

The Journal

Royal Architectural Institute of Canada

Volume 3

TORONTO, SEPT.-OCT., 1926

Number 5

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MURAL DECORATION IN THE
LADIES' WAITING ROOM,
WINDSOR STATION, MONTREAL.

By HAL ROSS PERIGARD, A.R.C.A.

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For the Consideration of the Members of the Institute

THE Council meeting held immediately after the Convention last February discussed at some length the possibility of having each Provincial Association represented by one of its own members at every Annual Convention of the Institute. From the discussion, it was evident that the lack of financial resources was the principal reason for the present regrettable situation. This led to the questions:

- (1) Have the Institute and the Associations any definite objectives on which they are exhausting their resources?
- (2) Are the financial resources of the Institute and the Associations being used as effectively as possible?

These could not be answered as representatives of only two associations had attended the Convention. This situation would appear to make it the immediate and imperative duty of the Institute to set about assuring the attendance of members of each association at the next Convention. These representatives should be authorized to discuss ways and means for the Institute and the Associations to find their respective fields of activity and co-function effectively in them.

The comparatively recent consolidation of the Architectural Associations in Great Britain is a very encouraging example of the "getting together" idea and it is also notable that few architectural institutions in the United States function outside the American Institute. In the face of the comparative fewness of our numbers and the extensiveness of our territory it would appear that the examples of solidarity just cited should be given serious consideration by our members to the end that we may function to the full of our possibilities. True, we have accomplished much in that all but one association has attained legal status for their members and that we have united the associations in the Institute, but the impetus that this should give is yet to be attained through closer co-operation and concerted action on definite lines.

The essential function of the Associations is the registration of their members as called for by their respective Provincial Governments' enactments. If they were to stop there, the financial outlay need not be very great and the balance of their resources could be used to help on the common ground of all in the Institute.

Up to the present, none of the Associations have, through their provincial enactments, succeeded in obtaining a status for the profession comparable with that of the other professions.

Why should public bodies, Cities, Towns, School Boards, etc., be allowed to employ other than a registered architect on buildings erected from tax money? Such bodies would not think of retaining any one but a qualified solicitor as their legal advisor or anyone but a qualified doctor as their officer of medical health.

Why should the Dominion and Provincial Government not more frequently recognize the profession by employing the private practitioner? Why should our Architectural Educational Institution not be more closely in touch with the practicing architect?

The JOURNAL gives us the means of interchanging our thoughts between conventions and this is written with the object of provoking discussion and in the hope that a member from each Association will send in their views for publication in the next issue of the JOURNAL.

The next Convention of the Institute will be held in Toronto on February 18th and 19th, at which time the Toronto Chapter will hold its Exhibition in the Toronto Art Gallery. This Exhibition is being planned on a large scale and every member of the Institute is invited to contribute.

May I urge that every member will co-operate in this way. It is an opportunity for a tangible evidence of the "get together" idea and may we hope also the beginning of an exhibition as a feature of every future Convention.

J. P. HYNES, *President.*

Editorial

FRONTISPIECE

THE Frontispiece in this issue is from a Mural Decoration by Hal Ross Perigard, A.R.C.A. in the Windsor Station, Montreal. It represents one of the Mural Decorations done under the auspices of the Royal Canadian Academy. An account of this competition promoted by the Academy and further illustrations of the Murals also appear in this number.

MONTHLY PUBLICATION OF THE JOURNAL

The Institute has decided to publish the JOURNAL monthly beginning with the January issue, 1927. This is a step in the right direction. The need for a high class Canadian Architectural Magazine has long been felt and the success of the JOURNAL even as a bi-monthly publication has been nothing short of phenomenal in the three short years of its existence. The numerous letters of commendation received from both subscribers and advertisers gives us the needed impetus to greater efforts, and our objective in the future will be as in the past to produce an Architectural Magazine of such high quality that not only will it be a credit to the Institute but also a source of pride to Canadian Architects. The monthly publication of the JOURNAL will make it possible for us to publish the best of Canadian work as quickly as it is completed as well as keep the members of the Institute constantly informed on matters affecting the Architectural profession in Canada. The responsibility attached to the publication of a journal such as ours, which, after all, is the mouthpiece of Canadian Architects, is an important one and when we say in all modesty that we are proud of what has already been accomplished we realize that the goal we are striving for cannot be attained without the active co-operation of our members.

THE NEXT ANNUAL MEETING OF THE INSTITUTE

The Executive Committee of the Institute at their recent meeting fixed Friday and Saturday, February 18th and 19th, 1927, as the date for the twentieth Annual Meeting of the R.A.I.C. The meeting will be in Toronto and has been arranged to take place at the same time as the Exhibition of Architecture and Allied Arts, which is to be held under the auspices of the Toronto Chapter, O.A.A. Space at this Exhibition has been set aside for the work of members of the Institute at large and this will unquestionably add to the interest of the meeting. Steps are being taken to see that there will be representation from every provincial Association at the next Convention in the hope that the problems of the Architectural Profession in Canada can be more readily and satisfactorily dealt with.

THE SESQUI-CENTENNIAL EXPOSITION

While the setting for world's fairs have invariably been of immense architectural interest, there is perhaps a special interest for the Architect in the Sesqui-Centennial Exposition at Philadelphia. Its magnitude as well as its artistic features leaves an impression not easily forgotten. Never has an Exhibition displayed such glorious coloring and lighting effects as are to be seen in this Exposition.

The buildings, although of temporary construction, are built of structural steel, metal lath and stucco. The architectural features in most cases are original and novel, while the treatment of the landscape leaves nothing to be desired. A visit to the Sesqui-Centennial Exposition is worth while to any architect.

COMPETITION FOR THE LEAGUE OF NATIONS BUILDING

The League of Nations Competition of which an announcement is made on another page in this issue, is open to Canadian Architects as well as to Architects of other countries who may be members of the League of Nations. The competition will close on January 25th, 1927, and copies of the conditions have already been forwarded by the Institute to the Provincial Associations for distribution among the members. An international jury of well known architects including Sir John Burnet, R.A., F.R.I. B.A., who represents the Institute on the Council of the R.I.B.A., will examine the plans submitted and decide their order of merit. A sum of 165,000 Swiss francs have been placed at the disposal of the jury to be divided amongst the successful competitors as follows:

	Swiss francs.
First prize	30,000
Second prize A	25,000
Second prize B	25,000
Third prize	20,000
Fourth and fifth prizes (each) ..	15,000
Sixth and seventh prizes (each) ..	5,000

The jury will also have at its disposal 25,000 Swiss francs, to be distributed in the form of supplementary awards, of not less than 2,500 Swiss francs each to the best designs which have not been awarded prizes.

The fees payable to the Architect selected to erect the building will be at the rate of 5% of the total cost of erection.

The printed conditions, which are by far the most elaborate and complete set of conditions we have ever seen, are printed in both French and English. The description and photographs of the site included in the conditions will enable the Canadian Architect to tackle the problem with as much confidence as those who have the privilege of making a personal inspection of the site.

Canadian Architects should not hesitate to enter this competition for it offers them an opportunity that so seldom occurs in Canada. Opinions have been frequently expressed that the size and population of this country did not give the Canadian Architect the scope that his fellow practitioner in the United States enjoyed and we feel satisfied that those who do take part in this competition will make an excellent showing.

The competition, owing to its importance, will no doubt focus the attention of the world, and it is our hope that the solution will give expression to the motive behind the League of Nations as well as provide the Architectural Profession with something outstanding in the way of design.

Competition

FOR THE

League of Nations Buildings at Geneva

The conditions governing the competition among architects of every State Member of the League have been sent out from Geneva, and Canada's allotment of 60 sets has been received and are now being distributed.

The approximate date of distribution was set for July 25th and it was necessary to send out the conditions at various times, so that they would arrive at their destinations approximately on the above date. By this arrangement the architect who is several weeks away from Geneva would have almost the same time in which to develop his plans as the architect who is on the spot.

Most elaborate pictures and ground plans accompany the conditions, not only showing the contours but indicating every tree.

The conditions are made up of some dozen books and plans viz:—

- I. A programme of rules for the architectural competition giving very full particulars.
- II. A general plan of the city of Geneva showing the location of the property.
- III. Two ground plans of the site.
- IV. Geological sections and map of borings.
- V. A set of ten photographs.
- VI. Table showing rooms required.
- VII. Arrangement of desks.
- VIII. Summary of estimates and prices.
- IX. Scale of architects fees.
- X. Explanation of the organization of the League of Nations.
- XI. Dates on which conditions were dispatched to the various member States.

Competitive plans must be dispatched on or before January the 25th, 1927.

Architects who are members of the League of Nations Society in Canada and who are not so fortunate as to receive a set through the regular distribution may procure one on applying to the General Secretary of this Society accompanying the application by the equivalent of 20 Swiss francs, when a complete set will be procured.

The Secretary's Page

ALCIDE CHAUSSE

Honorary Secretary, Royal Architectural Institute of Canada

A MEETING of the Executive Committee of the Council of the Royal Architectural Institute of Canada, was held at the Royal Canadian Yacht Club, Toronto, on Saturday the 28th August last. Present: J. P. Hynes, President, in the chair; D. W. F. Nichols, W. L. Somerville.

It was decided that the Twentieth General Annual Meeting of the R.A.I.C. will be held at Toronto, on Friday and Saturday, the 18th and 19th February, 1927.

J. P. Hynes, President, R.A.I.C.; J. C. MacDougall, President P.Q.A.A.; John Manuel, President M.A.A.; J. A. Benzie, President A.I.B.C., and John A. Pearson, President O.A.A., were at the request of the "Comite Permanente de los Congressos Pan-Americanos de Arquitectos" appointed to form part of that committee in view of the Third Pan-American Architects Congress which will be held at Buenos-Aires, Republic Argentine, in July, 1927.

The Executive Committee have authorized the publication of "The Journal—R.A.I.C." monthly, commencing with January, 1927.

It was unanimously resolved that the R.A.I.C. extend their congratulations to John A. Pearson on his election to Fellow of the Royal Institute of British Architects, and express regret on hearing of his serious illness and hope that he will soon be restored to health.

* * *

The R.A.I.C. have received 56 copies of the Conditions for the Architectural Competition for the League of Nations' Conference Hall, at Geneva (Switzerland), these copies have been distributed through the Provincial Associations of Architects.

* * *

A certain number of exhibits have been received for the Exhibition of the Dominion and Colonial Architecture of the R.I.B.A. in London, starting in October next.

* * *

A former resident of Montreal, a charter member of the Province of Quebec Association of Architects, one who on several occasions has represented the Royal Architectural Institute of Canada on the Council of the Royal Institute of British Architects, and to whose genius many of the prominent buildings of the city of Montreal stand as a monument, was among the recipients of honours on the King's Birthday. This was Andrew T. Taylor, J.P., Architect, on whom His Majesty has conferred the honor of knighthood for political and public services. Sir

Andrew Taylor came to Montreal when he was a young man and entered the architectural profession, becoming during over a quarter of a century's residence in Montreal, one of the leading architects of the Dominion. He designed many of the stately buildings of McGill University, and erected a large number of the branch offices of the Bank of Montreal, as well as designing all the interior decorations of the head office of that institution. About 20 years ago Mr. Taylor, as he then was, returned to London and became a member of the London County Council for Hampstead in 1908. He was vice-chairman of that important body in 1919-20, and was Mayor of Hampstead in 1922-23.

* * *

SIR ANDREW TAYLOR, RETIRED R.I.B.A.

On the occasion of the honour of knighthood which was conferred to Andrew T. Taylor, architect, a charter member of the P.Q.A.A., and for some time the representative of the R.A.I.C. on the council of the R.I.B.A., it was suggested by Mr. J. P. Hynes and Alcide Chausse, that congratulations be sent to Sir Andrew Taylor, as follows:

CABLEGRAM

Montreal 24th July, 1926.

Sir Andrew Taylor,
Hampstead, London,
England.

Congratulations from Royal Architectural Institute of Canada.

J. P. Hynes, President.
Percy E. Nobbs, Vice-President.
S. M. Eveleigh, Vice-President.
W. L. Somerville, Hon. Treasurer.
Alcide Chausse, Hon. Secretary.

The following reply has been received:

Drummond Lodge,
21, Lyndhurst Road,
Hampstead, N.W.3,
London, England.
July 25th, 1926.

Dear Mr. Chausse,

Your Cablegram received this morning gave me very great pleasure. Will you kindly convey to Mr. Hynes, Mr. Nobbs, Mr. Eveleigh, and Mr. Somerville and accept for yourself, my hearty thanks for their exceedingly kind congratulations, on their own behalf and on behalf of the members of The Royal Architectural Institute of Canada; on the honour that His Majesty the King has been pleased to confer upon me.

I look back with pleasure to the many years I spent in Canada and I very specially appreciate this kind thought of me by my old colleagues and others in the profession. All good wishes.

Sincerely yours,

ANDREW TAYLOR.

Alcide Chaussé, Esq.,
Hon. Sec'y, R.A.I.C.,
Montreal, Canada.

* * *

The jury entrusted by the Royal Institute of British Architects with the award of the London street architecture medal have announced their award for year 1925. After careful examination of drawings and photographs of all the buildings which were nominated for the honour, the jury has given its award in favor of "Britannic House", Finsbury-circus, E.C., designed by Sir Edwin L. Lutyens, R.A., F.R.I.B.A., of 17, Queen Anne's Gate, Westminster, S.W.1. The London street architecture medal is awarded annually to the architect who has designed a building of merit completed during the three preceding years within a radius of four miles from Charing Cross, London.

* * *

An International Conference on Housing and Town Planning will be held at Vienna, in September, 1926, under the auspices of the Mayor and Council of the City of Vienna and arranged by the International Federation for Town and Country Planning and Garden Cities. At the same time as the conference there will be held an exhibition dealing with the subjects to be discussed at the conference. Vienna is itself of much interest from the point of view of town planning and housing. It is the centre of an important region and has the status not only of a city but of a state of the Austrian Republic. The city has had a zoning plan since 1893 and a general plan since 1894. It has its large belt

of forest and meadow amounting in all to 11,000 acres. A new town planning scheme is being prepared for the large town area on the left bank of the Danube.

* * *

The following letter has been received from the Pan-American Congress of Architects:

Montevideo, July 21, 1926.

President of the Royal Architectural Institute of Canada, Toronto.

Dear Sir:

I have pleasure in advising that at the last meeting of the Permanent Committee of the Pan-American Congresses of Architects held in this City, it was resolved to invite the architects of your country to form part of this committee with a representation of five members on exactly the same footing as the other participating countries.

It would therefore be appropriate in case our Canadian colleagues accept this invitation, as we hope, to proceed to the designation of the five members who have to represent you on this Committee. I wish to add, interpreting in this way the feeling of the Permanent Committee, that in making this invitation we have been actuated by a sentiment of sincere and fraternal friendship towards Canadian Architects, by the aid of whom would be increased in importance and efficiency the objects which American Architects aspire to attain by the celebration of these Pan-American Congresses.

I take the opportunity of presenting our greeting to your distinguished self, and through you to all the Architects of Canada.

Yours sincerely,

"HORACIO A. Y. LARA."

"Leopoldo C. Agorio,"

Comite Permanente de los Congresos Pan-Americanos de Arquitectos.

Manitoba Architects Entertain University Graduates

THE Manitoba Association of Architects entertained the Graduates of the University in Architecture to a luncheon at the St. Charles Hotel, Winnipeg.

Mr. Gilbert Parfitt, Vice-President, occupied the chair and welcomed the Graduates, congratulating them on the successful termination of their Architectural course and wishing them every success on the next step in their Architectural career.

The Chairman stated that the young men were very fortunate to have laid down their foundations in Architecture under such an able Architect as Professor Stoughton and hoped that they would build a superstructure worthy of those foundations, a credit to themselves and their Professor.

Professor Stoughton spoke of the enthusiasm and interest the men had shown in their work and predicted a successful career for them. The Professor outlined the history of the Architectural course at

the University since its inception thirteen years ago. At the present time there are nineteen students taking the course.

The Graduates, Messrs. Moody, Greene and Finch replied and expressed their thanks and appreciation to the Manitoba Architects for the interest taken in them and their work. They all spoke in praise of the Professor, telling of the personal attention given to them.

Messrs. J. H. G. Russell, P. Over, W. Fingland and Col. Semmens spoke words of encouragement and advice.

Drawings were on view showing the work carried out by the Students and these were very highly praised.

