

# The Journal

## Royal Architectural Institute of Canada

Volume 3

TORONTO, MAY-JUNE, 1926

Number 3

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Editor—I. MARKUS

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ALONG THE CITY WALL,  
YORK, ENGLAND.

*From Pencil Sketch by CHAS. DOLPHIN, R.A.I.C.*

# The Journal

## Royal Architectural Institute of Canada

Volume 3

TORONTO, MAY-JUNE, 1926

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### Editorial

#### FRONTISPIECE

WE are pleased to publish another one of Charles Dolphin's delightful sketches. The one included in this issue is of the Goodham Gate in the old City Wall, York, England, and was made by him while in England in 1913.

#### FEATURE ARTICLES

In this issue we publish an article written by George H. Locke, Chief Librarian of the Public Libraries of Toronto. Dr. Locke has a wide reputation as a librarian and has just recently been elected President of The American Library Association. He has made a special study of Library buildings and has often been called upon by Boards of other cities to advise them in the planning and designing of Public Libraries. The suggestions contained in his article pertaining to library construction are of timely interest to architects.

A very interesting article written by Professor Ramsay Traquair, of the Department of Architecture, McGill University, is included in this issue. Together with Mr. C. M. Barbeau, of the Victoria Memorial Museum, Ottawa, he has gathered together a wealth of data on the older buildings of the Province of Quebec that have proved most interesting. The present article is on the Church of Ste. Famille, on the Island of Orleans. Professor Traquair shows by measured drawings and detail photographs the beauty of this old Church. The article should commend itself to those interested in the many fine old buildings still existent in the Dominion of Canada. Professor Traquair is at present working on a second article on another fine old Church, that of St. Francois, and we hope to publish this shortly.

#### ARCHITECTURAL CRITICISM

The article written by Professor Arthur and published in the March-April issue, in which he commented on some of the photographs of work submitted by Toronto architects at their recent Architectural Exhibition, is responsible for several letters which we have received from architects, two of which are published under "Correspondence" in this issue.

We are inclined to agree with Mr. Lyle when he states that the Canadian architects' work is suffering from a lack of intelligent criticism, and it is evident from the comment we have heard on Professor Arthur's article that such criticism would meet with the approval of the profession generally.

There is in England at the present time a great deal of discussion as to whether an architect should criticize a fellow practitioner's work, and it is interesting to note that Mr. Guy Dawber, President of the Royal Institute of British Architects, in an address to students recently, commented upon some of the architectural evils from which they are suffering to-day, such as the ruin of the English country-side by innumerable vulgar buildings. Mr. Dawber hinted that one reason that these atrocities are permitted is that the function of criticism is not being effectively exercised.

In our opinion the need for architectural criticism seems so urgent that provided it is of the right quality we should accept it whether it comes from architects or laymen. Even people without proper knowledge of architecture should not be discouraged from expressing their opinions. Architecture cannot thrive on praise alone, and although it is human nature for an architect to appreciate a favorable comment on his work, yet it would seem to us that he should be equally anxious to receive opinions which in some cases may not take the form of praise but rather of constructive criticism. We maintain that courageous criticism by fellow-practitioners of an architect's work, providing it is specific and not merely general, is not only useful to the profession but will lead to an improvement of Canadian architecture.

#### ABOUT OURSELVES

The increased interest in the Journal together with the constantly growing number of advertisers is worth noting. It is evidence that the Journal, now in its third year, has made a place for itself in the Dominion. Representing as it does the interests of the profession, it must carry a strong appeal to all practising architects. It is proper at this time to extend our appreciation to those of our subscribers and manufacturers who have contributed to the success of the Journal. We welcome our new advertisers and hope that both the new and the old will enjoy that support of the architects to which they are entitled.

#### LIST OF MEMBERS OF THE R.A.I.C.

The list of members printed in this issue is, we believe, correct up to date. This list is published annually in the Journal, and in order to make it an authentic list it is necessary for the Secretaries of all Provincial Associations to send us any corrections that may have to be made therein.



## The Secretary's Page

ALCIDE CHAUSSÉ

*Honorary Secretary, Royal Architectural Institute of Canada*

A meeting of the Executive Committee of the Council R.A.I.C., was held at the Engineers' Club, Toronto, Ont., on Wednesday, 14th April last. The meeting was presided over by Mr. J. P. Hynes, President, and Mr. W. L. Somerville, Honorary Treasurer, acted as Secretary. The various questions considered were the question of an Annual Architectural Exhibition held in connection with the Annual Meeting of the R.A.I.C.; the use of signs on buildings during construction; the uniformity of professional fees in the various provinces, and other routine matters.

\* \* \* \*

The Council of the Royal Institute of British Architects have decided that the next Annual Exhibition of the R.I.B.A., to be held from 19th October to 17th November, 1926, shall be devoted to the Architecture of the Dominion and Colonies.

It is hoped that the R.A.I.C. will kindly collaborate in endeavouring to make this Exhibition fully representative of the interesting and important work done in the Dominion of Canada in recent years.

The Exhibition will be in five main sections:

- (A) Canada.
- (B) Australia.
- (C) New Zealand.
- (D) South Africa.
- (E) The Colonies (West Indies, Hong Kong, Singapore, etc.).

The space available in the R.I.B.A. Galleries amounts to a total of 300 feet run. Of this space 140 feet have been allotted to Canada. The height of wall space available may be reckoned at 6 feet making a total of 840 square feet available for the Canadian Exhibit which we hope to receive.

It is desired that the Canadian Exhibit should be selected by the Council of the Royal Architectural Institute of Canada who, it is hoped, will consent to take the responsibility of deciding what is to be sent.

The cost (freight, insurance, etc.) will be borne by the R.I.B.A.

The Exhibit should consist of photographs and drawings of buildings actually erected in the Dominion of Canada. The Exhibits need to be framed or glazed before despatch, and it is thought that there will be less danger of injury in transit if framing and glazing are omitted. Photographs should be *as large as possible* and must be suitably mounted before despatch.

Modern work is preferred, but it would add to the interest of the Exhibition if a small proportion of historic work were included.

It is desirable that the Exhibit should arrive in London *not later than 1st October, 1926*, and that they should be accompanied by a detailed list to be used in the compilation of the catalogue. Each Exhibit should be clearly marked with the name of the Building and of the Architect responsible for its design.

H.R.H. The Prince of Wales and the High Commissioners of the Dominions will be invited to become "Patrons" of the Exhibition, and there will be an opening ceremony to which a distinguished and representative company will be invited.

The High Commissioner for Canada will be invited to arrange a special "At Home" day in the Galleries and, if possible, a public lecture on Canadian Architecture.

There will be additional space available for a few small models if your Council think it desirable to include them.

\* \* \* \*

The governors of the Stratford-on-Avon Shakespeare memorial theatre, according to a statement issued by Archibald Flower, chairman, wish to get the best architectural advice the world can give in rebuilding the burned structure.

Steps have been taken, he states, to enlist the services of a strong advisory committee of leaders in art, architecture, literature and finance. The president of the Royal Institute of British Architects has already consented to act, and has advised that the design for the new building be thrown open to public competition.

"A very large auditorium," says Mr. Flower, "is not our aim. Shakespeare calls for intimacy as well as breadth. On the foundations of the old building, a low and more pleasing structure can easily be constructed to provide the much-needed conference hall and space to exhibit many objects of great interest in connection with the history of the stage.

"To achieve the object of making Stratford festival performances the finest in the world, as they should be, a fund is necessary for the establishment of subsidiary companies to cultivate a general love of Shakespeare further afield than Stratford-on-Avon, to furnish actors for the festival company and for long-term engagements of artists of international reputation.

"There is," he adds, "a crying need for a theatre which will give to the world performances of Shakespeare comparable to the Wagner performances at Bayreuth."

King George has announced his willingness to become a patron of the new theatre.



PUBLIC REFERENCE LIBRARY, COLLEGE STREET, TORONTO  
*Wickson & Gregg and A. H. Chapman, Associated Architects.*

## The Toronto Public Libraries

By GEORGE H. LOCKE, Chief Librarian, Toronto.

WHEN I was planning the Wychwood Branch I was reproached by a gentleman in this city who said, "It doesn't look like a library." I asked him what a Library looked like. He said he didn't know but he thought it ought to have columns in front. I found out that he had seen the so-called typical Library of the Early-Carnegie days with columns in front, rooms on either hand, and a stack room in the back centre. Indeed it was an architect who told me that a Branch Library, indeed any library, should be classical in style. I couldn't find out from him whether it was Greek or Neo-Greek he favoured. The Wychwood Branch with its blood relations, the High Park and the Beaches, is unlike any Library I have ever seen. It struck a new note, so to speak, in library architecture, following as it does the English grammar school type of the time of Shakespeare. That was just what was in my mind for these three Branches were planned in the year in which was celebrated the tercentenary of Shakespeare. Not designedly, but appropriately there were three.

East Toronto was a little village community with the traditional school houses of durable, substantial, economic and recognizable architecture, and just as an offset to the logical buildings, I planned a house of English domestic architecture on a business street, with a spacious lawn and curtained windows, combining a pleasing exterior with a home like interior, as different as possible from the institutional character of the other public buildings. The upstairs with a great fireplace and gabled windows was for boys and girls only. It looked like an attractive village home.

Then Gerrard Branch, in the midst of a busy district, with no central theme for the neighborhood and no very attractive public buildings, was a different problem. I wanted a building with an English atmosphere, but not domestic, so I chose the later Georgian type and evolved a building still different from any other. I wanted a low, long room upstairs, with dormer windows for my Boys' and Girls' Room, with a club room off it. I got them and then planned the downstairs with reading room, books



around the walls, space for stacks as found necessary, a room for the librarians, kitchenette, and necessary entrances. I must have it on a main artery and as my lot was narrow, I placed the end next the main street with a large bow window facing south with a comfortable window seat. It is one of my most successful Branches.

These I have been describing are Community Branches with a limit of about 12,000 books and a circulation limit of about 150,000 per annum.

The Public Reference Library's great feature is the great Reading Room for study purposes, one of the best of its size and kind on the continent. It has a shelf capacity of over 5,000 books on the walls, easily accessible to everybody, has excellent lighting and is well ventilated. It is extremely popular and often in the winter every seat—over 200—is occupied by persons studying something of interest. The reserve stock of books in this Library is upwards of 90,000, and as the use of books in the



ENTRANCE HALL, PUBLIC LIBRARY, COLLEGE STREET, TORONTO

*Wickson & Gregg and A. H. Chapman, Associated Architects.*

Actually in Gerrard we placed 7,500 books on the opening and circulated 105,000 the first year. They are open to the public every day except Wednesday from 2 p.m. to 9 p.m.

The Dovercourt Branch was a different problem. It is a regional Branch, open every day from 10 a.m. to 9 p.m., and contains more books than an ordinary Branch, and in addition a special Reference Collection. It may have up to 20,000 books and circulate up to 275,000 a year. This particular building has been very successful, and in general design has been copied for small cities.

room is about 250,000 per annum it can easily be seen how an educational institution well appointed, well stocked, well kept and well administered is appreciated by the public.

In connection with all these Public Libraries there are gardens which help to make beautiful and attractive these centres of the community life, and in the case of both Wychwood and Earls court the silver cups awarded by the local Horticultural Societies for the best kept and most attractive grounds in connection with public buildings in the district were won by these Libraries.



## How Library Ideals Affect Library Architecture

LIBRARY architecture in Canada is in its infancy and there are endless opportunities for architects of the future who possess a vigorous imagination and a passion for breaking new ground, in following up this interesting branch of the profession.

The types of library architecture which were in vogue during the last part of the past century and the first decade of the twentieth century are now distinctly *passée*—and justly so. Their early decline is due largely to the fact that library ideals have

devise a way whereby some cranny in the library might be converted into a club room.

A parallel development is taking place in Adult Circulating work. "Adult Education" has become the slogan of librarians throughout Great Britain, the United States and Canada, and the character of library architecture cannot fail to be affected by this movement. A lecture room will become a virtual necessity, with a stage (preferably an adaptation of the Copeau model) to provide for amateur theatricals. This lecture room should not resemble



A ROOM IN THE BOYS' AND GIRLS' HOUSE OF THE TORONTO PUBLIC LIBRARY

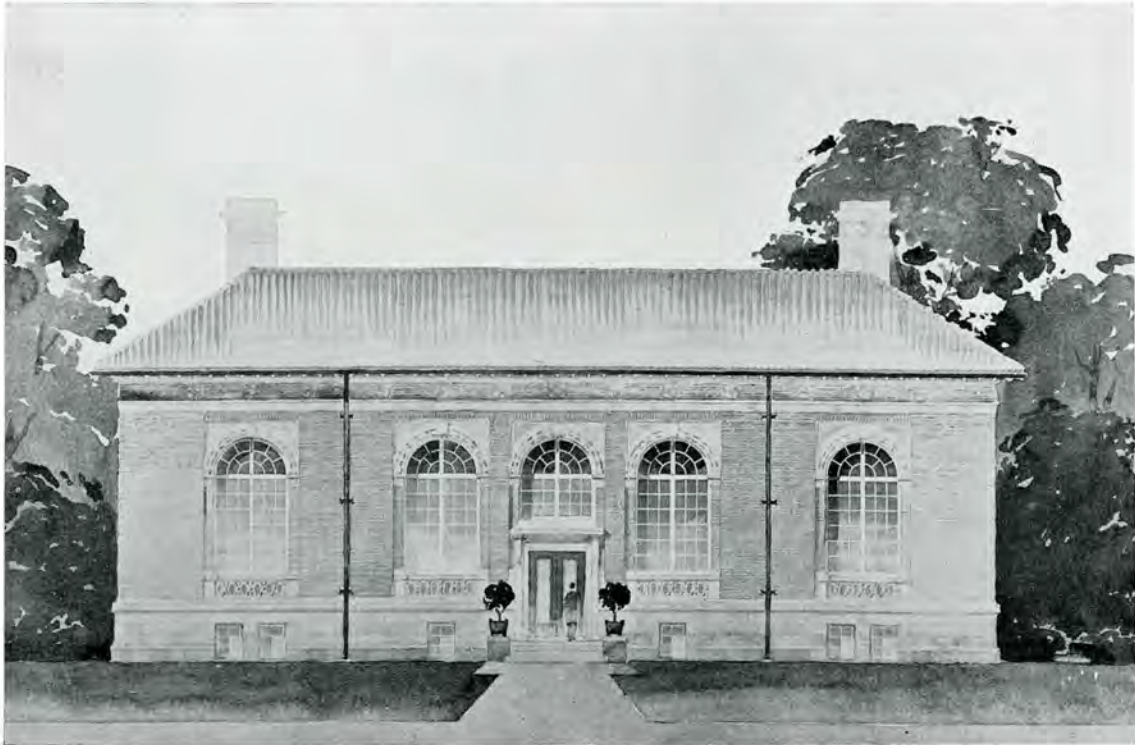
undergone a radical change within the last decade, and the natural result of this changed conception of the scope and method of library work is that the phlegmatic buildings of the past are no longer suitable for the successful undertaking of professional library service.

For instance, the rapid development of work with children was not foreseen by the architects or library boards who built the libraries of the '90's, and as a result many libraries either have no separate room for children, or the children are consigned to a dull, damp, basement—a most discouraging environment in which to undertake work which by its very nature demands light, fresh air, cleanliness and attractive surroundings. Then as the Story Hour grew in favour, club rooms became imperative, and the enterprising librarian racked his brain to

the chilly dungeons of the past generation, but should be a cheerful, spacious auditorium, with good ventilation and satisfactory lighting facilities. Club rooms will be as imperative in connection with Adult work as they are at present in work with children. Indeed too much emphasis cannot be laid on the inclusion of an extra room in a Branch library for its uses may be manifold. High School Reference work, Librarians' Round Tables and group meetings of various kinds could be carried on so much more satisfactorily in a room cut off from the main reading rooms.

The library building which endeavours to meet the requirements of this new conception of librarianship must be above all, adaptable. It must take into consideration the fact that library work is not static but dynamic, and it must be of such a shape and

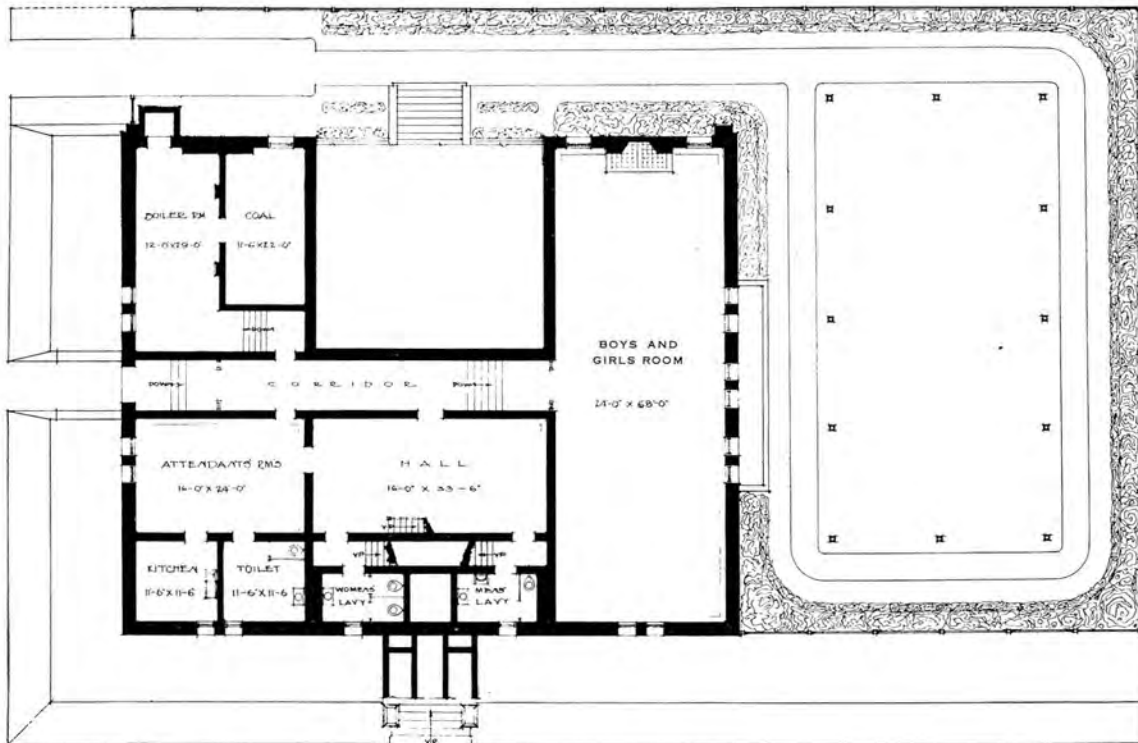




FRONT ELEVATION, DOVERCOURT BRANCH, TORONTO PUBLIC LIBRARY  
*Chapman and McGiffin, Architects.*

style that an extension could be added without destroying the symmetry of the building. It must be conceived by an imaginative brain, for adaptability is impossible without imagination. The architect must realize that he is not called upon to plan a

mere house for books—but an intellectual home for the community. The Public Library is tending more and more to become the social centre of the community and it should express this fact in its architecture. It should possess a personality in keeping



BASEMENT FLOOR PLAN  
 DOVERCOURT BRANCH, TORONTO PUBLIC LIBRARY.

