

# The Journal

## Royal Architectural Institute of Canada

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Vol. IV. No. 12

### EDITORIAL

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

THE Frontispiece in this issue is from a sketch of the Fontana de Frevi, Rome, by Mr. A. Leslie Perry, B.Arch., of Montreal. Mr. Perry's sketches have been shown at Art Exhibitions both in Toronto and Montreal and he has been highly complimented on his work.

#### EARLY ARCHITECTURE IN CANADA

We have much pleasure in presenting to our readers another valuable article from Professor Ramsay Traquair of the Department of Architecture, McGill University, on the Church of Sault au Recollet. Through the courtesy of the Province of Quebec Association of Architects, we are able to reproduce some of the measured drawings of this fine old church. Professor Traquair has, through considerable effort and research, furnished us with a record of some of the Historical Churches in the Province of Quebec. His articles, together with those of Professor Arthur on "Early Architecture in the Province of Ontario," should prove of special interest to those architects who have made a study of some of the early examples of Canadian Architecture.

#### THE TWENTY-FIRST ANNUAL MEETING OF THE R.A.I.C.

We believe that this is an opportune time to call the attention of our members to the next Annual Meeting of the Royal Architectural Institute of Canada which will take place in Ottawa on February 17th and 18th, 1928. We cannot too strongly urge the Provincial Associations to be represented at this meeting. While the Convention is two months away, it is not too early for the Associations to make arrangements to have as full a representation of delegates as possible. Matters of great importance will be brought up at the Convention and as they will have some effect on the standing of the profession in Canada, it behoves every member to be present, if at all possible. Now that the Maritime Provinces are federated with the Royal Architectural Institute of Canada, the Institute is truly a National Body and can voice the opinions of the profession as a whole. It is therefore essential that each Provincial Association be fully represented at the next Annual Meeting so that they can take their part in the discussions affecting the policies of the Institute.

#### SHOULD THE GOVERNMENT ARCHITECT ENGAGE IN PRIVATE WORK?

Apropos of our editorial on this subject in the September issue of the Journal, we received a letter from Mr. E. J. Gilbert, Architect, of Regina, protesting against the stand we have taken in connection with this much discussed subject. The letter appeared on page 382 in the October issue of the Journal. Mr. Gilbert should remember that this is a question not only affecting architects, but one that applies to the whole of the Civil Service and is simply a matter of sound business. It would, for example, not be considered good business for a Government to take on an employee for whom there was not sufficient work to occupy his full time. If the full time of an employee is required, then he is not doing his part by the Government when he engages in private work outside of his official duties, for if he does this, he saps the efficiency for which he has been retained by the Government. From this point of view it will be seen that our criticism is applicable to the practice of that employee who does not give his employers what they are entitled to. To our minds a Government employee accepting private commissions is not practicing that "Esprit de Corps" he should by attempting to "run with the hare and hunt with the hounds." The practice, despite Mr. Gilbert's assertion, is against all Civil Service regulations and if winked at for political reasons, it is not only to be regretted, but would call for a thorough investigation and adjustment in the Civil Service in Canada. It is not only within the narrow space of professional practice that this objection is taken to civil employees engaging in private work outside of their official duties, but in the wider field of true citizenship and good governmental administration.

#### THE PROGRESS OF THE JOURNAL

This, the twenty-eighth issue of The Journal—the Official Organ of the Royal Architectural Institute of Canada—completes the fourth year of its career. A glance backward gives ground for profound satisfaction. Launched in 1924 as a quarterly it received both from readers and advertisers sufficient commendation to warrant the experiment of a bi-monthly issue during 1925 and 1926. At the end of the third year it was felt that the Journal

had become so well established in the regard of the profession and so generally recognized as the outstanding Architectural Journal published in Canada that monthly publication was decided on. The result has amply justified the optimism of its promoters and the future is looked forward to with confidence.

From the first a high standard of excellence was set as an ideal, and while perhaps that ideal has not yet been fully realized, in the opinion of competent judges the Journal stands first among all Canadian Professional or Trade publications as a quality production. Confirmation of this has come in numerous communications from professional and advertising friends. The high standard thus set will be maintained and improved upon from time to time. The new Cover Design for which a Competition was recently held, will be adopted with the beginning of the New Year; a high-class Colour reproduction will also appear as the frontispiece of the January issue.

Allied Arts have from the first found an occasional place in the pages of The Journal, but early this year a more definite place on our programme was given to these sister arts. The Royal Canadian Academy has officially recognized The Journal and every Member and Associate of The Academy is now on the list of subscribers. Articles on Painting, Graphic Art, Sculpture and Applied Art by leading members of the Professions will appear from time to time in our pages.

Our Architectural readers should not forget that the publication of The Journal is made possible by

the support of our advertisers, to whom consideration should be given wherever possible. Every care is taken to accept advertisements only from thoroughly reputable firms and in our advertising pages will be found many of the leading producers of structural materials. As, too, The Journal is of interest to many outside the profession and increased circulation means increased advertising value subscribers are asked to make The Journal known to their friends and business associates.

The Editor and the Editorial Board take this opportunity of expressing their sincere appreciation of the co-operation given by many members of the Architectural profession who have contributed articles, photographs and drawings, and to those associated with the Allied Arts who have also given generous literary assistance. May we express the hope that we will receive the continued co-operation of our members and friends in the future as we have in the past.

#### INDEX TO VOLUME IV.

Accompanying this issue is The Index for 1927. Care has been taken to secure completeness and accuracy and by cross reference to make the finding of any article or illustration easy. A new feature of the Index is the enumeration of both issue and page so that both those who bind the volume and those who keep the monthly issues separate will have a ready means of locating the desired reference. The Index this year is purposely sent loose instead of being stitched in the number, so that it can be filed for reference by those who do not bind the volume.

## Awards in two Recent War Memorial Competitions

*Since the following article was written and after these pages were actually on the press word has come from Winnipeg that the War Memorial Committee has rejected the Prize Winning Design by Miss Wood and accepted in its place the design by Gilbert Parfitt who won the third prize in the competition.—Ed.*

### CALGARY WAR MEMORIAL

THE Competition for the Calgary War Memorial closed on September 15th, 1927. It was open to any British subject born in the British Empire or in any of the countries allied with Great Britain and her Dominions in the Great War.

The Chief Assessor of this Competition was Professor Cecil S. Burgess, A.R.I.B.A., Department of Architecture, University of Alberta. The other four Assessors were: The Mayor of Calgary, the Honourable R. B. Bennett, K.C., LL.D., Mr. J. K. Woods, Editor of the Calgary Herald, Mr. R. S. Somerville, Editor of the Morning Albertan.

The conditions called for a monument to be erected in front of the City Hall at a cost not to exceed \$15,000 inclusive of the fee payable to the successful competitor.

Three prizes were offered. A first of \$200; a second of \$100 and a third of \$50. The amount of the first prize to merge in the fees of the successful competitor. Only nine designs were submitted, three of which were from Regina, two from Calgary, two from Vancouver, one from Vegreville, Alta., and one from Toronto.

The first prize was awarded to Arthur H. Eadie, Architect, 230 Bloor Street west, Toronto; the sec-

ond prize to M. W. Sharon, Architect, Regina and the third prize to E. J. Gilbert, Architect, Regina. The Committee also expressed their appreciation of the design submitted by D. S. McIlroy, Architect, 222a Eighth Avenue, Calgary.

The following report of the Competition was submitted to the Calgary War Memorial Committee by the Chief Assessor, Professor Cecil S. Burgess:

As Chief Assessor I beg to make the following report to you in regard to above:

Nine designs were submitted. This can only be considered a fair response to the call for designs. It should be remembered, however, that there are only about twenty architects and sculptors in the Province of Alberta and quite a number of these are from the nature of their practice not specially interested in work of the decorative nature called for in a monument of this kind.

Five of the designs submitted were of good quality of design and each of these received very careful consideration. The decisive point in favour of the design which the Assessors agreed to place first was its suitability in form, size and scale for the site in front of the City Hall. This site appears to me to be a suitable one, but I was not in a position to discuss other proposals in this matter.



FIRST AWARD, CALGARY WAR MEMORIAL COMPETITION  
*Arthur H. Eadie, Architect*

In my opinion the design selected can be erected for the sum proposed, \$15,000, and I recommend that it be carried out.

I should recommend that special consideration be given by your committee in co-operation with the designer to the inscriptions symbols and standards to be placed on the monument.