Editor's Note—A few of these drawings will be reproduced in the November-December issue of the JOURNAL.



"Time pointing out the opportunities to acquire education and its rewards."

MURAL DECORATION IN THE STRATHEARN SCHOOL, MONTREAL

By Donald R. Hill

Royal Canadian Academy of Arts Mural Decoration Competition

EDITOR'S NOTE.—In November, 1924, the Royal Canadian Academy of Arts offered a sum of \$2000.00 to be divided among painters of Mural Decorations in Montreal and in Toronto, the object being to encourage this form of painting and to show to the public that it could be done successfully by Canadian artists. One of the conditions was that the painting was to be done directly on the wall instead of being done in the Studio and then stuck on the wall. The advantage arising from this method enables the artist to paint in such a scale and in such tones as will harmonize with the surroundings. Fourteen artists signified their intention of competing. Three from Toronto, ten from Montreal and one from Ottawa. Some of these withdrew, and others were discarded on their submitting sketches a year ago last May. Six artists were allotted walls in public buildings, with the consent of the owners of the buildings, and with the understanding that should the work prove unsatisfactory the Academy would wipe out the painting and restore the wall to its former condition. All the decorations turned out to be an improvement and an addition to the buildings and letters thanking the Academy for its initiative have been received from all the owners of buildings in which the mural paintings were executed. The artists were given six months to do their work and in May last a jury composed of nine members of the Royal Canadian Academy inspected the Decorations in Montreal and in Toronto and divided the \$2,000.00 between the following artists:—

- G. A. Reid, R.C.A., Toronto, \$450.00—"Philosophy"—"Nature Study"—"The Family"—"The Study Hour"—"The Community"—Earls Court Branch, Toronto Public Library.
- C. W. Simpson, R.C.A., Montreal, \$450.00—"St. Columba bringing the elements of Celtic Art into Scotland, A.D. 563"—Art Gallery of Montreal.
- Hal Ross Perrigard, A.R.C.A., Montreal, \$350.00—"Mount Sir Donald, Glacier, B.C."—Ladies Waiting Room, Windsor Station, Montreal.
- Robert W. Pilot, A.R.C.A., Montreal, \$300.00—"The First Traders of New France"—The High School of Montreal.
- Donald R. Hill, Montreal, \$225.00—"Time pointing out the opportunities to acquire education and its rewards"—Strathearn School, Montreal.
- H. Leslie Smith, Montreal, \$225.00—"Education extends an open hand to all classes"—King Edward VII School, Montreal.

These amounts were not intended to pay the cost of the work done, but merely to help the artists pay the cost of material and models.

The following article by Prof. Ramsay Traquair is intended to stress the importance of Mural Painting in our present day buildings.



MURAL DECORATION AT EARLSCOURT BRANCH, TORONTO PUBLIC LIBRARY
By G. A. Reid, R.C.A.

Mural Decoration

By PROFESSOR RAMSAY TRAQUAIR, F.R.I.B.A., R.A.I.C.

IN the buildings of the past colour decoration was accepted as a customary part of Architecture. The ancient Egyptians and the Greeks painted their temples inside and out with bright clear colour, the Romans and the Byzantines used golden mosaic, the mediaeval cathedrals were painted inside and possibly outside also. This love of rich colour is not confined to any one climate or continent; wall paintings are found in India and China as well as in Europe, but possibly the art of wall painting reached its zenith in the early renaissance of Italy.

The fresco method was cheaper than mosaic, yet permitted of finer workmanship and greater delicacy. It was used to enrich the walls of civic and religious buildings to such an extent that Italy is still a country of painted buildings and the Italian term "fresco" is often to-day applied to all wall painting whether truly fresco or not. Not until the XVII century did the pedants discover that Architecture was an art of line proportion and mass in which colour should play at most a subordinate and unimportant part.

Yet all through the renaissance walls continued to be painted. Even in the depths of the XIX century there were artists who saw on the walls of a great building greater scope for their talent than within the frame of a panel picture. The Houses of Parliament at Westminster are decorated with wall

paintings; Burne Jones, Millars, Watts and Rosetti did "decorative work."

Mural decoration is controlled by conventions rather different from those of the gallery picture. In this the Pantheon in Paris is a remarkable object lesson. The walls of this building are decorated with large pictures by many and very accomplished artists yet of them all only the works of Puirs de Chavannes can stand the test of the wall. His are decorations, the others are merely large panel pictures.

For mural decoration is the most difficult and the highest form of pictorial art. Great wall painting is not to be attained by hard outlines and flat colour or by any of the easy methods which have not infrequently marked so-called "decorative art." A wall painting is capable of all the delicacy, the breadth, the atmosphere of any other form of painting. But there are three characteristics which distinguish all the best wall work, it is simple, well drawn and does not "make a hole in the wall."

Chavannes work in the Pantheon shows these characteristics to a high degree, so, in spite of his rather flat colour, it easily surpasses the heavier, more complicated paintings which are placed beside it. Clear fine drawing, simplicity of arrangement, an even weight of colour are the marks of all the greatest wall painting.



PORTION OF MURAL DECORATION IN THE ART GALLERY OF MONTREAL
By C. W. Simpson, R.C.A.

A generation educated to admire panel pictures and to study art in an art gallery finds it difficult to accept this supremacy of the wall painting. For this love of the panel picture our somewhat temporary civilization is no doubt responsible, and perhaps also our intense respect for private property. Why decorate the walls of buildings which will all fall down, or be pulled down within a generation or so. The paintings which might beautify a church will be hardly suitable when it is turned into a cinema theatre. We want portable fine art so that when we pull down our barns we can carry it away to the new barn as easily as possible. We also want portable fine art because it is so much better adapted to the auction room.

But the fine arts, after all, were not created for the advantage of the art dealer and there has been in recent years a revival of wall painting in the United States. Great public buildings, state capitols and the like are now usually painted. Here in Canada we have, as usual, lagged behind, and the recent efforts by the Royal Canadian Academy to create an interest in mural decoration are very welcome. If only the artists can paint a few walls in places where the public can see them we may yet have in Canada a real school of wall painting and a real public interest in it.

The most used methods of wall painting are tempera, fresco and oil. In tempera the colour is mixed with a size or glue to give it coherence and make it stick to the wall. This is the oldest method, it gives very fresh clear colour and is capable of considerable delicacy. It is still used for theatrical scenery. Fresco is watercolour painting executed on a wet plastic surface. Into this the colour sinks giving a peculiar soft and fragile quality. The term is often, ignorantly, applied to all mural decoration, but the method is unsuited to a northern climate and is not in use to-day.

Modern wall painting is executed in oil paint either directly on the plaster wall or on canvas. The painting may be in transparent colour on a white

foundation or may be in solid colour; it should be varnished on completion so that it may be easily cleaned. Many painters to-day make their paintings in the studio on large canvasses which are then fixed on the walls of the buildings. This is convenient, yet there can be little doubt that the better way is to paint direct on the walls.

The lights and shadows of the building, varying from day to day and from hour to hour, the scale of the surrounding architecture, the distance of the spectator and the points of view which he naturally takes, all these introduce complications which are almost insoluble in the studio but which are naturally and simply allowed for by the painter on the walls. Only a genius can do successful mural paintings in a studio, and even he will err. The paintings by Chavannes in the Boston Library are failures, fine though they are in themselves. Chavannes never saw the building, never felt its atmosphere or its colour and so could not decorate its walls, great artist and decorator though he was.

A mural painting that is not in unity with its building is a bad mural painting. The panel picture is complete within the bounds of its gold frame. It can be moved from the cabinet of one connoisseur to that of another and may even increase in value as it moves. The mural painting is made for one place only and cannot be moved. In that place its value increases year by year. It is vain to imagine that the people as a whole will ever take much interest in the very abstruse and esoteric art of the modern picture. The picture gallery is a place for the connoisseur at best, it is a cemetery of art filled with the monuments of the great. But the mural painting should be a part of everyday life. It should meet us in the railroad station, the bank, the church and the stock exchange, the school and the city hall. Even the finest fine art is none the worse for being useful or for being part of something larger than its frame. The day may come when no great building will be complete without its paintings and when it does come it will mark a stage of advance in our civilization.



"The First Traders of New France"

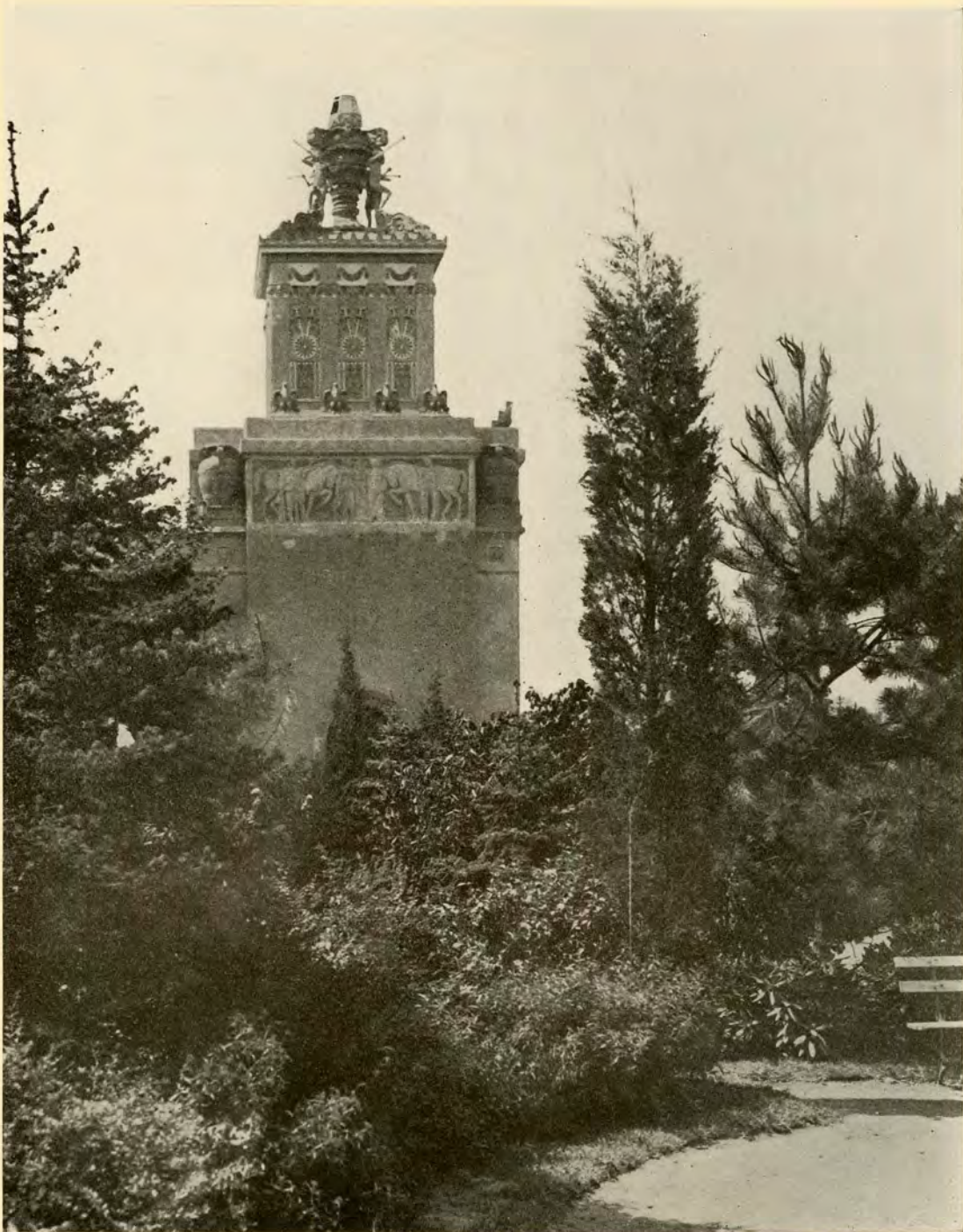
MURAL DECORATION AT THE HIGH SCHOOL OF MONTREAL

By Robt. W. Pilot, A.R.C.A.



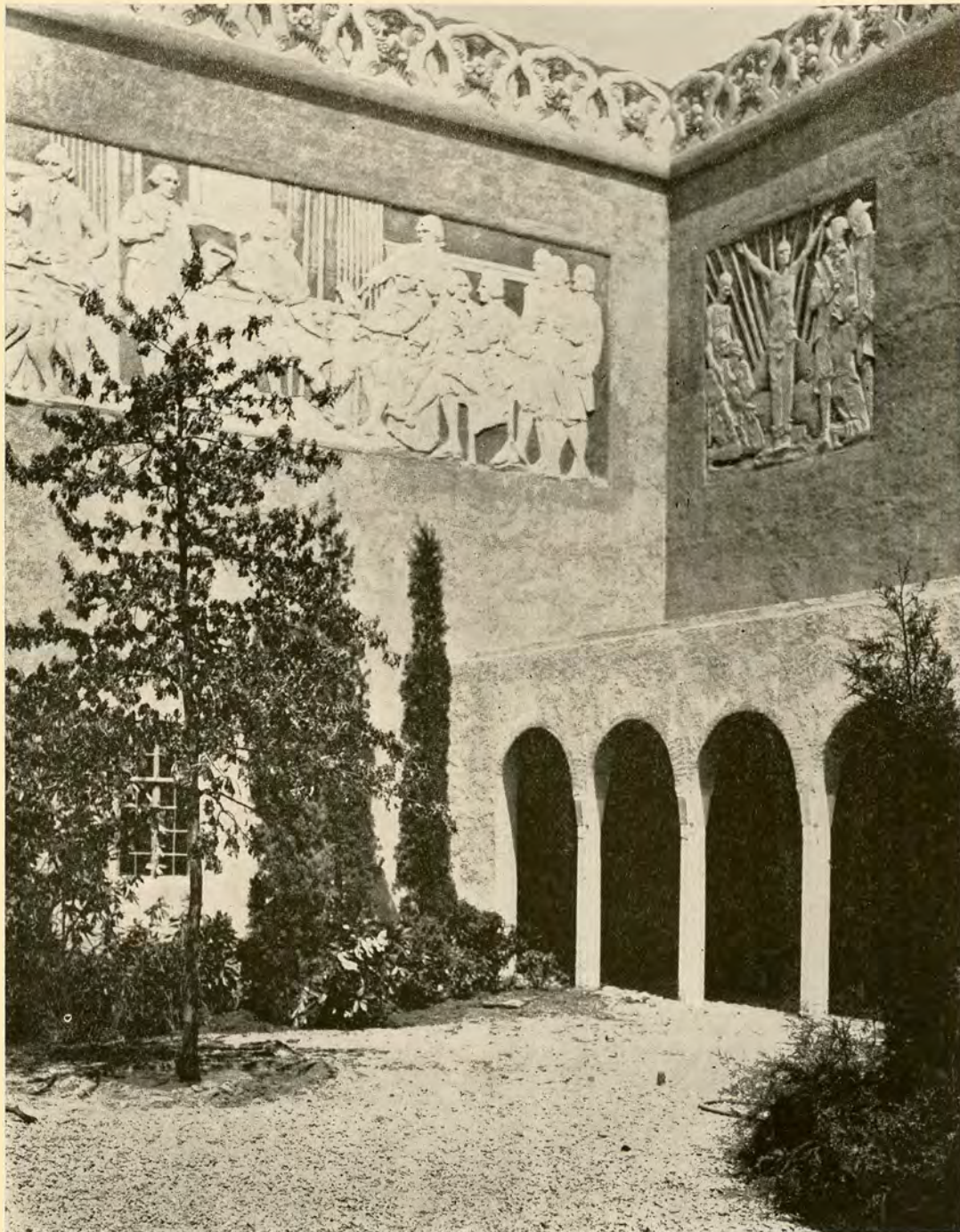
PORTION OF MURAL DECORATION IN THE ART GALLERY OF MONTREAL

By C. W. Simpson, R.C.A



CORNER TOWER OF PALACE OF AGRICULTURE, SESQUI-CENTENNIAL EXPOSITION, PHILADELPHIA

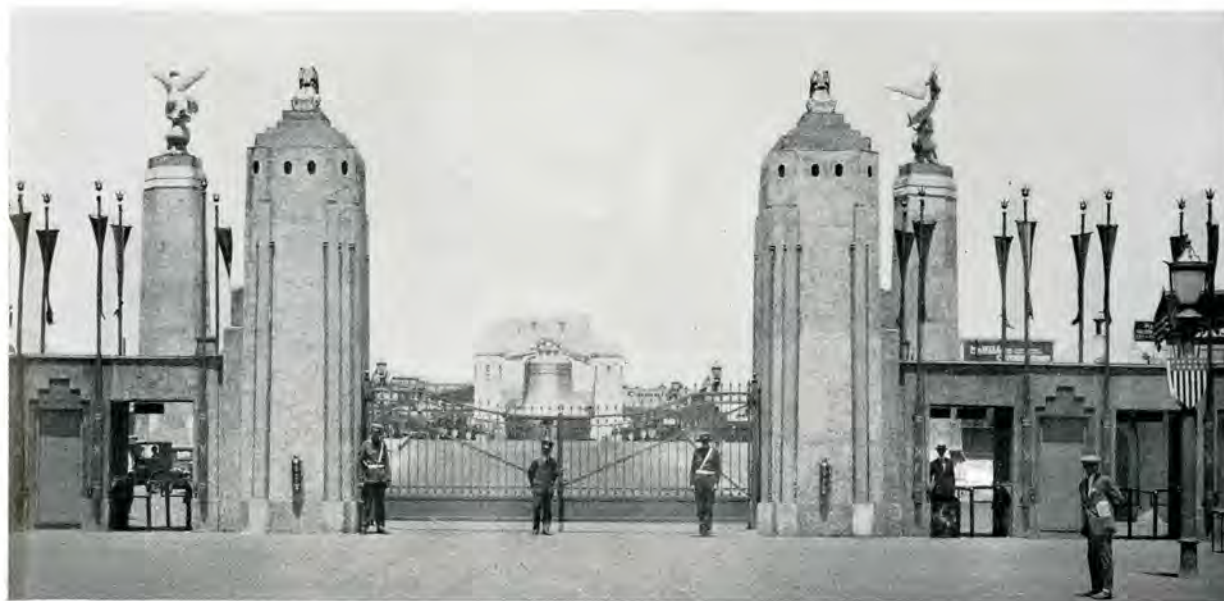
John Molitor, Architect



CORNER OF THE PATIO, PENNSYLVANIA BUILDING, SESQUI-CENTENNIAL EXPOSITION, PHILADELPHIA

(The Bas-Reliefs depict the history of the State)