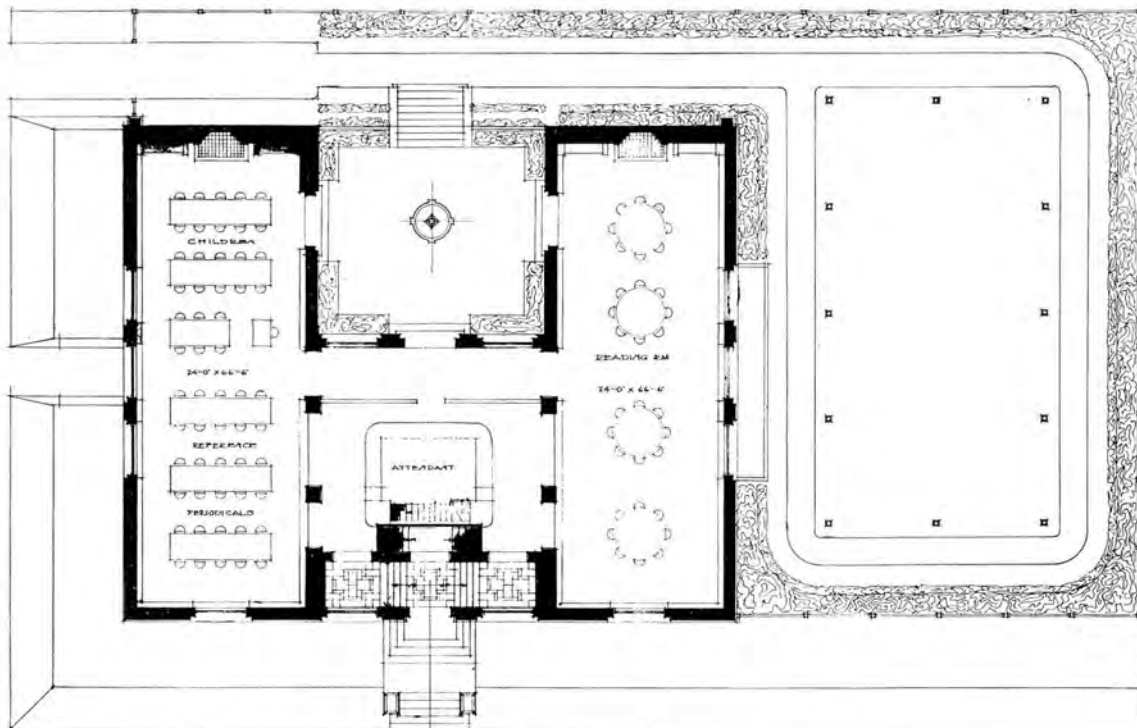


DOVERCOURT BRANCH, TORONTO PUBLIC LIBRARY  
*Chapman and McGiffin, Architects.*

with its environment, and, like a painting, should be a glorified expression of the tastes and characteristics of the community, rather than a photographic likeness.

An architect who would design a satisfactory building for a modern community library has an interesting task before him, and one which is by no means easy. Not only must he take all the foregoing ideas into consideration; the personality of the library, its adaptability, the various phases of the work which it essays to do, but he must always bear in mind that windows, radiators, and ventilation

must be so arranged to give a maximum of wall space for book shelves, since floor stacks are ugly and make the problems of lighting and administration more difficult. He must juggle in somehow a lecture room, a Children's room and an Adult reading room without placing either in the basement. Yet he must remember that ground space costs money, and also that a certain proportion of the lot must be reserved for an attractive setting. With all of these considerations kept in mind a satisfactory building could be erected at a moderate cost, but not without taxing the ingenuity of the architect to a considerable degree.



FIRST FLOOR PLAN  
DOVERCOURT BRANCH, TORONTO PUBLIC LIBRARY.





BOYS' AND GIRLS' READING ROOM, DOVERCOURT BRANCH, TORONTO PUBLIC LIBRARY  
*Chapman and McGiffin, Architects.*



READING ROOM, WYCHWOOD BRANCH, TORONTO PUBLIC LIBRARY  
*Eden Smith & Son, Architects.*





BOYS' AND GIRLS' ROOM, EASTERN BRANCH, TORONTO PUBLIC LIBRARY  
*J. P. Hynes, Architect.*

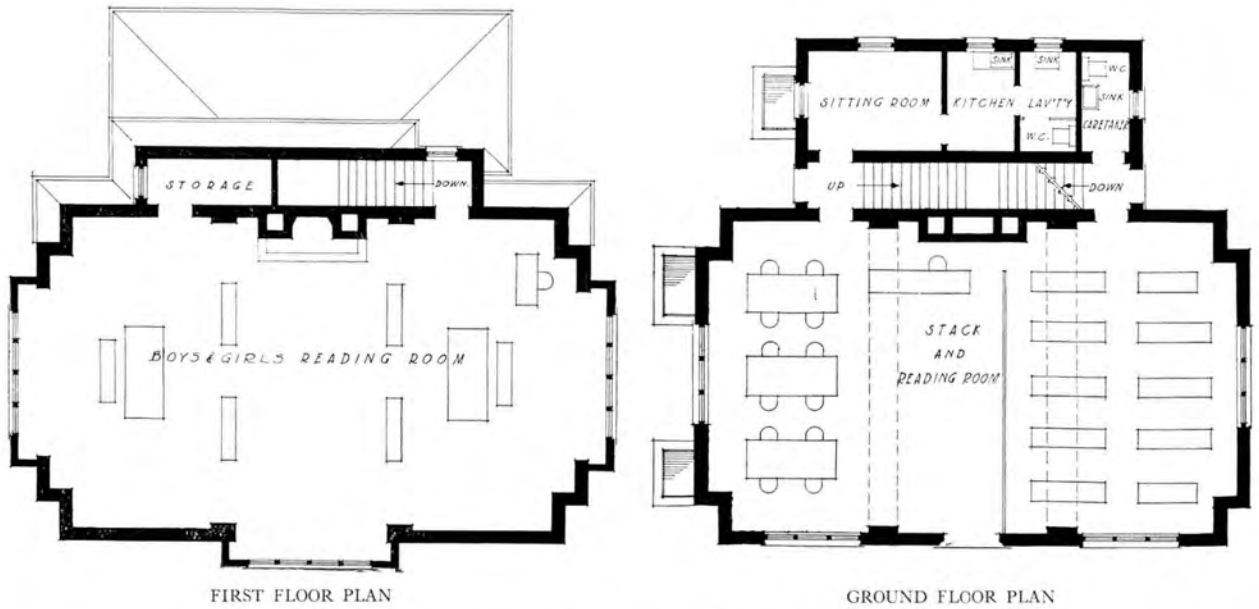


BOYS' AND GIRLS' ROOM, GERRARD BRANCH, TORONTO PUBLIC LIBRARY  
*Shepard and Calvin, Architects.*





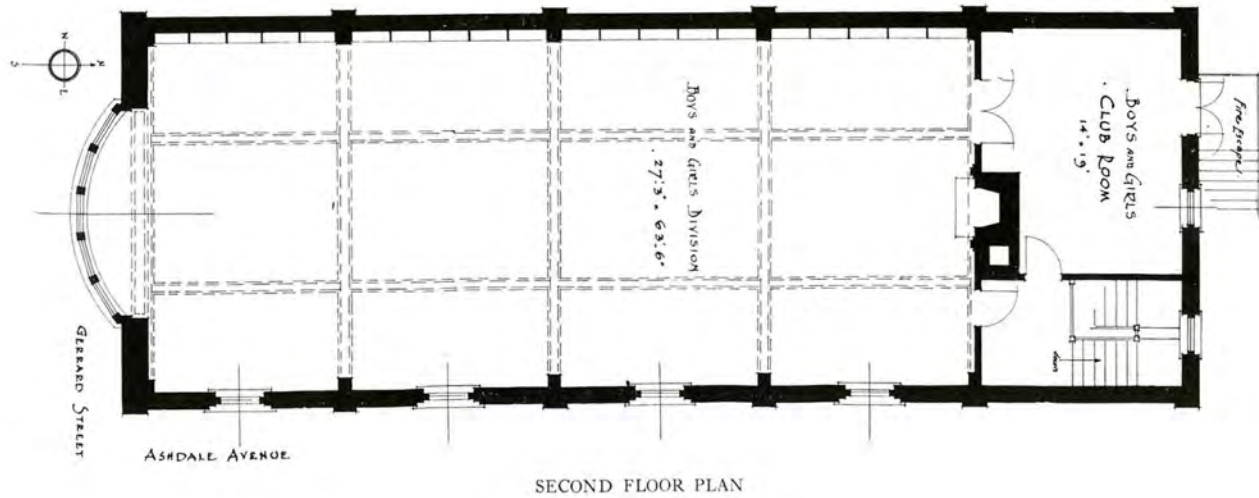
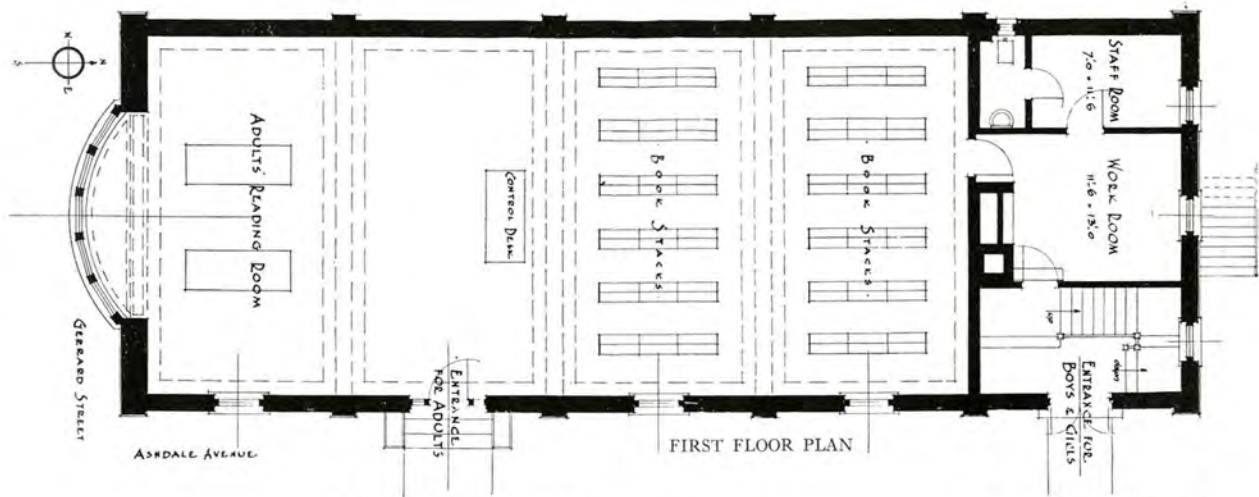
EASTERN BRANCH, TORONTO PUBLIC LIBRARY  
*J. P. Hynes, Architect.*



EASTERN BRANCH, TORONTO PUBLIC LIBRARY  
*J. P. Hynes, Architect.*



GERRARD BRANCH, TORONTO PUBLIC LIBRARY  
*Shepard and Calvin, Architects.*





## Some Warnings in regard to the Planning of Libraries

NO Library ought to be planned for any size of a community without the aid of a librarian who has had experience in library planning. He is just as useful to the community which hopes to build as is an architect, because he can appreciate the problem from a professional point of view and can see the necessities from the social and practical point of view of the community to be served. Then

from it in our Libraries. The lecture room in too many of our Libraries is small, dark, poorly kept and unattractively finished.

What ought to be avoided in a community is a library building rising gaunt and naked with a flight of more or less concrete steps, with not a shrub to relieve the monotony and not a vine or a flower to lend colour to the drabness of the background. In



WYCHWOOD BRANCH, TORONTO PUBLIC LIBRARY  
*Eden Smith & Sons, Architects.*

comes the architect to whom the problem is now put in plain understandable terms, and he is asked to make the proportionate spaces and house in the plan in such a way that the exterior will be attractive and the inside economically efficient, and with such building materials and finish as will make for comfort, attractiveness and a minimum of expenditure for maintenance.

One cannot expect Library Boards to know what is wanted. They are made up of men from as many vocations in life as there are members, and the bad examples of library construction are due almost entirely to a Board commissioning a local architect to build a library to cost say \$15,000, without any thought of asking the Inspector of Public Libraries or any of the active librarians of the province to give them any advice. It is a clear case too often of the blind teaching the blind—and the monument to their folly can be seen in too many of our towns.

We have got away from the basement school room in our churches, and I hope we shall soon get away

other words, what is necessary in library planning is that the exterior should be architecturally pleasing and inviting and the material of construction so adapted to its purpose that the cost of maintenance would be kept as low as possible. Buildings, like people, should be externally attractive if they are to be interesting—and above all this should apply to public buildings, which after all, but reflect the taste of the community.

Take away all unnecessary decorations, over-mantels, over-counters, partitions, mock marble pillars and large hallways, and plan a well proportioned room with books on the walls, small and few tables, a simple charging desk (not a great counter), simple lighting as near the books and the people as possible, and a combination of colours in the walls that make for harmony. Then take away all "Silence" signs and let the people come and talk about the books in an atmosphere of social happiness.



WYCHWOOD BRANCH, TORONTO PUBLIC LIBRARY  
*Eden Smith & Sons, Architects.*



INTERIOR OF REFERENCE LIBRARY, COLLEGE STREET, TORONTO—LOOKING WEST

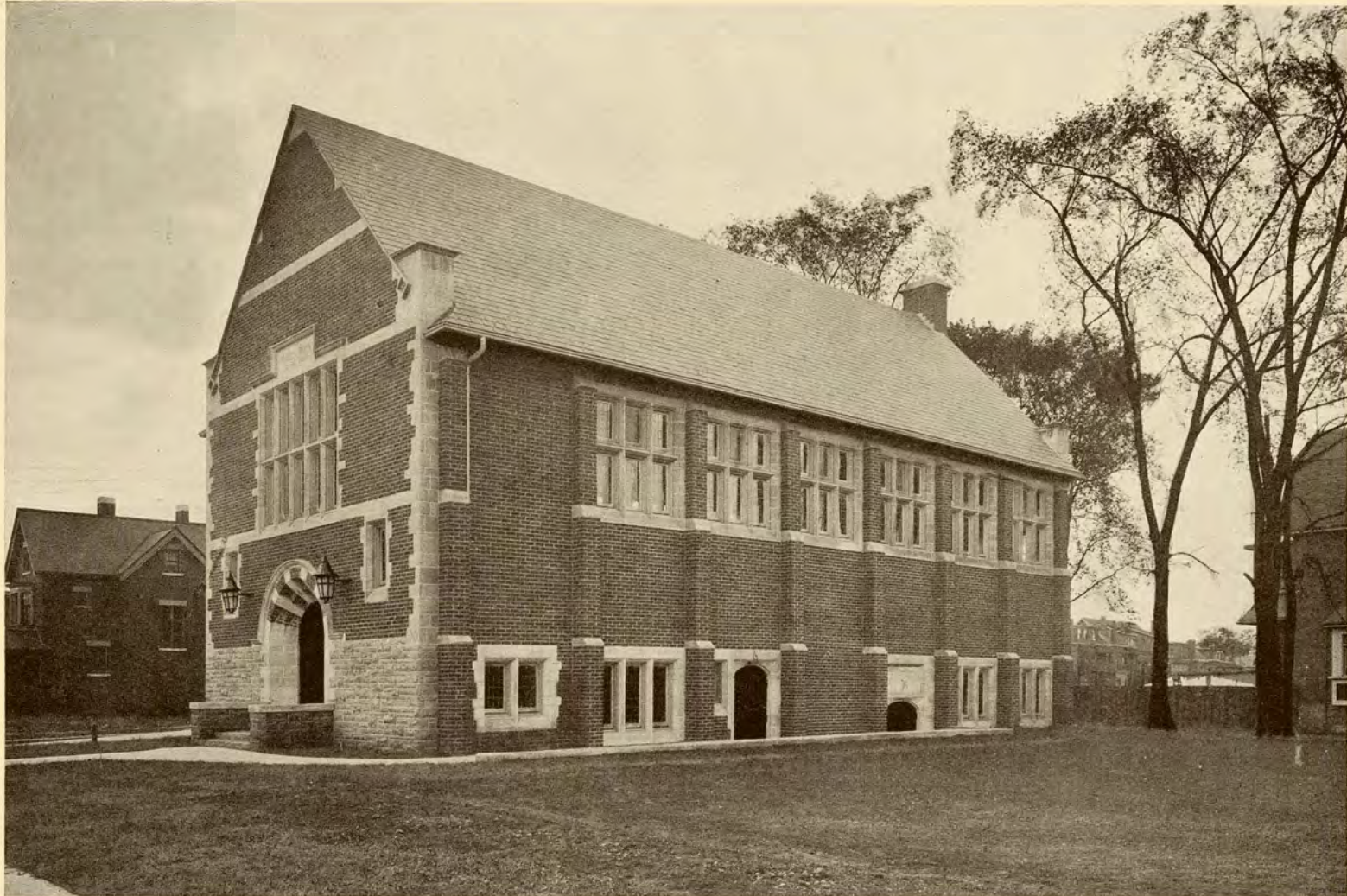
*Wickson & Gregg and A. H. Chapman, Associate Architects.*





INTERIOR OF REFERENCE LIBRARY, COLLEGE STREET, TORONTO—LOOKING EAST  
*Wickson & Gregg and A. H. Chapman, Associate Architects.*