#### WINNIPEG WAR MEMORIAL

This Competition was announced on August 3rd and closed on October 31st, 1927. It was open to any Canadian citizen born in Canada or in the British Empire, or in any of the recently allied countries.

The Assessors for the Competition were: Mr. E. P. Martin, Architect, Chief Assessor, Saskatoon; Mr. J. McDiarmid, Architect, Winnipeg; Mr. C. W. U. Chivers, Architect, Winnipeg; Mr. D. A. Ross, Architect, Winnipeg; Miss Eva L. Jones, Winnipeg.

The conditions called for the Memorial to be erected in the centre of Memorial Boulevard which is 132 feet wide. The total cost was not to exceed \$25,000 inclusive of the fee payable to the successful competitor. The conditions stated that the sole prize in the Competition was the commission to carry out the work for which a fee of 10% would be paid to the successful competitor.

The Assessors report as presented to the Winnipeg War Memorial Committee is as follows:

Your Assessors herewith beg to report their decision in the selection of a design for the proposed new War Memorial.

It was unanimously decided that the design submitted by Miss Elizabeth Wood, Sculptor, of Toronto, merited first place. The winning design in our opinion is remarkable in originality and, by its heroic proportions bound to arrest the attention of the passer-by. It avoids the similarity of so many War Memorials already erected. Miss Wood has conceived a design that is well suited to the site. The rugged execution of the dominant figure is outstanding, breathing as it were the spirit of the West with its strength and confidence, at the same time a memory of the past, emblematic of the spirit of those who answered their country's call.

Twenty-five designs were submitted, coming from points as far apart as Toronto and Vancouver. Many of these are of outstanding merit but we would particularly call attention to the design submitted by Mr. A. H. Eadie of Toronto, and the design of Mr. Gilbert Parfitt of Winnipeg. In this regard we would suggest that your committee consider the advisability of awarding these gentlemen suitable prizes.

We are enclosing some recommendations of a suggestive character in connection with minor details of the design, such as the use, upon medallions around the base, of the badges of the Winnipeg units who saw active service; and the matter of suitable inscriptions, etc.



FIRST AWARD, WINNIPEG WAR MEMORIAL COMPETITION  
*Elizabeth Wood, Sculptor*



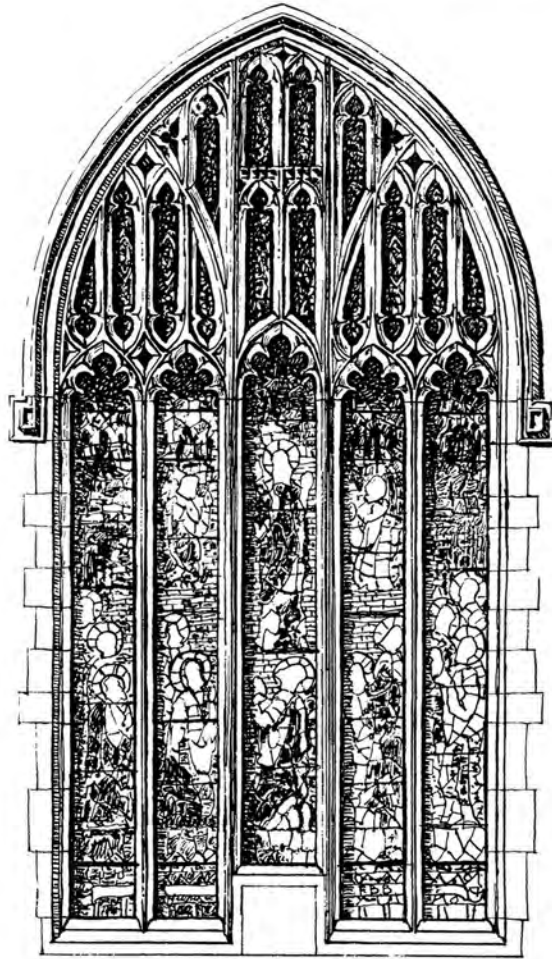
PARK ROAD BAPTIST CHURCH, TORONTO  
*J. Francis Brown & Son, Architects.*



NORTH AISLE



DETAIL OF SIDE ENTRANCE



MEMORIAL WINDOW OVER GALLERY  
*F. Bruce Brown, Del.*



INTERIOR, LOOKING TOWARDS GALLERY



SOUTH SIDE OF CHANCEL

window in the chancel gable wall above the Baptistry. The Pulpit is placed on the south side of the Chancel Arch and the screened organ console is placed on the opposite side.

The proportion of the nave would be improved by the addition of two bays, and the chancel by ten feet additional depth, but the boundaries of the lot prevented these desirable improvements.

The walls of the building are constructed of brick with a free treatment of moulded cut stone including all windows and tracery.

The Clere-story walls are supported upon moulded cut stone piers and arches without the assistance of structural steel, the piers rise to the spring of the arched ribs of the roof trusses and are arched over the clere-story windows. To emphasize the height of the Nave walls, the side aisle roofs were held down and low three-centred arches springing from the surface of the piers were employed to carry the curtain walls.

The roof is of open timber construction clear to the ridge 55 feet above the floor. The roof trusses are solidly framed of moulded members; the panels above the tie beams are fitted with vertical tracery, the tie beam ribs are formed in a gothic arch springing from moulded stone corbels on the piers. The whole of the exposed roof construction is of select B.C. fir stained in two shades of brown.

The interior finish is of straight grained oak stained and blended to a uniform rich brown tone to subdue the broad grain.

All windows of Nave, Aisles and Chancel are being glazed with stained glass memorials carefully arranged in series of scriptural subjects according to the selection and approval of a memorial window committee. The large west window is a War Memorial representing the "Ascension". The Chancel window represents the "Sermon on the Mount". These windows are now in place. The ten Clere-story windows are in course of preparation and are expected to be in place during the next few months. They will represent incidents in the Life and Ministry of our Lord. The memorial windows were not

included in the original estimates, the clere-story and aisle windows are being provided by individual members of the Church, fifteen of the twenty have been subscribed for to date. It will be of interest to many that one of the clere-story windows will be in memory of the late Edmund Burke who was a prominent and much beloved member of the Architectural profession.

The interior wall surfaces have been finished in grey stucco; on the completion of the memorial windows a quiet colour scheme of decoration will be carried out in harmony with and to give prominence to the windows.

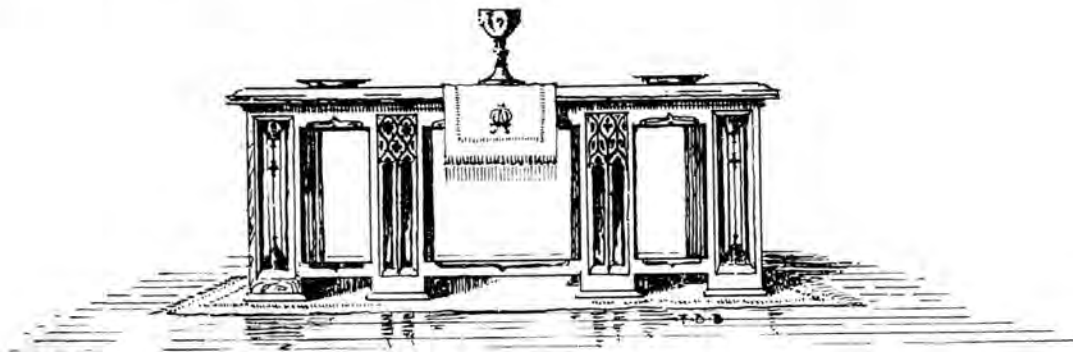
The acoustic properties of the building have been considered perfectly satisfactory and has been accomplished without the assistance of special acoustical materials.

The Casavant Brothers, organ builders, installed the three manual organ of thirty stops and chimes, the specification of which was approved by the late Dr. Vogt. This splendid instrument is a memorial to the late Harry Ryrie and was presented to the church through the generosity of Mrs. Harry Ryrie and family.

The Church House is a two-story structure 70 feet by 70 feet with basement. Two entrances lead into the main reception hall around which are placed the Vestry, Church Office, Primary Room, Church Parlour and Choir Robing Rooms. The first floor is reached by two stairways and consists of an Assembly Room from which open six class rooms, a Young People's Social Room with fireplace and kitchenette, two adult class rooms, and a Library.