R. B. Bencker, Architect



MAIN ENTRANCE, SESQUI-CENTENNIAL EXPOSITION, PHILADELPHIA
John Molitor, Architect

The Sesqui-Centennial Exposition at Philadelphia

“EXPOSITIONS,” said President McKinley, “are the time keepers of Progress. They record the world’s advancement.” The Sesqui-Centennial Exposition at Philadelphia is no exception to the rule. When President Coolidge in his proclamation on March 19th, 1925, invited the nations of the world to participate in the Sesqui-Centennial Exposition he requested all nations “to send thereto such exhibits that will most fitly illustrate their progress in Art, Science, Industry, Trade, and Commerce and the development of the products of the Air, Soil, Mines, Forests, and Seas.” Many nations have accepted this invitation and it is truly a representative International Exposition. Some of the countries have placed their exhibits in specially constructed National Pavilions including Japan, India, Persia, China, Sweden, Russia, Czechoslovakia, Roumania, and Armenia. Other countries have reproduced old and famous edifices, while still others have sent exhibits of manufactures and products for which they are famed. In addition to the buildings erected by the foreign countries, a number of the States have constructed buildings to house their exhibits.

The citizens of Philadelphia are to be congratulated for their enterprise and courage in organizing a World’s Exposition of such colossal proportions. They have assumed the right to hold this Exposition to commemorate the signing of the Declaration of American Independence in Philadelphia one

hundred and fifty years ago. Of the total estimated cost of \$23,000,000.00, the city of Philadelphia and its citizens have contributed the sum of (approximately) eleven and one-half millions of dollars.

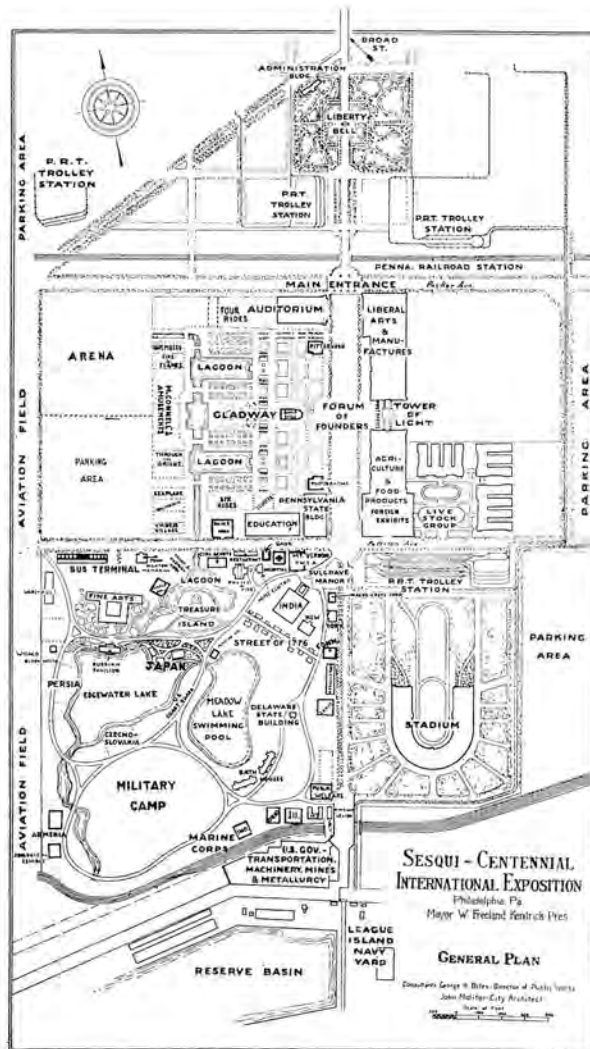
Individual charm attaches to the Exposition surroundings, the form and color of which reflect skillful merging of variety with symmetry in the former and discrimination and artistic reserve in the latter. Outlines are nowhere abrupt nor color blatant.

As the visitor enters the grounds at the main portal he is confronted by two pylons 55 feet high on which are surmounted huge figures called Heralds of the New Dawn. In the Great Court below which has been designated as the Forum of the Founders are memorial Shafts to the Signers of the American Declaration of Independence.

A certain regularity of outline is observable in the five main exhibition buildings, the big Auditorium, the enclosing wall of the still larger Stadium, the Pennsylvania State building, the Pittsburgh structure and some of the smaller buildings, but the resemblance has not been allowed to become monotonous. Individual treatment of facade and sky-line make pleasing breaks that but emphasize the unity of the whole, further accentuated by the general soft-tinted pastel coloring.

Variety in structural form is supplied by such buildings as the India Building, whose white outlines suggest in general the form of the famous Taj

Mahal; the characteristic native architecture of the pavilions representing Persia, Japan, Tunis, and other Oriental countries; the Andalusian grace of Spain's structure; the English Sulgrave Manor; the colonial structures of some of the State buildings, Mount Vernon and the dwellings in old High Street, a reproduction of the famous High Street of Philadelphia in 1776.



Each of the larger main buildings incloses another set of structures, whose variety and ingenuity will be of interest to architects visiting the Exposition. Here aisles take the place of streets and many of the exhibitors have erected small buildings of builders' board, paper mache, and similar materials that lend themselves to the building of the temporary structures. All the well-known motifs have been employed, even the columns of Karnak, the latter to add to the decorative effect of the temple erected to glorify a nationally advertised product.

Considering the fact that ten months ago this colorful and attractive Exposition City was nothing but a section of barren and waste land in the southern end of Philadelphia, the transformation has been

most remarkable, and the Architects, Engineers and Landscape Architects and others who were responsible for its erection deserve very highly the praise bestowed on them. Speedy methods of construction learned in the exigencies of war time made this all possible. Adornment of the Exposition grounds under the direction of a prominent landscape architect has produced a layout of striking beauty, with shade trees, shrubbery, flower beds, expansive lawns and stretches of parkland, fountains, statutory, lakes and lagoons and all the features that make for artistic scenic effect.

The type of construction employed is steel skeleton framework on wood pile foundations, with roughened stucco walls on expanded metal lath laid on wood studding. The large municipal Stadium built within the grounds is an exception, being of concrete and designed to remain as a permanent memorial of the Sesqui-Centennial Exposition. Pastel tints applied to wall surfaces of the buildings with clear blue and green trim and occasional glints of mauve and gold applied to the white sculptured effects, combine to make a unique ensemble, colorful and pleasing. The expansive wall spaces of the larger buildings are broken here and there by pavilions, towers and vestibuled entrances colored in brilliant shades.

The symmetrical grouping of the buildings has been planned in conformation with the natural topography of the land at this part of the city, a low, flat 1000 acre area threaded with waterways,

The huge twin structures, that are to the visitor's left after entering the Exhibition grounds, are the Palace of Liberal Arts and the Palace of Foreign, Civic, Agriculture and Fashion Displays. The first is 964 feet long by 392 feet at its greatest width and contains seven and three-quarters acres of exhibition space. The second, slightly larger, is 970 feet long by 460 feet wide, and contains eight and one-half acres of space. The latter building was completed in 120 days at a cost of nearly a million dollars.

These buildings are 60 feet high from ground to roof, with two ornamental towers 95 feet high. An arcade 400 feet long with display windows similar to those facing west, forms the south facade of the second building. In the centre of the arcade is a large Indian Vestibule, so named because its ornamentation is inspired by the early art work of the original races of America. From the vestibule three arched doorways with grilles lead into the long main aisle of the building.

In the western front of the first building a portico with six ornamental columns forms a vestibule leading by means of seven doorways to the main aisle of the building. A symbolical frieze 75 feet long surmounts the portico. The cost of this building was \$950,000.00.



INDIA PAVILION, SESQUI-CENTENNIAL EXPOSITION, PHILADELPHIA

The towers are surmounted by artistically conceived beacons supported by figures playing on long slender musical pipes. Below, the towers are pierced by grilles, through which at night gleam rays of multi-colored light.

Facing the twin palaces, stands the Auditorium with seating capacity of 20,000 all on one floor, there being no balcony. It is designed to be the theatre of all large indoor gatherings such as conventions, concerts, religious services and similar assemblages held during the Exposition. The structure covers two and a half acres, has a total length of 448 feet and is 274 feet wide. The clear height under specially designed steel trusses is thirty feet, the total height from floor to roof being sixty feet.

The interior is divided into three sections by aisles, the centre one of which is a clear space of 150 feet, unbroken by a single supporting column.

The exterior in color and finish resembles the palaces opposite.

The entrance colonnade is designed to symbolize the formation of the thirteen original colonies into the United States of America. Five doorways lead to the grand foyer 150 feet by 30 feet, with barrel-vaulted ceiling.

The Pennsylvania State building is one of the most beautiful on the grounds. It is located at the corner of the Forum of Founders and was designed by Ralph B. Bencker, Architect. It is rich in coloring, is lavishly illuminated and has considerable heroic statuary symbolizing the State of Pennsylvania. It is U-shaped in plan and is 330 feet wide by 225 feet deep, and 43 feet high with the central tower 75 feet high. There is an open court 120 feet square around the walls of which are fourteen panels containing heroic bas-relief scenes from the history of the State.



PALACE OF AGRICULTURE, SESQUI-CENTENNIAL EXPOSITION, PHILADELPHIA
John Molitor, Architect

HIGH STREET

Showing Gerard House,
Little Wooden House,
Loxely House,
First Infirmary,
Franklin House,
The Danes School and
Old Meeting House.



*O'Kée,
Bissell
and Sinkler,
Architects*

The Stadium, built at a cost of \$3,000,000 is of concrete construction and therefore will remain as a permanent structure when the time comes to raze the temporary exhibition buildings. This structure is a huge U-shaped amphitheatre covering five acres. The Architects for the Stadium were Simon and Simon.

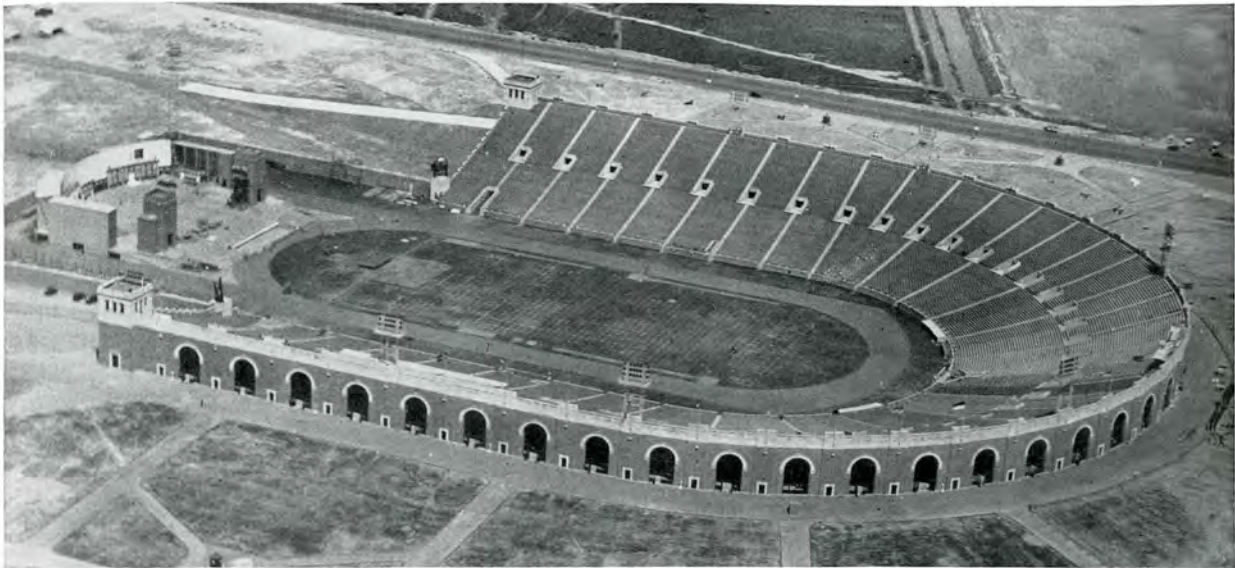
Across the open end is thrown an architecturally treated enclosing wall which projects 300 feet from

the seating stand, and through which various gates and archways serve as exits or entrances to the field. This arrangement creates an arena 840 by 350 feet, containing football and baseball fields, a quarter-mile track and ample room for the placing of two 220-yard straight-away sprint lanes. Both the start and the finish of these lanes are well within the confines of the Stadium, and in full view of the spectators.

From the outside, the Stadium appears as a long,



PENNSYLVANIA STATE BUILDING, SESQUI-CENTENNIAL EXPOSITION, PHILADELPHIA
R. B. Bencker, Architect



MUNICIPAL STADIUM, SESQUI-CENTENNIAL EXPOSITION, PHILADELPHIA
Simon and Simon, Architects

arcaded brick wall trimmed with stone. Two towers mark the northern extremities. The entrances in the outside wall lead directly to the ramps and portals which open out to the seat deck midway be-

tween the top and bottom rows. The uppermost seats are 64 feet above the level of the playing field.

Thirty-eight arched openings are distributed regularly in the Stadium wall as exits. The apertures



ENTRANCE TO PALACE OF FOREIGN EXHIBITS,
SESQUI-CENTENNIAL EXPOSITION, PHILADELPHIA
John Molitor, Architect

are 18 by 28 feet, allowing ample space for general crowd exit and avoiding the annoyance of slow egress.

Inside the walls and lighted by the arched openings of the exterior arcade is a vaulted promenade or corridor which is crossed in reaching the entrance to the portal ramps. This promenade is 40 feet wide and extends the full length of the structure, or along both sides and across the curved south end—a distance of over 1,800 feet—thus providing a sheltered, yet ample means of circulation for numbers of people between all parts of the structure.

Located along the inside of the promenade and opposite the entrance gates are spaces available for concessions. They are situated between the ramps leading to the seats and have a frontage of 35 feet and a depth of 40 feet for each.

The seating deck is entered through wide and ample portals, ten feet in width from the covered promenade. There are 77 rows of seats, the lower two of which are arranged as boxes throughout the entire perimeter of the stands. Three special boxes for officials or prominent guests occupy the central positions on each side and at the curved end, and project slightly from the inside of the Stadium.