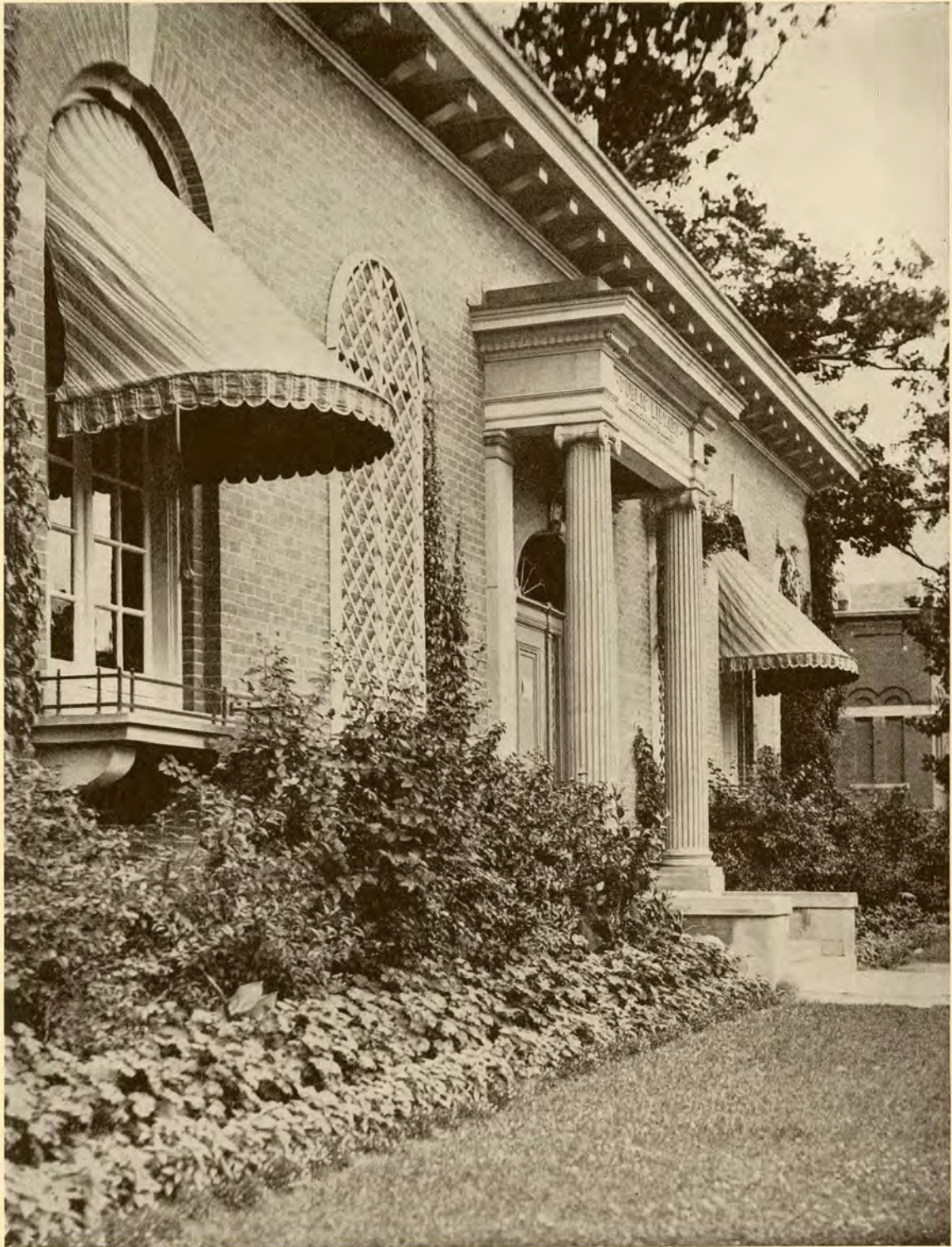




HIGH PARK BRANCH, TORONTO PUBLIC LIBRARY

*Eden Smith & Son, Architects.*





ENTRANCE, EARLSCOURT BRANCH, TORONTO PUBLIC LIBRARY

*C. J. Gibson, Architect.*



## The Church of Saint Famille, Island of Orleans, Que.

By RAMSAY TRAQUAIR, M.A., F.R.I.B.A.

*The Historical Material supplied by C. M. BARBEAU, Victoria Memorial Museum, Ottawa.*

THE existing church of Sainte Famille is the second to be built in the parish. Our knowledge of the first church is mainly derived from an account written about 1820 by the Revd. Joseph Gagnon, curé of the parish, who derived his information from early account books and titles which are no longer in existence. His account is preserved in the archives of the parish and gives a history of both the old and the new churches up to the date of his curacy.

The land for a church was granted by Monseigneur de Laval in 1669 and building was commenced at once. Work proceeded slowly: in 1682 the pulpit and the "balustres" (the altar rail) were being made and M. Lamy, the curé, was adding a sacristy at his own expense. In 1683 the parish is described as consisting of 51 families with 384 souls, with a church 80 feet long by 36 feet broad.\* In 1685 the belltower was finished at the joint expense of M. Lamy and his parishioners and at last, in 1701, the church was consecrated by Mgr. de la Colombière. The expenses had largely been met by the Seminary at Quebec.\*\*

But the church had not been well built. In 1702 a memorial, dated January 30, was presented to M. Boscher, the Intendant, stating that the church, one of the first to be built of stone in this country, where there were then very few good masons, had been very badly constructed in that the foundations had not been placed upon solid ground. To remedy this the inhabitants had resolved to build a new wall on the side towards the river, but this had had no effect. They accordingly asked that two experts should be sent to inspect the walls and report upon the necessary repairs. The Intendant accordingly ordered the Sieur Lajoue, architect, to visit the

church and, upon his report, ordered a meeting to be held to consider what steps should be taken to execute the necessary repairs.

A new belltower was built in 1731 but, in 1734, M. Eustace Chartier de Lotbinière, Conseiller du Conseil Supérieur de Québec, reported that he had noticed that the flooring of the church was not finished, the windows had not been enlarged as he had instructed on his previous visit, the wall at the southwest angle was broken and the gutters of the belltower were not in a condition to prevent the rain from penetrating into the church. He ordered M. Chardon, the Curé, to have the necessary repairs executed and to add a chapel on the south side, similar to that on the north, with the first funds which the church should possess.

The first church was a smaller building than the present, but evidently on the same plan, a broad nave with transepts forming side chapels. The south chapel was apparently not built, as its omission is referred to in M. Chartier de Lotbinière's report. The church had a wooden belltower over the west gable and M. Bois, in his history of the Island, states that it was thatched with straw. M. Lajoue, the architect, is mentioned in the Archives of Québec. Even in the seventeenth century the profession was represented in Canada.

### THE PRESENT CHURCH

In 1742 M. Dufrost, curé, arranged with a contractor for the building of a new church and work was commenced in the following year. By 1746 the mason work was finished and the roof constructed at a cost of 2722l\*. In 1747 the shingles were put on the roof and the glass bought, the expenditure amounting to 1106l. In 1748 Gabriel Gosselin, a joiner of St. Laurent, made the pulpit, the win-



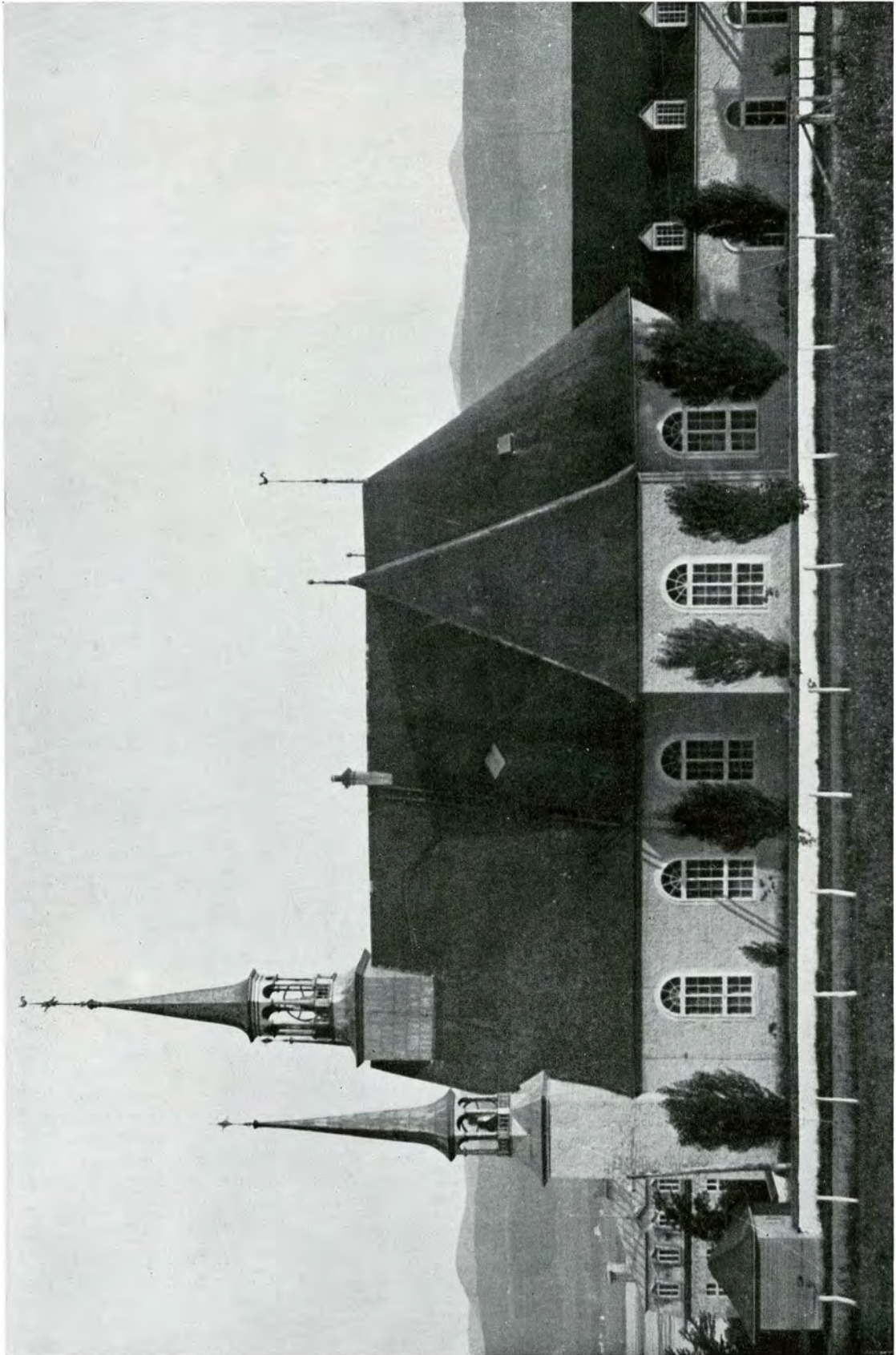
STE. FAMILLE—WEST END

\*Plan General des Missions VII. 39.

\*\*Archives du Séminaire de Québec, 2me Livre de Raison, 1673 VI. 38.

\*The sums are given in livres français.





SAINTE FAMILLE, ISLAND OF ORLEANS, QUEBEC—FROM THE SOUTH

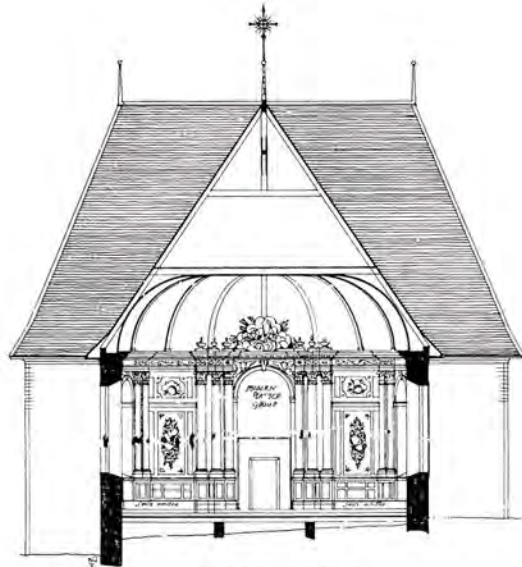




SAINTE FAMILLE—INTERIOR.



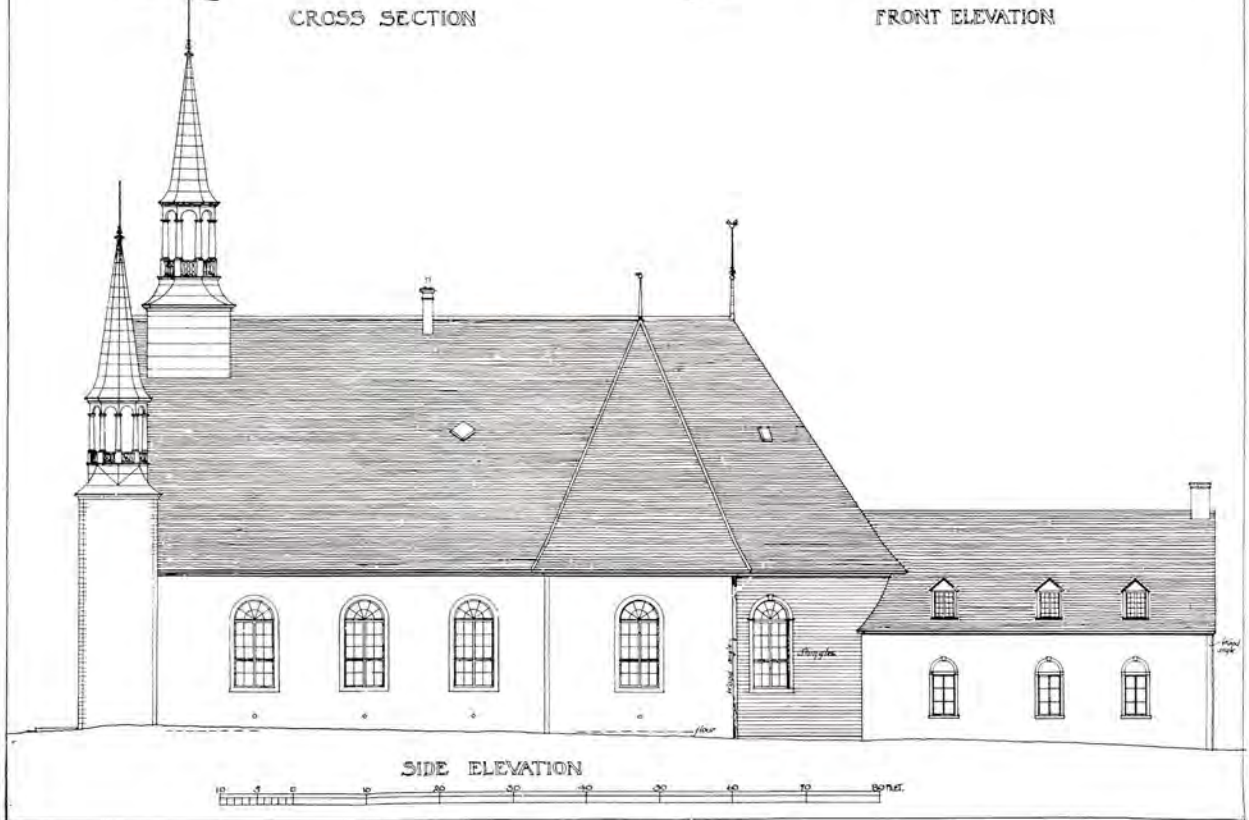
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ISLAND OF ORLEANS · QUEBEC ·



CROSS SECTION

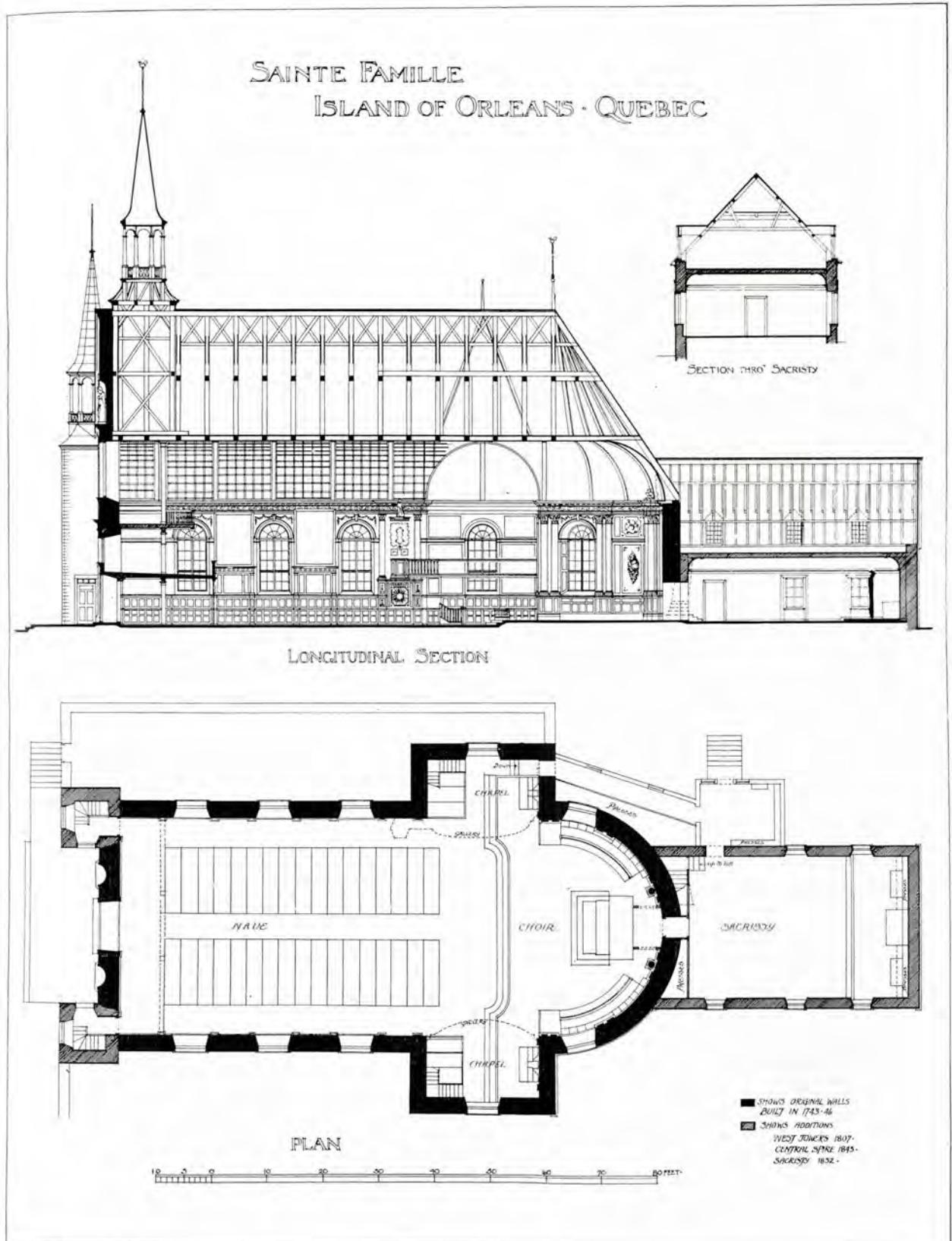


FRONT ELEVATION



SIDE ELEVATION







dows and the confessional and undertook the bell-tower. Crepeau, a blacksmith, made the cross with a copper ball and a weathercock. At about the same time, 1748-49, the five wooden statues which still decorate the façade, were carved by either one or both of the brothers LeVasseur, Noel and François, who also made the tabernacle, the candlesticks, the Christ and carvings on the retable. Finally in 1749 Mgr. de Pontbriand consecrated the church and its altars.\*

Since then the building has undergone many alterations, additions and redecorations, but the main walls and the roof are still those of the original building. The particulars of these various alterations are given in the account by M. Gagnon already mentioned, in the "livres des comptes de la Fabri-



ALTAR OF CHAPEL ON SOUTH SIDE

que," of which the first volume dates from 1767, and in other documents preserved in the parish and in the Seminary at Quebec.

