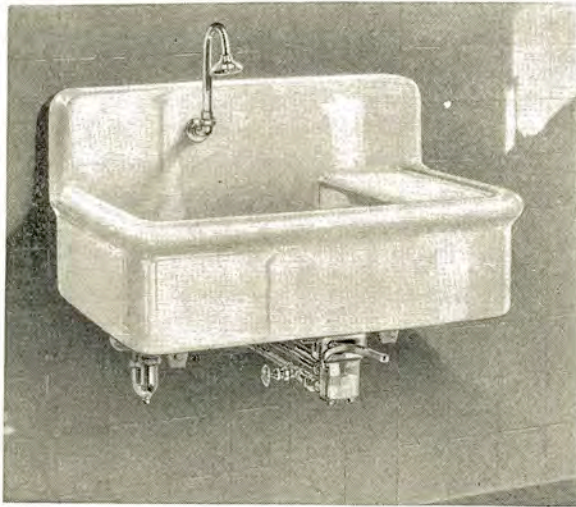
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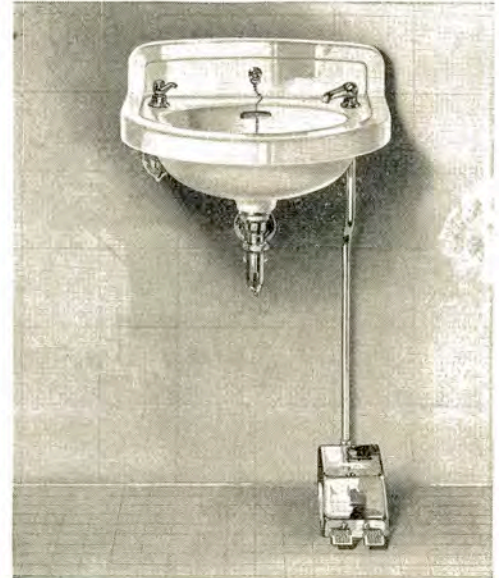
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THE JOURNAL

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TORONTO, FEBRUARY, 1929

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The Twenty-Second Annual Meeting

In arranging the next annual meeting of the Institute which is to be held in the Art Gallery of Toronto, on February 22nd and 23rd, 1929, during the Toronto Chapter Exhibition of Architecture and Allied Arts, the executive committee feels that they are affording the utmost inducement for the members to be present at the convention.

This is the second exhibition that the chapter has held in an ambitious attempt to interest the public in architecture. The former one surpassed all expectations in the extent and merit of the exhibits, and the attendance of the public, which numbered over 28,000 persons during the two weeks of the exhibition. If there was any conspicuous absence it was of the architects themselves, the number present from other places than Toronto and Montreal being quite disappointing.

The annual meeting on February 22nd and 23rd, affords an opportunity to the architects of Canada not only to evidence by their attendance their interest in the profession, but also to spend some interesting and profitable hours at the Toronto Chapter Exhibition.

—The President.

Editorial

THE frontispiece in this issue is from a pencil sketch of Dinan, France, by Woodruff K. Aykroyd. Mr. Aykroyd has recently returned to his home in Toronto after spending six months in Europe, during which time he made a number of sketches. We hope to be able to publish further examples of his work in future issues.

WORDS OF WISDOM

The Hon. Vincent Massey, in his address at the opening of the Second Exhibition of Architecture and Allied Arts at the Art Gallery of Toronto, stated emphatically that "No architectural problem could present itself in Canada which could not be solved—and solved with distinction by Canadian architects trained in Canada." Mr. Massey speaks with considerable knowledge on the subject, for he is recognized by the architects as an authority on architecture, and in recognition of this, was honoured some years ago with honorary membership in the Ontario Association of Architects.

It is regrettable that there are still some of our large corporations and financial institutions who do not realize the truth of Mr. Massey's statement, and unnecessarily go outside of Canada for architects to design and plan their buildings. No one can deny that the training which architects receive in our architectural schools is sound and thorough.

The proof of the ability of our graduate architects is the eagerness with which they are engaged by prominent architectural firms in the United States.

It may not be generally known that there is a large firm of architects in New York City who have received many commissions in Canada, whose staff is over fifty per cent Canadian. Does this not prove that our graduates have the necessary ability and training to carry out large and important building projects? Is it not also the part of our large corporations and financial institutions to make it possible for these men to be employed in Canada rather than on the other side of the line?

EVASION OF DUTIES ON PLANS

Recently the customs officers have shown some activity through their Preventive Service to check up on the duty collectable on buildings erected in Canada by outside architects.

So far, however, it has only served to show how ineffective the present line of action is. We had hoped that the Minister of Customs would have taken action along the lines set out in the memorial presented to the Government at the time of our last convention, which was "That when foreign architects are retained for the erection of buildings in Canada, the duty be collected on the evidence of the existence of the building, and further, that the total actual cost and not the stated cost be the basis on which the duty shall be collected."

Address by the Hon. Vincent Massey

*At the Opening of The Toronto Chapter Exhibition of Architecture and Allied Arts
at the Art Gallery of Toronto, Feb. 1st, 1929*

I greatly appreciate the good fortune of being able to be present at the very kind invitation of my architect friends who are responsible for this most interesting exhibition. An architectural exhibition in Canada nowadays is positively exciting. For one thing there was never so much construction in progress in this country as now. It is one of my pleasant duties connected with my present work to tell our friends across the line and then—I hope with beaming modesty—how busy and prosperous and confident we are here in this Dominion of ours. One evidence of this is in the sum represented by “permits-to-build,” which was greater last year, I believe than ever before. But statistics are less eloquent than the changing skylines of our cities and the general transformation which is so rapid that you feel you almost need a guide book when you come home after a few months away. But my enthusiasm is not due to the quantity of building alone. The quality is more impressive still. We have never had so much good building in Canada as at the present. For this we are indebted to the great profession whose guests we are this evening.

We are far too apt to take architecture for granted, to assume in an absent-minded kind of way that it assembles itself. We can easily forget the debt we owe to the profession that makes possible the achievement. The qualities of the architect are of course unique. For one thing, in the every-day performance of his task he must cultivate versatility, not as a luxury, but as a habit. He has, for instance, to exhibit attributes which are almost incompatible—the skill of the engineer and the taste of the artist. For architecture must be a blend of the practical and the aesthetic. Someone has said that the first architect was that primitive ancestor of all of us (I shall not for the moment invite controversy by suggesting that he had a tail or not) who, in selecting a palm branch to shelter his lady-love, chose the shapeliest branch for this purpose. The employment of a branch was practical, the choice of its shape was an aesthetic matter—a question of taste. And so, buildings, if built by genuine architects, will be sound in structure and pleasing in form. If they are pleasing in form without being sound in structure they will collapse; if they are sound in structure and ugly in form, unfortunately—an even more dreadful thing—they will not collapse!

Of course, I am not sure that structural soundness and beauty of form in really great buildings do not converge into one quality. Finely conceived structures can hardly help being beautiful. The Gothic cathedral, so we are told, developed its wonderful lines, not because the builders, as Ruskin tries to tell us, wanted to create a sentimental reproduction of the glade of a forest, with interlacing branches and so on, but because the great architects of the mediaeval cathedral were intent on structural perfection and economy in material. Their groined arches and flying buttresses were simply an expression of construction.

I suppose it can be said of buildings that their beauty is seldom skin deep—for it can't be supplied superficially like beauty in other places. It is fundamental. And when structure and decoration are interwoven we have the perfect building—which, as Vasati said, “Seems not built, but born.”

However, as a layman I shall be getting out of my depth if I continue. But laymen may perhaps be allowed to speak in sincere appreciation of those gifts with which the architect is endowed. I have said that he must be an artist as well as an engineer. He must be more in modern times; he must be a man of business, too, and as if this were not enough he must frequently show the attributes of a saint. No profession—and here I anticipate entire agreement from my architect friends—suffers with such long-suffering patience under the chastening influence of the client. Perhaps, of course, the architect's great powers are sharpened and intensified under this form of flagellation—who knows? Perhaps, like the monks of the middle ages, with their mortifications of the flesh, the architect of to-day attains sainthood by wearing his client like a sort of hair shirt.