The large Government building in which is displayed exhibits prepared by various divisions of the United States Government departments and also those relating to machinery, mines, metallurgy and transportation was completed in 75 days. The building is 880 feet long by 400 feet wide, providing seven and a half acres of exhibition space.

The two smaller palaces are devoted, the one to Education and Social Economy and the other to



ENTRANCE TO PALACE OF FINE ARTS,
SESQUI-CENTENNIAL EXPOSITION, PHILADELPHIA
John Molitor, Architect

Fine Arts; the former 524 feet by 208 feet provides two and a half acres of exhibition space, and the latter, 496 feet by 260 feet, two acres of space.

The lighting of the Exposition is one of its most beautiful and sensational features. The five-staged Tower of Light, is 170 feet high. It is surmounted by a 60 inch searchlight, employing 200,000,000 candle power. The separate stages of the tower are bathed each in a different colored light: red at the top, followed in turn by amber, blue-green, green and blue at lower levels. Specially designed floodlights to the number of 288 being used for the purpose.

Additional floodlights installed some distance from the base of the tower spray it with white light in varying intensity, from zero to maximum, creating marvelous effects as it is carried over the spectrum colors of the various stages of the tower with more or less power. The lower portion of the tower is flooded with clear light, the interior rotunda being illuminated by special reflectors.

The result is the nearest approach to the reproduction of the Aurora Borealis that the ingenuity of man has yet devised. Altogether this lighting feature employs 15,000,000,000 candle power. The topmost beacon is said to be visible as far away as New York.

The colossal Liberty Bell that swings before the entrance to the Exposition, twenty-two feet above



AVENUE OF COLONIES AND ENTRANCE TO GLADWAY,
SESQUI-CENTENNIAL EXPOSITION, PHILADELPHIA

street level, is seventy feet high and measures fifty feet in diameter. It weighs forty tons. Studded all over with 26,000 incandescent lamps, employing 500,000 candle power, at night it forms a spectacle never to be forgotten.

The plan for the Exposition together with the grouping of buildings, design, location and detail of construction were developed in the office

of the City Architect, Mr. John Molitor, who was appointed supervising Architect for the Sesqui-Centennial. Mr. Molitor is responsible for most of the buildings including the Administration Building, Palace of Liberal Arts, Palace of Agriculture, Auditorium, Government House, Palace of Education, Palace of Fine Arts, Tower of Light. He was assisted by Mr. Lewis Kahn, Architectural Designer.



"THE VINE"—SESQUI-CENTENNIAL EXPOSITION,
PHILADELPHIA

Miss Frismuth, Sculptor

Rhyme and Reason in Architecture

"Architecture is pattern in space just as music is pattern in time"—*Claude Bragdon, in "The Beautiful Necessity."*

IN everyday matters, to speak of anything as having neither rhyme nor reason is to denounce it utterly, as neither rational nor consistent, neither sound nor sense. Now to speak in a similar way about a house—to ask whether it has rhyme and reason or no—is to apply a sure test of its worth or its worthlessness.

But why must rhyme and reason go together? Especially in respect to a building, why if it is reasonable is that not enough? Why wish it also to be rhythmical? As a matter of fact, we can no more say why than we can say why we all delight in happy repetitions, why we loved the old nursery rhymes, why we enjoy the measured steps of the dance, or the vista of tree trunks glimpsed in succession down the sides of an avenue.

Instances could easily be multiplied, the egg and dart molding of Greek ornament, the repeating patterns in old missals, the recurring losenge or pear, or tree designs in Oriental rugs, the veining of leaf and flower in nature. No denying it, every one of us dimly feels even though we cannot understand what Whittier called

"The working of the law whence springs
The rhythmic harmony of things."

And so in the matter of a building we demand something more than the mere cut and dried, brick and mortar, rational structure. We demand some quality that shall make it take hold of our affections. Rhythm supplies this. It gives the building emotional value. Especially needed is this quality in a building intended for people to live in. For the dwelling to be truly livable should also be lovable. As the old Italians phrased it, it should be built "con diligenza, con studio, e con amore." Not only with diligence, with careful study, but also with enthusiasm or love. Then it will affect us joyously. Our hearts will respond with a lilt and rhythm.

This quality is altogether different from that symmetry which has sometimes been turned into a veritable fetish and by which many a house was ruined. Needless to recall that luckless period when the taste for so-called classic balance overran common sense to such an extent that every architectural feature and every object of household "decoration" had to have its replica; when every detail about a house, no matter what its purpose or in what position it was needed, had to be placed "just so." When windows for an instance had to be set at precise distances from one another regardless of the requirements of the rooms. When to add a wing to the right of a mansion meant that another just like it must be added to the left. When a silver candlestick on the right-hand corner of a mantel-piece must have its exact duplicate on the left-hand corner. That period when houses became too fine for living in—when Horace Walpole summed up the case by describing the palace of Blenheim as "a house but not a dwelling."

Nothing of this sort is what we mean to-day by rhyme and reason in houses, but rather that which quaint Sir Henry Wotton of an older time called the "reducing of Symetrie to Symphonie, and the Harmonie of Sounds to a kinde of Harmonie of Sighte."

A very modern writer, Claude Bragdon, reminds us that the famous expression, "Architecture is frozen music," is no mere sentimental phrase but rather "a poetical statement of a philosophical truth It is a demonstrable fact that musical sounds weave invisible patterns in the air. Architecture is one of its aspects, is geometric pattern made tangible and enduring, i.e., 'frozen music.'"

Even though we are all more or less consciously influenced by this music in looking at a masterpiece of architecture, we do not get as much pleasure from it as we might if our senses were better attuned to it and if we thought about the matter a little more. It was Ruskin's complaint that we so seldom thought of "reading a building as we would read Milton or Dante and getting the same kind of delight out of the stones as out of the stanzas." But if once we do, we find a new and enthralling interest.

After this the arcades of the great Palace of the Doges in Venice will sing to us. The columns in the nave of Notre Dame, Paris, will chant a processional while the rows of flying buttresses outside will take up the refrain less solemnly. Even we may be tempted to think with the allowance of a grace note here and there in the shape of a carved finial.

If it affects us so it will be a relief to turn to melodies of a more homely sort; to the repetitions found in battlemented roof and mullioned window of old English mansions, to the fascinating rhythm of ancient timbered fronts, the motives of which were often as not carried on into the in-doors as wall paneling; to the magic of the twisted columns and to that of stairways with their newels and balusters that suggest the "part-song."

In certain old frame structures of America a similar pleasantness can be discovered. Sometimes it will be one of the fast disappearing old-fashioned barns, sometimes a remote homestead which began unpretentiously enough as a one-room shelter and was added to from generation to generation, taking pains that each new wing should have its roof line keyed to that of the original. Still again one of our old homes may exhibit a rhythmic relationship between the chimneys and the gables. Of the "House of the Seven Gables" Hawthorne declared the "many peaks seemed to be consenting together in the clustered chimney."

Not alone the contour but also the color—these are factors that may give us the pleasant consciousness that a house is both reasonable and rhythmic. Of this the men of the Middle Ages were well aware and more than one painter of note among others Holbein, as we know, lent his genius to the painted decoration of house fronts. We may not find it apt to imitate the colorfulness of a medieval Bruges or Ghent, or the splendor that was Venice with her frescoed facades of rose-colored marble with jewel-like medallions of blue and gold and green. Still the field offered us to-day is brimful of possibilities. If only we can learn from the art of the musician how to think out a color scheme as a whole. If only, in case we wish to use a number of colors we can learn how to make them sing in tune, and can see to it, besides, that they shall not be out of tune with the nature or the building of the environment.—*E. M.—In The Christian Science Monitor.*



ST. FRANÇOIS—GENERAL VIEW FROM THE SOUTH-EAST.

The Church of St. François de Sales

ISLAND OF ORLEANS, QUEBEC

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

The historical material supplied by C. M. BARBEAU, Victoria Memorial Museum, Ottawa.

THE parish and church of Saint François de Sales are situated at the eastern end of the Island of Orleans, overlooking the broad channel of the St. Lawrence. The documents for the history of the church are tolerably complete. The *Livres de Comptes pour l'église* in two volumes commence in 1708, immediately after the building of the first church and are carried down to the present day, with slight intermissions. Historical notes have also been preserved by Curé Le Guerne, about 1773, Curé Joseph Gagnon, 1798 (later of Ste. Famille, I.O.) and Curé Fortier, 1866. From the documents we can derive a very full history of the building and the successive periods of redecoration through which it has passed although, inevitably, there are points of architectural interest which cannot be settled by the documentary evidence.

The first church was built about 1707, of wood. It stood a little to the south of the present church, where now is the cemetery, with the door facing towards the river*. In 1708 a vow by the parishioners was made in the church** so that the building must have been in use at that date. The

building accounts of this church are not preserved but under the date 1713 is the entry "par ordre de l'évêque, les comptes seront tenus en détail", followed by the first detailed entry, "pour la croix qui est sur le clocher 3 livres."

In 1730 Archdeacon C. de Lotbinière writes in the register:—"We have noticed that the church, which is made of wood, is in bad condition and threatens ruin. . . . We have ordered the inhabitants and parishioners to collect and bring to the site the stone necessary to build a stone church. . . ."

The work of collecting material was commenced in 1731-2. In that year Thomas Alard, a mason of Quebec, is paid 465.17l† for cut stone and 8.10l for the carriage of the cut stone from the "haute ville" of Quebec to the quays. Then, in 1734, comes an entry "Pour faire faire le plan d l'église" 4.10l. No architect is named and we cannot suppose that anything beyond the slightest indications of plan

* Comptes, Vol. 1. Gagnon, notes.

** Comptes, Vol. 1.

† l, livres tournois, French pounds.

and general dimensions were given for so small a fee. The real architects, working on a well-established tradition, were the craftsmen, Thomas Alard the mason, Gabriel Gosselin the carpenter and Louis Crepeau the smith.

Once provided with the general dimensions and arrangements of the building these men could complete the work. The services of an architect were only required for very large or elaborate edifices.

Some of the accounts are interesting.
 1734 Pour nourriture des ouvriers.....
 Pour ligne à servir de cordeau à la
 Muraille et plomb à mettre sous la pre-
 mière pierre de l'église..... 4.10/

The "nourriture" is probably for workmen brought from Quebec. Other items at later dates show that the churchwardens cared for the bodily comforts of their workmen.

1767 Pour eau-de-vie
 p o u r l e s
 ouvriers 2.8
 Pour nourriture
 de Jean Gosse-
 lin 2 minots de
 bled 9
 P o u r v i a n d e
 pour le même 1.4

The second item in the 1734 account shows that the formal foundation stone was laid in 1734. The first mass was said in the church on the 7th of October, 1736, by M. Miniat,* but work on the furnishings, pulpit, vault, banc-d'oeuvre and altars continued until the English invasion.

In 1747 the Bishop, Mgr. Dubreil de Pontbriant, had occasion on his visit to remind the parishioners of the need for accurate accounts. He writes:—

"Nous avons remarqué qu'on a oublié de porter en dépense plusieurs articles..... le cul de lampe de la chaire qui a coûté 50 livres ne trouvant que quatre vingt livres pour la chaire douze livres pour la ferrure et vingt livres pour l'escalier..... Pas étonnant qu'on ait formé plusieurs difficultés sur les dits comptes..... On fera inventaire chaque année."

Such a note shows with what strict detail the accounts were expected to be kept and how closely they were scrutinised at this date. It is to this care that we owe most of the knowledge of our old churches which we have to-day. The parish registers and accounts would not be the interesting and valuable documents that they are to-day if they had been less carefully kept.

The inventory of 1750 gives a picture of a well equipped little church. It possessed amongst other

furnishings, three altars of carved wood, eight altar frontals, six new and six old candlesticks of gilt wood, an old Easter candlestick five feet in height, a crucifix of silvered wood, two small old statues and three large pictures.

In the inventory of 1758 are mentioned "plusieurs images de papier." Papier maché figures of the XVIII century are not uncommon in Canada. There is one at St. Pierre I.O. and another, I believe, at Ste. Jeanne, Ile Perrot. This entry may refer to such figures.

Whilst on the subject of statues a later entry may be referred to.

1802 Pour facon de deux statues payé au Sieur
 Baillargé 360/

Pour habiller les
 dites statues payé
 aux dames de l'-
 hopital 362/

We have not so far met with other instances in Canada of statues intended to be clothed. These statues by M. Baillargé have disappeared.

In 1759 the English used the church and presbytery as a military hospital and, as M. Le Guerne notes in the livre de comptes "ont ruiné l'un et l'autre, coupé le verger que j'ai replanté in 1760, 1761, 1762, et 1763."**

The bell was carried off and the internal woodwork, the window frames and glazing so far damaged as to require renewal.

From 1761 to 1770 the books contain payments for a retable, window frames, glass, tabernacles, a pulpit and similar work. The contractors were Gabriel Gosselin, with Jean Plante, Benjamin Guyon and Louis Nadeau for woodwork and Joseph Guyon for smithwork.

In 1768 is an entry.

Acheté deux pieces de tapisserie pour garnir
 le retable 8.8
 Tapis du banc-d'oeuvre 7.10
 Six hommes pendant une journée pour tapisser le
 retable et placer les pots a flamares (?)

This apparently refers to wall paper used to fill the panels of the retable and banc-d'oeuvre. It would indicate that the work was of no very elaborate character, as might well be the case so soon after the conquest. In any case it did not last long, for in 1771 a new retable was commenced by Les Vasseurs and completed in 1773 at a cost of 652†.

* Note by M. LeGuerne 1773 on the cover of the livre de comptes.
 ** Note signed Le Guerne, ptrc, in the Livre de Comptes vol. 1, top of the first page.

† Note in the comptes, Vol. 1, under this date.



ST. FRANÇOIS—THE WEST FRONT.

They also made three new altars.

The entries in this connection include:—
1780 Payé à Francois (?) Le Vasseur, Sculpteur. 54.

M. Tanguay, in his dictionary, gives two Le Vasseur families of the XVIII century whose members practiced woodwork and sculpture, Le Vasseur dit La Vigne and Le Vasseur dit L'Esperance. The best known of these was François Noel, maitre

and silvering the candlesticks; in 1798 a wood crucifix was silvered by the Ursulines. Gilding and silvering were regularly done by these Houses in Quebec.

Until the XIX century the church had no separate sacristy. The altar was placed about the middle of the choir and a small sacristy was partitioned off behind it. This was lighted by a window of which



ST. FRANÇOIS—INTERIOR OF THE CHOIR

sculpteur, born in 1703. With his brother Jean-Bte Antoine (1717-1775) he probably carved the statues and altars at Ste. Famille in 1743. Antoine had a son Jean François Regis, but after this generation Tanguay mentions no more sculptors in the family. Les Vasseurs made five statues and other carvings for St. Pierre I.O. between 1751 and 1768. The identity of "Les Vasseurs" is not yet quite clear.

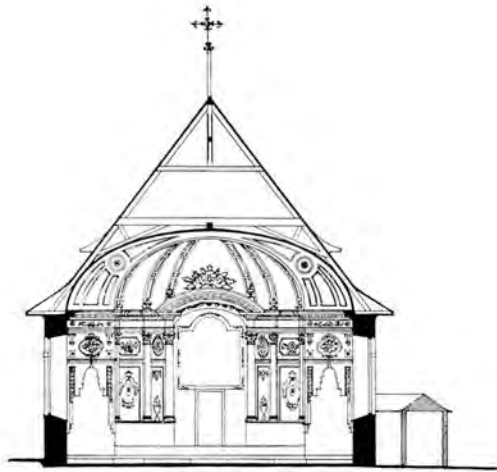
In 1793 a payment of 838/ is made to the Ladies of the Hôpital Générale for gilding the tabernacle

the arch can still be seen in the back of the apse and entered by two doors, one on each side of the altar. Above these stood statues, which were sold when this sacristy was disused*.