In 1750 a sacristy was added but, in the year of the siege, 1759-60, the church was "ruinée par les Anglais" and the bell carried off. A new bell and new glass for the windows was purchased in 1763.\*\*

The early volumes of the "comptes" contain some items of sufficient interest to be quoted.

1768	Paye à l'Hôpital Général . . . . . pour tabernacle, consoles, cadres, statues, chapiteaux et pots à flamme . . . . .	314/
1768	à Gros Jean pour 100 livrets d'or à 3. . . . .	300/
1768	à M. Perrault pour idem . . . . .	192/
1768	à Gabriel Gosselin pour dernier paiement des tabernacles des chapelles, pieds . . . pour statues, raccorde le confessional, fait la balustrade du jubé . . . . .	73.18/

These items refer to the making and gilding of the altars and other finishings. M. Gagnon states quite definitely that "Les Vasseurs" made the tabernacle of the High Altar and adds, "Les derniers chapiteaux des pilastres, ou on ne voit

aucune connaissance d'architecture dans celui qui les a faits, ont, été faits par Gabriel Gosselin" Apparently parts of the decoration of the Choir were by Gosselin, who also did the joinery of the altars. This is the first mention of a gallery. The church was originally designed with one western gallery, the upper gallery was added before 1853, the two side galleries only in 1910.

There are many early references to gilding being done by the Hôpital Général and the Ursuline Convent. It was a very important art for the church decorator and often cost more than the woodwork itself. Gilding was one of the subjects taught in Mgr. de Laval's school at St. Joachim. Both the mercury process and the use of gold leaf were practiced in the XVIII century, the former mainly for small objects.

1792 (ouvrage au clocher) fer blanc . . . . . 10/

The small amount indicates a repair, but the bell-tower was probably covered in imported tin plate. The main roofs were covered with shingles.

1791 Pour les deux tabernacles pour les chapelles.

1791 pour les menuisiers . . . . . 800/

1791 pour les religieuses, la dorure . . . . . 1100/

These are the two existing altars in the side chapels which M. Gagnon tells us were done by M. Florent Baillargé. M. Gagnon, as we have seen, had very decided views upon architecture; referring to these tabernacles he writes, "celui du Sacre-Coeur est vraiment ridicule, on n'a jamais vu de coeur comme ceux la."

In 1807 the two side towers with their belfries were added by the Curé Gagnon. They were modelled upon the existing central spire which M. Gagnon later wished to rebuild. He met, however, with some opposition from his parishioners, and allowed it to remain. It was inspected in 1825 and finally replaced in 1843. M. Thomas Baillargé, the Quebec architect, then designed a new spire to harmonise with the side ones. All three were again repaired, "presque complètement refaits" in 1900.

The old belfries on the Quebec churches all seem to have had round tops, a form found commonly in the XVII century architecture of France. The slender spires with bellcast, now so common in the Province, are more recent, though it is difficult at present to say when they came into fashion, probably about the beginning of the XIX century.

The internal ceiling was originally covered by a plain boarded and whitewashed vault.\* In 1812 this was reconstructed by Louis Bazil David, a pupil of Quevillon at St. Vincent de Paul. The present vaulted ceiling is that built by David.

In 1820 M. Thomas Baillargé submitted designs and an estimate for a "retable", that is for the decoration of the walls of the choir and side altars. The design was much admired and, after a few minor alterations had been suggested, was adopted. Thomas Baillargé, who is referred to as "entrepreneur" undertook to complete the work in between three and four years. He desires to paint the work as it is put up, in order to avoid damage by damp, and the parish is to provide oil and paint. The parish will supply boats and men for transport, will board the workmen and carry them back to the city when the work is done. The parish will pay the contractor's workmen the wages which he pays himself,

\*Gagnon.  
\*\*Gagnon.

\*Comptes 1805.



and will also pay for the new masonry foundations to the two columns of the sanctuary. M. Baillargé also undertook to retouch the pictures, painted by his father, François Baillargé, at his own expense. They had met with the disapproval both of the bishop and of the curé.

This contract casts an interesting light on the status of the architect at the period. He is still the architect-contractor, or master-builder of mediaeval times. M. Baillargé, for instance, desires an advance payment in order to buy wood\* and is to be paid in instalments as the work proceeds. But he is also the designer and a painter capable of retouching the pictures which his father had painted for the church in 1802 and which had up to this date hung on either side of the High Altar.\*\*

By 1825 the existing decoration of the choir was completed at a total cost of some 8400*l*. The money was largely advanced by the curé and the books for 1827-31 contain notes of repayment amounting to 6036*l*.

In 1844 the bishop recommended the building of a new sacristy and in 1852 the existing sacristy was built.

In 1868 the bishop sanctioned important modifications to the west front. These included replacing a large "cadran en bois qui domine au sommet du portail" by a circular window of four feet diameter, finished with dressed stone, and building up two small openings on either side of the top niche. Later this was amended. Instead of the large circular window the two openings near the top statue are to be made into "oeil de boeuf" windows.

These are the existing small circular windows. They serve to date, by the form of their dressings, the centre niche and the large window below it, as well as, probably, the stone sills of all the niches.

Repairs were also executed to the front door. It had at this time a stone framing.

Further alterations were made in 1910, when the existing stone cornice with its inscription was put over the front door. At the same time the side galleries and the panelling of the nave were put in by Napoleon Paradis, a local joiner.

#### THE CHURCH

The existing church consists of a nave and semi-circular apse, flanked by side chapels which form short transepts. The nave is 45 feet broad externally, the length to the end of the apse is 105 feet and to this is attached a sacristy 43 feet long by 29 feet broad. The western gable is surmounted by a wooden steeple with open belfry and spire and is flanked by two square towers which have similar belfries. On the gable are five niches in which are placed painted wooden statues of the Holy Family.

The roofs are steep in pitch, hipped back on the transepts and covered with shingles.

Excepting for the western towers, which were added in 1807, the main lines of the church are unaltered since it was built in 1743. The plan is a very common one in parish churches of the Province built before 1800, and continued in use as late as 1850. But, as is seen from the historic sketch, the church has undergone continuous repair and alteration from its first building up to the present day.

\*Comptes.

\*\*Comptes 1802-5. Notebook of five pages "le Retable" in the archives.

The walls are of roughly coursed rubble in flat stones averaging some five inches thick, with slightly larger stones to form the angles. These have a drafted margin of seven inches broad. As a weather protection the east end of the sacristy and the apse walls are shingled over the stones. The nave walls are three feet thick and the entire external masonry was painted, with the joints in white paint, in 1868.\*

The original west front had a high gable surmounted by a steeple and belfry, and for this front the five existing statues were made. The four lower still stand in their original niches; the top-most niche is in its old position, but the stonework has been remade. Originally this niche was flanked



HIGH ALTAR, SAINTE FAMILLE

by two small square openings but these were converted into the present small circular windows at the alterations of 1868.

The authorisation of this date says: "Remplacer par de la pierre de taille le bois et les pierres brisées qui se trouvent dans le centre de la grande porte et de l'oeil de boeuf du portail ainsi que dans la corniche au dessus de la porte."

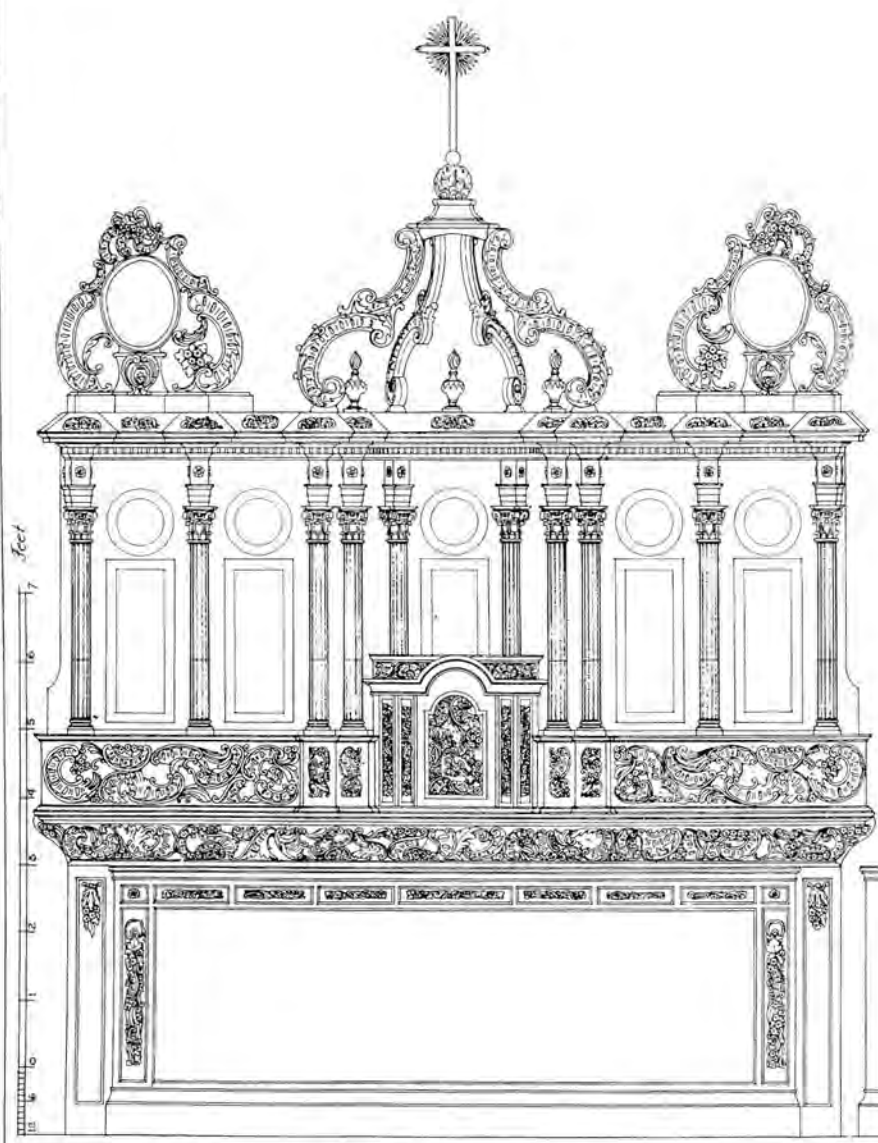
Many of the old churches of this type had wooden porches or door surrounds of more or less architectural pretension and the large circular window is a characteristic feature. Apparently something of the kind existed here until it was replaced by the present door and large window. The stonework of the latter is of the same pattern as that of the small oeils de boeuf.

\*Autorisation de l'évêque, 1868.

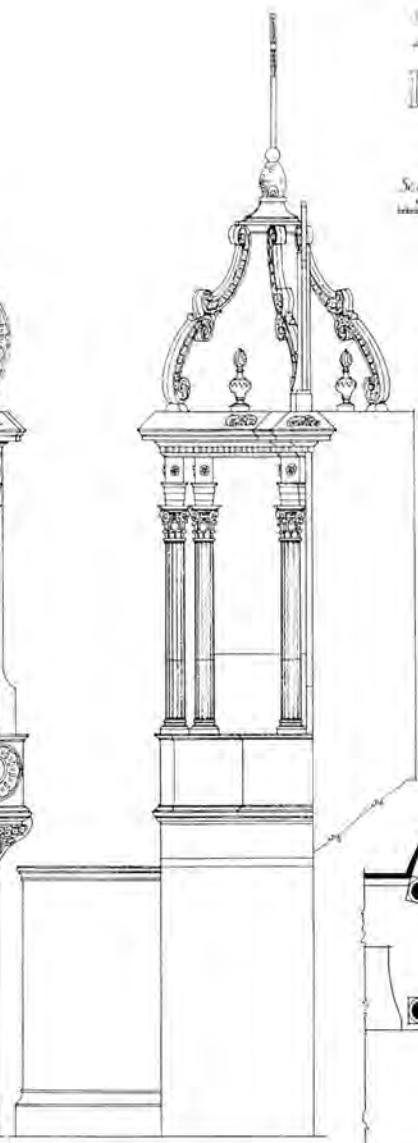


# SAINTE FAMILLE ISLAND OF ORLEANS QUEBEC

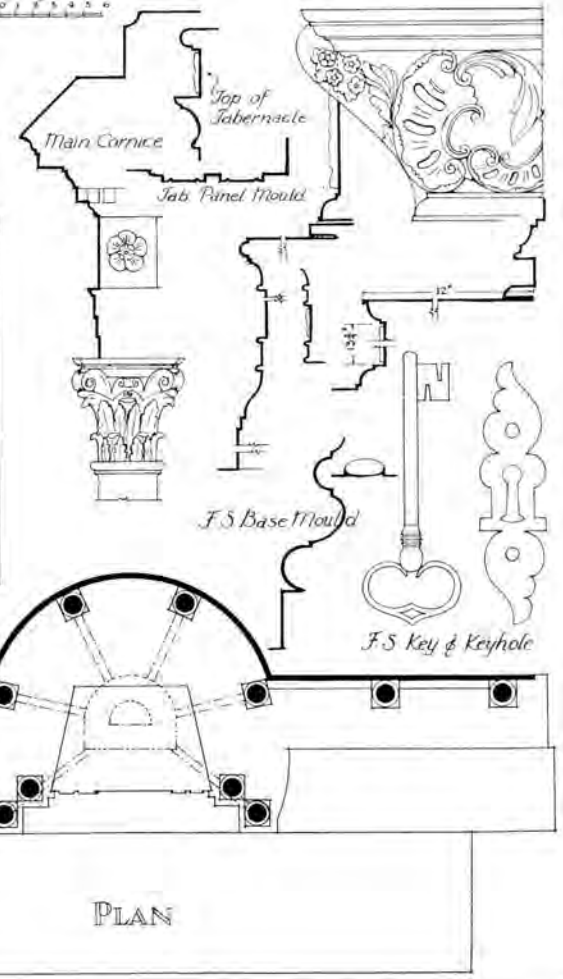
Scale of Inches  
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FRONT ELEVATION



END ELEVATION

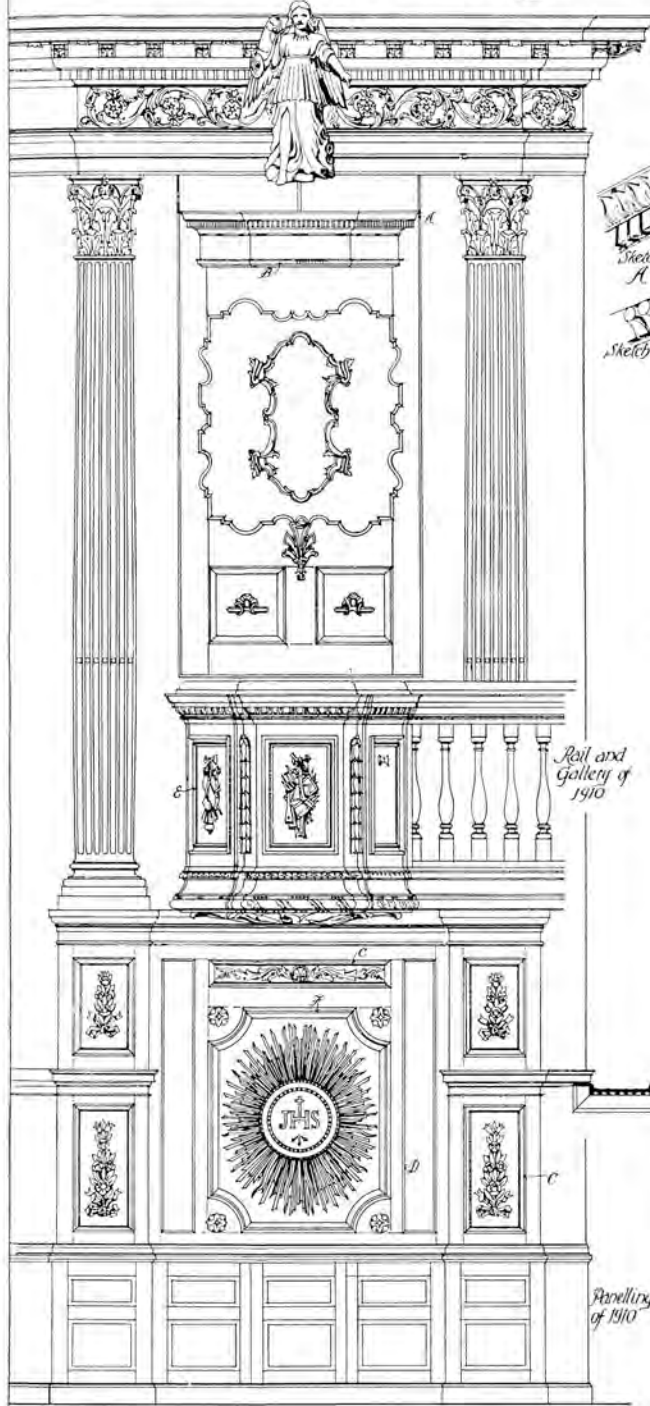


PLAN

HIGH ALTAR

FC

# SAINTE FAMILLE ISLAND OF ORLEANS-QUEBEC



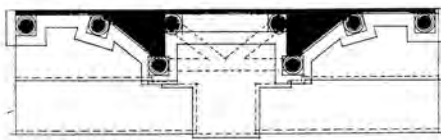
ELEVATION OF PULPIT



Sketch at A  
Sketch at B



ALTAR IN SOUTH CHAPEL



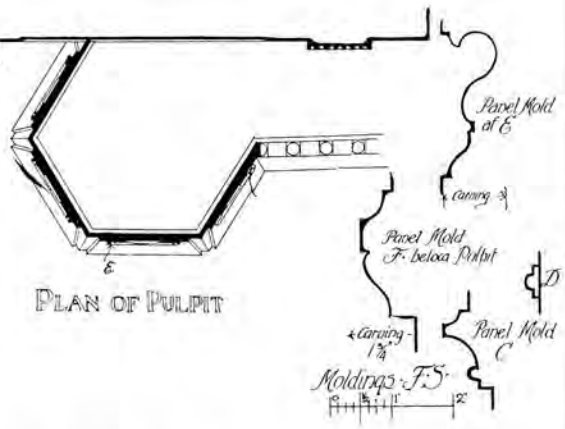
Modern Altar

PLAN

The altar in the North Chapel is similar, excepting for the carving on the tabernacle door.