There is another point about architecture. I can think of no other art which is so safe from the depredations of the amateur. Even those of us who happen to have the privilege of being honorary members of the distinguished association which is holding this exhibition here to-night, cannot get very far in our own excursions into the mysteries of the craft. We may play innocently with the art, but the science will overcome us. If we plan a house, the stairway is likely to defeat our efforts. Perhaps we find it gaily wandering through the bathroom, or failing to reach the second floor, or perhaps, as in the case of a house I know, the amateur draughtsman, in a fit of absent-mindedness, will run his hot-water pipes through the refrigerator.

Architecture, of course, means more to the average human being than any other art. It can be called the inescapable art—where there are human beings there must be architecture. If you dislike music you can furtively evade concerts. If pictures bore you, you can without detection, avoid the inside of art galleries but you can't escape architecture. It faces you wherever you go. Of course, it may be said that the man in the street may be unconscious of it. Well, he may be unconscious of architectural styles and forms—our layman's knowledge of the craft is none too profound—but it is well to distinguish between a knowledge of an art and a feeling for it. The two things are quite different. Such a feeling is often the deeper because it is inarticulate. I think most of us are really moved by fine building as well as by bad building, whether we know the difference between an ogee arch or a fluted column. And that is why, in my opinion, architecture should occupy a much more important place in education than it does. It might well displace some other subjects I know in the curriculum of our schools.

I should like to try an experiment on this point, but I know I shall never be allowed to do so. I should like to divide the pupils of some obliging boarding school into three equal groups, leaving them the same teachers, curriculum, sports—the whole school the same, except for this—that they would live in three separate sets of buildings. One set would be poorly built, ugly in line, mean in appearance, niggardly in equipment. The second set of buildings would express sumptuousness and luxury without beauty, with vulgar decoration and a garish ostentatious grandiose style. The third set of buildings would be built on noble lines, simple in treatment, but with real beauty of form. After the pupils had been living in these three different environments for several impressionable years I would let the psychologists loose on them and compare notes, and I believe that the characters which would emerge would show the enduring marks of the unconscious architectural experience from which they had emerged.

It seems a pity that the average layman has so little opportunity of coming into more frequent informal contact with the men who are creating the environment in which he lives. We should like to be able to share at first hand something of the knowledge and experience which is represented by this profession which means so much to the community. There is an organization in London called the Architecture Club which is designed to meet this need. It is composed of architects and of laymen, I think in equal numbers, and its object in general is to popularize the study of architecture and of its meaning. As in so many things, this is one I believe, in which we might do well to follow the examples of the Mother Country. Such a society would give laymen and architects a mutual knowledge of each other's ideas and difficulties. Someone has said that every building has two parents, the client is the father and the architect is the mother. Some structures, by the by, would seem to suggest complete domestic harmony between the two; in others, perhaps, we may seem to trace that temperamental incompatibility which is a present-day phenomenon in other spheres. But to be serious, a joint society of architects and interested laymen might do much, not only to harmonize their views, but it could accomplish a great deal in furthering architectural education, and in representing in the community the element of good taste organized for action.

Architecture is becoming an increasingly important profession in Canada. It offers to the youths of to-day an alluring career. As I have suggested, Canadian prosperity is giving our architects fascinating prospects and great opportunities. It has already made possible distinguished achievements. Every country, as a matter of fact, has produced its greatest architecture during a period of progress and economic adventure. The great buildings of classical Greece and Rome, and of Italy and France in the Renaissance were created under just the same conditions of swift development as we are living under to-day in Canada. We are not only building feverishly, but what is more important, we have a splendid corps of architects to build for us. Canada has reason to be proud of its architects. The world outside our borders has not been slow to recognize them. The medals which eminent members of the pro-

fession have received in international competitions; their occasional election to that great body which is the trustee for the architectural traditions of the Mother Country; the fine quality of our exhibitions in such great expositions as that at Wembley—all these have drawn attention to what is being done in the name of architecture in Canada. No profession has greater opportunities than the architects of Canada. I believe no group of men are better equipped to seize these opportunities than they. The training which they receive in our architectural schools is sound, their leadership is excellent and I believe they can be said to enjoy in full measure the confidence of the community which they serve. One can certainly say without question, that no architectural problem can present itself in Canada which cannot be solved—and solved with distinction—by Canadian architects trained in Canada.

We ask ourselves the question, what of the future? Are we going to develop a distinctly Canadian style in architecture? It is a natural and proper question. I shall not attempt to answer it, but may I point out one or two things. In no sphere of endeavour can we develop a Canadian style or a Canadian manner unless we are true to our Canadian traditions. In architecture we have a dual tradition. The oldest is of course in Quebec, where our fellow-citizens have of late been paying increased attention to the beauties of French-Canadian building, both ecclesiastical and domestic, of the old regime. We also have been discovering, rather too late, the architectural traditions of Ontario. We owe a great deal to the efforts which have been made by members of the school of architecture at the University of Toronto to discover and to measure and photograph the fine old buildings which are a legacy of the pioneering days in this province. But we have only begun to scratch the surface of this work. It is a tragedy to see constantly disappearing, through carelessness or neglect or lack of interest, superb old houses and even churches, which were well and truly built by our Loyalist forefathers when they laid the foundations of Upper Canada. This loss is partly because we haven't learnt to appreciate what we are losing. Our neighbours to the south have much to teach us in this regard. Nowhere are old structures more carefully and faithfully preserved for architectural as well as historical reasons, than in the United States.

It seems to me that we have more to learn from our old buildings than we know. For one thing, they teach us that buildings, to be beautiful, need not be costly, because the resources of our forefathers would not permit expensive buildings. Where their English models were built of stone and iron, they had to content themselves with brick and wood. But the lines were good and the colour was good. In an old mansion, for example, like The Grange in this city, happily preserved as a permanent monument, one has in graceful combination, the elements of dignity and comfort, the two most essential features of domestic building, though the materials used are modest and the embellishment restrained.

No architectural style, of course, was ever created by a member of the profession sitting

(Concluded on page 68).



PERSPECTIVE SKETCH OF ST. ANDREW'S UNITED CHURCH, HALIFAX, N.S.
Wickson & Gregg, Architects; C. A. Fowler, Associate

Wm. Blackwell, Del.

St. Andrew's United Church, Halifax

ST. ANDREW'S United Church at Halifax, N.S., is the first church to be erected in that city since the United Church of Canada came into being. The present congregation represents some five separate groups—those of the original St. Andrew's Church, The Chalmers Church, The Cobourg Road Presbyterian Church and Grafton Street and Robie Street Methodist Churches.