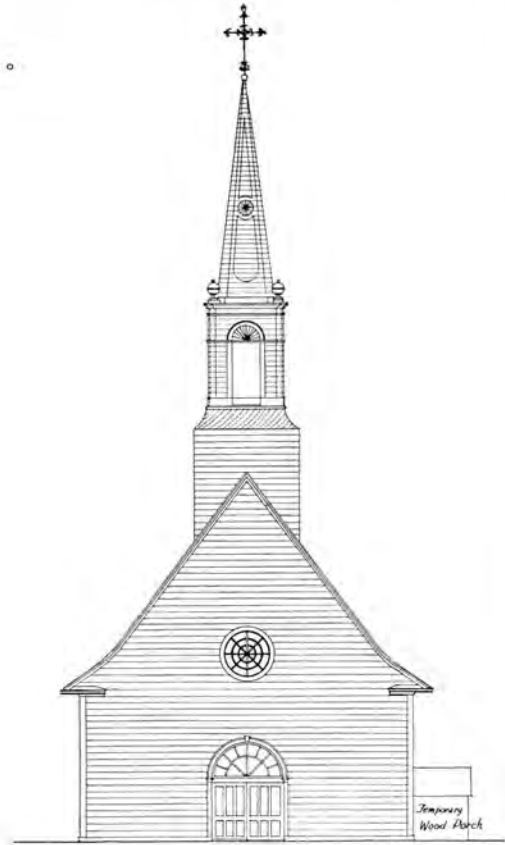
A sacristy was added to the east of the apse in 1815. In 1877 a further reconstruction, amounting to a rebuilding, was carried out by M. D. Ouellet, the Quebec architect, when the present sacristy and chapel were built.

* Note by M. Fortier.

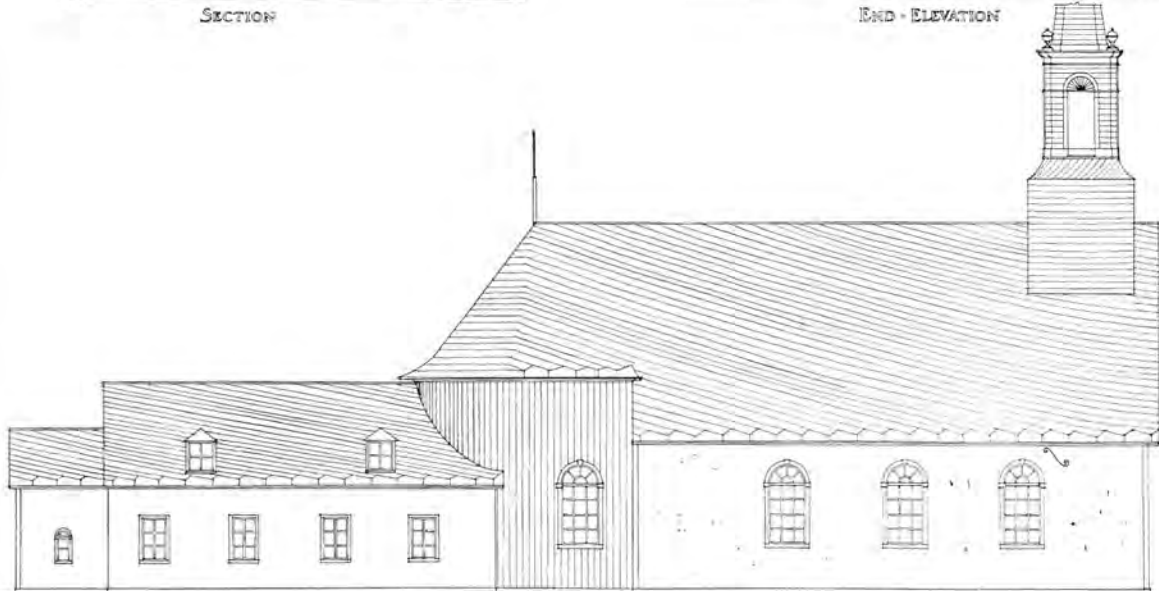
ST. FRANCOIS DE SALES
ISLAND OF ORLEANS · QUEBEC ·



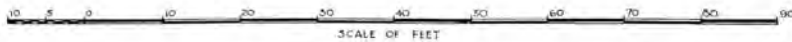
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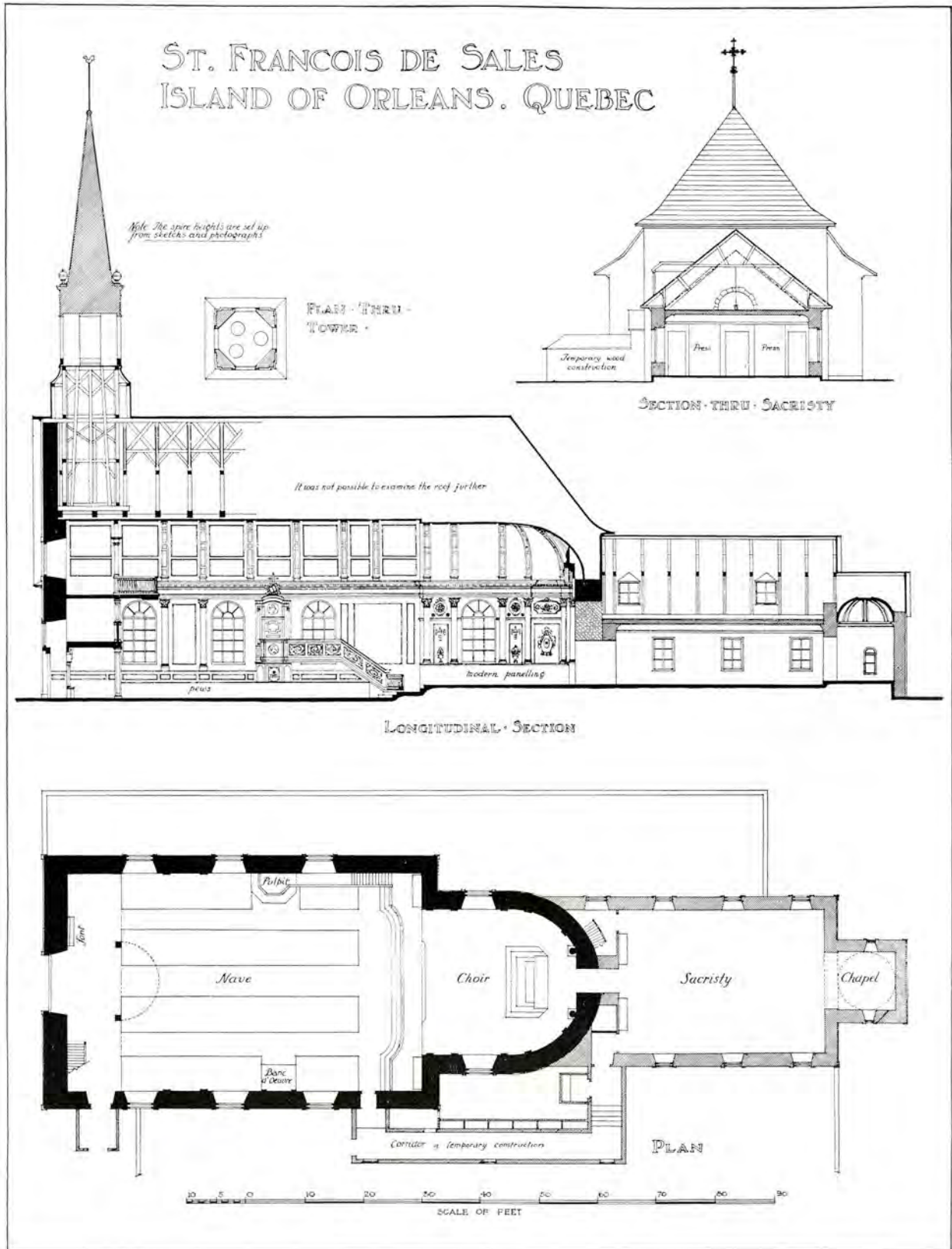


END · ELEVATION



NORTH · ELEVATION







ST. FRANÇOIS—DETAIL OF THE CHOIR PANELLING

The retable by Les Vasseurs was allowed to stand until 1835 when extensive redecorations were undertaken by M. André Paquet, a sculptor and architect of Quebec. In this year he was paid £250 for the vaulted ceiling, £41 for the cornice, 311.8/ for roofing. In 1836, 1837, 1840, 1842 and 1844 he was paid considerable sums for work in the interior of the church and for a new retable, amounting to some £414.13.9. In 1844 is an item of £10.0.0, "pour confection d'un banc-d'oeuvre." The church was, as we shall see, practically remade inside. Everything excepting the altars was renewed.

The original belfry was found to be in bad repair in 1821 and Jean-Bte Caillouet, a master carpenter of Quebec, was given a contract to build a new one to his own design, with two lanterns and a spire, for £100. This belfry showed serious signs of decay in 1862 and was then pulled down. In 1863 M. Destroismaisons, the curé, obtained permission from the Bishop to build a new one, and this was done in 1864 by Fr. Gosselin of St. Laurent, who at the same time boarded the front of the church and "lengthened the roof" presumably by adding the present deep verge cornice. We will later consider certain points which are not fully explained, but these alterations left the church practically as it is to-day. New altars were put in in 1900, but no structural alterations have since been made.

THE BUILDING

The church is a hall 67 feet long by 43 feet broad external measurement with walls of rubble stone 3 feet thick plastered and whitewashed outside. The choir extends 27 feet 6 inches beyond the nave and terminates in a semi-circular apse 25 feet in diameter, through which a door leads to the sacristy. It is covered with vertical weatherboarding on the

outside. The sacristy is 28 feet broad and extends 40 feet from the apse. It terminates in a small square chapel, covered by a wooden dome, in which at present hang the two pictures by Plamondon.

An external passage connects the church with the sacristy; it is of wood and quite temporary. There is a small south door at the west end with a recent wooden porch.

The church has no transepts; the side altars are set on either side of the choir arch. Both nave and choir are covered by elliptical "vaults" ribbed and panelled in wood. The nave walls are about 20 feet high and support a roof of moderate pitch.

This is of the usual XVIII century construction with double ties and longitudinal windbracing at the ridge. The timbers are axe-dressed, lower principal collars 12½" x 10", rafters 6" x 7" laid flat, upper tie 7½" x 5", king post 6½" x 7" and braces 6" x 6". The frames are placed at about 5'-5" centres with no purlins. There is no lighting to the roof and no flooring on the ties, so that it was not practicable to examine it completely. So far as could be seen it is the original structure of 1735.

The roof was originally shingled in wood. A marginal note in the "comptes" under date 1871 says: "Eglise couverte en bardeaux en 1871." The present tinsplate covering was probably put on in 1880.

The west front had originally three niches in which were placed gilt wood statues of Our Saviour, St. François and St. Jacques. These are mentioned in the inventory of 1811. In 1844 the Bishop ordered that they should be repaired by a sculptor as age had rendered them unsuitable, but it was found that they were too far decayed and they were ordered to be destroyed.

We have seen that the boarding of the front was put on in 1864 by Frs. Gosselin. At the same time



ST. FRANÇOIS—PANELLING ABOVE SIDE ALTARS AND MAIN CORNICE.

he built a new belfry, presumably the present one. On this subject M. Destroismaisons writes to the Bishop in 1863 that he sends two plans for the (*neuv*) belfry which follow that of the belfry of St. Laurent. Our one has very nearly the same proportions (*as that of St. Laurent*) and probably the same workman will make it. The plan (*of a belfry*) carried out at St. Laurent was that which received your approval.

It is clear that the Curé intended to have Fr. Gosselin erect a copy of the belfry of St. Laurent on St. François. But a photograph of the old church of St. Laurent, taken about 1880, shows that it had a spire of two lanterns and a *flèche*, not in the least resembling that of St. François, but of the old traditional type. The St. François belfry is of that rather stiff classic type common enough in churches of the latter half of the XIX century. It may for instance be compared with that of Ange Gardien which, with the boarded front of that church, was not built until 1875.*

An entry in the accounts of 1885, "reparations des quatre boules de clocher \$16.32", must refer to the existing belfry. The design is not altogether what one would expect from a country contractor as early as 1864. (The old spire of St. Laurent is). Now M. Berlinguet, the architect of Quebec, was employed on various works in the church in 1854-5-6. The belfry is very much in his more classic manner and it may be suggested that his influence led to a change in the design. Repairs were executed on the church and portal in 1871 and 1875, but these could hardly cover a new belfry. The existing belfry is probably that built by Gosselin in 1864,



ST. FRANÇOIS—THE BANC-D'OEUVRE

thought not to the design suggested by the curé's letter.

The church has two galleries at the west end. The lower was built in 1782 by Louis Nadeau, the upper is first mentioned in 1815 ("*planches pour les jubés*") and, specifically, "*le jubé supérieur*" in 1835. The balcony for the harmonium was added in 1902 and both galleries have been repaired several times. The "millirons" on the outside walls are for the beams of the upper gallery.

The nave is lighted on each side by three large windows, and the choir by two. These have external stone dressings and semi-circular arched heads. The external sills were lowered 16" in 1880; the marks of this can be clearly seen in the choir. The inside level was not altered.

The nave has a low panelled dado of wood. Between the first and second windows from the west are two corinthian pilasters on each side, of rather inferior workmanship. The cornice and vault are by André Paquet in 1835, but these pilasters are quite inferior to his work in the choir. The dado, as well as the low dado of the choir are probably part of the work done in 1871 or 1880.

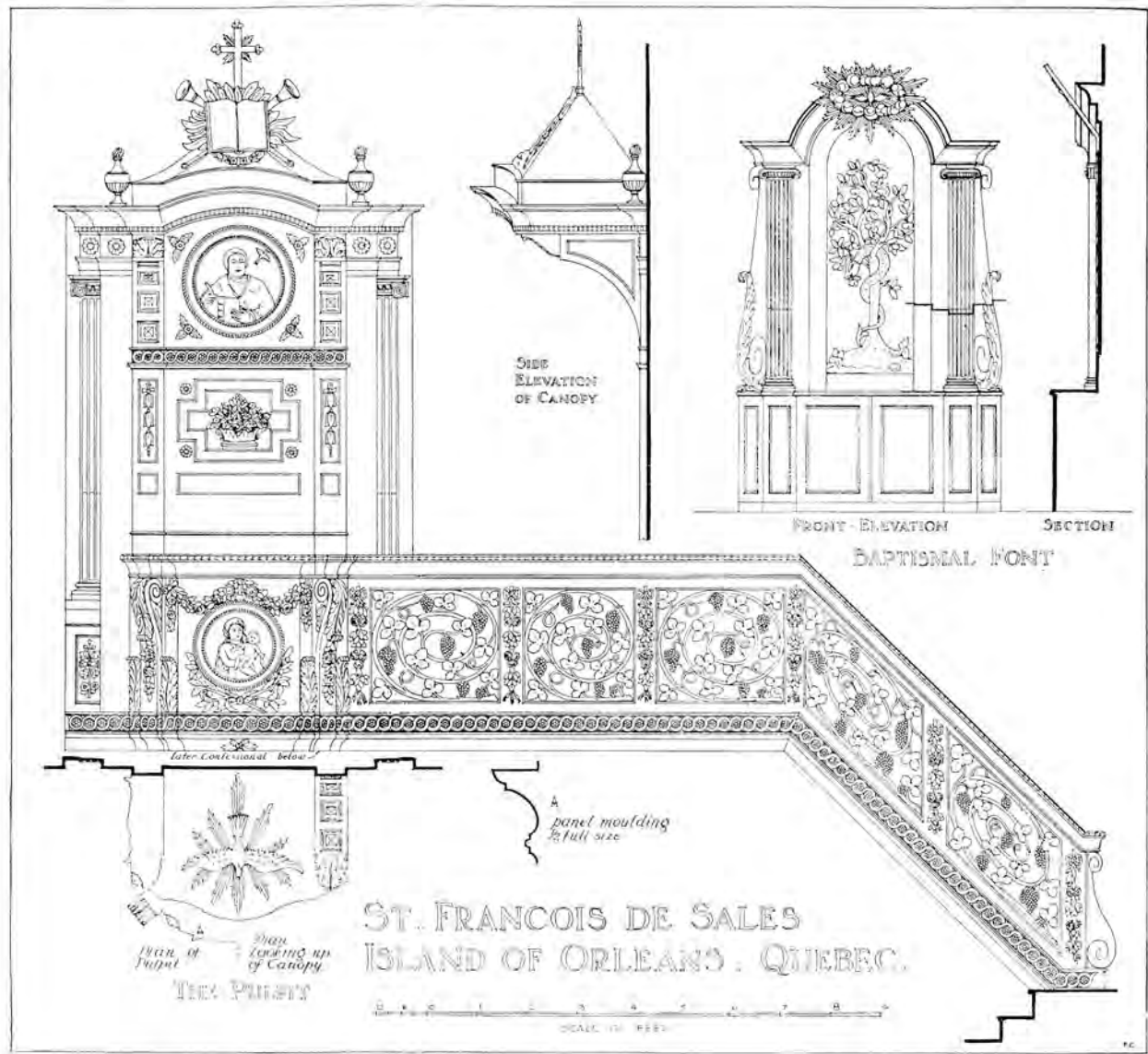
There are in the church three structures which must be considered together, the pulpit, the banc-d'oeuvre and the font.