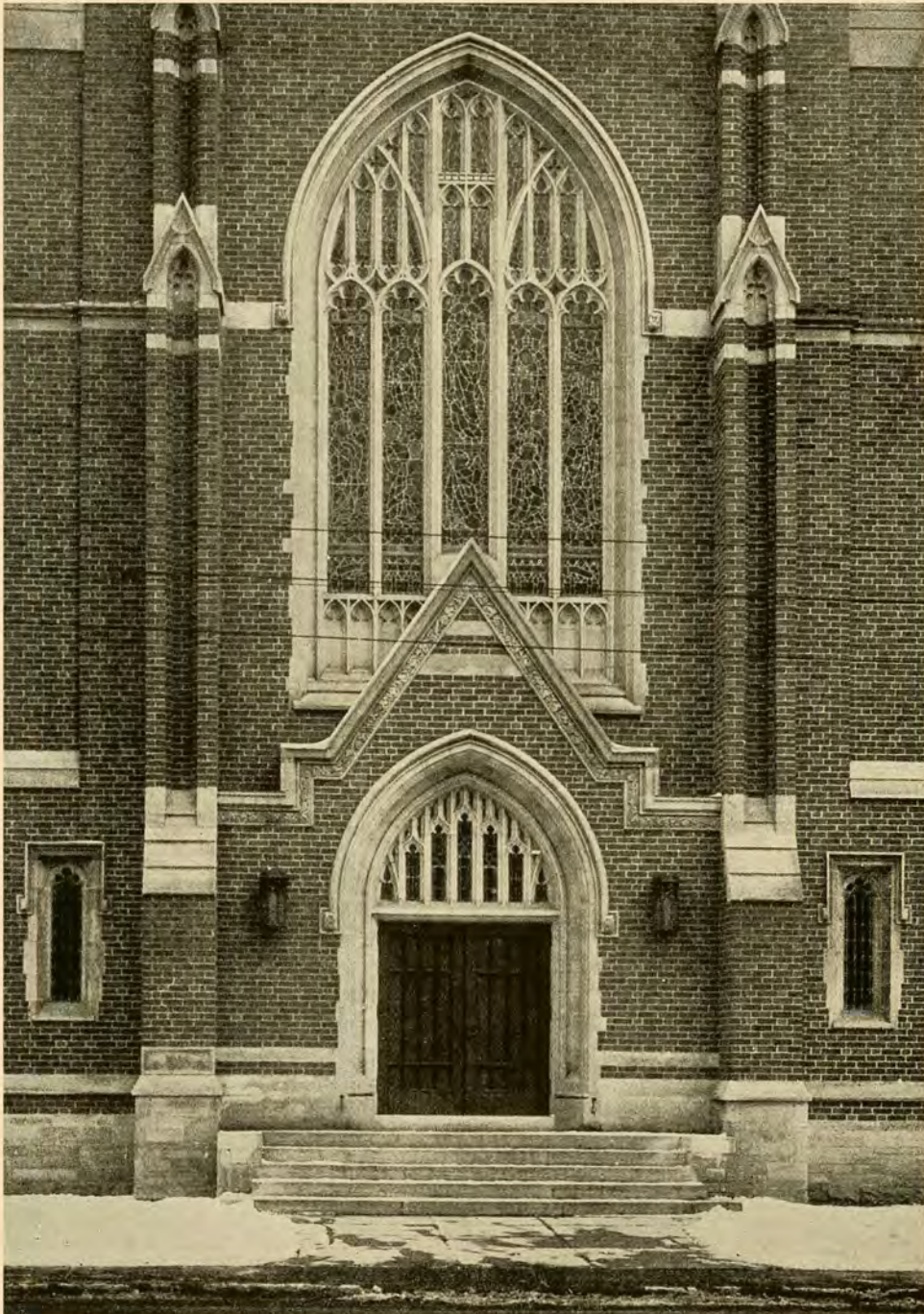
The basement is planned with a Central Hall around which are Class Rooms, a Recreation and Dining Hall 30 feet by 70 feet, a well equipped kitchen, caretaker's room, blower room, boiler and fuel rooms.

Building operations were carried on smoothly to a satisfactory conclusion by a selected group of contractors. These men worked unselfishly together in a painstaking way and completed their obligations in a most creditable manner.



COMMUNION TABLE

*F. Bruce Brown, Del.*

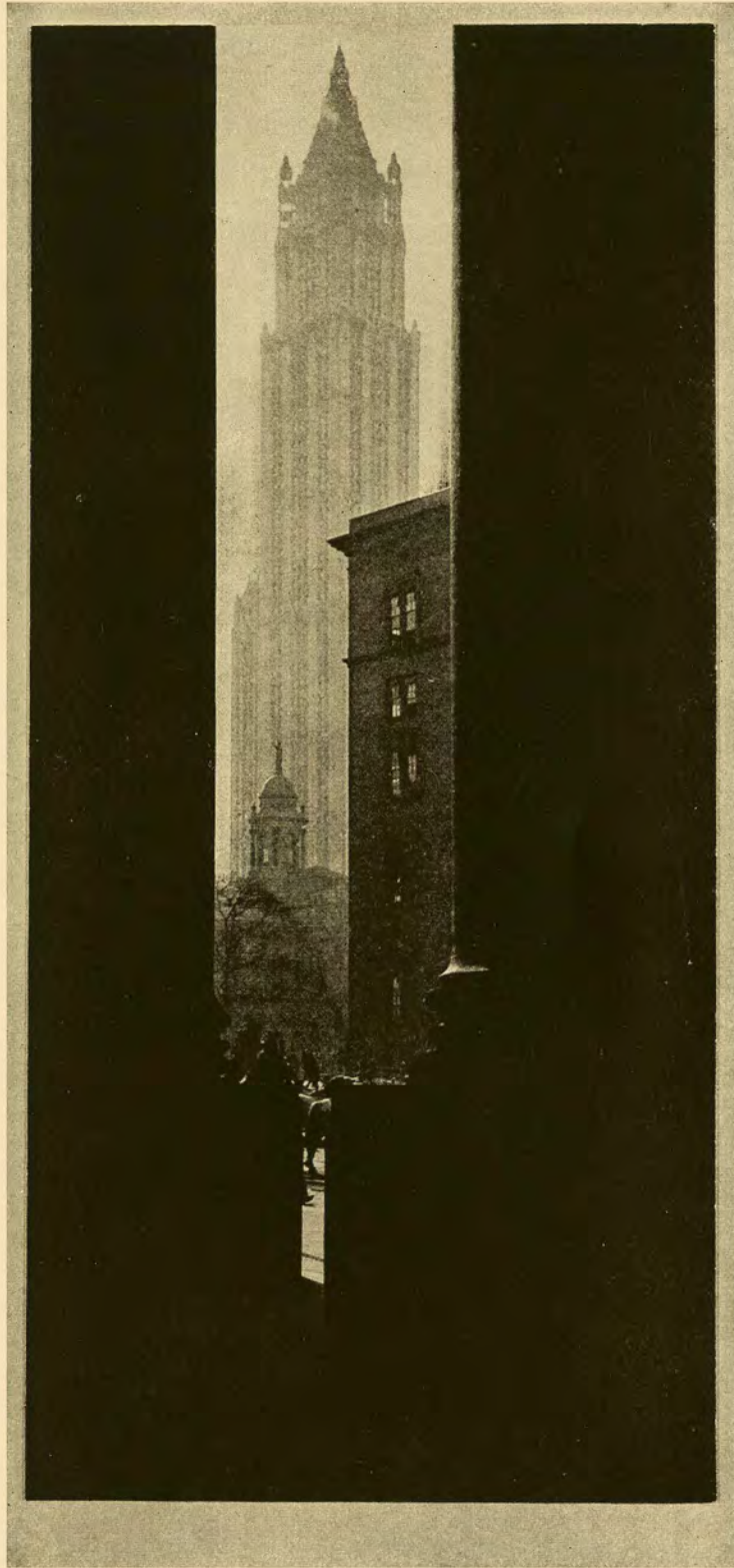


DETAIL OF WEST ELEVATION, PARK ROAD BAPTIST CHURCH, TORONTO  
*J. Francis Brown & Son, Architects (See pp. 424-428)*



INTERIOR, LOOKING TOWARDS CHANCEL, PARK ROAD BAPTIST CHURCH, TORONTO  
*J. Francis Brown & Son, Architects (See pp. 424-428)*