Rail and Gallery of 1910

Paneling of 1910



PLAN OF PULPIT

Moldings F.S.





SAINTE ANNE, WOOD STATUE, WEST FRONT

In 1910 the cornice above the door, which was of wood, was replaced by the present stone cornice with its inscription and date. Above it is the original dedication slab, a tablet of black slate with the inscription:—

JESUS—MARIA JOSEPH—JOACHIM &  
ANNA—SUCCURITE—NOBIS—1745

The woodwork of the door is evidently that of 1868.

The five statues of the front are worthy of particular attention. This method of decorating the façade of a church is not uncommon; the churches at Charlesbourg, St. Augustine, St. Armande, L'Islet and many others have, or had, niches with statues, and on the Island of Orleans St. François was originally so decorated. But Ste. Famille is unique so far as I know in the number and beauty of its statues. They are of pine, about six feet six inches high, and of very remarkable workmanship for the middle of the XVIII century in Canada. The cutting is clear, precise and well conventionalised: the expression is dignified and quite free from that sentimental or theatrical character which mars so much sculpture of their date. The head of Our Lady has suffered the loss of a piece, but, on the whole, the statues are in good repair.

The two lower niches show, on the right hand, Ste. Anna, an aged woman holding a book, on the left St. Joachim holding a shepherd's crook in his right hand and a nest of young birds in his left. In the right upper niche is St. Joseph with the blossoming rod, in the left Our Lady in an attitude of prayer: the topmost niche holds Our Lord as a child, the right hand raised in blessing. The five statues are artistic monuments of the greatest value

and worthy of the most careful preservation. They are painted in polychrome, and the painter has shown considerable taste in his choice of colour and of treatment.

The three steeples have been repaired so often that one hesitates to say that any part is earlier than the XIX century. But, though the form of the spires is not that of the original XVIII century church, yet the general character is probably preserved. The present steeples have octagonal open belfries set on square bases and surmounted by slender spires with wrought iron crosses. The octagon of the centre belfry is set square to the base, those at the sides are set diagonally, giving a slight and pleasant variation.

The bell was carried off in the year of the siege and replaced in the following year. One new bell was purchased in 1843. At present all three belfries contain bells of recent date.

#### THE CHOIR

We have seen that the choir was originally decorated with "scultures" by the Levasseur brothers, the sculptors of the statues, and that considerable sums were paid to Gabriel Gosselin for work to tabernacles, confessionals and a banc d'oeuvre between 1767 and 1770. In his report upon the design of M. T. Baillargé for the new retable in 1820, Curé Gagnon also mentions three statues which were to be placed behind the altar. These were apparently part of the old decoration. At this time too the picture of the Holy Family hung behind the altar and two of the pictures by François Baillargé were placed on the walls at either side. These pictures are now in the nave and it seems highly probable that the corinthian pilasters with their carved panels now flanking the pulpit are part of the original choir decoration, reused in 1820 when the new retable was put in.

The existing choir decoration (retable) is a good example of the work of Thomas Baillargé.

The wall is divided into bays by coupled corinthian pilasters standing on a panelled dado which is broken forward to form pedestals. Behind the altar is a large arch, containing the door to the sacristy, and flanked by freestanding columns which, with the pilasters behind them, are surmounted by flaming urns. The arch is filled with a modern plaster group and has cherubs of carved wood in the spandrels. Above, in the vault, is a large carving of God the Father in clouds with cherubs. This is, taken from one of the Raphael cartoons in the Vatican, "*suspice caelum et numera stellas si potes*".\*

On either side are two bays. The outermost frame the windows, the inner have large carved panels. On the left hand are shown the emblems of the Old Testament Law, the tables of the Commandments, Moses' rod with the serpent and the Rolls of the Law all rising from a flaming bowl. On the right hand is a similar group showing the emblems of the Christian Faith, the Trinity, a processional cross and a lantern. On each side of the principal panels are narrow strips filled with a leaf husk trail. Above are smaller panels with a glory and clouds surrounding monograms.

\*From *Imagines Veteris ac Novi Testamenti a Raphaelo Sanctio Urbinali in Vaticano Palatii Xystis. Jo. Jacobi de Rubeis, Rome 1674*, plate 14 in Library of Thomas Baillargé.



The whole is in carved wood upon a background of wood lining. The design is a survival of the French school of the beginning of the XVIII century, untouched by those archaeological influences which were at this time (1820) transforming European Architecture. It is not too much to say that nowhere in the world was work of this character being done excepting in French Canada. This is not the revival of an historic style, but the survival of an XVIII century tradition. Technically it is a school of plaster design carried out in applied wood carving.

The process was as follows. The cornice, pilasters and dado were made and fixed in the usual way. The spaces between were then lined with narrow flush boarding and upon this background the panel mouldings and the carving were fixed to form the design. The method lent itself to alterations. If the wood linings or supports decayed, as seems occasionally to have happened, the whole decoration could be removed, a new lining put up and the decoration replaced, possibly in quite a new arrangement. There is every reason to believe that M. Baillargé designed and put in the whole of the present decoration in its existing form, yet he might have reused parts of older carving, or his design might have been rearranged at a later date, and it would be extremely difficult to detect any such alteration. At a later date it seems to have been the custom that any pieces of carving left over after the redecoration of a church should become the property of the contractor, to be reused in the decoration of some other church.

The panels of the dado below the pilasters are carved with vases, scrolls, groups of musical instruments and flowers in high sharp relief. Both carving and design are of high quality. The flowers seem to be carved almost direct from nature and one can distinguish lilies, hollyhocks, daffodils and double garden poppies, flowers which grow to this day in the Canadian gardens. This naturalistic flower carving is found in other early nineteenth century churches in Canada, as, for instance, at St. François and Ange Gardien. It is perhaps foreshadowed in the naturalistic treatment of much flower carving in France and in Canada towards the end of the eighteenth century. But the use of garden flowers such as daffodils and hollyhocks indicates a direct and fresh study of nature by the Canadian artists. The seats and other fittings in the Choir are later in date, possibly 1860.

The High Altar is in the main that made in 1749 by the Levasseur brothers, with the "cadre" or table made by Gosselin in 1795. The grades, pedestals and tabernacle are decorated with applied "rocaille" scroll work. This form appears in French decoration during the reign of Louis XV and seems in Canada to have been a favourite with the Levasseurs. The columns have a swelling entasis with reed fillings to the lower part of the flutes. The capitals and entablature are quite delicately carved and moulded. Over the sides are reliquaries of St. Prudent and Ste. Victorie in elaborate rocaille frames. Over the tabernacle is a canopy of five scrolls supporting a ball and cross. The work is vigorous and altogether the altar is a good example of the work being done in the middle of the eighteenth century. It follows the contemporary French tradition and shows that at this time

the Canadian artists were in touch with the motherland. At some quite recent date the present back with its glazed panels and paper infillings has been put on. We have no means of ascertaining what back, if any, was originally built; the entry of payment to Gabriel Gosselin in 1768 for statues may have referred to parts of the old tabernacle work.

The two side altars by Florent Baillargé in 1791-98 are similar in general design though the carving on the south altar is distinctly superior to that on the north. They show a very distinct change of style from the Levasseur work of 1749. The lower grade has a free frieze of olive branches and leaves, the upper one of vine. The columns and entablature are not so finely carved as those of the High Altar. Between the columns are pots of flowers in low relief; the two outer vines, the next pair olive and in the centre pot a rosebush. The carving is vigorous and decorative with a certain naïve character. It may be compared with the foliage carving on the altar of Mgr. Olivier Briand in the Seminary at Quebec of about the same date.

#### THE PULPIT

In the accounts for 1748 is the item, "Gabriel Gosselin fit la chaire." This is repeated in 1749. In the questionnaire of 1853 is a note, "la chaire est a refaire." Jean Baptiste Leblonde, a parishioner of to-day, says that the present pulpit is the



SAINT JOACHIM, WOOD STATUE, WEST FRONT





DETAIL OF WALL CARVING IN CHOIR

same as that which was there before the alterations of 1910. It had a plain staircase which was removed when the gallery was put in.

The present pulpit is a small hexagonal structure with projecting carved panels on the four exposed faces. These are filled with carvings of a similar type to those in the large choir panels. On the angles are leaf trails; the base has a large star of acanthus scrolls. The mouldings and general character of the work are very like that of the Choir.

The pulpit is framed by two corinthian pilasters with well carved capitals, a swelling entasis and reed infillings to the flutes. They stand upon high double pedestals which are panelled and filled with leaf drops put on upside down, so that the bow of ribbon from which the leaves were designed to hang, is at the bottom. Between the pedestals is a large panel with a rayed circle containing the Sacred Monogram.

Behind the pulpit is a carved panel with rocaille decoration of a very free type. The sounding board is somewhat different in character from the pulpit and more delicately moulded. It is surmounted by a vigorously carved angel in wood blowing a trumpet.

It is evident that this is a patchwork of different dates and pieces, quite cleverly put together. The lower part, up to the bases of the pilasters was evidently remade in 1910 when the present nave panelling was put in, but the carving on it is older carving reused. The pulpit itself looks to be of the same date as the Choir, yet this type of work continued to be done at anyrate up to the middle of the XIX century and the work may have been remade after the questionnaire of 1853. The sounding board and the figure above it are probably older than the rest. Gabriel Gosselin was not a sculptor, but

the sounding board may be his original work. An angel similar to this originally surmounted the old pulpit at St. Pierre, so we may assume that this angel was made for its present position and is part of the original pulpit. The carved panels at the back are a patchwork of old fragments; they and the pilasters are probably part of the old decoration of the choir taken down in 1821. It may be noted that the columns of the High Altar, made by the Levasseurs, have a swelling entasis of the same character as these. The pilasters of the choir have only a plain entasis.

The walls of the nave were plastered until 1910 when the present panelling, including the ingoes of the windows, their keyblocks and the leaf swags in the spandrels were put in by Napoleon Paradis, a local joiner. The mouldings are on the whole delicate and well chosen and the general quality goes far to show that the traditions of the old school of Quebec are still alive.

The roof of the church is the original construction. It is of pine, axe cut throughout, excepting for a few sawn planks where the boarding has been repaired. The principals are set at about 5' 6" centres, with longitudinal bracing under the ridge of timber averaging 5½" square. The principal rafters are 7" x 8" or 9" with collars 10¼" x 8¼", kingposts out of 9¾" x 8¼" and ridge out of 5" x 5". All joints are tenoned and fixed with wooden pins. Design and construction are those usual in the early roofs of the Province, and are similar to the French practice of the XVII century. It was not possible to observe the construction at the wall-head, but the rafters probably rest with a triangular foot upon two wall plates, one on the outer and one on the inner face of the wall. This construction is used in the sacristy roof and in the old houses of the neighbourhood. There is a slight bellcast, to cover the projecting wallhead cornice. This is boarded and panelled with a small cavetto bed mould.

The manner in which the kingposts are set back slightly between collar and ridge is a direct survival of mediaeval design. On the exterior the apex of the apse and of the hips have tall finials covered in tinsplate and crowned by balls. Such finials occur in the Island on the old house of Pierre Asselin and on the Manoir Mauvide. The apse finial is surmounted by a wrought iron cross and a weathercock. The brick chimney visible in the middle of



DETAIL OF WALL CARVING IN CHOIR.



the roof, and the large stovepipe in the interior are of course quite modern.

The present sacristy was built in 1852. There was either a fireplace, or the intention of putting one, at the east end, for there is a substantial brick chimney in the roof. But at present the end is occupied in the usual way by an altar with presses on either side.

The present covered way connecting the church and the vestry is first mentioned in 1813 in an order given by the bishop. It is quite temporary and has probably been several times reconstructed.

The present "Banc d'Oeuvre" is placed under the gallery opposite the pulpit. It is a heavy carved pew of the same pattern as that at St. Francois and most of the old churches. It was placed in its present position only in 1910. Before that it stood against the wall opposite the pulpit. In the questionnaire of 1853 we find that the old painting of the Holy Family was at that time hung over the "Banc d'Oeuvre" where it had presumably been put when the new retable was made. It still hangs in its old position. It is the oldest and best picture in the church and was probably brought from France. There are six other pictures in the church, none of them of great importance. Three of those in the nave were painted by François Baillargé in 1802-3. Two others, including that of the resurrection, were paid for in 1804-5. They may be by Thomas Baillargé as there is a sketch of this subject as painted for Ste. Famille in a scrapbook in the possession of the family, signed by Thomas. The picture of the Sacred Heart, at present in the gallery, is ascribed to Wolfe, in 1766.

CHRONOLOGY

- 1669 Grant of land by Mgr. de Laval; building of first church commenced.
- 1701 First church consecrated.
- 1743 Present church commenced.
- 1746 Roof completed.
- 1749 Church consecrated.
- 1750 Sacristy built.
- 1759-60 Church ruined by the English.
- 1761 Church restored.
- 1791-98 Two side altars by Florent Baillargé.
- 1807 Flanking towers of the west end added.
- 1812 Present vaulted ceiling built by David.
- 1820-5 New retable by Thomas Baillargé.
- 1843 Central belfry replaced.
- 1852 Present sacristy built.
- 1868 Alterations to the west front.
- 1900 The three belfries almost completely re-made.
- 1910 Nave panelling, cornice to west door, etc.

DOCUMENTS CONSULTED

- I Livres de Comptes de la Fabrique. First volume 1767.
- II Notebook entitled "Le Retable" 1820 by Rev. Joseph Gagnon.
- III File of 83 documents at the presbytery.
- IV Notebook by the Rev. J. Gagnon, Curé of Ste. Famille, about 1820. These are in the possession of La Fabrique, at the presbytery.
- V Files of the parish of Ste. Famille at the Archbishopric at Quebec.
- VI Archives of the Seminary at Quebec, Second Livre de Raison, 1674 1686.
- VII Archives of L'Ange Gardier. Registre B.

## Address by the Honourable Judge E. Fabre Surveyer

*As representative of McGill University at the Annual Banquet of the R.A.I.C.*

THE admirable address of M. Edouard Montpetit to which you have just listened reminded me of an experience I had two years ago at Chamonix, near the Swiss Frontier. As I had only an hour or so to spare, I asked what I could see in that short time, and I was told there was one thing I should see "La pierre de Ruskin", and I saw the stone from which John Ruskin loved to contemplate Mont Blanc. If he were alive to-day he could not do so, because Mont Blanc has been hidden by the trees which have grown since his time; but, even as we saw it, covered with trees, we could realize what beauty Ruskin must have contemplated from that isolated spot. The remembrance of Ruskin, evoked so feelingly by Mr. Montpetit, comes back to me very vividly this evening.

May I say a word to you in regard to the work being carried on by the Department of Architecture of McGill University? This Department consists of men not from this country but from the home

land, men who have been attracted here by the prestige of our University, Messrs. Capper, Nobbs, Traquair and Carless. These gentlemen have understood, perhaps as no one else in this country has, the dream and beauty of our French-Canadian architecture. They have realized, to an extent that cannot possibly be appreciated without careful study (and speaking personally I only realized it because it has been given to me to belong to the same Societies and Clubs as they do, and to see their work) what glory there was in that architecture founded by the ancestors of Mr. Montpetit and by mine—the first settlers in this country.

I know statistics and figures are usually dry, arid, and uninteresting, still they are not without a certain eloquence. May I offer this as an apology for telling you that in the Department of Architecture at McGill University we have 175 lantern slides and 800 photographs of our old buildings, those buildings which are unfortunately disappearing in spite of



the fact there exists a Commission for their conservation, and in spite of the fact that everyone with a soul wants to preserve them. They are disappearing because we have come to think progress is a machine, a car of Juggernaut, which does not spare anything in its path.

Articles dealing with the old architecture of our Province have been written by three of these gentlemen, Professors Nobbs, Traquair and Carless, and disseminated in the Reviews of the United States and England.

It is a rule of the Department of Architecture of McGill University that at least twice in the Architectural Course the student will survey some of our old buildings. I am sure the Honorable Mr. Taschereau will be glad to hear that most of the buildings so surveyed are to be found in the glorious old City of Quebec of which we are all so proud. Among those buildings I might mention the Chateau de Ramsay, at Montreal, the former residence of the Governors of this country; our Grand Seminary at Quebec; the Church of Notre Dame des Victoires; the Customs House; the Mariners Hospital; and the Protestant Cathedral—five buildings in Quebec which have been surveyed by the students of the Department of Architecture of McGill University, and the measurements of which will be preserved even though the buildings themselves disappear. There are also the Customs House, Montreal; the Archambault residence, L'Assomption; Belmont Hall, Montreal; the Arts Building of McGill University. I do not know whether this building will disappear or not, but we of the Law Faculty have been told it will not be safe for us to undertake to give lectures after March 30th. However, even if the building does disappear its measurements and full details of its construction will be preserved. There are also the Church of Charlesbourg, Quebec, and a number of houses, Seigneuries, and monuments.