The pulpit stands on the north side of the church between the second and third windows and is connected to the choir enclosure by a gallery and stair. It is a very elaborate and imposing structure. The pulpit is square with canted angles on which are acanthus trusses. The front is slightly bowed; on it and the other exposed side are carved medallions,

*Archives of Ange Gardien. Probably during the alterations made by Mr. C. Peachy, Architect.



ST. FRANÇOIS—THE PULPIT



that on the front showing the Virgin and Child in low relief. Above are swags of roses and a cornice with a large cove forming the handrail.

The canopy is supported by two brackets. It is square with a bowed and arched front. The cornice is formed by a deep cove with a small cyma at the top and a dentil below. It is surmounted by a trophy of an open book, a cross and trumpets, symbolic of Christian teaching. On the soffit is a dove in rays. On the back is a large circular panel showing St. Francois de Sales, book and pen in hand, listening to the Spirit typified by a dove; below this is a guilloche band and a carved basket of flowers in a panel.

The gallery and stair have a solid handrail. The uprights are decorated with drops of roses, the panels filled with a vigorous vine scroll.

Below the pulpit, cutting off its bracket, is a confessional. This was put in by M. Leprohon in or soon after 1844.

We know from the livre de comptes that Jean Gosselin made a new pulpit in 1767. After this date we find no further reference to a new pulpit,

yet the design of the present pulpit makes it highly improbable that it was made as early as 1767.

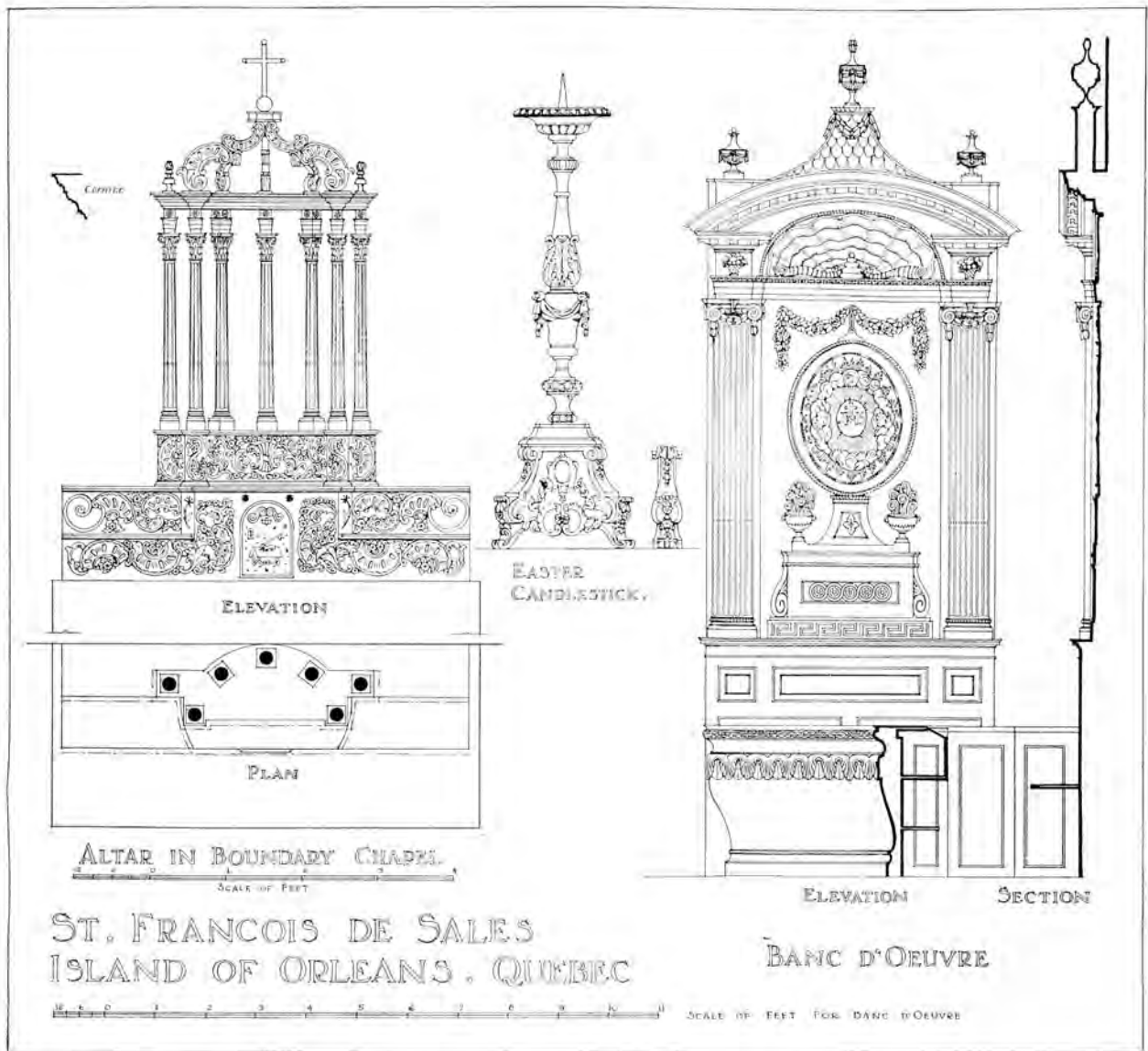
The Banc-d'Oeuvre stands opposite the pulpit. It is a heavy mahogany pew, exactly the same as that at Ste. Famille, evidently an established pattern. The architectural back is formed by two ionic pilasters supporting a segmental pediment in which is a waved shell. The pilasters frame an oval carved panel resting on a pedestal flanked by flaming pots.

The accounts of 1845 give an item of £10.0.0. for the making of a Banc-d'Oeuvre with 5 shillings for transport. This seems a small amount unless it applies only to the back of the banc, not to the pew.

Under the gallery is the baptismal font, bought in 1854 from Oliver Samson,* a sculptor of St. Roche.

The central panel is carved in high relief with the apple tree about which twines a serpent with a highly barbed tail holding an apple in his mouth. This is flanked by Ionic pilasters and acanthus trusses which support an arched coved cornice. At

* Journal. Depenses 1863.



the top is a dove in rays and pots form pinnacles above the pilasters.

The character of the carving in the apple tree is vigorous and somewhat naïf. It is unmistakably similar to that of the vine scrolls in the pulpit stair. The cornice and the ionic pilasters are of the same type as those of the pulpit canopy. The peculiar form of the flat cove in the two cornices and in the handrail of the pulpit is noteworthy. It is a very late XVIII or early XIX century form.

In the church of St. Joseph de Levis (Lauzon)* is a pulpit of exactly the same design as that in St. François, canopy, vine-covered gallery and pulpit. It was made by Thomas Baillargé about 1840. The Banc-d'Oeuvre in the same church, also by Baillargé, is similar in general design to that of St. François, save that it has a projecting canopy and is a little more elaborate in its carving.

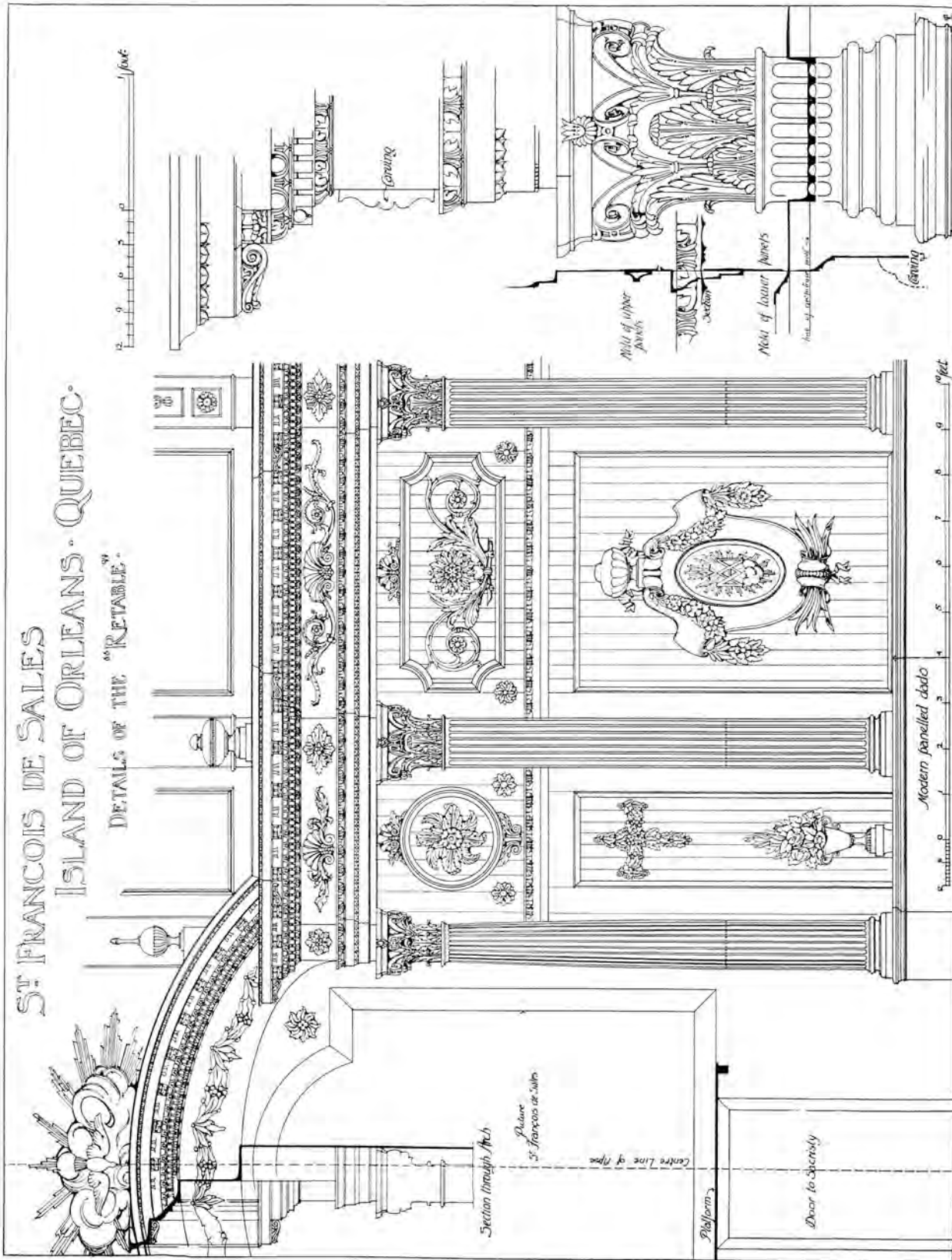
It is expressly stated in the contract for these works at St. Joseph that they are to be copied from those at St. Amboise of Jeune Lorette.

* Built by the Architect Fournier in 1836. Archives of St. Joseph.

The Banc-d'Oeuvre in the church of St. Pierre, I.O. is almost identical with that of St. François. It was made by André Paquet in 1847*.

It would seem certain that the Banc-d'Oeuvre of St. François is that bought in 1845. The designer is not known, but it is a typical example of the Quebec school of that date. The font is, we know, of 1854, by Olivier Samson. Now the general style of the pulpit, its mouldings and carving, resembles so closely that of the banc and the font that I am impelled to believe that all three are of the same date. Add to this that in 1840 Thomas Baillargé was constructing a similar pulpit and Banc-d'Oeuvre at St. Joseph de Levis, copied from another at St. Amboise and I think that we must conclude that the design was a favorite pattern of the time. We do not know who made the pulpit at St. François, but I believe that it is included in the extensive works done under M. André Paquet between 1834 and 1844, in which year the confessional was placed below it.

* St. Pierre. Livre de comptes 1847.





ST. FRANÇOIS—BAPTISMAL FONT.

The retable, or carved panelling to the choir walls, is the work of André Paquet from 1838 to 1844, and is a vigorous and well executed design. The wall is divided by corinthian pilasters into alternate broad and narrow bays. The cornice is broken back at the third bay from the west, so that the windows form the centre of a composition flanked by narrow bays. These are filled below with pots of flowers, rather naturalistically carved, and crosses formed of oak leaves and acorns. The fourth bay on each side has a large cartouche surmounted by an urn, wreathed in flowers and with palms passing through the lower scroll. At the springing level of the window arches an architrave moulding divides the panels and the upper parts are filled with circular or oblong panels having carved rosettes, scrolls and shells.

Behind the altar is a elliptical arch and segmental pediment carried on two detached corinthian columns and surmounted by a dove in a rayed glory. This composition is flanked by narrow bays similar to those on each side of the windows.

The entire work is in carved wood, pine so far as could be seen, fixed to a background of wood lining in the usual manner. The detail is very good, the capitals cleanly cut and well proportioned, the enrichments of unusual delicacy.

The general design follows the accepted form for a retable of the school of Thomas Baillargé; the composition of columns and pilasters is the usual one. But the retable of St. François is marked by the vigour and the fine design of the carving. The large cartouches are well designed; the scheme of the narrow bays, the pots of flowers and the crosses of oak foliage, is quite unusual. The retable, to a greater extent than the pulpit or banc-d'oeuvre,

follows the tradition of Louis XVI, much of the flower work reminds us of the carving in the Petit Trianon at Versailles, yet it follows the school with considerable independence of spirit. The font, and the pulpit are quite unlike anything of the school of Louis or indeed anything which I know outside Quebec. At this time, in the middle of the XIX century, the rest of the European architectural world was playing with revivals, Gothic, Greek, Renaissance or whatnot. But this work in Quebec is not a revival, it is a survival. We know that Thomas Baillargé travelled in Europe and that he had a good architectural library; André Paquet may have had the same advantages, but neither of them derived their art either from Europe or from books. They practiced the traditional school of design which they had learned from their masters and in which their craftsmen were trained. Travel or study may have enriched it but their work is based upon the traditions of the Quebec school of art and architecture.

The present altar tabernacles were bought in 1900 from Joseph Villeneuve of St. Ronuald for \$1000. In the roadside chapel to the west of the church is an old tabernacle which is almost certainly one of the side altars inventoried in 1750 and therefore the work of the Levasseurs. The grades are covered with rocaille scrollwork and are surmounted by a scrolled canopy resting on seven corinthian columns. The carving is vigorous, particularly that of the scrolls and resembles the work by the Levasseurs at Ste. Famille. It is still quite perfect. Fragments of another similar altar were found in a public hall in the village.

In connection with this altar mention must be made of the Easter candlestick. In the accounts for



ST. FRANÇOIS—ALTAR IN ROADSIDE CHAPEL.

1773 is an entry "pour un chandelier paschal. .36l" and in the inventory of 1789 is a note by M. Le Guerne, the Curé:—

"Un beau chandelier paschal par Noel Le Vasseur cy-devant à l'usage de la Cathédrale qui a substitué un plus grand d'un assez triste gout, Je l'ai acheté 36l de feu Connéfroy."

Noel Le Vasseur lived from 1680 to 1740 (1), it was probably his son François Noel who made the altar tabernacle inventoried in 1760 and now in the roadside chapel. The candlestick is still in perfect preservation. It is a most interesting relic both of the old Cathedral and of an early Canadian sculptor. We may be allowed across the years to congratulate M. Le Guerne on his good taste and action. The church possesses further two fine sets of carved wood candlesticks, and a good processional cross of the XVIII century.

The pictures in the church are of no great interest. They now number only three, the two Plamondons in the sacristy chapel and the large picture of St. François behind the altar, probably by François Baillargé.

The interest of the church is in the work of the mid XIX century. It is one of the fine examples, as it must be one of the latest, of that traditional French renaissance which lived on in Quebec not as a dead school of books and rules but as a living tradition of craftsmanship even as late as the forties of last century.

(1) Tanguay.

CHRONOLOGY

1707	First church built.
1734-6	Present church built.
1759	Used as a hospital by the English and damaged.
1772-80	Retable and altars by Les Vasseurs.
1782	Lower Gallery built by Louis Nadeau.
1818	Sacristy built.
1821	New belfry by Caillouet.
1835	Present Retable by André Paquet.
1845	Banc d'Oeuvre.
1854	Baptismal font by Samson.
1863	New belfry by Gosselin (the present one). West front boarded.
1877	Reconstruction of Sacristy.
1900	Present altars.