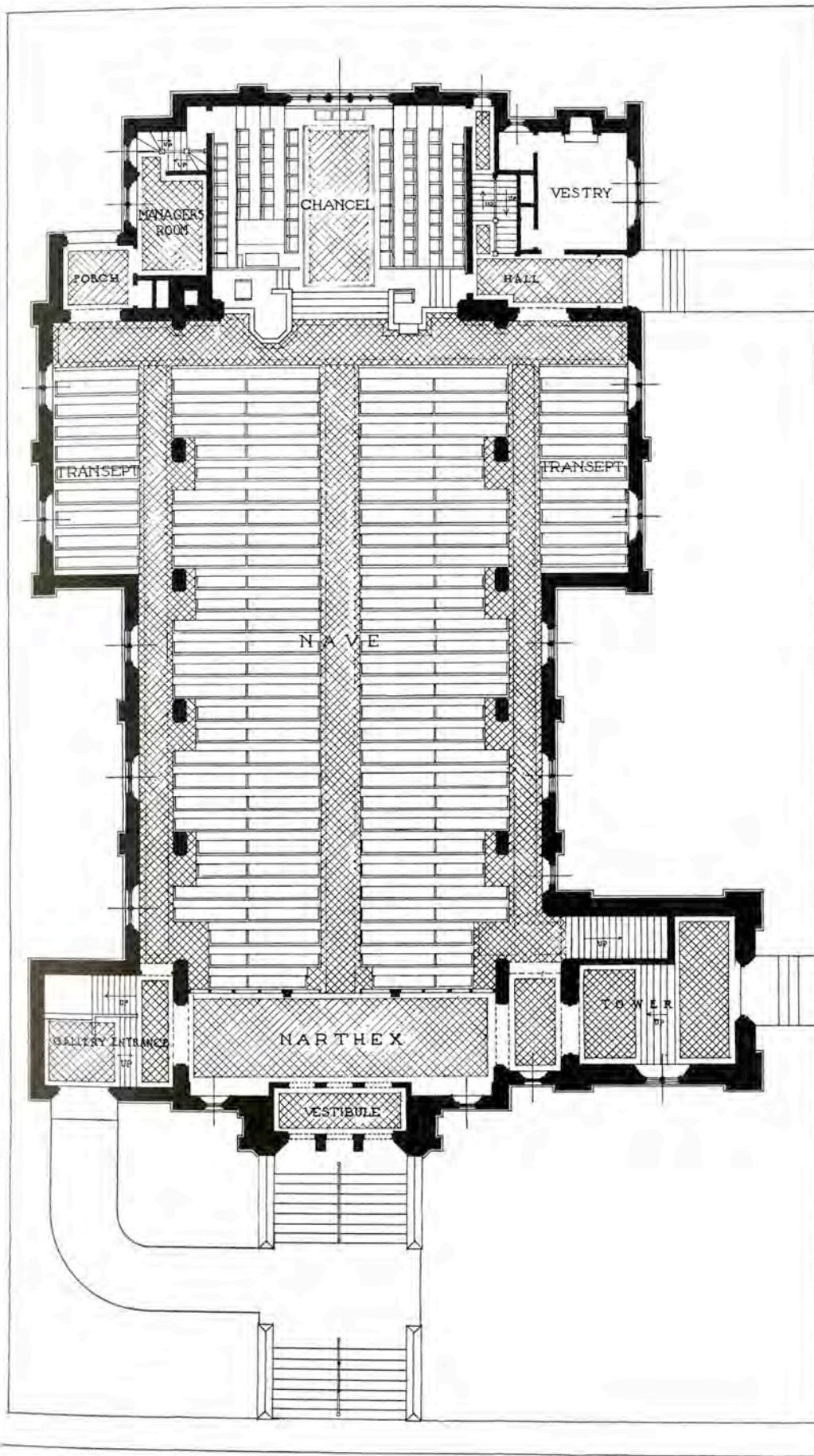
The building, located at the corner of Robie Street and Coburg Road, is designed on simple gothic lines on the traditional cruciform plan. Dignity rather than elaboration being aimed at, the exterior plainly indicating the plan of the church with its traditional arrangement of nave, chancel and transepts. The transepts as well as the side aisles are low roofed, indicating the absence of side galleries.

On account of the location of the property in relation to the adjoining streets the tower was placed almost free of the main building at the north-east corner and is designed very simply, depending for its effect upon its proportions. This tower is so planned that chimes may be installed when so

desired. The appearance of the exterior is enhanced by reason of the walls being built of granite, and the cut stone, of which there is considerable amount, is of red color.

The internal roof design is of hammer beam truss construction with exposed rafters all of dark stained fir and instead of plaster or wood above the rafters it is covered with a material which has certain acoustical properties considered desirable. The dark ceiling, contrasted with the light interior walls, lends a particular quality of serenity to the whole interior of the church.

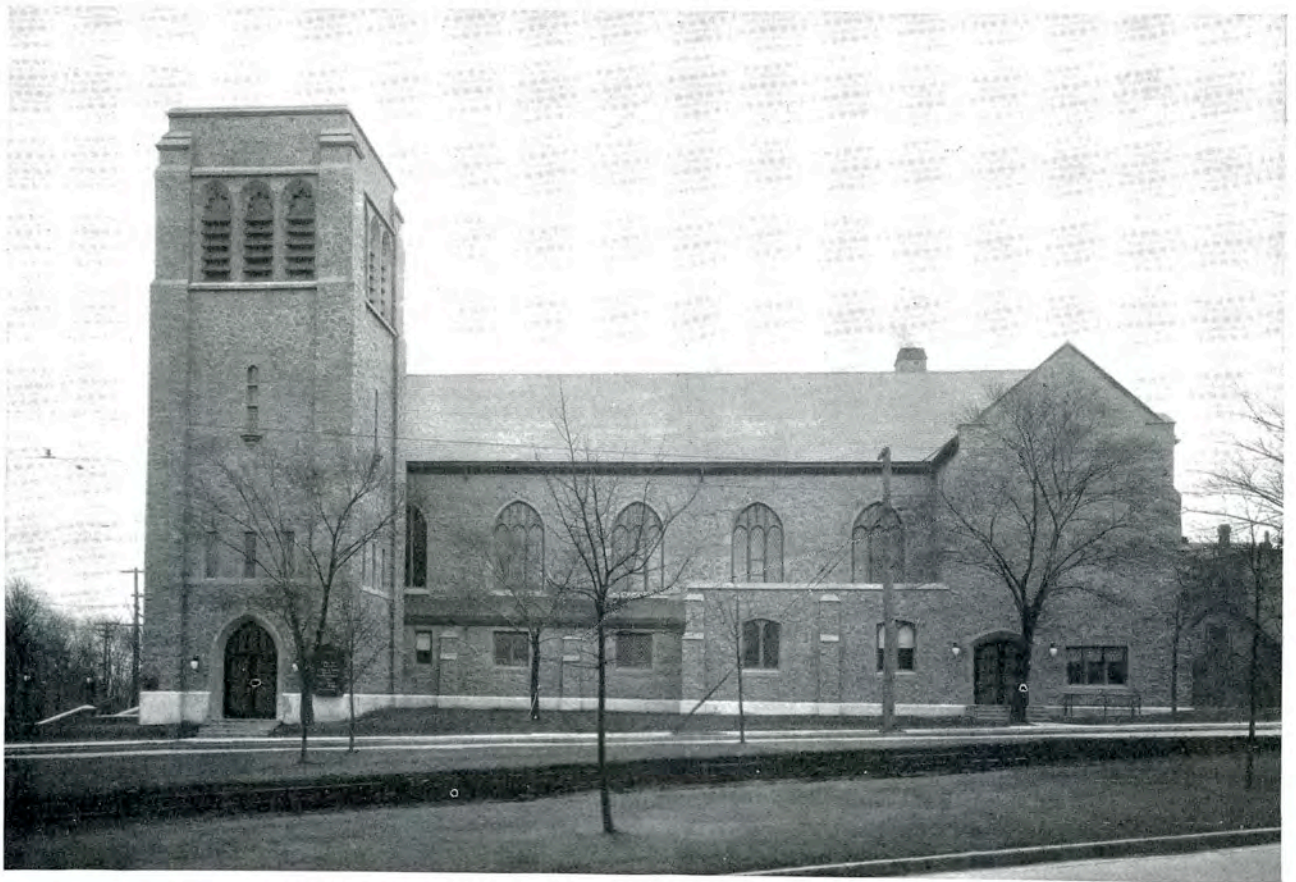
The seating on the main floor is so laid out that a broad centre aisle leads directly to the chancel steps and to the communion table at the west end of the chancel. The pulpit is at one side of the chancel and the reading desk at the other, the choir seats being antiphonally arranged. There are no columns to intercept the view of those in the congregation, only the side aisles being between the columns and the exterior walls. The seating accommodation, including the gallery, is approximately nine hundred.