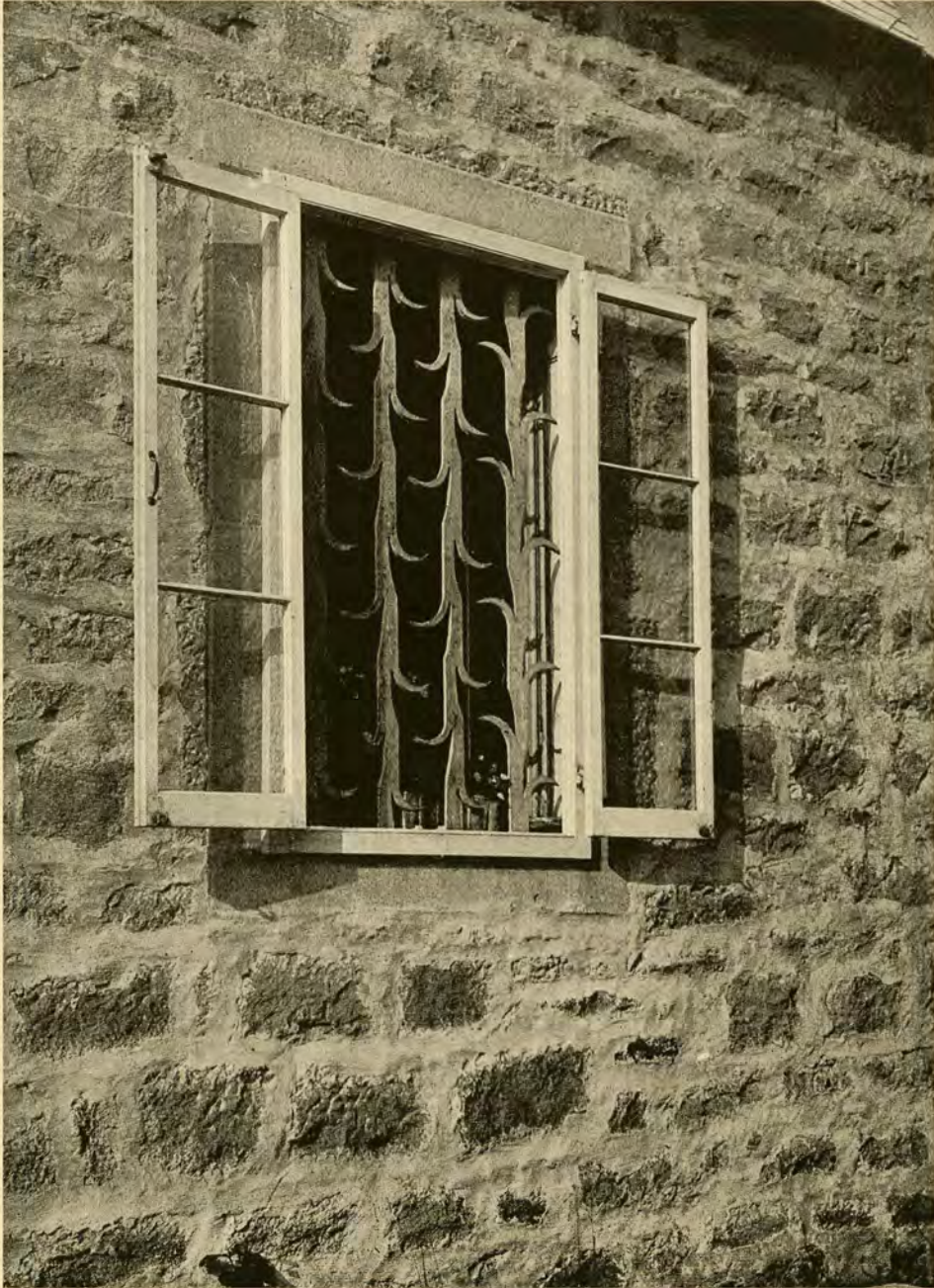




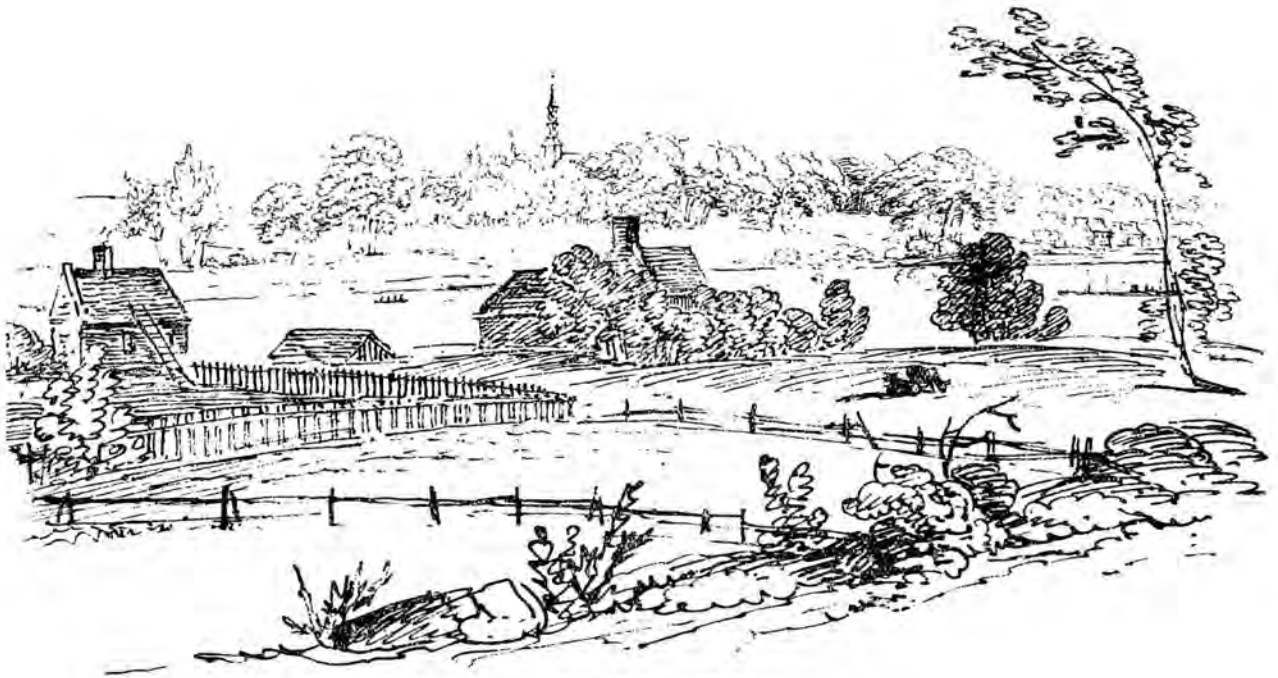
"COLUMNS" FROM "MANHATTAN, THE MAGICAL ISLAND"

*By Ben Judah Lubschez*

[SEE REVIEW PAGE XXIX]



WINDOW IN CHURCH AU RECOLLETS, QUEBEC  
(See *"The Church of the Visitation,"* p. 437)



SAULT-AU-RECOLLET, P.Q.

From a sketch by James Duncan, 1831. By Permission of the McCord National Museum  
(See also plate on p. 435)

## The Church of the Visitation—Sault-au-Recollet, Quebec

By RAMSAY TRAQUAIR, M.A., (Hon.) F.R.I.B.A. Macdonald Professor  
of Architecture, McGill University

and

E. R. ADAIR, M.A. Associate Professor of History, McGill University

*The excerpts from the Church Records were made by  
Miss Beatrice Lyman, of McGill University*

THE parish of Sault-au-Récollet is situated on the north side of the Island of Montreal on the banks of the Rivière des Prairies and north-west of the City of Montreal. It takes its name from the death here in 1625 of the Récollet Father Nicholas Viel who was drowned with his young Indian disciple Ahuntsic in the rapids below the present site of the church, not without grave suspicion of foul play. To this spot in 1696 it was resolved to move the Indian converts who were living in and around the Sulpician mission of "Notre Dame des Neiges de la Montagne".

The Sulpician Fathers, as lords of the manor, enclosed a considerable area with strong palisades, and within this fort erected a seigneurial manor house and, at the eastern angle, the mission church of Notre Dame de Lorette or, as it was commonly called "La Nouvelle Lorette."<sup>1</sup> This was a wooden structure with a bell tower<sup>2</sup> probably similar to other early churches of New France. The fort, the manor house and the church are

said to have been due to the generosity of the Superior of the Sulpicians, M. de Belmont.

As the colonisation of the island progressed, Sault-au-Récollet was in turn found unsuitable for an Indian mission. Towards the end of 1720, or early in 1721, the three fathers in charge, MM. Robert Gay, Maurice Queré de Tréguron and Hamon Gouin, decided to move to Oka on the other side of the Lake of Two Mountains.<sup>1</sup> The population along the Rivière des Prairies was rapidly increasing, and in 1730 the Bishop of Quebec appointed M. Girouard to serve the parishes of Sault-au-Récollet and Rivière des Prairies; he was followed by M. Prévost and in 1733 by M. Chaboillez<sup>2</sup>.