DOCUMENTS

1. Livre de comptes pour l'église de St. François de Sales, 1st volume, bound in parchment, commenced in February 26th, 1708.
2. Livre de comptes pour l'église de St. François de Sales, 2nd volume, commenced in 1798 by J. Gagnon.
3. Journal (large book) Dépenses 1863.
4. Various notes on detached leaves or on the margins of the Livres de comptes by Curé Le Guerne, about 1773.
5. Notes by J. Gagnon, curé, 1798.
6. Notes entitled "Historique" by François Nazaire Fortier, curé, 1866.
7. Archives de l'Evêché, cartables. cartable St. François (Ile d'Orleans).

Les Maîtres d'Oeuvre

Note: Tout récemment, au siège de la Société des Architectes de Bordeaux (France) et du Sud-Ouest, M. Geo. Minvielle, avocat à la Cour d'appel, a prononcé une conférence très intéressante sur "L'Architecte à travers les âges." Répondant à notre demande, il a bien voulu nous en adresser quelques extraits relatifs aux maîtres d'oeuvre, que nous sommes heureux de reproduire.

C'EST vers le XI^e siècle que le monde commença à s'éveiller de la léthargie dans laquelle les invasions barbares l'avaient plongé. Rassurés par le rétablissement de l'ordre social, stimulés par un esprit de foi ardent qui se manifesta avec force, les populations rendirent grâce à Dieu en lui élevant des églises de tous côtés. A plusieurs siècles de distance, on demeure encore confondu devant les merveilles qu'ont pu réaliser ces articles de génie demeurés célèbres sous le nom de "maîtres de l'oeuvre".

Qu'étaient donc ces étranges constructeurs qui, avec les moyens rudimentaires dont ils disposaient, sont parvenus à élever les magnifiques chefs-d'oeuvre de l'architecture romane et gothique? Il faut bien se garder de les comparer aux architectes modernes. Celui que l'on nomme "architecte" au moyen âge c'est un simple ouvrier, presque toujours un maçon, qui, par son intelligence, sa capacité, son travail, est arrivé à se perfectionner, à se distinguer de ses camarades, à s'élever au-dessus de son rôle modeste, mais qui reste toujours un ouvrier, un maître maçon faisant partie de sa corporation et soumis aux statuts qui la régissent. Passé par tous les degrés de la hiérarchie professionnelle, il travaille manuellement, le plus souvent avec ses camarades qu'il dirige, partage leur vie et leurs occupations, habite avec eux

dans la "loge" annexée au chantier et même est payé comme eux à la journée.

C'est d'ailleurs sur le chantier que les maîtres d'oeuvre apprennent leur métier, n'accomplissant qu'un apprentissage purement pratique. Ils n'avaient qu'une instruction des plus sommaires et certains étaient même complètement illettrés. Ainsi Martin Chambiges, dont on a dit qu'il fut "le plus grand des architectes français du XV^e siècle", qui acheva les travaux de la cathédrale de Sens et construisit le transept de la cathédrale de Beauvais, ne savait pas même signer son nom; il mettait une croix sur le reçu des sommes qui lui étaient payées. D'ailleurs, il en fut ainsi longtemps après le moyen âge: quand les maîtres de la corporation de Bordeaux se réunirent en 1732 pour faire transcrire leurs nouveaux statuts, l'un d'eux, maître Roumillac, déclara "ne savoir signer".

Les constructions religieuses du moyen âge étaient d'immenses entreprises dont l'exécution durait de longues années. Aussi, afin de maintenir l'unité de l'oeuvre, on s'assurait de la collaboration d'un maître pour un temps indéterminé. Une clause fréquemment rencontrée dans les contrats stipule que le maître avec qui on va traiter devra se consacrer entièrement à l'entreprise projetée. Ainsi, quand Jean Labas est engagé par le chapitre de Saint-Michel de Bordeaux en 1464 "non seulement il promet de rester au service de l'entreprise jusqu'à la mort, mais encore il s'astreint à résider sur le territoire de la paroisse, sans pouvoir s'absenter, sauf une fois par an pour visiter sa famille à Saintes". Colin

Trenchant, maître d'oeuvre de la cathédrale Saint-André dans la même ville, en 1425, est tenu d'une obligation encore plus rigoureuse: "il doit habiter la maison de l'oeuvre et même y coucher".

Le plus souvent, d'ailleurs, les chapitres se prêtaient mutuellement leurs artistes pour des expertises, des consultations ou même l'exécution des travaux. Mais parfois, quand ils avaient besoin de leurs maîtres d'oeuvre, les chapitres refusaient de les laisser partir, et alors ceux qui en avaient besoin employaient les moyens les plus subtils pour les décider à venir. Ainsi, en 1511, le chapitre de Troyes ne cesse de réclamer Martin Chambiges; mais celui-ci surveille la construction d'une croisée dans la cathédrale de Beauvais, et, pour gagner du temps, le chapitre de Beauvais "délibéra qu'il différerait de répondre". A la suite de ces divers refus, le chapitre de Troyes délégua un de ses chanoines, Me Jaquotti, qui, au mois de juillet, renouvelle la demande de ses collègues; mais il échoue dans sa mission. Le 21 août, le chapitre envoie alors Jean de Damas, le propre gendre de Chambiges qui travaillait à Troyes, avec interdiction de revenir sans son beau-père; ce dernier put enfin partir en septembre. Une autre fois, pour s'assurer de la venue de Chambiges, le chapitre de la cathédrale de Troyes essaie de circonvenir la femme et la fille du maître d'oeuvre en leur envoyant des présents pour qu'elles fassent pression sur lui. Puis plus tard, le chapitre invite encore Chambiges à venir et, pour faciliter les choses, il "joint à la lettre deux bourses du prix de trente sous, une pour sa femme et une pour sa fille". Plus tard encore, le chapitre donne trente-sept sous de gratification au fils de Martin Chambiges "afin qu'il sollicitât son père quand on le demandera". Enfin, en 1514, nouvelle invitation du chapitre de Troyes; Chambiges, ne pouvant se déplacer, envoie sa femme porter les plans qu'on lui réclame; le chapitre donne alors à celle-ci sept livres d'indemnités et de gratifications, afin que, de retour, elle décide son mari à venir en personne "pour ce que grande nécessité est qu'il vienne".

Le rémunération des maîtres d'oeuvre se faisait partie en argent, partie en nature. Il ne faut pas s'en étonner, car au moyen âge l'argent était rare et circulait difficilement; aussi les maîtres acceptaient-ils d'être nourris, logés, de recevoir des objets de première nécessité tels que des vêtements, du charbon, etc. En général, on donne au maître d'oeuvre une indemnité annuelle, plus un salaire quotidien pour chaque jour de travail. Le maître d'oeuvre de la cathédrale de Bordeaux, au XV^e siècle, gagne dix livres tournois par an, plus vingt liards par jour; Botarel, maître d'oeuvre de Saint-Michel en 1448, reçoit quarante livres par jour, plus vingt-deux liards par jour l'été, et vingt seulement l'hiver. Martin de Lonay, qui s'engage à achever l'église de Saint-Gilles en Languedoc, en 1261, reçoit une prime annuelle d'habillement de cent sous tournois; on lui alloue, en outre, un salaire de deux sous par journée de travail lorsqu'il la commence avant midi; enfin, il a droit à sa nourriture et à celle de son cheval. Quelquefois le prix est fixé à forfait: ainsi, Pons Gaspar et Jean Durant, chargés des travaux de la cathédrale de Mende en 1452, reçoivent pour leur peine six mille moutons d'or*, plus des boeufs, des moutons, du blé, du vin, du porc salé, de l'huile et du fromage.

En dehors des rémunérations promises, il était d'usage de donner une gratification supplémentaire ou de faire des cadeaux aux maîtres d'oeuvre, et même aux ouvriers, lorsque quelque partie importante de la construction était achevée, ou lorsqu'on avait été content de leurs services. Par exemple, la fabrique de Saint-Michel de Bordeaux dépense quinze francs treize liards "pour trois aulnes de drap gris per far duas raubas à Huguet Bauducheu et à Guilhem Lo Reynart, massons, à cause que volussen prenne la pena de massonar l'aiguilha deu cloquey jusques à la fin". Chambiges reçoit une fois "un muid de vin et une paire de brodequins". Une autre fois, Jean de Cologne reçoit comme cadeau "une paire de chausses de dix sous en récompense de son travail".

Il arrive aussi que le chapitre offre un dîner. C'est ainsi qu'en 1487, la fabrique de Saint-Michel de Bordeaux paye deux francs "au mestre et aus compagnons massons le jorn de Ascencion per ung dinar com es de bona costuma". Le jour de "Carême Prenant" (Mardi-Gras), le chapitre de Troyes offre des beignets à tout l'atelier. En 1507, ayant convoqué en consultation dix spécialistes maçons et charpentiers, le même chapitre leur offrit à dîner et dépensa de ce fait la somme de trente sous!

Enfin, on faisait également des cadeaux au maître d'oeuvre dans certaines circonstances de sa vie privée, par exemple pour son mariage ou pour celui de ses enfants. Ainsi, lorsque Henri de Bruxelles se maria en 1384 avec une jeune fille de Troyes, le chapitre lui rabattit un jour de travail, aux termes de son traité; par contre, il lui fit un cadeau de huit pintes de vin et de douze pains. De même, quand Chambiges maria sa fille, le chapitre offrit à cette dernière six écus à la couronne, comme cadeau de noce.

Les maîtres d'oeuvre étaient en général très considérés. Malgré leur origine modeste, on avait pour eux les plus grands égards. C'est ainsi qu'ils mangeaient à la table de l'abbé ou du seigneur pour lequel ils travaillaient, étaient admis dans leur entourage et occupaient même parfois des fonctions très importantes. Certains furent anoblis en récompense de leurs services. Leur souvenir était pieusement conservé dans les églises qu'ils avaient construites et qui gravaient leur nom dans leurs labyrinthes ou sur des pierres tombales. Il y en a de nombreux exemples à Paris, Strasbourg, Reims, Amiens, etc.: le fait existe même dans des églises modestes, et il paraît qu'à Langoiran est gravé sur un pilier de l'église une inscription en gothique fleurie, mentionnant le nom du maître maçon Martial Rous.

Telle est, sommairement esquissée, la physionomie des architectes du moyen âge, ou plus exactement "des maîtres de l'oeuvre", expression qui caractérise très heureusement ces constructeurs, à la fois artistes et artisans, si différents de nos architectes modernes et qui suppléaient au défaut de science par l'inspiration et le génie.

GEO. MINVIELLE,

Avocat à la Cour d'appel de Bordeaux (France).

*Ancienne monnaie portant d'un côté l'image de Saint-Jean Baptiste et de l'autre celle d'un agneau; dans le courant du XV^e siècle, elle valait sept francs quatre vingt quinze centimes.

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Beam X Second Floor	2 4 6	60 62 Feb 62 6 74	30 38 40	15 20				60 62	40 58	56 58	46 54	44 52	20 36	18 38		
South Wall East End	2 4 6	84 86 92 Feb 7	15 20		66 68 70	40 60 62	59 50	44 50	48 44	38 44	40 44	18 40	33 40	18 40		
Beam N Second Floor	2 4 6	78 80 Feb 82 10 74	46 76 80	32 75	74 73	18 36	18 40	32 40	18 40	18 40	39 44	24 42	24 34	32 48	15 48	18 40
Column 39 Second Floor	2 4 6	98 102 Feb 104 11 74	32 100 104	20 49	95 98	18 40	18 40	62 66	24 66	62 66	24 44	60 65	48 60	24 60	34 60	34 60
Slab No. 9 Third Floor	2 4 6	44 46 Feb 50 13 74	18 36 38	18				36 36 36	24 34 36	34 34						
Beam U ₁ Third Floor	2 4 6	66 70 Feb 74 17 74	24 54 56	15 60	65 70	55 60	20 60	48 60	34 60	44 60	34 60	29 60	50 60	38 60	29 60	29 60
Ramp Third Floor	2 4 6	62 66 Feb 68 17 74	24 56 58	15 55	43 44	55 60	20 45	48 45	44 45	44 45	34 45	29 45	48 48	38 43	29 35	29 35
Column No. 4B Fourth Floor	2 4 6	96 100 Feb 102 19 74	60 96 98	20 49	95 98	18 40	18 40	62 66	24 66	62 66	24 44	60 65	48 60	24 60	34 60	34 60
Slab No. 42 Fourth Floor	2 4 6	54 60 60	65 45	34 45	55 42	40 40	38 36	44 38	38 36	40 36	29 35	32 38	10 50	32 38	10 38	10 38
Ramp Fourth Floor	2 4 6	50 56 Feb 60 24	34 68 56	29 68	48 52	48 52	29 30	48 42	48 42	29 30	48 42	38 42	29 30	43 40	29 40	29 40
Slab No. 6 Fourth Floor	2 4 6	48 52 Feb 54 28 74	68 62 54	29 35	48 33	48 50	29 30	48 32	48 30	29 35	48 32	38 30	48 30	29 30	48 30	48 30
Ramp Fifth Floor	2 4 6	42 44 Mar 48 3 74	50 46 48	12 32	46 44	50 58	32 44	48 58	32 44	48 58	29 44	48 58	32 44	48 58	32 44	32 44
Beam X Fifth Floor	2 4 6	57 60 64	50 58 58	18 32	56 60	38 44	28 44	48 44	38 44	48 44	29 44	48 44	38 44	29 44	48 44	48 44
Column No. 7 Fifth Floor	2 4 6	98 110 110	50 64 64	30 44	90 92	42 44	42 44	60 60	48 48	50 48	38 42	50 42	48 36	38 36	48 36	48 36
Column No. 8 Fifth Floor	2 4 6	108 108 112	50 64 68	30 34	90 98	42 48	42 48	60 60	48 48	50 48	38 38	50 44	48 38	38 38	48 38	48 38
Column No. 33 Sixth Floor	2 4 6	116 120 Mar 121 7 74	42 68 74	60 68	78 88	55 65	30 44	50 58	38 40	55 46	42 48	55 48	28 38	38 36	42 36	42 36
Column No. 11 Sixth Floor	2 4 6	75 80 80	55 64 64	28 48	90 98	42 48	42 48	60 60	48 48	50 48	38 38	50 44	48 38	38 36	48 36	48 36
Column No. 6 Sixth Floor	2 4 6	80 80 80	55 64 64	28 48	90 98	42 48	42 48	60 60	48 48	50 48	38 38	50 44	48 38	38 36	48 36	48 36
Column No. 37 Seventh Floor	2 4 6	80 84 86	43 55 60	60 62	38 38	58 58	38 60	50 58	38 60	50 58	28 38	58 48	48 48	38 38	48 38	48 38
Column No. 40 Seventh Floor	2 4 6	76 78 80	43 55 60	60 60	38 38	58 58	38 60	50 58	38 60	50 58	28 38	58 48	48 48	38 38	48 38	48 38
Column No. 43 Seventh Floor	2 4 6	80 84 87	43 55 60	60 60	38 38	58 58	38 60	50 58	38 60	50 58	28 38	58 48	48 48	38 38	48 38	48 38
Column No. 13 Seventh Floor	2 4 6	88 90 96	50 57 60	30 40	76 76	44 48	54 66	38 44	44 66	38 44	27 47	31 47	31 47	31 47	31 47	31 47

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⊠ " " Floor below
○ Air Temp 9 A.M.
△ " " 4 P.M.

Convenient Method to Determine Temperatures of Concrete in Place

By H. L. MAHAFFEY, B.Sc.

From an Address given at a Special Meeting of the Quebec Association of Architects.

THE accompanying set of figures on the opposite page is given with the object of demonstrating an inexpensive and thorough manner of determining the temperature of concrete at any time after it has been placed in the forms. The readings were obtained by J. T. Donald & Co., Ltd., Inspecting Engineer, during the construction of a seven-storey reinforced concrete garage built for Birks Building, Ltd., by Messrs. E. G. M. Cape & Co. during the winter of 1924-25. Messrs. Nobbs & Hyde were the architects and they authorized all inspection. The methods adopted were devised by the Inspecting Engineers with the approval of the architects.