PLAN—ST. ANDREW'S UNITED CHURCH, HALIFAX, N.S.
Wickson & Grogg, Architects; C. A. Fowler, Associate



ST. ANDREW'S UNITED CHURCH, HALIFAX, N.S.
Wickson & Gregg, Architects; C. A. Fowler, Associate



NORTH ELEVATION — ST. ANDREW'S UNITED CHURCH, HALIFAX, N.S.
Wickson & Gregg, Architects; C. A. Fowler, Associate



VIEW TOWARDS CHANCEL—ST. ANDREW'S UNITED CHURCH, HALIFAX, N.S.
Wickson & Gregg, Architects; C. A. Fowler, Associate

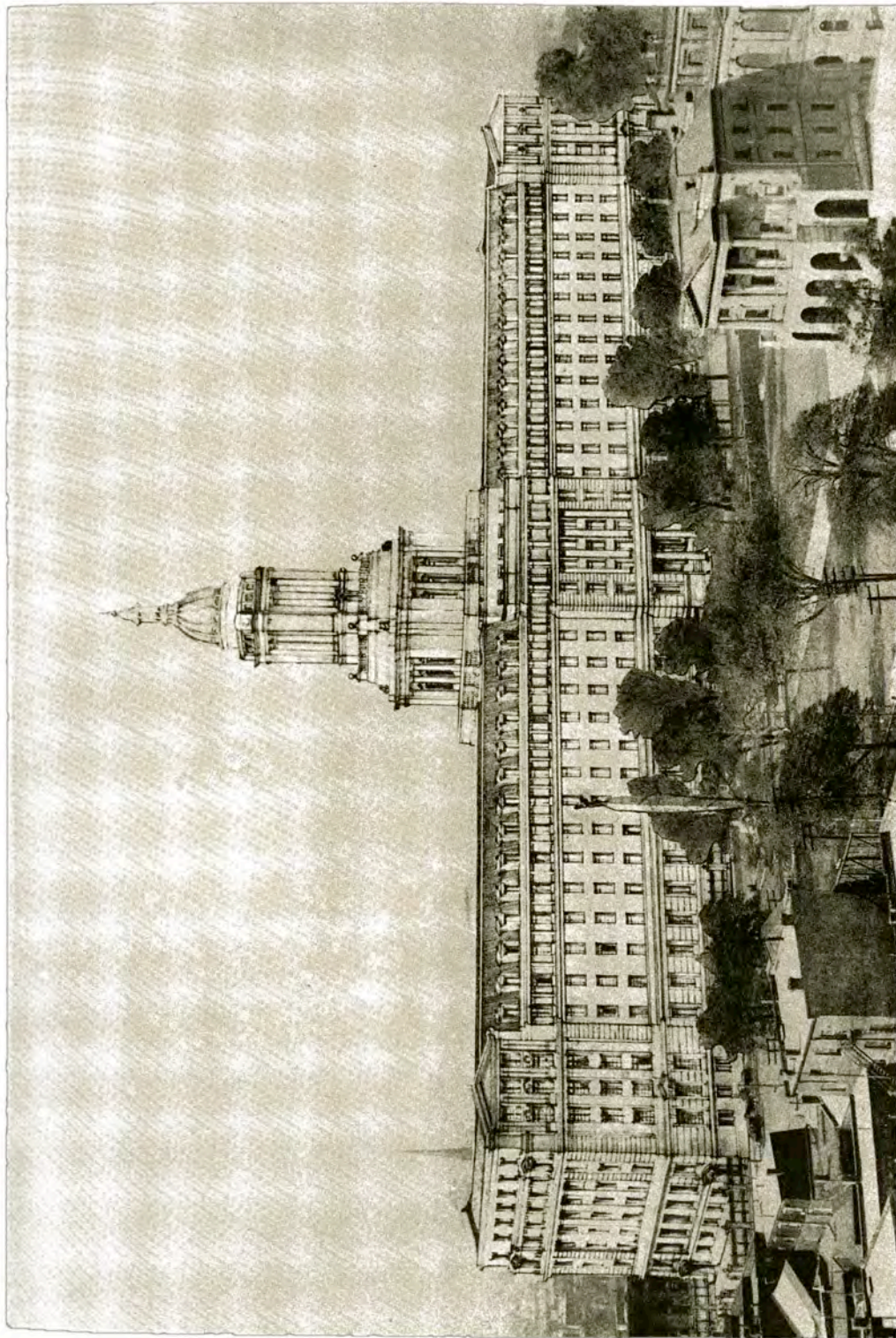
The only gallery is over the lobby and is reached by stairways which start from the church proper instead of from the main lobby, thus making this gallery a part of the main church. The comfort of the worshippers is particularly taken care of by means of vestibules and an inner spacious lobby giving the protection of three sets of doors between the outside and the auditorium. The usual vestry, board room, choir rooms and toilet accommodation have been amply provided for.

Elaborate wrought iron lighting fixtures are suspended from the ends of the roof truss hammer beams. These contain reflectors which are surrounded by slightly colored cathedral glass. This

lighting, while ample for illuminating the church, is so subdued that those in the gallery will not find it the least trying and a delightful feature of the equipment is the control over the density of the lights which can be lowered at will.

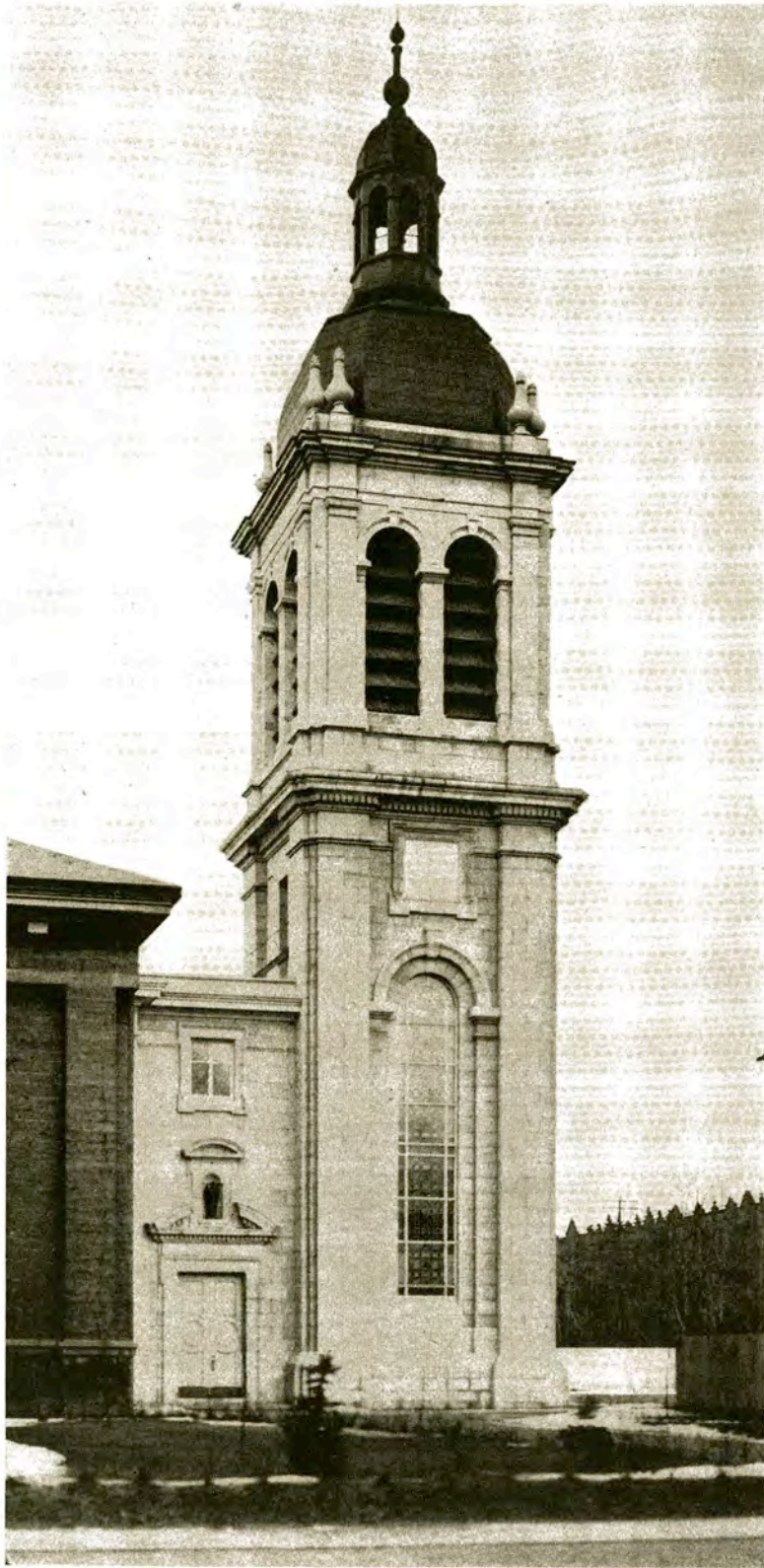
The harmony throughout the building was accomplished by having the architects design not only the building itself, but the pulpit, choir seats, organ screens, pews, lighting fixtures and also lamp posts at the foot of the exterior entrance stairway.

The corner stone of the church was laid on September 22nd, 1926, by his Honor Lieut.-Governor Tory, and the building was dedicated by



COMPOSITE PHOTOGRAPH AND DRAWING OF THE PROPOSED HEAD OFFICE BUILDING IN TORONTO FOR THE
CANADA LIFE ASSURANCE COMPANY
Sproatt & Rolph, Architects

Gladstone Evans, Del.