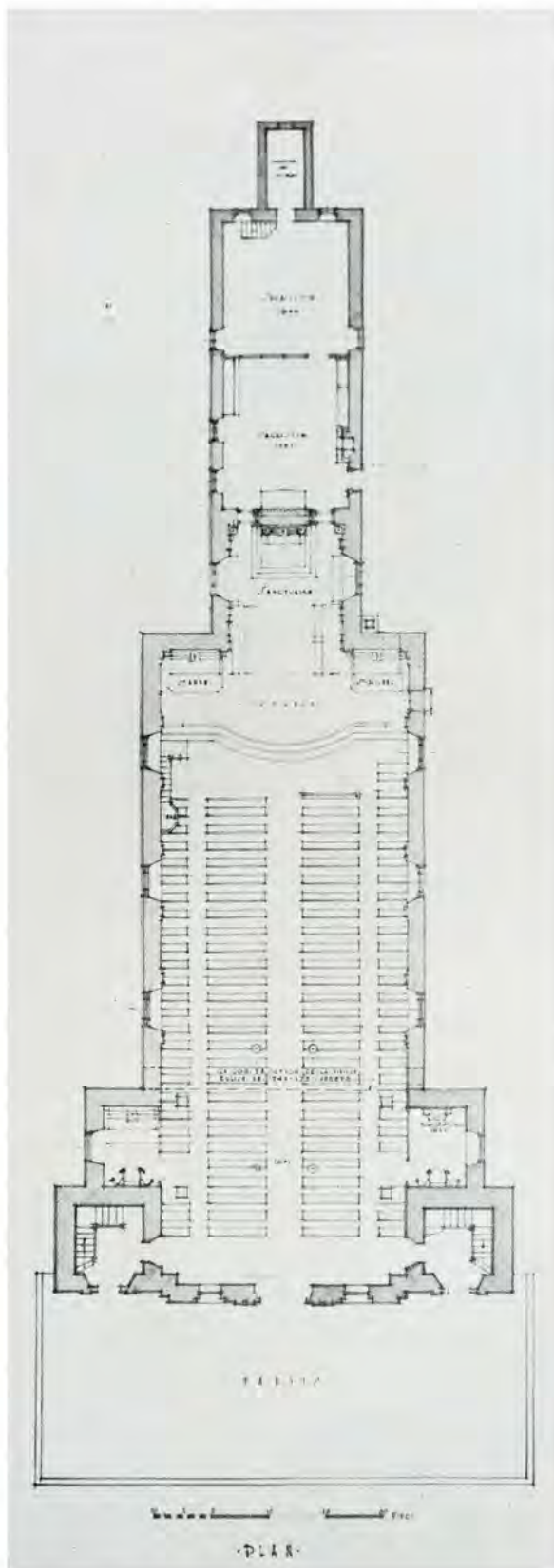
The oldest documents in the parish records date from 1736, and we have to consider whether the old mission chapel continued in use as a parish church until 1751, when the present church was built, or whether a second church was built about 1736. On the one hand a document in the parish archives, rather doubtfully dated 1736, records a meeting of the parishioners "sur

<sup>1</sup> C. P. Beaubien. *Le Sault-au-Récollet*. (Montreal, 1898) pp. 143-4-149.

<sup>2</sup> It was repaired in 1747. (*Livres de Compte de la Fabrique*, I fo. 5.)

<sup>1</sup> Faillon. *Vie de la Soeur Bourgeois*. II 264-266.

<sup>2</sup> Beaubien pp. 284-286.



PLAN

By permission of the P.Q.A.A.

les travaux qu'on devoit faire pour l'église." The resolution calls for contribution from all parishoners, mentions mason work on the foundations of the church, and indicates, at the least,

very extensive repairs. There are no accounts for 1736 but a note in M. Chambon's handwriting of that year in the records reads: "Il n'y a point de conte de la première année. M. Desenclaves, pretre et premier missionnaire de la ditte paroisse, n'en ayant point laissé et ayant decharge le marguillier en charge, Jean Turcot, de tout ce qu'il pouvoit avoir reçu la plus grande partie de ce que est a l'église ayant eues faiste et achevé de cette année la, ou mon dit sieur Desenclaves a fourni beaucoup plus que ne pouvoit le revenus de la ditte fabrique.

ainsi signé  
Fait au Récollet  
Desenclaves, Pretre  
Chambon, Pretre<sup>1</sup>.

This indicates a very extensive reconstruction. As casting further light on what was done we may consider the facts: (1) that in the records is a copy of a deed dated March 15, 1736, granting in perpetuity a specified pew in the church of Sault-au-Récollet; this would hardly have been done if the church were not then built; and (2) that we have two unimpeachable accounts of its dilapidated condition in 1747-9.

On June 30, 1747, Mgr. de Pontbriand, Bishop of Quebec, wrote: "Votre église, nos tres chers enfants, menace une ruine si prochaine et par la meme est si peu décente que nous aurions été obligés de defendre d'y celebrer les Saintes Mystères si on ne nous avoit pas assuré qu'elle pourroit durer encore une année. Nous vous ordonnons de profiter de ce terme pour batir une nouvelle eglise au dela du fort."<sup>2</sup> and on September 23, 1749, a Swedish naturalist, Peter Kalm, wrote: "c'est alors que les sauvages vinrent s'établir au Sault-au-Récollet où, plus tard, on leur construisit l'église qui existe encore . . . celle . . . est un vieil édifice en bois d'apparence décrépite, mais l'intérieur en vault mieux que le dehors et les Francais y suivent les offices religieux. D'ailleurs, on ne tardera pas à bâtir une église neuve; la pierre qui devra entrer dans sa construction est déjà rendue sur les lieux."<sup>3</sup> A church newly built in 1736 could hardly have fallen into this state in 1747. M. Kalm evidently saw the old church and the work done in 1736 consisted in very extensive repairs and possibly some enlargement.

Decorative work was certainly done in the church between 1737 and 1741. In 1739 the tabernacle was increased in size at a cost of 24 livres and regilded by "les soeurs" for 40 livres. La Brosse, sculptor, was paid "6 minots de blé," value 24 livres, in 1737 and a similar sum in 1741<sup>4</sup>. The letter already quoted from the Bishop of Quebec in 1747 goes on to order that a plan and estimate for the new church should be drawn up and approved by M. Norman, the "Grand Vicaire,"<sup>5</sup> and that measures be taken to obtain from the parish the wherewithal to build the church. It states that M. Norman has verbally granted an area of four arpents<sup>6</sup> for

<sup>1</sup> Livres de compte de la Fabrique I fol. 1. M. Desenclaves, the first curé to be appointed by the Sulpicians, served from January to October, 1736 and was succeeded by M. Chambon.

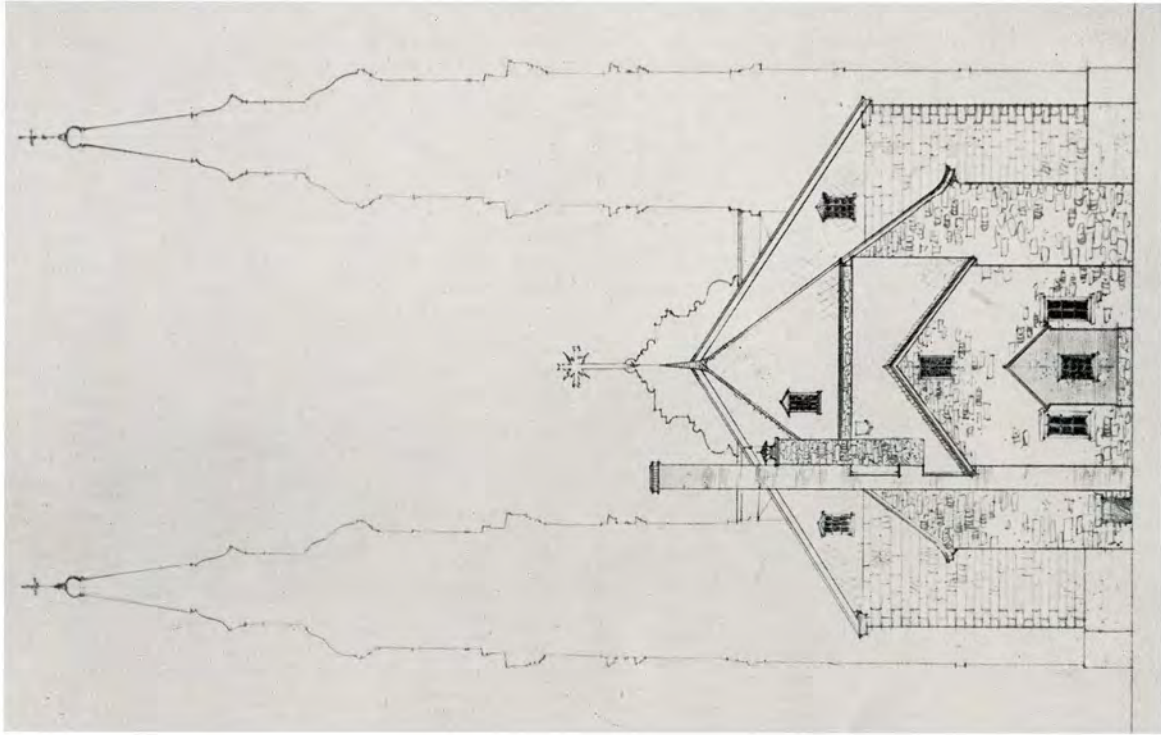
<sup>2</sup> Letter in the actes de la Fabrique.