The probing holes were made by driving three (3) 8" nails in a group, through the forms immediately after filling, to form holes 2", 4" and 6" deep in the concrete. These nails were withdrawn after 24 hours had elapsed and the holes immediately plugged with corks, in order to exclude cold air.

These probing holes were placed in columns, beams, and slabs on each floor of the building and generally in the more exposed parts of the building so that the worst conditions could be investigated. It was assumed that if the more exposed portions could be properly protected the inner portions of the building would almost certainly be safeguarded.

The field inspector representing the Inspection Company was required to take temperatures in all the accessible probing holes once every day at the same hour and for ten to fourteen days after concrete had been placed. For this purpose a calibrated thermometer was used. It was threaded through a rubber cork which fitted all the probing holes, and was allowed to remain in the hole until temperature had become constant. The holes were carefully plugged at all times when not in use.

Thermometers were placed at certain points on each of the two floors being heated to register the air temperatures inside the building and the outside air temperature was also noted every morning at the same hour. Room temperatures as noted are an average of several readings taken at different points on the floor.

Upon reference to the accompanying figures it will be noted that the earlier series of readings are not

quite complete, those of room temperatures having been missed. This was attributed to several causes. It was originally thought that these would not be necessary except as interesting information and the main point was to take complete readings in the probing holes to determine temperature of concrete. The inspector had considerable work to look after during the early stages of construction and certain minor duties had to be neglected. As the work proceeded the inspector found his duties becoming more of a routine nature and was able to devote more time to the business of safeguarding the concrete in place. It will be noted that in consequence of this the readings during the later stages are quite complete and will submit to a logical analysis in an attempt to learn the effect of the cold outer air upon the concrete.

An examination of the figures will point out the fact that there were no very low temperatures recorded during the early stages after the concrete had been poured and that freezing temperatures were not noted until the concrete had been setting for several days. There are remarkably few instances of where the temperature of concrete was lowered to freezing at any time up to 14 days in spite of the fact that pouring above grade began in January and finished in March, our coldest months.

In addition to the protection afforded by tarpaulins and the applied heat from the salamanders, the set was accelerated by the addition of 2% by weight of the cement in the batch of commercial Calcium Chloride. Results of tests showed that the set was accelerated to such an extent that we could expect normal seven day strength in about three days and the danger from freezing was thus proportionately reduced.

With a knowledge of the approximate strength which might be expected from concrete of various mixes and at various ages, when cured under proper temperature conditions, it is possible to tell at what time forms may be stripped and heat taken out.

The scheme is entirely practical, costs little or nothing, and is an infallible means of determining the state of your concrete at any time. It will save those connected with the work a good deal of unnecessary worry as to condition of concrete and is a really scientific means of determining the procedure to be followed in stripping forms.

Important Notice



Commencing January, 1927,
the R.A.I.C. Journal will be
Published Monthly.



THE closing date for all advertisements will be the twenty-fifth of each preceding month and Advertisers and Advertising Agencies are requested to co-operate with the publishers by sending in their copy before this date so that the Journal can be mailed to subscribers not later than the tenth of each month.

Spring-back Gilt-lettered Binders for 1926 or previous years can be had from the Publishing Office at \$2.00 each, cash with order.



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Notes

Mr. John A. Pearson, President of the Ontario Association of Architects who is just recovering from a very severe illness, has been recently elected a fellow of the Royal Institute of British Architects.

* * *

Mr. Victor Horsburgh, F.R.I.B.A., of 21 King Street West, Toronto, has recently been appointed Honorary Secretary for Canada of the Royal Institute of British Architects in succession to the late Mr. F. S. Baker.

* * *

Hugh G. Jones, F.R.I.B.A., A.R.C.A., Architect, announces the removal of his office to 127 Stanley Street, Montreal.

* * *

Mr. David R. Brown, of Montreal, was the only overseas competitor for the new Masonic Peace Memorial in London, England. The Competition was a two stage affair and Mr. Brown was one of the ten competitors in final competition. The winners were Messrs. Ashley, Winton and Newman. Mr. Brown's drawings will be shown in the Nov.-Dec. issue of the JOURNAL.

* * *

A very interesting talk on Architecture and Decoration was recently given over the C.N.R. Ottawa Broadcasting Station by Mr. B. Evan Parry, R.A.I.C., Secretary of the Ottawa Chapter, O.A.A., and Supervising Architect Federal Department of Health. Mr. Parry spoke on the effect of color on the lives of the people and gave a very practical description of how a home should be decorated and furnished.

* * *

The Toronto Chapter, O.A.A., has completed arrangements for holding an Exhibition of Architecture and the Allied Arts (including furniture, metal work, sculpture, etc.) at the Art Gallery, Toronto, February 14th to 28th, 1927. Conditions of Exhibition have been printed and the Committee, of which Martin Baldwin is Convenor, are working enthusiastically to make it a success.

* * *

The Society of Architects of Uruguay at its general meeting held last June decided to create a bond of union with the Architects of Canada, with whom the Society of Architects of Uruguay hopes to effect a greater interchange of ideas and expression of goodwill, and after having taken into consideration the merits and professional standing of Alcide Chaussé, Honorary Secretary of the R.A.I.C., have appointed him an Honorary Corresponding Member of the "Sociedad de Arquitectos del Uruguay."

* * *

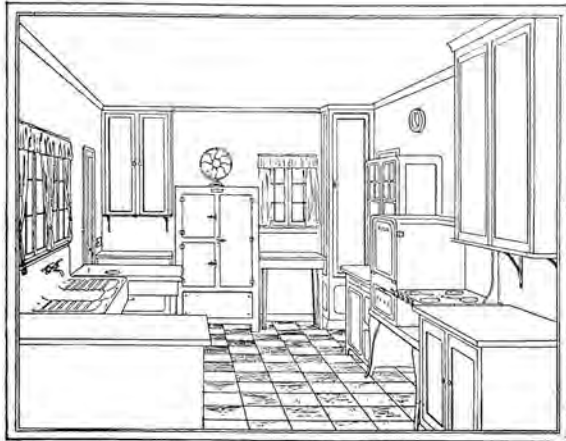
Plans are under way for the holding of a Second Exposition of Architecture and Allied Arts under the auspices of the Architectural League of New York at the Grand Central Palace, New York City, early in 1927.

* * *

Professor Joseph Hudnut, head of the School of Architecture in the University of Virginia has been appointed to succeed the late Prof. A. D. F. Hamlin, as Professor of the History of Architecture in Columbia University, New York.

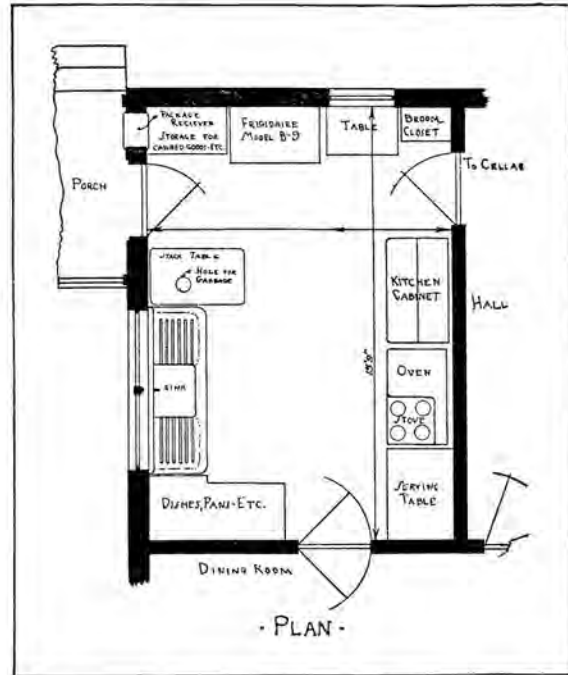
(Continued on page xxviii).

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Notes—(continued)

The Council of the R.I.B.A. has decided to place a window in the Old Ashmole Building of Oxford as a memorial to Sir Christopher Wren. The design will be Sir Christopher's coat-of-arms in the Cartouche to pair with the Ashmole memorial window.

* * *

A New School of Architecture is being founded in New York by the Department of Fine Arts of New York University under the direction of Professor E. R. Bossange, Director of the School of Architecture of Princeton University and formerly Dean of the College of Fine Arts of the Carnegie Institute of Technology. The new school will be on similar lines to the Ecole des Beaux Arts, and will have on its Advisory Board a number of well known Architects.

* * *

In the list of the King's Birthday Honors issued recently, Herbert Baker, a prominent English Architect, was honored with Knighthood. Sir Herbert Baker's achievements in Architecture are familiar to most Architects. For sometime he was Assistant to Sir Ernest George and in 1892 went to South Africa where he did considerable work for Cecil Rhodes. After practising in South Africa, Sir Herbert returned to England and practised there. Some of his work includes: The Bank of England, London; Legislative Buildings, New Delhi, India; Union Building and Government House, Pretoria; and the Rhodes Memorial, Table Mountain, South Africa.

Books Reviewed

"ARCHITECTURE ET ARTS DECORATIFS" collection publiée sous la direction de M. Louis Hautecoeur, conservateur adjoint des musées nationaux de France, professeur à l'Ecole du Louvre et à l'Ecole des Beaux-Arts, rédacteur en chef de la revue "L'Architecture". Paris. Volumes in 8° de 40 à 60 pages et de 32 planches hors texte en héliotypie. Brochés, 15 francs—G. Van Oest, éditeur, 3 et 5, rue du Petit-Pont, Paris (5e), France.

Il existe plusieurs collections consacrées aux grands artistes, peintres et sculpteurs, mais qui négligent le plus souvent les architectes et les artistes décorateurs. La collection "Architecture et Arts Décoratifs" a pour but de combler cette lacune. Chacun des volumes constituera une monographie complète. Leur réunion formera une véritable histoire de l'architecture et des arts décoratifs: mobilier, tapisserie, céramique, orfèverie, etc., dans chaque pays. Une personne curieuse de connaître l'évolution d'un art pourra facilement se renseigner. Comme chaque volume traitera d'une époque, le lecteur soucieux d'étudier moins un art dans son ensemble qu'une période de l'histoire dans toutes ses manifestations artistiques aura également plusieurs volumes à sa disposition. La collection est conçue d'une manière à la fois méthodique et historique. Chaque volume est rédigé par un spécialiste désigné par ses études antérieures. Il paraîtra deux volumes tous les deux ou trois mois. Les deux premiers qui viennent de paraître sont:

(Continued on page xxx).



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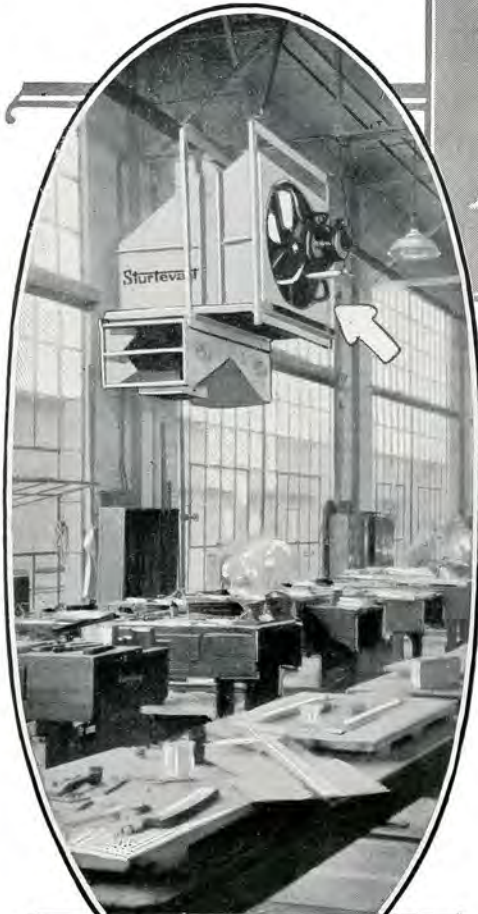
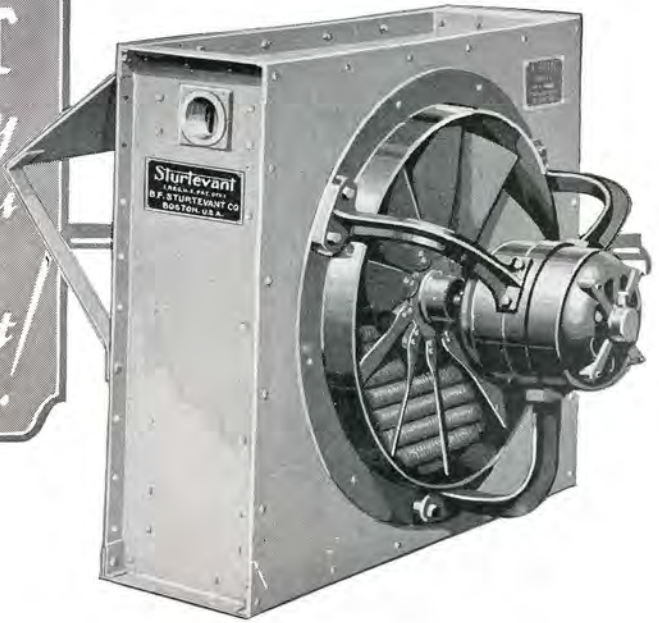
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Books Reviewed—(continued)

"L'ARCHITECTURE LOMBARDE DE LA RENAISSANCE (1450-1525)" par M. Charles Terrasse, archiviste paléographe, ancien membre de l'Ecole Française de Rome. L'auteur nous montre comment les Lombards reçurent les formes nouvelles des Florentins Filarète, Michelozzo, Bramante et les unirent aux formes gothiques septentrionales, constituant ainsi un style original. Des notices consacrées aux édifices de Milan, Pavie, Bergame, Crema, Lodi, Crémone, Côme, Lugano, permettent de suivre l'évolution de ce style depuis son origine au milieu de XV^e siècle, jusqu'à l'époque où, vers 1525, il se transforme. Les amateurs d'architecture, les touristes auront intérêt à lire ce volume et à regarder ses reproductions pour mieux comprendre les beautés de l'Italie du Nord.

"LE MOBILIER FRANÇAIS D'AUJOURD'HUI (1910-1925)" par M. Pierre Olmer, Le mobilier moderne a déjà fait l'objet de plusieurs volumes et d'albums parfois somptueux, mais il n'avait pas été étudié avec des méthodes historiques précises. Les distributions de compliments amicaux, les développements littéraires ne sauraient satisfaire le lecteur. Celui-ci demande plus et mieux. Il convenait de décrire le mobilier moderne, comme s'il se fût agi d'un mobilier plus ancien; il fallait en indiquer les origines, l'évolution, les caractères. Nul n'était mieux désigné que M. Pierre Olmer, qui, aux connaissances techniques de l'architecte diplômé et de professeur à l'école Boullé, joint la science de l'ancien élève de l'Ecole du Louvre. De nombreuses reproductions, judicieusement choisies, accompagnent

ce texte qui montrera la continuité des efforts accomplis par les décorateurs et servira, pour ainsi dire, de conclusion à l'Exposition des Arts Décoratifs de 1925.

"REVUE INTERNATIONALE DE LA PROPRIÉTÉ BATIE" Publication mensuelle de la Fédération des Chambres Syndicales de la Propriété Bâtie de toutes les Nations. Rédaction et Administration: Madame M. Chassaignon, No. 12, rue Sédillot, Paris (7^e), France. Prix de l'abonnement pour le Canada \$1.50.

Sommaire: Le nouveau Régime des Loyers en France. La Situation en Italie. Le Droit de Propriétaire et la Morale. Belgique—Projet de Loi. La Question des Loyers au Grand-Liban. La Situation des Propriétaires d'Immeubles en Lettonie. La Loi sur la Crise des Logements en Bulgarie. Chronique. Trois Planches Hors-Texte: I.—M. Jean Larmeroux reçoit M. Luis de la Pena; II.—Dîner offert par M. Jean Larmeroux en l'honneur de la Délégation Espagnole; III.—Magnifique plaquette offerte à M. Jean Larmeroux par les Chambre syndicales d'Espagne.

Alcide Chaussé.

Obituary

ALFRED J. ROWLEY

We are sorry to record the death of Mr. Alfred J. Rowley, a member of the Institute and the Ontario Association of Architects. Mr. Rowley passed away on July 15th and at the time of his death was with Messrs. Sproatt and Rolph of Toronto. He had formerly practised in Regina, Sask., but came to Toronto about four years ago.

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