NOTRE DAME DE GRACES CHURCH, MONTREAL
VIEW OF CAMPANILE

J. O. Marchand, Architect

(See Article "The Campanile, Notre Dame de Grâces Church," page 44)



Colin M. Drewitt, Del.

EXTENSION TO EMPRESS HOTEL, VICTORIA, B.C.
Canadian Pacific Railway Architectural Department
(See Note on Page 44)



CHURCH OF SAINT PIERRE, ISLAND OF ORLEANS, QUEBEC, FROM THE NORTH-WEST
(See "The Church of Saint Pierre," page 53)

The Church of Saint Pierre, Island of Orleans, Quebec

By RAMSAY TRAQUAIR, M.A.(HON.), F.R.I.B.A.

Historical material supplied by MARIUS BARBEAU, National Museum, Ottawa

THE parish of St. Pierre is situated on the north-east of the Island of Orleans, between Ste. Petronille and Ste. Famille. The first parish church here was built in 1676. An entry of that date in the archives of the Seminary at Quebec gives particulars of payments to Robert Choret (in 1673), Andre Coutdeau (?), "masson" and Jacques Chapelaine, menuisier (?), for the building of the church and its belfry.¹

date until 1730 there are continuous entries relating to the building of the church.

1718 Payé sept livres de plomb aux Ursulines pour plaque pour premiere pierre.

Antoine Carpentier 1,113 francs pour pierre de taille de l'église neuve, (autres gros paiements a Carpentier et ouvriers pour



CHURCH OF ST. PIERRE, ISLAND OF ORLEANS, QUEBEC
From the South-East

The "plan general des missions fait en l'année 1683" tells us that it was of wood, measuring fifty feet by twenty-two and that the parish at that time contained 34 families and 183 persons.²

The Archives of St. Pierre are very complete. The deliberations of the Fabrique and the church accounts have all been preserved in good condition from the year 1690.

In the accounts for 1717 is a note of 16 l. "payées à Guillaume Laberge pour les soins de l'église neuve." This shows that a new church was at any rate under immediate consideration and from that

maçonne).
Pierre Langlois, portes et ceintres de fenestres 35 l.
Paye cette année, en tout 6,555.10 l.
1719 Pour charpente, etc. 542.10 l.
Planches pour voûte, contre rétable.
Cliche, etc., croisées et deux portes.
Jean Coste, façon et bois choeur et voûte.
1720 Contribution pour façon du clocher croix, coq. 60 l. et 20 l.
Façon de la croix 16.10 l.
Bois acheté a Paran, (noyer) pour la chaire.

¹ Archives du Seminaire de Quebec. Deuxième Livre de Raison 1674-1686, for the year 1676.

² Têtu & Gagnon. Mandements, Lettres pastorales et Circulaires des Evêques de Quebec. Que. 1887, Vol I, p. 116. Plan général de l'état présent des missions du Canada fait en l'année 1683.

It is evident that by 1720 the structure of the new church must have been fairly complete and the furnishing was being taken up. In 1721 Louis Jacques¹ was paid 70 l. for the pulpit, for which the walnut wood had been purchased in the previous year. This seems to have been the pulpit which stood in the church until a few years ago when it was taken down and the pieces stored in a barn near the church. The decorative parts are now in the National Museum at Ottawa. It was a large hexagonal structure with a scrolled canopy.

No specific mention is made in the accounts before 1732 of altars or a rétable, though in 1728 Joseph and Gabriel Gosselin are mentioned as making a balustrade, evidently for the sanctuary. Still we must suppose that the church was in use and that altars had been provided. In 1732 syndics were appointed "pour entretien et décoration des chapelles de la Ste-Vierge et Ste-Anne," and in the same year is a note that the vault above the gallery was not yet finished. From this time the decoration was taken up in earnest; from 1736 to 1740 we find entries of payments to Maître Vézina for sculpture for the chapels and for "plusieurs ouvrages posés dans le rétable." In 1738 he made an Easter Candlestick for the church and in 1740 three lamps. Vézina was paid in all 950 l. We know little further about him as yet and unfortunately none of his work can now be identified.² It has probably all disappeared in the later alterations.

Under the year 1751 are the entries:

Aux deux LeVasseurs, sculpteurs, pour façon de trois statues et leurs ornements. 250 l.
 Aux mêmes, pour bois de noyer. 25 l.
 Aux Ursulines pour dorure des susdites statues. 125 l.

The LeVasseurs were the most eminent sculptors of Quebec throughout the greater part of the XVIII century and we have frequent mention of their work.

In 1729 Noël LeVasseur and his wife Marie-Madelaine Turpin presented a statue to the Indian Church at Jeune Lorette³, and in 1790 another Noël LeVasseur (probably a son of the first) and his niece, Marie-Joseph Hallé, a nun, made the

altar of Notre Dame des Anges at the Hôpital Général at Quebec. Their most important work is the rétable of the Ursulines Chapel in Quebec, executed from 1732 to 1736.¹

There were apparently two families of the name, many of whose members followed the crafts of wood working or sculpture. In one of them there seem to have been three generations. Tanguay tells us that Noël LeVasseur (1680-1740) had two sons who followed his profession, François-Noël (b. 1703) and Jean-Baptiste Antoine (b. 1717, d. 1775). A Pierre LeVasseur was famous in the mid XVIII century as a figure sculptor and the whole record is still very confused.

In the same year, 1751, an entry of 30 l. for Vézina de l'Ange Gardien for 1½ toises of stone reminds us that all cut stone had to be brought from the opposite shore. There is no quarry on the Island.

From 1756 to 1758, 1,868 l. were paid, principally to Jean Bussière for work on a rétable, an amount which would indicate a complete reconstruction. We know neither the extent of this work nor any particulars of the sculptor. Tanguay gives a Jean Bussière (1695-1770) as a member of a family of St. Pierre, but no information as to his occupation.

A note in the accounts states that the church was not destroyed during the siege of Quebec. Evidently some minor damage was done for, in

1763, Jean Goulet received 100 "pour rétablir l'église," and an account of Jos. Gosselin for windows was paid. This is in accordance with what we gather from the accounts of other churches on the Island. General Wolfe's orders that the churches were to be respected were generally obeyed but they suffered minor damages, seats were damaged and windows broken, so that some repairs were necessary but not serious reconstruction.

After the conquest the decoration of the church was carried on. In 1765 Gabriel Gosselin made a tabernacle which was gilt by the nuns of the Hôpital Général and in 1766 two more statues were bought from the LeVasseurs for 75 l. A further payment of 63 l. to the same sculptors in 1788 is probably a final payment for the statues.

Various items to unnamed persons for decoration and sculpture occur in the accounts from 1775 to 1782, then come three items:

¹ Les Ursulines de Quebec, vol. II, p. 110.

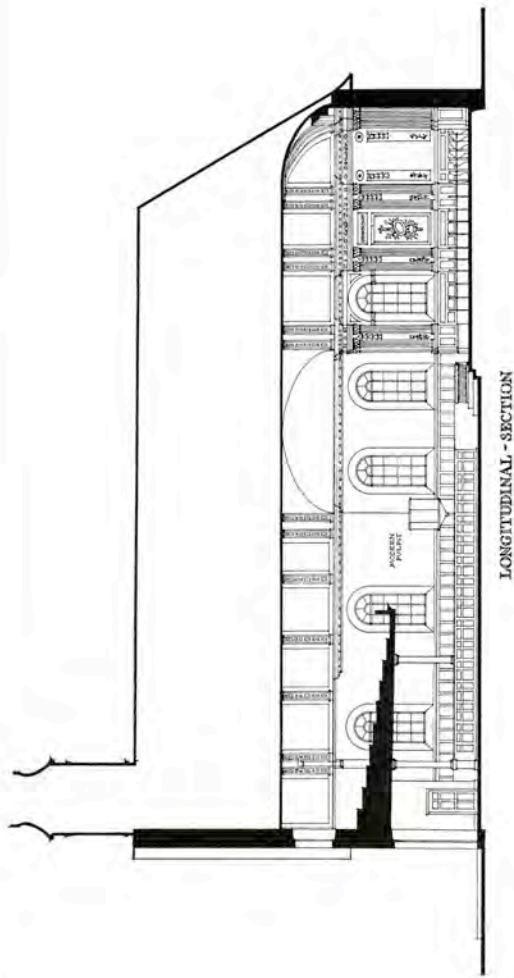
¹ Louis Jacques is mentioned in the Livre de Comptes of Charlesbourg. He did work in the choir and baptistry from 1707 to 1711.