<sup>3</sup> Mémoires de la Société historique de Montréal. Livre VII: Voyage de P. Kalm, traduit par L. W. Marchand p. 220.

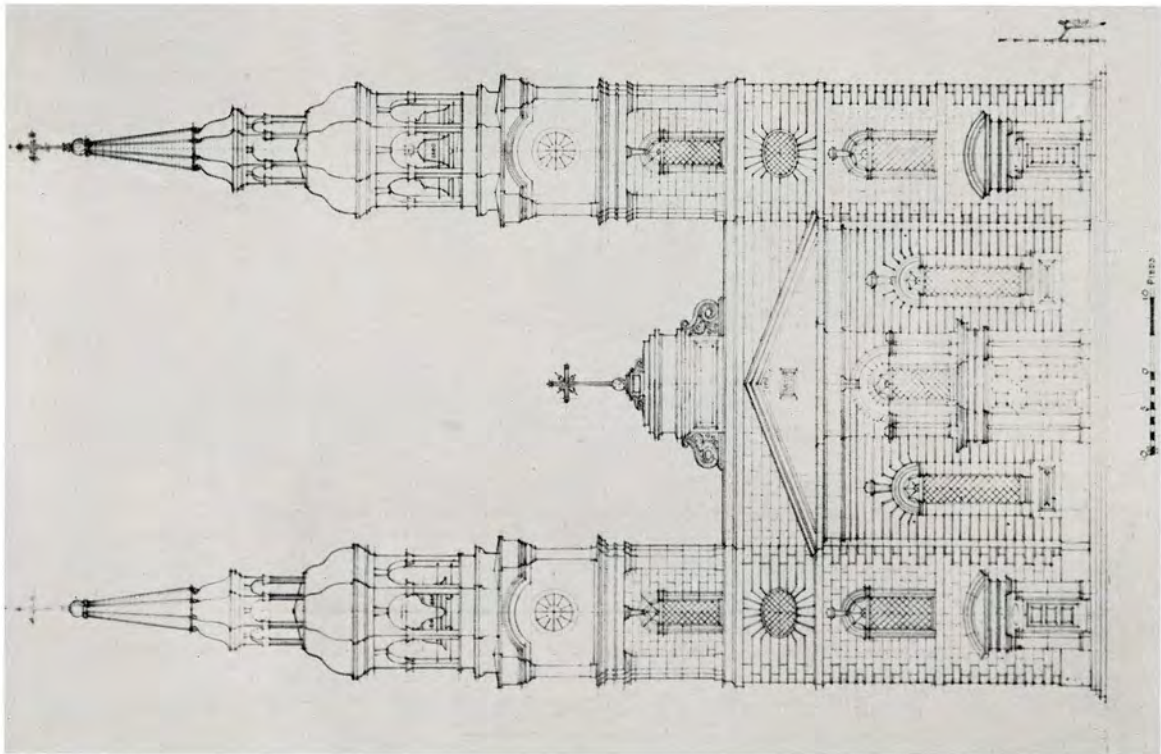
<sup>4</sup> Livres de Compte I fos. 1(b), 3(b).

<sup>5</sup> He had succeeded M. de Belmont as Superior of the Sulpicians.

<sup>6</sup> The arpent contained 100 square perches, and varied in different provinces. The present French arpent is about one and a half English acres. The old linear arpent of Paris was 180 French feet, the common arpent 200, the standard arpent 220 feet.



END ELEVATION  
By permission of the P.Q.A.A.



FRONT ELEVATION  
By permission of the P.Q.A.A.

the site of the church, the presbytery and the cemetery; this lies beyond the fort and at a distance of one arpent from the maison seigneuriale<sup>1</sup>.

The curé continued to live in the maison seigneuriale until 1787 when the then incumbent, M. Chenet, complained strongly of its ruinous condition. A new presbytery was then built<sup>2</sup> to which extensive repairs were made between 1834 and 1836. By 1870 it was again in bad repair and finally in 1880 it was pulled down and the present building erected.

To return to the church: in obedience to the Bishop's letter a general assembly of the inhabitants was held on July 27, 1749, when the marguilliers laid before them the need for contributions proportional to their holdings in land. This was agreed to, the payments to be made in money, labour and materials, "pour la Ière année chacun une toise de pierre de maçonnerie, chacun deux voyages pierre de carrière soit pour la chaux soit pour les escoinson. Chacun une pistole en argent scavoir cent sols des le quinze du janvier prochain et 100 sols au quinze de juin pour tout terme et delà. La seconde année pareillement une pistole payable dans les memes termes, une semaine de leur temps et une piece de bois de pin, ceci pour estre sciée au moulin en planche ou madrier de douze poulce d'echantilon. La troisieme année pareillement et ainsy d'année en année jusqu'a la perfection de l'ouvrage."<sup>3</sup>

This gives quite a vivid picture of a community engaged in building its church.

The general conduct of the building works was entrusted to Charles Guilbaut "maçon entrepreneur de la batisse de l'église" and a native of the parish. He would be quite competent to make any simple plans that might be required.

The church seems to have been finished sufficiently for divine service to be held in it by 1751. In 1752 it was consecrated by the Bishop of Quebec in person, and in 1753, after the work had been surveyed by two outside experts, Paul Tesier and Toussaint Perineau, each "maçon et expert nommé pour procéder au toisage". Guilbert was paid 1912 livres out of the 2200 livres which he ultimately received<sup>4</sup>.

The complete accounts are detailed in the Actes de Fabrique.

#### Depances de la Batisse de l'Eglise

Payes a Guilbaut . . . . .	2200
a Asselin Valade, pierre de taille et travail au fourneau . . . . .	210
a Joseph Valade . . . . .	2000
a Boutin LaCroix . . . . .	136
a Delorme, meunier . . . . .	760
a Lecuyer, pour bois . . . . .	300
Pour les manoeuvres, chariages et compris les (vivres)? . . . . .	4600
Pour les cloux . . . . .	200
Pour cinq caisses vittres . . . . .	175
Pour la couverture . . . . .	662

<sup>1</sup> This land was legally ceded by the Sulpicians to the Fabrique of Sault-au-Récollet on August 13, 1749, at a quit rent of one sou per annum. (Livre terrier du Séminaire de Saint Sulpice).

<sup>2</sup> A note in the Actes de la Fabrique Vol. 1, November 1, 1787, gives a full account of the proposed building.

<sup>3</sup> Acte de l'assemblée générale en Actes de la Fabrique.

<sup>4</sup> Quittance de Charles Guilbaut in the Actes de la Fabrique Jan. 13, 1753.

a Langlois, forgeron . . . . .	225-10
Pour 4 serrures . . . . .	60
Pour fer blanc . . . . .	24
Pour mastique . . . . .	80
Pour 12 chandelier . . . . .	24

11656-10

Joseph Valade was the carpenter, as we learn from various items in the Livres de Compte. It will be seen that the contracts were practically for labour only. The proprietors were expected to supply or to pay separately for, such materials as nails, wood, glass, ironwork and tinplate, and for carriage. The cut stone is charged separately and we know that the parishoners supplied the rubble stone.

Of the total cost apparently only 6840 livres 10 sous was paid by the parish; the rest was advanced by M. Chambon the curé; whether it was ever repaid the accounts do not show.