The University has also surveyed a number of buildings through the Province, amongst others the Church of St. Mathias, on the Richelieu River; the Church of Sault-aux-Récollets; Fort Lennox; and the Lussier house, at St. Vincent de Paul. It is called the Lussier house because of the name of its last owner, but it was really built by Charles Sabrevoix de Bleury, a member of the Bar and an Alderman of the City of Montreal, after whom Bleury street was named. De Bleury was a man who did not quite agree with other men of his day, particularly with a grand uncle of mine, Charles Ovid Perrault, with whom he fought a duel.

I have simply mentioned a few of the things done under the auspices of the Department of Architec-

ture of McGill University, and I think as Canadians we should admire the work which has been done by those gentlemen to preserve the monuments of this architecture of ours.

A French poet once said (and I think it is a sentiment which should remain in our hearts): "Je n'aime pas les maisons neuves, leur visage est indifférent. Les anciennes ont l'air de veuves qui se souviennent en pleurant."—"I do not like new houses, their face is indifférent. The old ones are like widows, who remember, weeping."

It is not my place to offer advice, but if I could it would be this: let the architecture of to-morrow be as much as possible like the architecture of yesterday and before yesterday, and let us remember there has been created in this country an architecture peculiar to it, eminently adapted to our climatic conditions. Let us not be tainted with Americanism. Let us not be convinced that American Architecture, Florida bungalows and California cottages, are what we want for this country. Let us rather feel that when our ancestors built they knew what they were doing, and that their descendants can hardly improve on the architecture of by-gone days.

You gentlemen, and all those engaged in the field of Art, have a great mission to perform, and a most important duty to fulfil, because you are those by whom the country will be judged. A traveller passing through the country will first judge it by its architecture. He will first judge it by its spiral staircases, and by its zinc domes; or he will judge it by the wandering simplicity of its architecture, if you can manage to induce your clients to adhere to that wandering simplicity which was the glory of our ancestors.

It is with the greatest pleasure I address this gathering, because I know you, with your powers, and I, with my incapacity, have the same object in view; the betterment of our country, and the elevation of it in the eyes of outsiders.

Gentlemen, I give you the toast of Architectural Education, and I think the more our architects know, the more this beloved country of ours will be appreciated, and the higher we will rank in the estimation of the other peoples; and I do not disdain the estimation of other peoples. A French writer said: "La prospérité commence à la frontière" (Prosperity begins at the frontier) and I think the more we are appreciated by outsiders the more we will be worth while in our own estimation. I believe the best way to encourage that appreciation is to show outsiders not only fine edifices and sumptuous buildings, but particularly buildings which are eminently artistic, pure, and chaste, in their architecture.

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## Address by M. Edouard Montpetit

*General Secretary of the Université de Montréal, at the Annual Banquet of the Royal Architectural Institute of Canada, February 20th, 1926.*

**M**ESSIEURS—C'est la première fois que j'ai l'honneur d'être admis dans cette société que fréquentent chaque année des hôtes nouveaux et même des figures disparues puisque vous receviez l'an dernier Mgr. de Laval et M. Quevillon; mais, quoique ce ne soit pas dans l'histoire ni pour d'aussi hautes raisons, "nous sommes de bien plus vieilles connaissances": l'économie politique nous réunit souvent, bien que vous n'en sachiez rien.

Ce serait une erreur de croire que la science économique n'a d'autre préoccupation que le matériel; elle s'y attache, évidemment, mais partout où elle le rencontre et dans toutes les manifestations auxquelles il se prête. Fidèle à la vie, qui demeure son guide le plus sûr, comment ignorerait-elle l'art? Et il est tout naturel qu'un des artistes les plus ardents, j'allais dire les plus farouches, John Ruskin, se soit soucié des réalisations de l'industrie, poussant jusqu'à s'expliquer sur "l'économie politique de l'art".

L'artiste est un producteur. Nous n'en sommes plus aux théories du XVIII<sup>e</sup> siècle, aux premières formules de la science, qui ne reconnaissaient que la productivité de l'agriculture, seule capable de rendre un produit net. Cela n'eut qu'un temps, et très bref. Le doux philosophe de Glasgow, Adam Smith, eut tôt fait d'établir la fécondité de l'industrie; et le XIX<sup>e</sup> siècle, celui que remplit l'essor économique, se met d'accord sur le commerce et les transports, puis sur les travaux professionnels.

Restaient les artistes, producteurs de beauté. La beauté a sa valeur propre, que l'on reconnaît dans la nature; et celui qui la poursuit et l'exprime communique à son oeuvre un prix qui peut être inestimable; témoins ces ventes de collections qui étonnent l'homme d'affaires le plus pratique et qui sont l'appréciation de l'art consacré par le temps.

La beauté a sa fonction, qu'un peuple qui veut vivre vraiment ne saurait négliger. N'est-ce pas là une des angoisses de notre époque emportée par la mécanique vers la quantité? A précipiter des fabrications identiques de pièces adaptables et numérotées, on perd aussi vite le souci de la ligne, de l'élégance, du fini, qui caractérisent les vieilles civilisations. Elle est pénible, au fond, la migration des oeuvres d'art vers les pays nouveaux riches qui se payent le passé. Il est vrai—c'est la revanche—qu'une seule oeuvre, détachée de l'ensemble où elle se comparait peut-être à d'autres, prend, ainsi transportée dans la lumière morte des salles d'exposition, une valeur exceptionnelle, la valeur d'un exemple et d'un argument.

Pour mesurer la part des arts dans le monde, retrachons de l'avoir des peuples tout ce que la conscience artistique a produit dans les lettres, la sculpture et la peinture, la musique et l'architecture. Quel appauvrissement! A combien peu se ramènerait l'orgueilleuse civilisation?

L'artiste qui enseigne à la masse à s'élever au-dessus de la matière exprime aussi l'idée de nationalité par le caractère qu'il imprime à son oeuvre. Brunetière a signalé naguère combien les auditoires

**G**ENTLEMEN—This is the first time that I have had the honor of being present at a meeting of this society, which every year is visited by new guests—even by the spirits of the great departed, for last year you received Monseigneur de Laval and M. Quevillon. Yet although this time it is not to be written in history nor for as lofty a reason, I can sincerely say that "we are already old acquaintances." Political economy often links persons together who know it not.

It is a great error to think that economic science has no other pre-occupation than the material. It evidently cannot help attaching itself to a material object in all instances with which such an object is connected. True to life, ever its surest guide, how can it then ignore art? And it is altogether natural that one of the most ardent of artists—I almost said one of the most fastidious—John Ruskin, has troubled himself with realization of industry and went so far as to explain "the political economy of art."

For the artist is a producer. We are far from the theories of the 18th century, the lispings formulas of an infant science which believed only in the producing power of agriculture, the only power capable of yielding a net profit. Such days were short and have passed. The pleasant philosopher of Kircaldy, Adam Smith, soon established the productivity of industry; and the 19th century—so marked by great industrial expansion—soon extended this producing power to commerce and transport, and finally to professional work.

Yet there remained the artists, the producers of Beauty. Beauty has a value in itself, which we recognize in nature; and the one who searches for it and expresses it in handicraft gives to his workmanship a value that is inestimable. Witness the sale of collections at prices which astonish the most practical of business men and which are the appreciation of art hallowed by time. Beauty has its functions, which a people really desirous of surviving cannot afford to neglect. Should not this be one of the chief concerns of our time, swept along as we are by machinery towards mass-production? Rushing the manufacture of vast numbers of identical and numbered pieces, we soon lose the magic of line, of elegance, of finish—things that stamp the work of older civilizations. It is painful, indeed, to witness the migration of objects of art to newly-rich countries which can afford to buy the past. It is true—such is Art's revenge—that one piece stone departed from the whole where it could be compared with others, takes upon itself when transported to the cold dead light of an exhibition hall an exceptional value as an example or an argument.

To measure the importance of the arts in the world take away from each country's assets all that the artistic consciousness has accomplished in letters,

M. Montpetit's address was delivered in French. This translation is presented by the courtesy of Prof. Alexander H. Smith, of the Faculty of Commerce, Université de Montréal.



de Chicago s'exaltaient au seul nom de Shakespeare, et de quel mouvement, par delà la frontière, au Canada, les foules accueillaient la pensée des classiques français.

N'est-ce pas l'art qui nous révèle le plus sûrement aux yeux de l'étranger? Que chacun rassemble ses souvenirs de voyage: qu'est-ce qui nous retient particulièrement lorsque nous touchons Liverpool et que nous filons vers Londres; lorsque depuis la cathédrale de Westminster nous allons vers les autres temples gothiques qui parsèment l'aimable campagne anglaise jusqu'à ce que, vers les limites de l'Ecosse, du sein des pays houillers, surgissent ces villes admirables: Durham et Newcastle-on-Tyne; lorsque nous quittons Cherbourg ou le Havre pour parcourir la délicieuse Normandie, arrêtant notre regard à chaque détour de route sur des choses exquisés qui traduisent tout un passé de travail et de pensée, et que nous regrettons de ne pas posséder, nous qui vivons pourtant au sein d'inépuisables richesses. Qu'est-ce qui nous attire davantage dans notre propre pays, lorsque nous entreprenons la longue étape, longue comme une traversée sur terre, qui sépare le Cap Breton de Vancouver? Quelles différences, et sensibles au plus court séjour! Halifax et Saint-John, d'aspect modéré, encore marquées par un reste de discipline européenne qui servit jadis à les caractériser; Montréal et Québec, où l'inintelligent progrès n'a pas tout détruit des époques lointaines où l'on savait s'entourer; Toronto, déjà distincte et semblable tout à la fois, distincte du vieux fond national, semblable aux cités américaines, où l'Université ne saurait faire oublier les gratte-ciel; Port-Arthur et Fort-Williams, encore timides, encore modestes, mais dont les rues commerciales se confondent avec la majorité des rues commerciales d'un continent assoiffé d'affaires et prodigue d'ampoules électriques; Winnipeg, Régina, Calgary et d'autres, villes-champignons ainsi qu'on les a désignées, vastes déballages autour d'une gare, villes hâtives, uniformes, standardisées; Vancouver au sein de son merveilleux décor, barrée de collines, construite sur le granit de la côte, mais délabrée aussi par des poussées de spéculation immobilière; et Victoria, très loin au-delà d'un petit bout de navigation, ville insulaire, calme, reposante, sûre d'elle-même, jalousement fidèle au souvenir anglais, jolie comme une petite ville britannique, impenétrable et délicieuse. Le voyageur, qui ne peut pas toujours atteindre le secret du home et qui se limite ainsi forcément à l'architecture, décèle dans la rapidité d'un coup d'oeil ce qui demeure de nous-mêmes et ce que nous avons emprunté au grand tout de l'Amérique dans lequel nous sombrons peu à peu. Et l'on se prend à réfléchir que c'est Halifax, Saint-John, Montréal, Québec et Victoria qui ont raison.

Nous étions plus sûrs de nous-mêmes autrefois et notre architecture ancienne apparaît aujourd'hui comme un recueillement sur nos origines. Nous la connaissons mal parce que trop longtemps elle ne nous a pas intéressés. Qui donc s'arrêtait à définir des types de maisons, à pénétrer la simple élégance de nos églises canadiennes-françaises, à scruter un détail parmi des ruines? Qui s'inquiétait même qu'il y eût des maisons, des églises, des couvents et des forts? Ces choses-là s'apprennent-elles? Il n'en est pas question dans les manuels. Pour les interroger, il faudrait courir de par les routes et

sculpture, painting, music, architecture. What is left? To what then has amounted our vaunted civilization?

The artist who teaches the masses to rise above what is material expresses the basic idea of his nationality by the character impressed on his handiwork. Brunetiere once noticed how large audiences at Chicago were thrilled at the mere name of Shakespeare, and how as by a single impulse crowds in Canada welcomed the expressions native to French classics. Is it not art that enhances our value in the eyes of foreigners? I ask of anyone who has been abroad to revolve the many memories of his travels. What is it that grips our mind so strongly when having docked at Liverpool we are on our way to London; when from the Gothic glories of Westminster Abbey we pass to the Byzantine splendour of Westminster Cathedral and on and out of London to other Gothic shrines bejewelling the lovely English countryside; till on the borders of Scotland out of the black heart of the coal district rise the wonder-cities of Durham and Newcastle-on-Tyne? Or when we leave Cherbourg or le Havre to roam delightful Normandy, letting our eyes rest at each turn of the road on exquisite things which cry out in stone of a past of work and of thought which we regret that we do not possess—we who live surrounded by a surfeit of wealth inexhaustible.

What is it that attracts us even more in our own country when we undertake a long trip, long as must be a trip over land that separates Cape Breton from Vancouver? What differences are noticeable even at the shortest stay! Halifax and St. John, of modest aspect, still bearing the seal of European discipline by which they were formerly characterized; Montreal and Quebec, where unintelligent progress has not blotted out all those former days when man knew how to create his surroundings; Toronto, already distinct yet alike at the same time—distinct from the old national atmosphere, yet like to those American cities where the university cannot make us forget the skyscraper; Port Arthur and Fort William, twin-cities timid and modest yet where the commercial streets cannot disguise their likeness to those of States thirsting for business and lavish of electric lamps; Winnipeg, Regina, Calgary and others—boom-cities as they have been not unkindly called, vast unpackings around a railroad depot, uniform, standardized; Vancouver amidst its wonderful scenery, sentinelled by mountains, built on the granite of the Pacific Coast, yet strangely disorganized in appearance because of the movements of real estate speculation with its odd unsold lots; finally Victoria far in the distance, to be reached only by boat—an insular city, calm, refreshing, sure of itself, jealously faithful to its English origin, happy like a little British town, impenetrable yet delightful. The traveller who cannot always penetrate into the homes of a people has to content himself with their architecture and can discover at a glance what is our own and what we have borrowed from that American whole into which as into Nirvana, we are slowly sinking. Thus, on reflection, we find ourselves telling ourselves that it is Halifax, St. John, Québec, Montreal and Victoria who are right.

Formerly we were surer of ourselves, and our ancient architecture stands to-day as the record of those self-communions on our origin. We know it very little because for a long time it has not interested us. Who of us stops to define different types

les surprendre. Et l'on comprendrait qu'elles sont quelque chose de nous-mêmes, qu'elles humanisent le pays, qu'elles gardent en leurs murs la chaleur des ancêtres, qu'elles méritent de durer comme un témoignage.

Quelques fidèles demeuraient obstinément attachés aux manifestations de l'art français sur la terre canadienne. Ils citaient volontiers les précurseurs, élèves de l'École des arts et métiers de Québec ou disciples de Quevillon. M. J. O. Marchand dans le discours qu'il prononçait lors de l'inauguration de l'École des Beaux-Arts de Québec, distinguait François-Thomas Baillargé, et confiait aux maîtres nouveaux la renaissance des traditions "malheureusement disparues". Au milieu de vous, l'an passé, le cher M. Venne, architecte de l'Université de Montréal, appuyait d'un mouvement de sa chevelure blanche les paroles qu'il adressait au souvenir de M. Bourgeau, à qui M. Olivier Maurault consacra des pages. D'autres encore, Mais voilà que les architectes de langue anglaise se meuvent à leur tour vers nos richesses des premiers jours. On les rencontra, en compagnie de notre compatriote Marius Barbeau, sur les routes de la Côte de Beupré et de l'Île d'Orléans, leurs cartons gorgés de dessins. L'année dernière, la Revue de la Royal Architectural Institute of Canada publiait leurs impressions dans une série d'articles remarquables. Les auteurs, le professeur Ramsay Traquair, le professeur William Carless, tous deux de McGill, et M. J. Rawson Gardiner, d'un commun accord, reconnaissent avec une sympathie qui touche à la piété notre style du début, qui fut sans doute inspiré par l'architecture française mais qui est bien à nous, qui rayonne, pendant tout l'ancien régime, sous une forme discrète, un peu naïve, mais vraie toujours et justement proportionnée, comparable très certainement aux réalisations du style colonial anglais. Dans une brochure qui expliqua aux visiteurs de Wembley les beautés et, à travers les lignes, les laideurs de nos architectures canadiennes, M. Percy E. Nobbs, un de vos plus distingués présidents, avait posé la même thèse, évoquant nos vieilles maisons dont il existe plusieurs genres, nos églises des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles aux courbes si gracieuses dans leur simplicité, nos plus grandes maisons, les couvents et les collèges, aux lignes rigoureuses et sobres, mais solides, mais pures et plaisantes aujourd'hui aux regards qui se détournent des atrocités avoisinantes; conduisant l'histoire jusqu'au XIX<sup>e</sup> siècle, jusqu'aux influences de la Maîtrise de Saint-Vincent de Paul, et jusqu'à 1860 où les directives se perdent pour ne plus guère revenir. On ferme cette brochure, convaincu plus que jamais qu'en art, et malgré les efforts de quelques-uns parmi les nôtres, nous avons reculé, ensevelis que nous sommes sous des escaliers à ressort et des créneaux de théâtre.

C'est le passé, ce passé disparu, qu'il faut revivre, en le gardant l'abord parmi nous puisqu'il en subsiste quelque chose, en lui dérobant ensuite son secret pour en vivifier nos oeuvres, et les marquer à notre chiffre.

Conservons nos vieux monuments, nos quelques reliques, parce qu'il ne suffit pas de vivre de souvenirs sur une terre à laquelle rien ne nous rattache que l'ambition du jour. On en est réduit à réclamer

of old homes, to penetrate the simple elegance of our French-Canadian churches, to scrutinize a detail amongst our own ruins? Who troubled himself with the thought that mere houses, churches, convents, forts existed? Can such things be learned? It is not a case for school-books. To discover them one must wander about our roadways and catch them by surprise, and then only will we understand that they are part of ourselves and express the soul of our native land. For they conserve within their walls the warmth and ardour of our ancestors' pioneer hearts; and they deserve to last for an abiding testimony thereto. A few faithful ones have remained obstinately attached to the manifestation of French art on Canadian soil. They voluntarily called to mind their forerunners, pupils of the school of arts and manufactures of Québec, or the disciples of Quevillon. Mr. J. O. Marchand in his speech at the opening of the School of Fine Arts at Québec mentioned Francis Thomas Baillargé and confided to the new master-craftsman the task of reviving traditions unfortunately long since vanished. In your own midst last year the dear departed Mr. Venne, architect of the University of Montreal, accentuated with a shake of his white head the words which he pronounced in memory of Mr. Bourgeau, of whom Mr. Oliver Maurault has written pages. But behold! the English-speaking architects are beginning to turn their eyes now towards the riches of our first colonial days. We have met them in the company of our compatriot Marius Barbeau on the roads of the hill of Beupré or the Island of Orleans their drawing books loaded with sketches. Last year the JOURNAL of the Royal Architectural Institute of Canada published their impressions in a series of remarkable articles. The authors, Prof. Ramsay Traquair and Prof. William Carless, both of McGill, and Mr. J. Rawson Gardiner with one accord recognized with a sympathy bordering on piety our first style which was doubtless inspired by French architecture, but was really our own, which stood out under the old regime under a discreet form, somewhat naïve, but always truly and justly proportioned, comparable most certainly to the realisations of the English Colonial style.