² Archives of Charlesbourg, Livre de comptes. Vézina executed work here from 1742 to 1747 including a rétable and tabernacle.

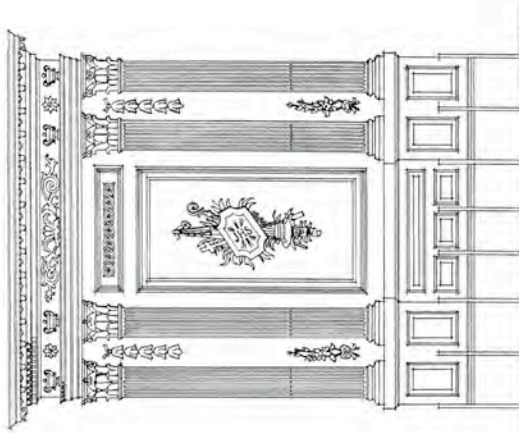
³ Notre-Dame de la Jeune Lorette. Abbé Lindsay, p. 153.



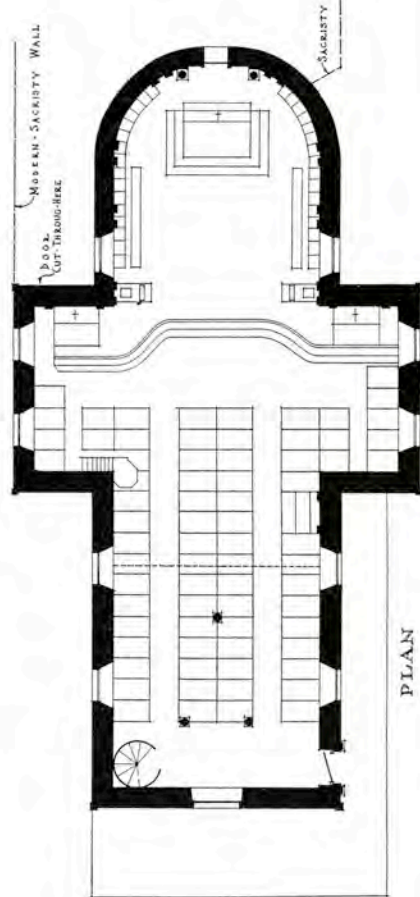
DOOR ON SOUTH SIDE, CHURCH OF ST. PIERRE,
 ISLAND OF ORLEANS, QUEBEC



LONGITUDINAL - SECTION



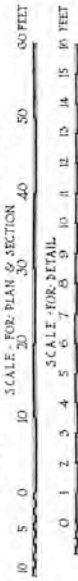
DETAIL OF RETABLE



PLAN

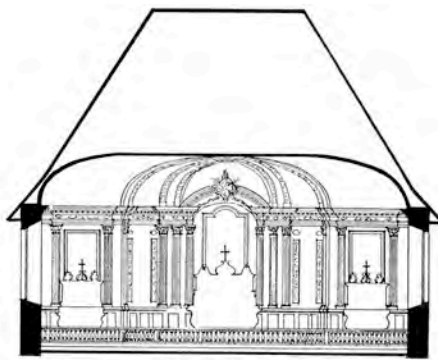
The
CHURCH OF ST PIERRE
ISLAND OF ORLEANS-P.Q.
PLAN - AND - LONGITUDINAL SECTION

Measured & Drawn - By - R. & C. Bellis

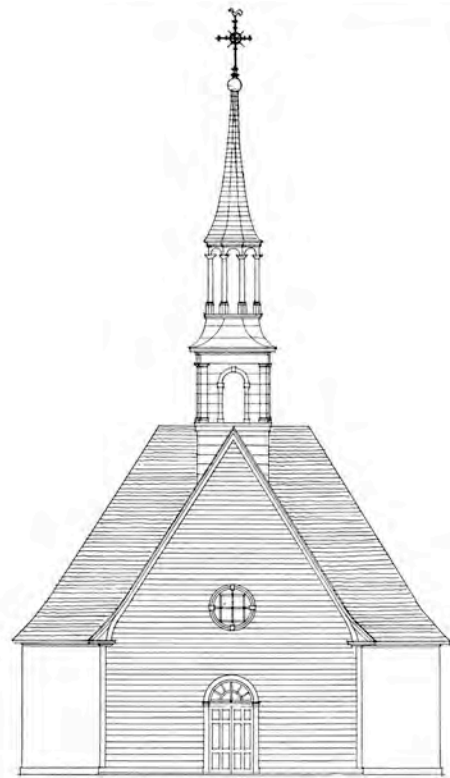


The
CHURCH OF ST PIERRE
ISLAND OF ORLEANS PQ
ELEVATIONS AND CROSS SECTION

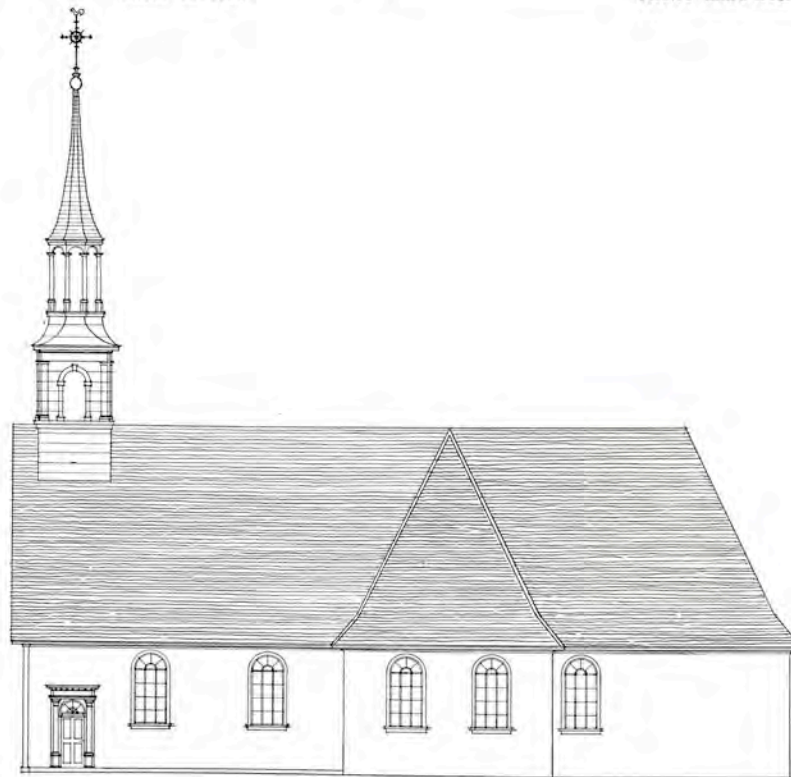
MEASURED AND DRAWN BY LEONARD BOOTH
SCALE OF FEET



CROSS SECTION



FRONT ELEVATION



SIDE ELEVATION

- 1781 Ouvrages de sculpture 204.16
- 1781 Pour ouvrage a Antoine Jacson . . .
plusieurs cent livres
- 1783 Donné a Jacson pour ouvrage de
sculpture 427.18

Antoine Jacson was at one time a partner (compagnon) of Jean Baillargé, the founder of the family and its first sculptor.¹ He seems to have done a considerable amount of work in the church.