The sacristy was commenced in 1761 and finished in 1773<sup>1</sup>. It was lengthened in 1844 in stone, at a cost of slightly over 4000 livres<sup>2</sup>. In 1852 a small extension in red brick was added to provide a confessional for deaf parishoners<sup>3</sup>. In 1816 the church safe was installed in the wall of the sacristy at the back of the altar. In consequence the doors were strengthened and the serrated iron bars which are still there were placed in the windows<sup>4</sup>.

It seems probable that a tabernacle and other ornaments were transferred from the old church to the new in 1751. We hear of 12 gilded vases (at 3 livres each), an altar frontal of gilded leather (45 livres), 2 little bells "chez St. Luc" (10 livres), a holy water stoup, silver on copper (45 livres) and other furnishings being purchased between 1751 and 1755, whilst in 1749 M. Chambon bought in France a processional cross (24 livres) and a silver ciborium (122 livres)<sup>5</sup>. In 1764 220 livres was paid for carving on the retable of the high altar and in the following year a "tabernacle cadre" was acquired for 250 livres. The gilding paid for in 1773 at the rate of 400 livres was probably the finishing touch to this work. At the same time (1772-3) 400 livres was paid for the reconstruction of the wooden vaulting. It is impossible to say whether the "Hebert, esculpteur" who was paid in 1773 1420 livres was responsible for retable, tabernacle and vaulting alike or for the vaulting only, but it is quite probable that to him can be ascribed the whole of the work<sup>6</sup>.

In 1789 we find Louis Quevillon engaged upon a great west door. "similar to that of St. Martin in the Isle Jesus, except that the fan was not to be in glass, but panelled with a shell in the centre." Quevillon at this time also made the chest for church ornaments which still stands in the sacristy<sup>7</sup>.

In 1791 it was decided to have a pulpit in the same style as that in the Hôtel Dieu. Several sculptors gave estimates and a certain Liebert

<sup>1</sup> Livres de Compte I fos. 8 (b), 9 (b), 15.

<sup>2</sup> Actes de la Fabrique II pt. 1, pp. 56, 59.

<sup>3</sup> Actes de la Fabrique II p. 79.

<sup>4</sup> Actes de la Fabrique I fo. 13 (b). Livres de compte fos. 57, 57 (b).

<sup>5</sup> Beaubien pp. 318-319. Livres de compte I fos. 6-7 (b).

<sup>6</sup> Livres de compte I fos. 11 11(b), 14, 15. The 1420 livres had been provided from the estate of M. Chambon.

<sup>7</sup> Actes de la Fabrique I fo. 3. Livres de compte I fo. 32 (b).

received the contract for 800 livres on the ground that "celui-ci a demandé moins à proportion de l'ouvrage qu'on lui avait augmenté."<sup>1</sup>

In 1836 the marguilliers decided to make a contract with René St. James for a new pulpit, but shortly afterwards gave the work to Vincent

sous.<sup>1</sup> In 1800 Louis Quevillon reappears in the records with a contract for a "Banc d'oeuvre" or churchwarden's pew. In October, 1802, he was further commissioned to make two tabernacles for the chapels of St. Michel and St. Anne at a cost of 700 livres for the two, not



THE FRONT  
*John Ostell, 1851*

Chartrand of St. Vincent de Paul for 2000 livres. This pulpit is still in the church. The old one, by Liebert, was given to the church of St. Augustin<sup>2</sup> but is now no longer there.

In 1792 Liebert was employed to carve a tabernacle for the high altar similar to that at St. Martin and received 1000 livres for the work. It was gilded in 1794 at a cost of 810 livres 3

including painting or gliding<sup>2</sup>.

In 1806 he was again commissioned to furnish an "autel à la Romaine" for the high altar for 900 livres, and two similar ones for the side chapels for 700 livres each<sup>3</sup>. These are the actual altar tables or "tombeaux". All these, together with the two tabernacles of the side chapels made in 1802 are still in their original places.

<sup>1</sup> Actes de la Fabrique I fo. 5.

<sup>2</sup> Actes de la Fabrique II, pt. 1, pp. 33, 34, 49. Livres de Compte II pp. 61, 63.

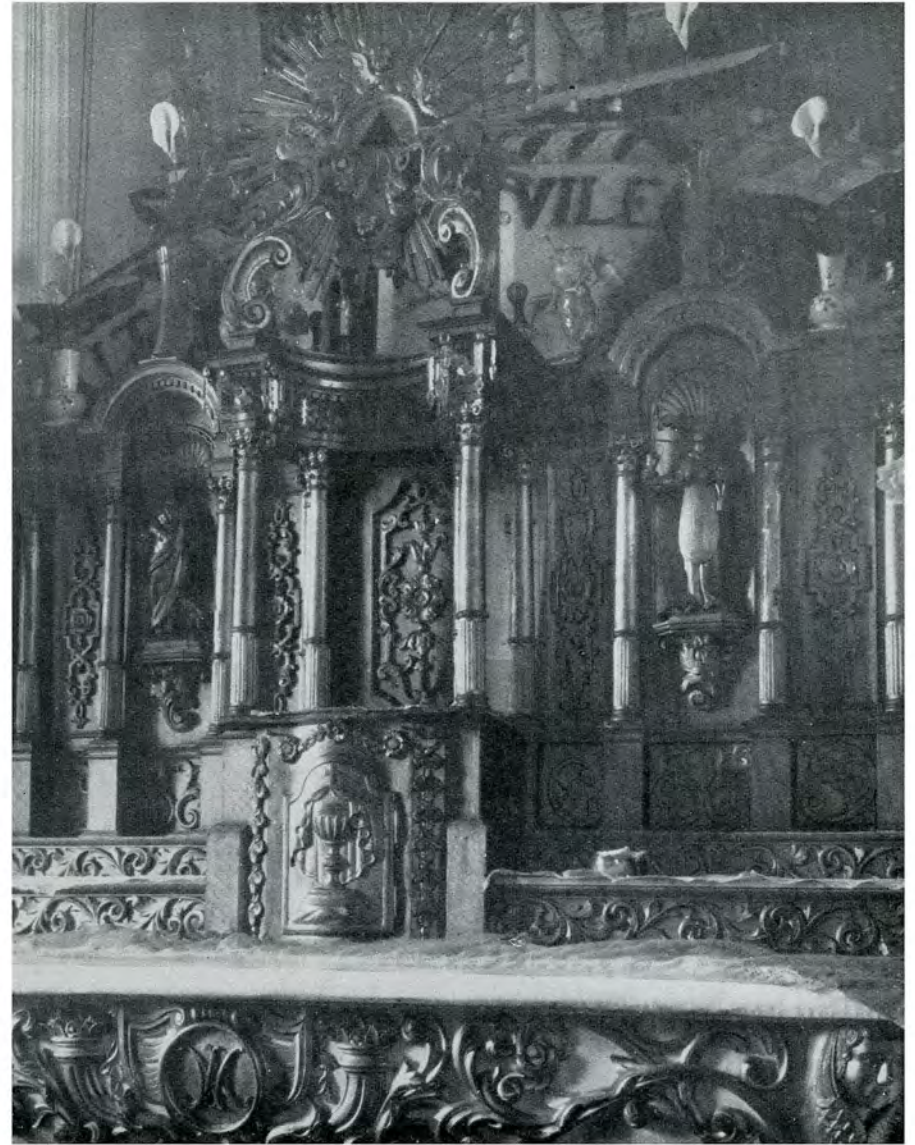
<sup>1</sup> Actes de la Fabrique. I fos. 5 (b), 6. Livres de Compte I fo. 36.

<sup>2</sup> Actes de la Fabrique I, fos. 8, 9. Livres de Compte I, fos. 43, 46.

<sup>3</sup> Actes de la Fabrique I, fo. 10 (b). Quevillon was paid in full 2330 livres in 1806.