In a pamphlet which explained to the visitors at Wembley the beauty—and, between the lines, the ugliness—of our Canadian architecture, Mr. Percy E. Nobbs, one of your most distinguished presidents, dealt with the same thesis, calling up the memory of our old houses of which there exist several styles, our churches of the 17th and 18th centuries with their curve, so gracious in their simplicity; our large buildings, convents and colleges, with their rigorous and sober lines, but solid, pure and pleasing to the eye of to-day when we turn away from the neighboring atrocities; taking us back to the history of days under the masterful influence of the St. Vincent de Paul school, days which culminated in 1860 when its direction was lost, never to return. We close this discourse convinced more than ever that in art—in spite of the efforts of a few amongst us—we have receded, smothered under spiral staircases and theatrical battlements.

It is the past, the long lost past, that must be brought back to life, first by keeping it in our midst—since something still remains of it—and by harbouring its secret so as to vivify our own works and mark them of our own time and country.



que l'on photographie au moins nos anciens édifices pour qu'ils ne meurent pas complètement et que les étudiants de l'avenir s'en inspirent comme d'un document. Les architectes, la Commission des Monuments historiques s'y emploient. C'est bien, c'est mieux que rien puisque c'est une preuve d'intérêt. Mais gardons ce qui nous reste de précieux, trouvons pour cela les crédits nécessaires. Cela paiera, n'en doutons pas, et doublement, en beauté et en argent. Faisons que le tourisme nous fréquente plus encore pour notre physionomie que pour notre alcool. Laissons vivre au milieu de nous ce sur quoi les morts "ont encore un droit".

Pour y atteindre sûrement, il n'y a que l'école toujours et encore, l'enseignement; répandre dans l'âme de l'enfant le goût du beau, la tradition de nos élégances séculaires, plus lointaines que notre histoire et rattachées au génie latin, les disciplines qui forment nos véritables qualités de race. Des mots? Non, certes, s'ils sont la condition de la vérité, de la fidélité totale à nos origines. Ils nous conduiront vers des difficultés. Il n'importe: commençons. Nous avons en nous-mêmes tout ce qu'il faut pour réussir, le talent, l'habileté, l'inclination. Commençons par l'art décoratif si l'on veut, source certaine d'industrie, et par l'architecture, la grande révélatrice.

Ne laissons pas d'insister, puisqu'il s'agit d'une fortune plus sérieuse, plus féconde que l'autre qui nous emporte déjà comme un fétu. La mode est à l'urbanisme. Nous reconstruirons peut-être un jour une partie de la cité grandie sans loi: que ce soit dans le respect de nos biens. Louis XIV écrivait naguère de l'armée: "Mandez-moi l'effet que font à Versailles les orangers en fleurs", parole de roi dont l'inspiration revit dans le geste de M. Dollier s'engageant, en 1697, le 16 mai, "à ne pas vendre de terrain en avant et en arrière de la chapelle de Sainte-Anne, pour ne pas nuire à la beauté et vue de la chapelle"; dans celui, plus près de nous, de Joseph Papineau, offrant le square Saint-Jacques pour tout le temps où il y aura devant une église. Si l'on avait de ces préoccupations autrefois, pourquoi pas nous? Et si l'on abat pour faire neuf, que ce soit avec piété. Ayons la volonté et l'intelligence de ne pas toucher à l'héritage que le temps a déjà trop dilapidé. Écoutons Ruskin: "Ne vous dessaisissez pas de l'ancienne architecture pour l'amour du square régulier, de l'avenue clôturée, ni pour la rue correcte et le quai couvert. La gloire d'une cité n'est pas en ces choses. Laissez-les à la foule, mais souvenez-vous qu'il y aura sûrement quelqu'un dans le circuit des murailles troublées, quelqu'un qui aspire à conduire ses pas dans d'autres endroits que ceux-ci... comme (le Dante) qui s'assit si souvent à cette place que frappait le soleil couchant pour contempler les lignes de la cathédrale de Florence, ou comme ses hôtes qui pouvaient soutenir, des chambres de leurs palais, la contemplation journalière de cette place où leurs pères étaient couchés dans la mort".

Let us guard our old monuments, our few relics, as it does not suffice to live alone by memories in a world to which nothing attaches us but the ambitions of a day. We are reduced to a point where we have to ask that at least our old buildings may be photographed so that they may not decay entirely and that our students of the future may at least be inspired by them as by a document. Our architects and the Commission of Historical Monuments are doing this. It is better than nothing, since it proves at least a show of interest. But let us keep what remains to us that is precious, let us find the necessary means to do so. It would pay us, there is no doubt about it; and pay us doubly, in beauty and in money. Let us see to it that tourists visit us more for our historical interest than for our alcohol. Let us preserve in our midst that on which heroic "dead still have a claim."

To attain this end there is always the school, and methods of teaching. It can be done by filling the soul of the child with a love of the beautiful, of the traditions of old-time elegance even more remote than our history—belonging to the Latin genius, the discipline which formed the essential qualities of our race.

We have in ourselves everything that is needful for success, talent, qualifications, inclination. Let us then get to work! By decorative art if you will—a certain source of industry; and by architecture, the great interpreter.

Let us not tire of insisting on this, since it concerns a fortune more serious, more fruitful than that which carries us away like a wisp. To-day our style is suburban. We shall probably rebuild some day a part of this city which has grown up without any restrictive law; may we do it with regard to our well-being!

Louis XIV once wrote from his army: "Send me a description of the effect of the orange-trees in bloom at Versailles"; the words of a king whose inspiration is revived in the gesture of M. Dollier, binding himself on the 15th of May, 1697, not to sell any land either in front of or at the back of St. Ann's Chapel so as not to obstruct the view or take away from that chapel's beauty; or, to come closer home, of Joseph Papineau offering St. James Square for all time so long as a church stood in front of it. If we find such pre-occupations in those days, why not in ours?

And if we destroy to rebuild, let it be with piety. Let us have the will and the intelligence not to touch the heritage which time alone has already much disintegrated. Listen to Ruskin: "Do not do away with ancient architecture on account of admiration for a square or a cloistered avenue or a correct street or an open quay. The glory of a city is not in those things. Leave them to the masses but remember that there will certainly be someone within the circuit of these troubled walls who aspires to direct his steps to other places than these... as he (Dante) who sat so often in that place where the setting sun strikes awhile to contemplate the lines of the Duomo of Florence; or as the hosts who could daily contemplate from the rooms of their palaces the place where their forefathers lay asleep in death". . . .

## Exhibition of Student Work in the Department of Architecture University of Toronto

JOHN M. LYLE, R.A.I.C.

THIS year's exhibition of student work in the Department of Architecture at the University of Toronto, is a very creditable one. The work of the different years shows study of the proper kind. Many of the projects bear the stamp of reality and look as if their authors had inspired themselves from known examples of merit and had studied existing buildings rather than old school designs. The cribbing of old Ecole projects is in my opinion one of the worst faults in college architectural education and should be discouraged. Go to the original source for your inspiration, then, with your limitations of esquisse as an incentive you are spurred on to do something personal in spite of yourself and entirely unawares.

The making of an original sketch and the development of this sketch over a period of time is one of the important features in French architectural education, and the adoption of this system by the American Schools of Architecture and the Canadian, has done much to develop the personal note in architectural design.

There are one or two weaknesses in evidence, the esquisse or sketch problems do not seem to be up to the mark. I am strongly of the opinion that short sketch problems covering a wide range of subjects should be part of every architectural curriculum, such exercises stimulate the imagination, force the student to study different phases of architectural design and teach him to be rapid in his draughtsmanship. The art of presentation in sketch form is a valuable asset in actual practise.

In a number of drawings the backgrounds seemed to have taken on an importance entirely unwarranted, the result being that the painstaking efforts of draughtsmanship was smothered by violent backgrounds disturbing in color, in form and in scale. It is important for the student to remember that the essential part of his drawing is the structure, and that incidental backgrounds either in the form of buildings, landscape or wash, should only be complimentary in character and so treated as to enhance the architecture.

The work of two men—Messrs. Fisher and Matthews—particularly impressed me. They seemed to have that much desired personal touch. Fisher has ability in design, his drawings, however, would indicate that he is too easily satisfied; he does not push his study of the problem far enough, nor does he properly complete his rendering. Take his hotel project for instance, while too reminiscent of the

Shelton Hotel, New York, it nevertheless possesses a certain caché. The offsets are not well studied, they are too abrupt; his rendering of the upper portion is good. Then he neglects the lower part of the structure and the whole effect is shadowy and mystic, lacking the solidity that should be in evidence in all buildings, particularly large structures of this character.

The hotel project of Mr. Matthews is extremely interesting and rendered in a very clever way.

The Music Pavilion by Mr. C. H. Brookes—a second year problem—is well presented. It does not show a grasp of one important phase of architectural design, namely, character—a music pavilion suggests a structure rather gay, light and fanciful, than one severe and solid. The terms of the programme indicate a more open treatment. The

rendering of his pavilion could have been pushed further and made to sparkle against the background.

The third year had a very interesting problem in a cathedral. Sir Christopher Wren's rejected plan of St. Paul's Cathedral was given as a basis on which to design an elevation. Mr. W. Gerald Raymore has turned out a very creditable solution, well studied, well drawn and fairly well presented. The rendering of his elevation could also have been pushed further, it has too much the appearance of a line drawing and lacks modelling in light and shade, the passing of juices on stonework, to give texture which are so necessary in high class presentation.

In criticising the rendering of some of the drawings I am sensible of the fact that limitations of time are exacting penalties, nevertheless I would like to see all the work pushed to greater length in presentation.



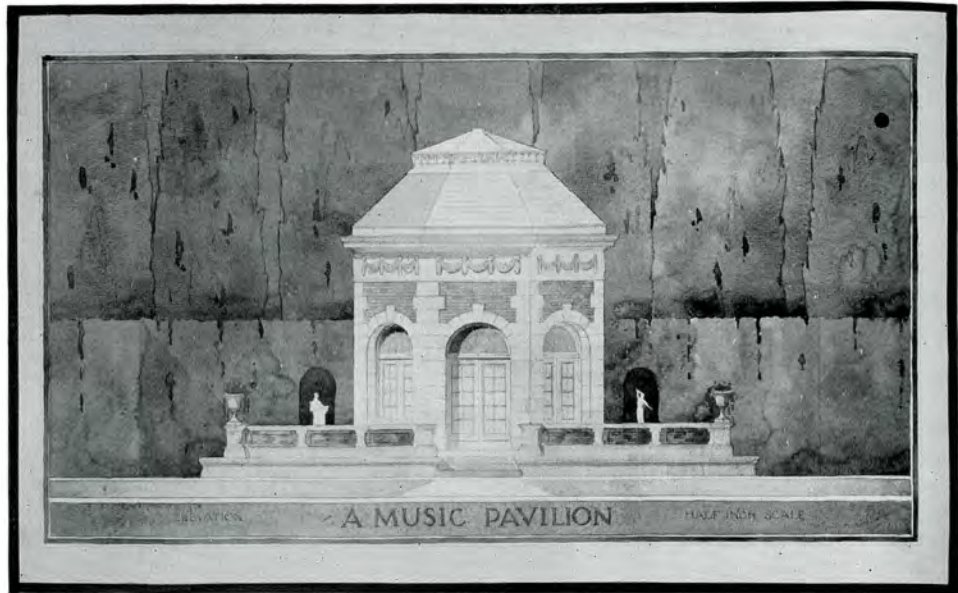
R. A. FISHER, *del.*, 4th Year.  
*Fourth Year Problem in Architectural Design.*  
*Subject—A Hotel.*



In the first year the projects of Mr. W. S. Ing and Mr. J. B. Sutton are worthy of mention. Mr. Ing's presentation is lacking in composition, the mechanical stepping up of the members in the arch opening being unfortunate. The drawing is good but the washes lack a certain transparency so essential to good black and white rendering.

In Mr. Sutton's work the composition is good. The rendering also is well above the average and is soft and luminous.

In the post-graduate work there is a most ambitious project for the development of University Avenue by Mr. W. P. Lawson. If such a project could ever materialize the citizens of Toronto would have just reason for being thankful. I cannot help feeling, however, that it would have been much better for Mr. Lawson to have restricted his work to a much less ambitious scheme, thereby allowing him time to study and develop his detail and draughtmanship to the nth degree.

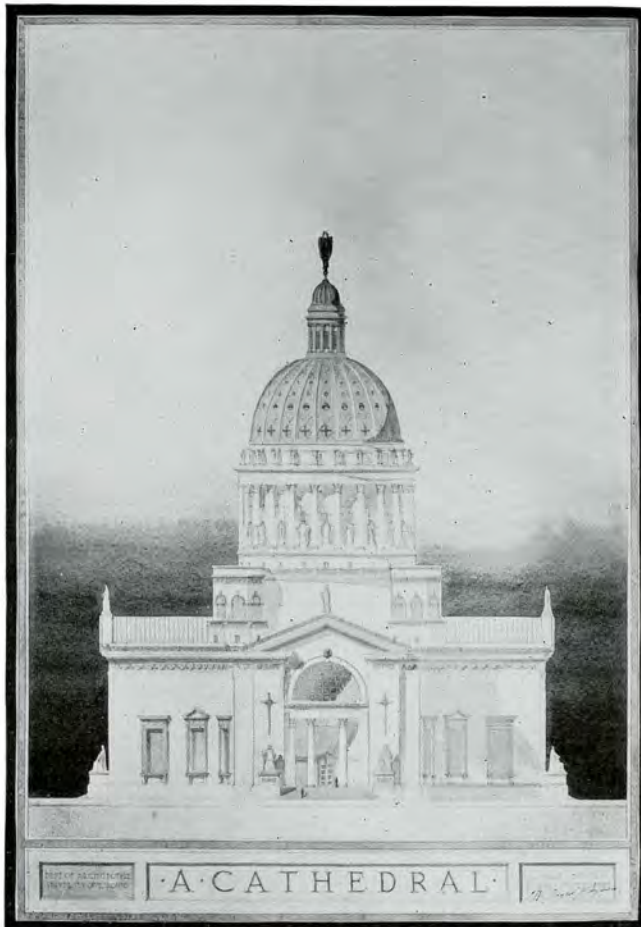


C. H. BROOKS, *del.*, 2nd Year.

FIRST YEAR PROBLEM IN ARCHITECTURAL DESIGN  
*Subject—Order Problem*

SECOND YEAR PROBLEM IN ARCHITECTURAL DESIGN  
*Subject—A Music Pavilion*

Among the decorative features of the gardens of large private estates, may be included a pavilion for



W. GERALD RAYMORE, *del.*, 3rd Year.



W. S. ING, *del.*, 1st Year.

the presentation of music that does not demand a large orchestra. The pavilion should be small in size and so treated that it is open on all sides in order that the guests may gather about it in pleasant weather.

The pavilion is not to exceed 25' 0" in its greatest dimension in plan, and is to be built upon a terrace the greatest dimension of which is not to exceed 50' 0". This terrace may be ornamented with balustrades, vases, etc., in character with the pavilion.

THIRD YEAR PROBLEM IN ARCHITECTURAL DESIGN

*Subject—An Elevation and Section from Sir Christopher Wren's Rejected Plan of St. Paul's*

This plan is not an archaeological one and the design need not necessarily be in Wren's manner.

FOURTH YEAR PROBLEM IN ARCHITECTURAL DESIGN

*Subject—A Hotel*

This building of fireproof construction, is to be built on a city lot 80' x 160', the entrance to be on the longer side which faces on an important street. The two short sides are bounded by streets and the remaining long side adjoins an existing building.

The following accommodation will be provided:

Ground Floor—Spacious lobby, Dining Room, Cafe, Serving pantries, Offices, elevators, stairways, etc.

Mezzanine—For which no plan will be required, will contain Lounge Rooms, Writing Rooms, Ladies' Rooms, etc.

There will be approximately fourteen typical bedroom floors, above which will be a floor devoted to a Ball Room and its accessories.

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## Correspondence

To the Editor, Journal R.A.I.C.

In the current issue of the Journal, under the heading "Feature Articles" on the Editorial page speaking of Prof. Arthurs' article on the Toronto Chapter's Exhibition, you say: "Such criticisms as these we know, will be appreciated. . . . Prof. Arthur is to be commended and thanked for his effort to bring out constructive criticism." I am not, unfortunately, as sure as you are that his criticisms will be appreciated, and feel that it is a duty to say frankly that I hope that you are right. By way of helping to make you so, I would like to add my compliments to Prof. Arthur, to yours. It has long been my impression that Architects have been so accustomed to criticising others—(unfortunate Contractors and ignorant Clients perhaps)—that they have developed, to their own disadvantage, a very thin skin and do not take criticisms, constructive or otherwise, kindly. Will you thank Mr. Arthur for us for his observations on our exhibits and tell him that we will even admit that he was probably right and justified in his suggestions.

While I am writing there is another thought which comes to mind, and that is the tremendous possibilities the Institute has at hand in the Journal as a means of bringing the Architectural profession into a unity of thinking and doing along broad lines. Your paragraph "Are Architects' Estimates Reliable?" is very much the right idea. This and similar matters requires much repetition and discussion in order to bring our profession down to brass tacks on it and similar important practical matters.

Sincerely yours,

GORDON M. WEST.

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

Dear Sir,—Your Magazine is to be congratulated on its last issue and particularly on the departure from Canadian traditions in the publishing of Prof. Arthur's very excellent criticism of the work exhibited.