In 1788 the spire and cross were renewed at a cost of 1,448.11. The old cross is possibly that

though not a masterpiece, yet has more character than most of the church pictures one sees.¹

At the beginning of the "Livre de comptes" are some undated notes which seem, from the latest entries, to have been written towards the end of the XIX century. They are in effect a summary of work in the church for most of which there are entries in the accounts. These notes have probably been made from documents not now available and give some particulars which are not repeated in the detailed accounts. The important items are:



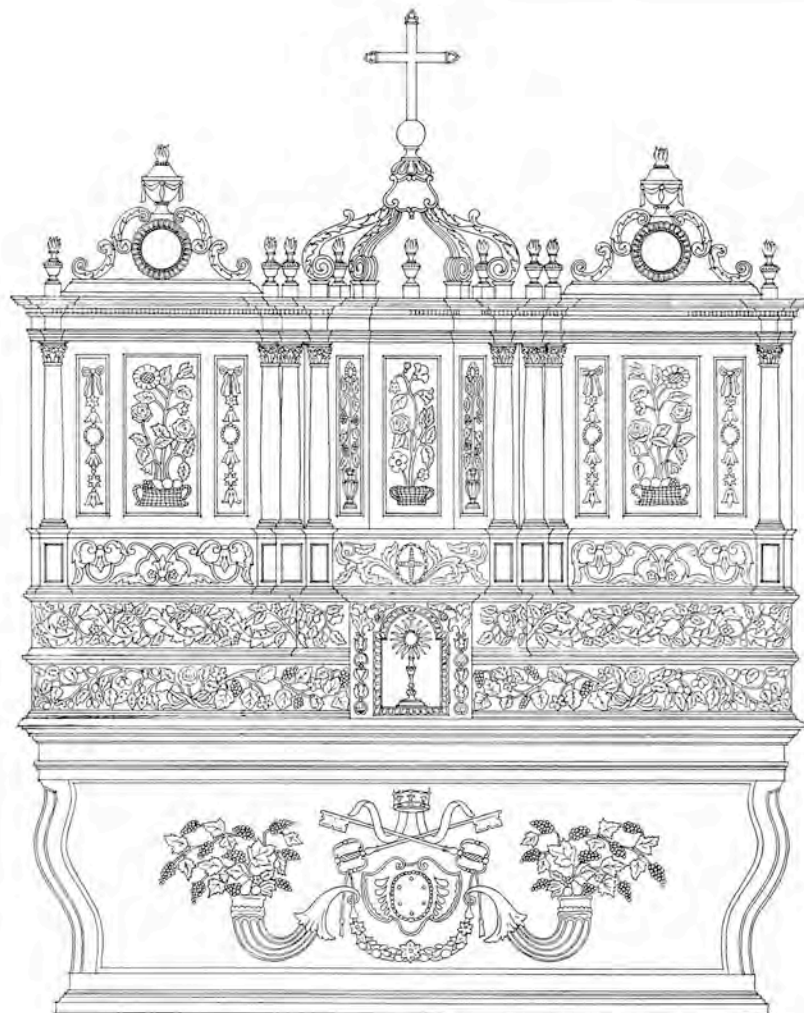
CHURCH OF ST. PIERRE, THE INTERIOR LOOKING WEST

which now stands in the graveyard, a very fine piece of simple iron work. In the accounts for 1789 is an item for 126 l. for the tomb stone of Mgr. d'Esgly. He was curé of St. Pierre from 1734 to 1788. In 1772 Mgr. Briand appointed him Bishop-coadjutor of Quebec. He became Bishop in 1784 and on his death in 1788 he was buried in front of the altar where the stone still lies. The church possesses an interesting portrait, almost certainly of Mgr. d'Esgly. It is slightly damaged and al-

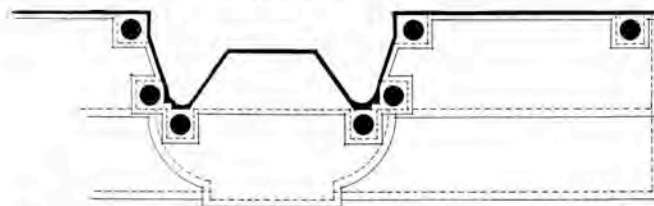
- Tabernacle du maître autel, le cadre du tableau . . . chandeliers du grand autel, Christ faits par M. Emond pour 964. 20 sol et achetés en 1,795 pour somme totale de 2,846.16 l.
- Le rétable et la voûte du chœur par André Paquet en 1832 280 l.
- Le reste de la voûte, des chapelles faits par le même pour 225 l.
- et le corniche de la nef pour 12.10 l.
- Clocher fait par André Paquet en 1830 et réparé en 1845 par Michel Lapointe.

¹ From biographical notes of the Baillargé family in the possession of Charles Baillargé, 1925. M. Olivier Maurault in the R.A.I.C. Journal, Jan. 1926, states that Jean Baillargé came from France in 1741 and studied at St. Joachim. Tanguay gives an Antoine Jacson, soldat, son of Louis and Madelaine Fleury de Ste. Marguerite, Paris, who married at Quebec in 1757 and had two sons.

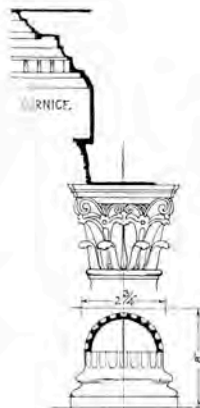
¹ L'Ile d'Orleans. Commission des Monuments Historiques. Quebec 1928, p. 221. A reproduction of the actual stone is given on p. 222 and of the picture on p. 220.



ELEVATION



PLAN

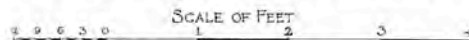


SCALE OF INCHES

- PED. CAPS
- PANELLING ON SMALL PEDS
- TOP OF TWO LOWER MEMBERS
- PED. BASE & BOTTOM OF EACH TWO LOWER MEMBERS

ST. PIERRE
ISLAND OF ORLEANS
QUEBEC

DETAILS OF MAIN ALTAR



SCALE OF FEET

MEASURED & DRAWN BY R. C. BETTS
SEPT. 1926



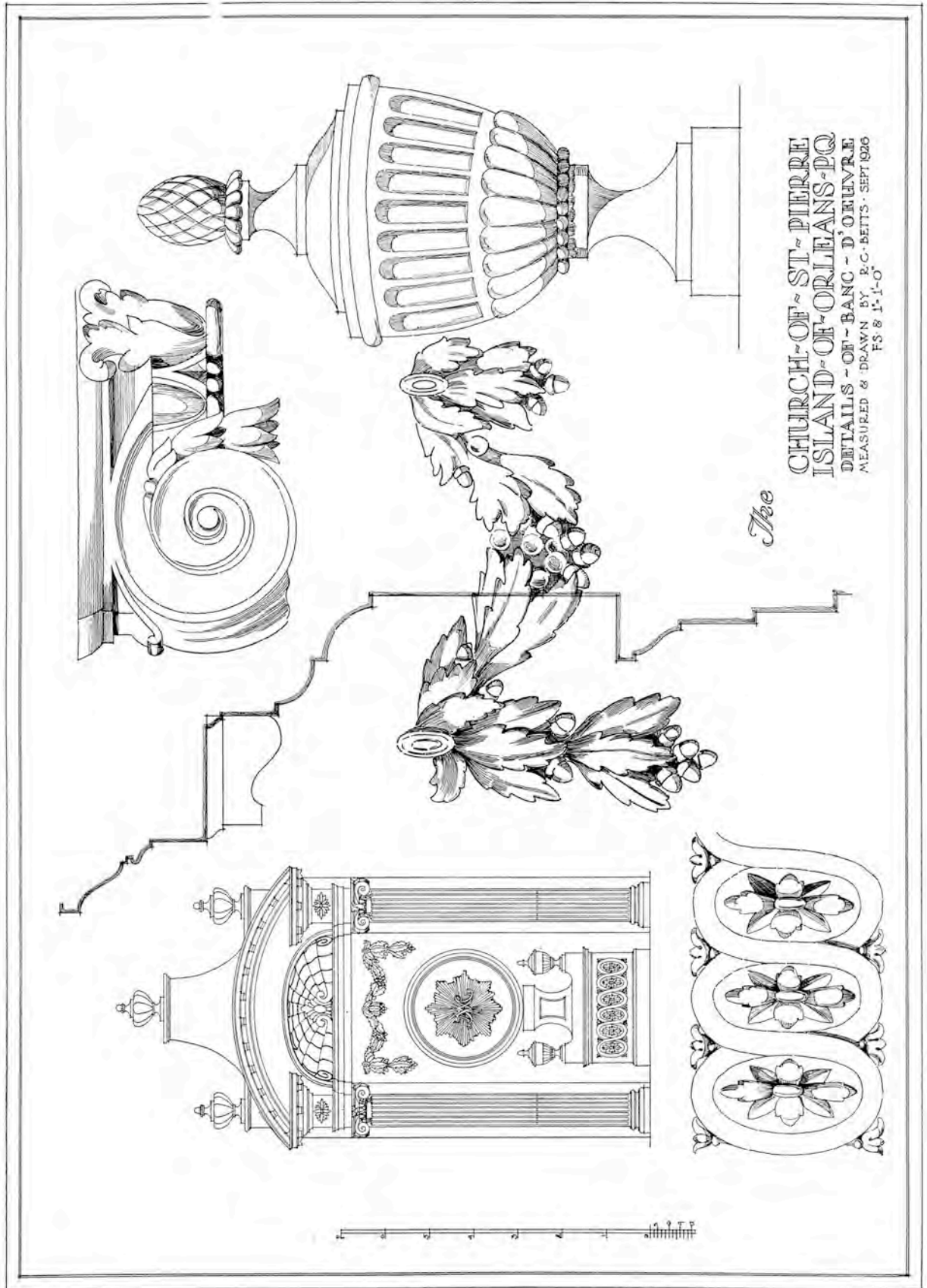
THE HIGH ALTAR, CHURCH OF ST. PIERRE



DETAIL OF THE TABERNACLE, CHURCH OF ST. PIERRE



A DETAIL OF THE HIGH ALTAR, CHURCH OF ST. PIERRE, ISLAND OF ORLEANS, QUEBEC



Full details of the work done by M. Emond are given in the large livre de comptes under the year 1795:

- Donné a M. Emond pour facon 1. du tabernacle, 2 du cadre du tableau.
- 3. de l'autel bombé.....1,035 l.
- Payé a l'Hopital pour dorure des ouvrages ci-dessus.....1,046 l.
- Pour facon des petits tabernacles..... 400 l.
- Pour facon des deux autels à tombeau... 240 l.
- Pour facon des deux cadres aux chapelles. 126 l.
- Pour facon des reliquaires.....656.3 l.

After this date little was done in the church until in 1834 we find the first of a series of payments to André Paquet. These continue until 1848 and involve important alterations in the decoration.

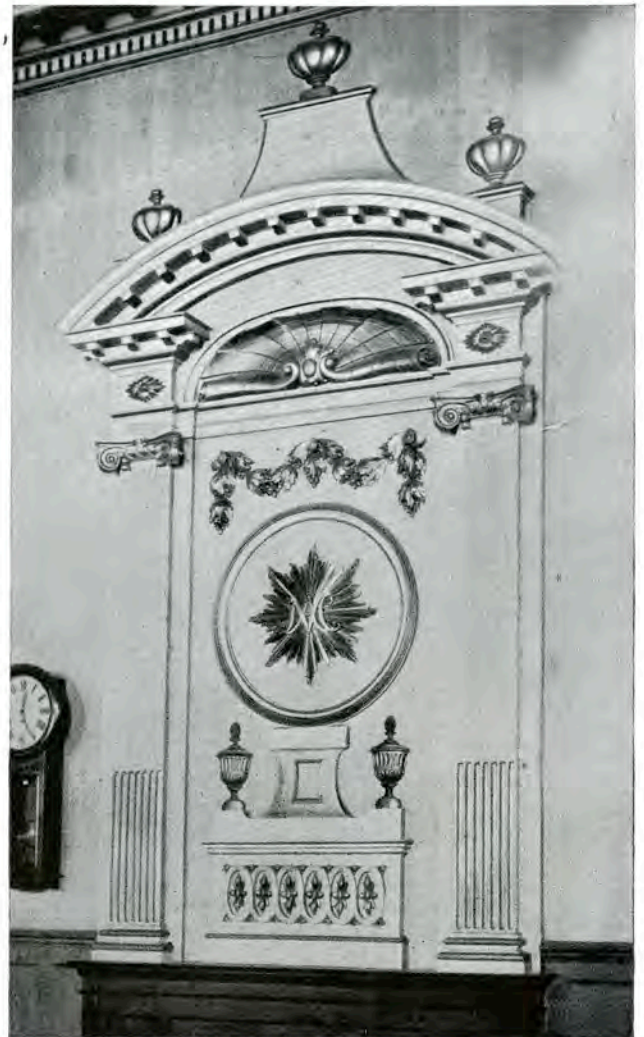
The accounts for 1833 contain this item:

Resolution: Emprunter pour achever de payer les ouvrages de André Paquet.

The undated notes state that Paquet made the rétable and the choir vault for 280 in 1832, so this would seem to be a loan to cover this work. From 1834 to 1848 the payments to Paquet amount to £514-19-2 and include a new cornice to the nave,



A DETAIL OF THE RETABLE, CHURCH OF ST. PIERRE



THE BANC D'OEUVRE, CHURCH OF ST. PIERRE

and other items for two pictures, further gilding, etc. This indicates a complete renewal of the three altars and their tabernacles. The M. Emond who executed this work is the Pierre Emond who, in 1784, executed the woodwork of Mgr. Olivier Briand's private chapel in the Seminary at Quebec. He was a man of importance and at one time "marguillier en charge" at the Basilica. He carried out the decorations and altar of the Chapelle Ste. Famille in the Basilica about 1792 and is mentioned in the accounts of St. Joachim in 1782.

We have seen that Mgr. d'Esgly, Bishop Briand's coadjutor, was closely connected with St. Pierre. It would be very natural for him to recommend the sculptor of the private chapel for the new altars of his favourite church.

a door pierced in the wall of the chapel of Ste. Anne for a covered way, repairs to the spire, repairs and enlargement of the gallery, a sanctuary rail and a Banc d'Oeuvre. In short, the church was redecorated inside.

André Paquet was a well-known sculptor-architect of Quebec in the middle of the XIXth century. He was a pupil of Thomas Baillargé, whose work his own closely resembles. The rétable of the church of St. François de Sales, and of Charlesbourg are good examples of his work.

This work left the church very much as it is today. The old pulpit was replaced by the present rather unworthy one in 1872 and the existing brick and stone sacristy was added in 1900, replacing an old one.

The history is that of a small prosperous parish keenly interested in its church. It is remarkable how many well-known artists have contributed from time to time to the decoration. The two LeVasseurs, Emond and André Paquet, were distinguished artists of their day; Gabriel Gosselin who, in 1764-5-6, made five capitals and a tabernacle, is known also by work in Ste. Famille and St. François. He was probably rather a carpenter than a sculptor. There are several families of the name on the Island. Of Maître Vézina, Antoine Jacson and Jean Bussière we as yet know little, even here their work has probably all disappeared.

usual field rubble, roughly plastered and white-washed. The west gable is covered with boarding and the east walls of transept and apse are shingled. The old builders seem to have mistrusted the weathering qualities of their rubble walling for this shingling of the east walls, against the bitter northerly weather, is very common. The boarding on the west front is probably for appearance.

The roofs are of steep pitch, hipped back over the transept ends and shingled. The exterior is very simple, with no porch, carving or decoration of any kind and owes its very graceful effect entirely to good proportion.



A SIDE ALTAR, CHURCH OF ST. PIERRE

THE CHURCH

The Church is a hall with transepts, in which are the side altars. It measures 96 feet 6 inches inside to the end of the apse by 27 feet 6 inches broad. The transepts are 22 feet broad. In the north transept is the door, pierced in 1843, by which access is given, through a side passage, to the sacristy. Such covered passages are very frequently added to the old churches.

The church is lighted by large arched windows with cut stone margins and splayed ingoos. There are two in each transept end, two on each side of the nave and one on each side of the choir. There is a large gallery at the west end and a small side door under it on the south side. The walls are of the

The west gable has a central round arched door over which is an "œil de boeuf" window. Glazing for this is mentioned in the accounts for 1795. The gable is surmounted by a graceful wooden belfry and fleche in two stories, covered with tin-plate. The lower stage is square with arched windows on the four sides and doric pilasters on the angles. The upper is open and octagonal with columns and arches supporting a slender concave spire and a wrought iron cross. The whole was rebuilt in 1788, again rebuilt in 1830 by Paquet and repaired in 1845 by Michel Lapointe.¹ It is probable that it has been further repaired since that time but the design is evidently that of 1830. The fine wrought iron cross in the graveyard is an old

¹ Undated notes in the Livre de Comptes.