The Canadian architect's work is suffering from the lack of intelligent criticism, just as the Canadian public is suffering from the same lack. There is nothing to guide the layman in forming a just estimate of what constitutes good and bad architecture. In the daily and weekly press he continually sees architectural monstrosities heralded as beautiful examples of the architect's skill. The work of our profession is ignored and in consequence the status of the Canadian architect is nil.

Continuing Prof. Arthur's criticism of the exhibition, it may not be amiss to add some further remarks. Two of the outstanding defects of Canadian architecture were noticeable in the work exhibited—first, the lack of study in plan, particularly in the domestic work, and the forced striving in elevation for the picturesque; second, the lack of serious study at 1/2" or 3/4" scale of much of the work.

How often do we see houses in Canada where there is not a decent sized or proportioned room in the whole house—large houses some of them—every room cut to pieces with octagonal windows, alcoves, bay windows, sun porches on top of verandahs, gables galore, corner chimneys, and roofs shooting from all directions. One longs to see the simpler forms of the old square type of house, even at the sacrifice of detail. Stone, brick, stucco and half timber crowd each other on a thirty foot front. Heaven knows that the specula-



tive builder is working overtime to debauch the taste of the community. Let us have more restraint—it is a great architectural quality.

Many of the houses and more important buildings would indicate that their designers had not pushed the study of their architectural motifs as far as they should. I am a firm believer that 1/2" or 3/4" studies should be made of all elevations for domestic, public or monumental work. Full sizing is then simplified and the study that is given to the larger scale drawings is bound to bear fruit in the enhanced beauty of the mouldings, the proportion of the different motifs, in scale and in the treatment of the ensemble.

Prof. Arthur offers some criticism of the Bank of Nova Scotia, Ottawa, with which I do not agree, and perhaps I may be allowed to defend my child. He says that the treatment of the facade in two storeys is a fault in design as the banking room is only one storey. The building is really a two storey and basement type, on the ground floor are placed the main entrance, vestibule, with the Manager's office on the left and the board room and ladies room on the right. The main banking room is in the centre, lit from a skylight overhead, and also from windows at the front and rear. At each end of the banking room are mezzanine storeys; the one at the rear being occupied by the mailing clerks, coupon clerks, and switchboard operator; the front mezzanine being provided for future staff extension.

Now, one of the problems presented was how to light the mezzanine storeys and how to treat the mezzanine walls giving on to the main banking room. We chose to place large windows in the outside walls which served the double purpose of lighting the mezzanines and also by opening the mezzanine walls on the banking room side to light the main banking room floor. The net result of this treatment was to open up the whole banking room, giving air, light and distance, a play of light and shade and particularly sunshine from the large front windows. We obtained a banking room with a vista of 101' 6" as against 69' 0". Instead of the customary forbidding, gloomy interior, we have by the use of color in our marble floors, counters, walls and treatment of our ceilings, achieved an effect akin to sunshine.

Prof. Arthur says our facade is too highly ornamented. Again I take issue with him. I cannot see that our banks should be stereotyped copies of some Grecian or Roman temple. Some of the most successful of the great modern American banking institutions, are sumptuous in their enrichment. The bronze urns in the niches were placed there for a definite purpose, they, together with the flood lights between the columns, are a part of the lighting scheme. At night this building is flooded with a soft light, which I think Prof. Arthur would like. This modern device seems to me to offer great possibilities for night effects. It also helps to overcome the contention of the merchants on business streets, that bank premises at night are spots of gloom which tend to hurt business.

Perhaps some gossip about this building will interest my confreres as it interested me. When I was in Ottawa on an inspection trip, I ran into that effervescent architect from Montreal—Mr. J. O. Marchand—we were at the Ecole together and mix our English and French when we meet, which is altogether too seldom—his cheery "Hé bien! mon

vieux" stopped me on the corner—"I have just seen your bank c'est tres bien, it is well studied, c'a le gout Anglais"—so I said to him do you think it looks like the work of an English architect? "No," he said, "it does not look English, French or American, but it does look like the work of a man trained in the French School—mais! c'a le gout Anglais." I had never really thought about the building other than trying to solve the special problem presented.

A few days later I met Mr. Mac. Waters, the Architect, on Bloor Street—"I saw your bank when I was in Ottawa," he said, "it looks like one of the London buildings and has fine street facade quality—you must have studied Robert Adam very carefully." I told him that we had never even thought of Adam or looked up any of his books, but rather had studied the original Grecian and Roman data. We were concerned in trying to design a building that would not be a replica of any building but rather a marriage of known motifs and ornament treated in a logical and personal manner.

The remarks of Mr. Marchand and Mr. Mac. Waters set me thinking, so, when a few days later I received a request from Mr. Brightly of the Indiana Quarries Association for some information about the bank, as they intended publishing it, I decided to ask his opinion. He also said that the building was strongly reminiscent of English 18th Century work. This was interesting. Was it possible that we had designed a building with strong English 18th Century atmosphere without ever once having this in mind, and without ever once looking at English work of this period. Was there developing in Canada a subconscious architectural taste? The more I thought about it, the more convinced I became that such is the case, and that we are on the eve of an architectural renaissance. To illustrate my point—the McGill Medical Building by Brown and Vallance does not look like the work of an English, French or American Architect; neither does the Crane Building by Mr. Hugh Vallance; nor the McGill Union by Mr. Percy Nobbs; nor the Chateau Laurier by Ross & McFarland; nor Hart House by Sproatt & Rolph; nor the group of Montreal houses—Chelsea Place and Summerhill Terrace Development—by Barott and Blackader; nor the Royal Montreal Golf Club by Mr. Saxe; nor Mr. Marchand's Chapel in the University of Montreal; nor the large ticket lobby of the New Union Station in Toronto, by Ross & Macdonald, Hugh G. Jones, Montreal, and John M. Lyle, Toronto.

Is the answer not this—that while climate, conditions and traditions all play their part in the forming of a national architecture, that primarily the man responsible is the creator—the architect—and that we have now in Canada, a group of trained men with the background of scholarship, who, by reason of the limitations of cost, materials and climate, have unconsciously evolved a phase of architecture characterized by a certain restraint, a certain Anglo-French character that stamps it as personal.

Canada is fortunate in possessing architectural traditions of the two great races—English and French—and I am confident that if we will remember the best of these inherited traditions, we shall have much to be proud of in the future.

Yours very truly,

JOHN M. LYLE.

## 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 July 1st, 1926.*

### The Alberta Association of Architects

*Hon. Secretary,  
Edward Underwood, Canada Permanent Building,  
Edmonton.*

At the Annual Meeting the following was the result of the election of Officers for the current year:

President . . . . . J. M. Stevenson.  
1st Vice-President . . . . G. Fordyce.  
2nd Vice-President . . . . G. H. MacDonald.  
Honorary Secretary . . . . E. Underwood.  
Honorary Treasurer . . . R. P. Blakey.  
Representative on the  
University Senate . . . . W. G. Blakey  
Honorary Auditor . . . . J. Martland.  
Honorary Librarian . . . . A. M. Calderon.

A matter which came up for discussion was the question of Legislation governing stability of struc-

tures and fire protection to public buildings in the country districts outside Municipal jurisdiction. Our Association has made representation to the Provincial Government suggesting that regulations be enacted having a Province wide scope, affecting the construction in the smaller towns and villages in which there are no building regulations of buildings which are to be used for public or semi-public purposes in so far as to cover those points of construction dealing with the stability of the structure and protection against fire, and also that such regulations be made applicable to buildings at present in existence, which may be used for similar purposes or to be adapted for such purposes.

### The British Columbia Association of Architects

*Secretary  
E. W. Turnquist, 307 Shelley Building, Vancouver.*

The Forty-Second Council Meeting of the Architectural Institute of B.C., held on December 3, 1925, in Vancouver, consisted of an election whereby Mr. James A. Benzie was elected President; Mr. J. C. M. Keith, Vice-President; Councillors, G. L. T. Sharp, R. P. S. Twizell, John J. Honeyman, Professor W. E. Duckering; Honorary Treasurer, Andrew L. Mercer; and Honorary Secretary, S. M. Eveleigh were also appointed.

On February 20th, the Architectural Institute of B. C. opened an office at 307 Shelly Building, (119 Pender Street West) Vancouver, B.C., and engaged a Secretary as it was felt at the last general meeting that this would tend to improve conditions and permit of more frequent Council Meetings.

At the Forty-Sixth Council Meeting, held Friday, April 16th, two new Members and one Student Member were admitted to the Institute.

### The Manitoba Association of Architects

*Secretary,  
F. Fitz Munn—P.O. Box 1404, Winnipeg.*

The Manitoba Association of Architects held their Annual Meeting which was well attended. The President, Mr. J. H. G. Russell, gave an interesting address outlining the work of the Association for the past year. He also spoke of the improved situation in building and gave his opinion that the coming season would witness a revival of activities.

The officers elected for the year were:

John Manuel—President.  
Gilbert Parfitt—Vice-President.  
Councillors—D. W. Bellhouse, C. S. Bridgman,

C. W. U. Chivers, W. Fingland, J. B. Mitchell, W. P. Over, A. A. Stoughton.

Refreshments were served during the evening and the meeting took the form of a social gathering.

The Association have been active in the choice of a site for the Winnipeg War Memorial, also in connection with a city auditorium. A committee attended a meeting for the boosting of "Made in Manitoba" goods and the Architects have been asked to specify wherever possible products from this province.

### The Ontario Association of Architects

*Secretary,  
R. B. Wolsey, 96 King St. W., Toronto.*

At the meeting of the Council on the 13th ult., Alfred Chapman was appointed Chairman of the Board of Examiners, Col. Vaux Chadwick, Chairman of the Architectural Competitions Committee,

W. L. Somerville, Chairman of the Exhibitions Committee, Gordon M. West, Chairman of the New Fees Committee.

F. Hilton Wilkes, B.Arch. (McGill '14) A.R.I.



B.A., Member of the Arch. Association of London, England and of the Arch. League of New York, has been elected a member. Bruce H. Wright, B.A.Sc. (Toronto '21) has been transferred from Associate to Membership, and Kenneth F. Noxon, B.A.Sc. (Toronto '22) M.Arch (Toronto '24) holder of the Provincial Scholarship for the Study of the Architecture of the French Renaissance in France, has been elected Associate.

J. E. H. Paisley has been transferred from Associate to Membership.

John M. Kitchen of the Town Planning Commission, Ottawa, a member of the Glasgow Institute of Architects, has been elected an Associate.

H. E. Moore and R. K. Shepard have been re-

quested by the Council to co-operate with the Canadian National Clay Products Association in standardizing the size of bricks.

R. A. Fisher and I. B. Matthew, 4th year students in Architecture at the University of Toronto, have been awarded the Silver and Bronze medals respectively, presented by the Architectural Guild, for the best work of graduates this year.

The President has written to the students who have graduated this year in Architecture, welcoming them to the profession.

A general meeting of the Association was held on May 20th. Noulan Cauchon, President of the Town Planning Institute of Canada, gave an address.

#### OTTAWA CHAPTER

*Secretary,*

*B. Evan Parry, Ottawa.*

The activities of the Ottawa Chapter, O.A.A. have been largely concentrated upon the formation of "The Architects Club of Ottawa." The Chapter came to the conclusion after very careful thought and consideration that the cause of architecture as also the interests of the practicing members of the profession could more lucidly be brought before the notice of the public through the ægis of such a Club.

Therefore this Club has been promoted in the interests of architecture and the allied arts, and already has a membership of over sixty. Every practicing architect in the City of Ottawa and District are members, and a fully representative number of gentlemen interested in the allied arts have become associate members. The honorary members are men of outstanding significance in the intellectual world of Canada. Mr. E. L. Horwood is President of the Club.

#### TORONTO CHAPTER

*Secretary,*

*I. Markus, 223 Howard Park Ave., Toronto.*

The Chapter has recommended that a series of lectures on "Church Architecture" be included in the Curriculum of the Theological Colleges of Ontario. Realizing the part played by a clergyman in the cultural as well as the spiritual life of his community, it was thought especially needful that he, as a leader of thought, should be able to guide his build-

ing committee in the design of the Church, and in the choice of an architect.

The Chapter is holding a special Dinner on Thursday evening, May 20th, at the Arts and Letters Club. One of the features of the dinner will be the presentation of the Medal of Honour to Mr. John M. Lyle won by him at the Exhibition of the Chapter held last January.

### Notes

Mr. John Pearson, President of the Ontario Association of Architects was in charge of an interesting ceremony on April 24th, the laying of a corner stone by the Lieutenant-Governor of the new Imperial Oil Building at the north-west corner of King and Church Streets, bearing an inscription by the Canadian Historical Association, marking the site of the Court House of the town of York, of which the original corner stone was laid by Sir Peregrine Maitland on April 24, 1824.

\* \* \*

Mr. J. S. Archibald, of Montreal, Past President of The Royal Architectural Institute of Canada, and a member of the Montreal Tramways Commission since its inception, has been appointed vice-president of that body.

\* \* \*

The controversy over the selection of a design for Winnipeg's war memorial has ended. It was officially announced recently that Emmanuel Hahn, the Toronto sculptor, had withdrawn his design. Mr. Hahn's design was originally accepted by the local

memorial committee, but the final award was delayed due to widespread objection to erecting a monument designed by a person of German extraction.

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James Govan, Consulting Architect, of Toronto, gave an instructive address on "New Ideas in Construction" before the Association of Canadian Building and Construction Industries on April 15.

\* \* \*

The Annual Exhibition of Undergraduate and Graduate Work of the Department of Architecture, University of Toronto, was opened by Sir Robert Falconer on April 10th, 1926.

\* \* \*

John M. Lyle, Architect, of Toronto, recently gave an illustrated address before the Women's Art Association of Toronto on "The Historical Development of Architecture."

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Messrs. Toch Brothers Inc., formerly of 110 East 42nd Street, announce the removal of their offices to 443 Fourth Avenue, New York City.

# The Royal Architectural Institute of Canada

## List of Members, 1925-1926

(Members are requested to report any corrections to The Journal Office).

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EVANS, G. NORRIS. ....	119 Pender St. W., Vancouver	MACKENZIE, R. A. ....	851 Howe St., Vancouver
EVELEIGH, S. M. ....	615 Hastings St. W., Vancouver	MACKENZIE, J. C. ....	North Lonsdale P.O., N. Vancouver
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GRIFFITH, H. S. ....	207 Hastings St. W., Vancouver	MACEY, FRANK W. ....	Box 394, G.P.O., Vancouver
GARROW, R. T. ....	705 Yorkshire Bldg., Vancouver	MENZIES, ALLAN. ....	2024 Fifth Ave. E., Vancouver
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GARDINER, W. F. ....	701 Vancouver Block, Vancouver	MORRIS, G. RIDER. ....	2495 Wall St., Vancouver
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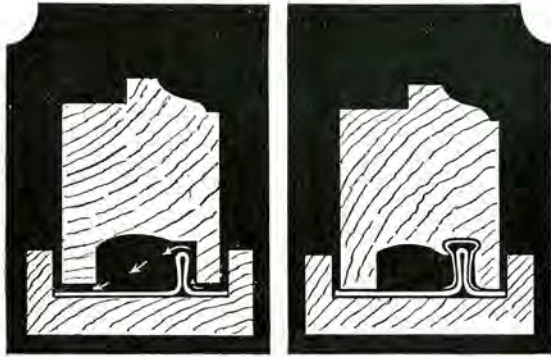
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"HISTOIRE ET CONDITION JURIDIQUE DE LA PROFESSION D'ARCHITECTE" par Geo. Minvielle, Avocat à la Cour d'Appel, Docteur en Droit, Licencié ès Lettres, Lauréat de la Faculté de Droit, Diplômé de l'Institut Pratique de Droit. Ch. Massin, Editeur, No. 51, rue des Ecoles, Paris (France). 40 francs.

C'est avec un vif plaisir que j'ai parcouru l'ouvrage si documenté de Geo. Minvielle, avocat à la Cour d'appel de Bordeaux. J'emprunte ce qui suit dans la Préface de L.-M. Cordonnier, membre de l'Institut et Président de la Société Centrale des Architectes: "Rien de plus naturel puisque, petit-fils de M. Ernest Minvielle, ancien Président de l'Association Provinciale des Architectes du Sud-Ouest, et fils de M. Georges Minvielle, architecte de Bordeaux. né par conséquent, dans un milieu où la profession était particulièrement bien comprise et très honorablement exercée, il a vécu, pour ainsi dire, dans une atmosphère spécialement propre à lui en donner par avance, une exacte compréhension et à le pénétrer de l'esprit, de la psychologie du véritable architecte. Rien de plus naturel encore puisque, par ses études juridiques, il était admirablement préparé pour connaître des conditions légales suivant lesquelles elle s'était exercée et s'exerce encore." Cet ouvrage couronné par la Faculté de Droit de Bordeaux (Médaille d'or), par l'Académie Nationale des Sciences, Belles-Lettres et Arts de Bordeaux (Médaille d'or), par la Société Centrale des Architectes Français, par la Société Académique d'Architecture de Lyon et plusieurs autres sociétés, Lauréat de la Société Centrale des Architectes (Médaille de jurisprudence), a demandé près de dix années de travail à son auteur et constitue, en quelque sorte, le "Code" des architectes, à la défense desquels M. Minvielle s'est tout spécialement consacré depuis longtemps.

L'ouvrage est divisé en trois parties: I.-Définition, histoire et statut juridique de la profession d'architecte; II.-Confection des plans et devis, rédaction du cahier des charges et du marché, contrat de louage d'ouvrage; III.-Direction et surveillance des travaux, vérification et règlement des mémoires, contrat de mandat; Appendice,—Aperçu de Droit comparé; et, se termine par une bibliographie très complète des ouvrages utilisés au cours de la préparation de ce livre.

Je recommande spécialement ce livre à mes confrères de la province de Québec, où notre Droit est pratiquement le Droit français.

"POURQUOI LES ARCHITECTES DOIVENT SE SYNDIQUER" Conférence faite aux architectes du Syndicat du Sud-Ouest de la France, par M. Geo. Minvielle, Avocat à la Cour d'Appel de Bordeaux, etc., Société Anonyme de l'Imprimerie A. Rey, No. 4, rue Gentil, Bordeaux (France).

Plaquette de douze pages au sujet de la forme de groupement qui convient le mieux aux membres d'une profession déterminée, pour l'étude et la défense de leurs intérêts: Société, Association ou Syndicat, M. Minvielle nous montre que ces trois expressions ne sont pas synonymes, et que les architectes devraient se grouper en Syndicats.

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