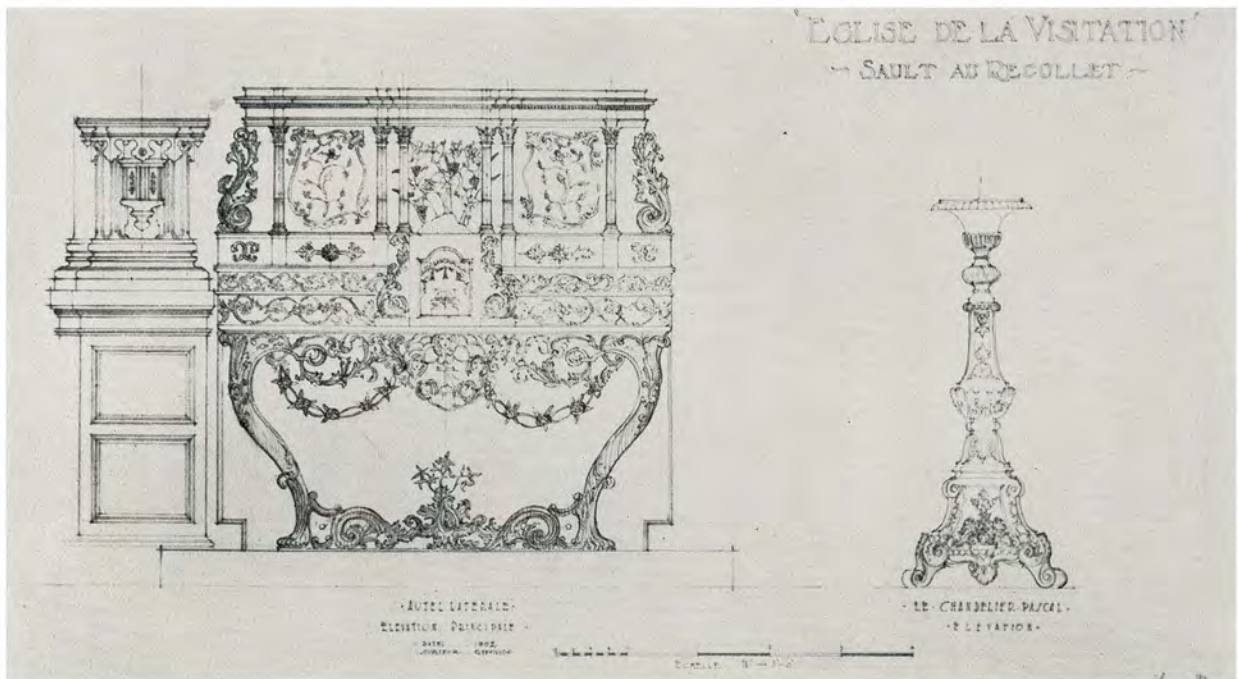


THE CHOIR AND HIGH ALTAR



DETAIL OF THE RETABLO OF THE HIGH ALTAR  
*Liebert, 1792*

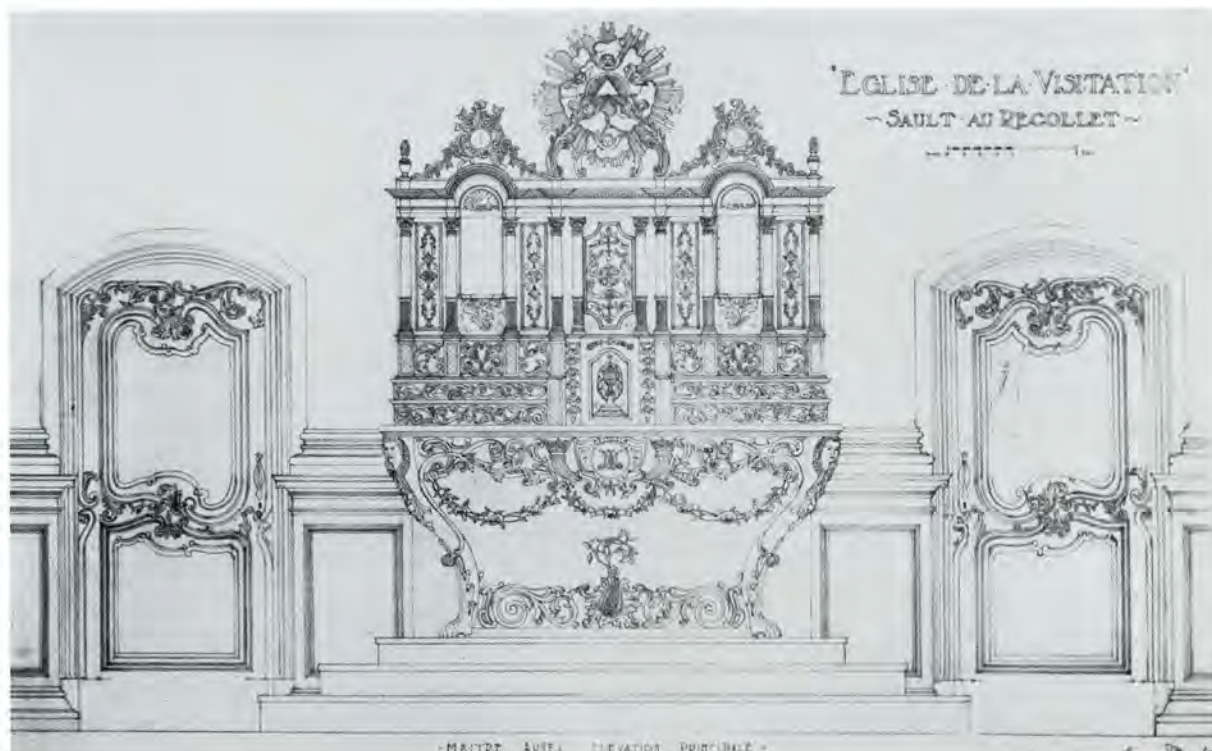




DETAIL OF A SIDE ALTAR  
By permission of the P.Q.A.A.



ONE OF THE SIDE ALTARS  
Quevillon, 1806



DETAIL OF THE HIGH ALTAR  
By permission of the P.Q.A.A.

the "Chapelle reposoir" of Saints-Anges, but this has now disappeared. The left hand belfry at present contains two small bells. One, inscribed "T. Mears of London Fecit 1815", is evidently the bell bought from William Maitland & Co. in obedience to an episcopal letter of June, 1808. The second is an elaborately ornamented bell, cast in Rome, and presented in 1864 by Mgr. Vinet, then curé of the parish. In the right hand tower hang three bells purchased in 1880 from Mears and Stainbanks. M. Beaubien writes of finding an old bell which he presented to the Noviciate of St. Gabriel close by. This bell still hangs over the building to which he gave it, now a provincial house of the order. It is decorated with a delicately arabesqued latin cross on three grades, and bears the inscription "MOYNE MA FAIT L'AN 1752." It was evidently bought at the building of the new church; it is in excellent condition and must be one of the oldest church bells in Canada.

#### THE BUILDING

The church consists of a nave, 43 feet broad by 119 feet long internal measurement, terminating in a rectangular sanctuary. Beyond this is a double sacristy with a small brick annex. The walls are of rough rubble masonry, three feet thick in the church and about two feet thick in the sacristy. The large windows have raised dressings of grey limestone, the remainder of the walling is of field stones heavily pointed with mortar. In the end wall of the sanctuary, under the roof, the pointing has been omitted and we can see the waterworn faces of the field stones, levelled at heights of from 4 ft. 6 in. to

5 ft. 6 in. This is evidently the stone collected by the inhabitants which Mr. Kalm saw on the site in 1749.

The church is oriented to the N.W. The walls, as also those of the first sacristy, belong to the original building from 1749 to 1773. The front of the building was taken down when the new front and towers were added in 1851. Its position was probably just beyond the present point of junction of the old nave with the more recent chapels. At this point there are at present two built up doorways which probably were made to open into the end of the nave, behind the last seats.

The old front was gabled with a wooden porch, and was surmounted by a wooden flèche with two open belfries. The sketch made in 1831 by James Duncan and now in the McCord National Museum, shows it rising above the trees. In 1818 the gable was repaired, plastered and painted in squares to imitate cut stone<sup>1</sup>.

John Ostell's new front is of a severe Italian type which is not uncommon in the larger churches near Montreal. Ste. Geneviève, Ste. Rose, St. Eustache and Assomption are good examples, all built about the middle of the XIX century. Like Sault-au-Récollet they are of grey limestone, formal, dignified and rather cold. In all of them the towers were left unfinished to be completed later with wooden belfries, probably in all cases the work of the village carpenter. These follow the old Canadian tradition and give a welcome touch of lightness and a local quality to the rather learned and sophisticated architecture of the lower parts. At Sault-au-

<sup>1</sup> Actes de la Fabrique fos. 16 (b), 17 (b), Dec. 6, 1818, May 2, 1819.

Récollet we know that they were the work of François Dutrisac, the carpenter. They are covered with metal shingles and painted grey.

The object of the new front was to provide additional seating. Accordingly the nave is carried through at full width, with a large gallery above, and the towers with the side chapels are placed outside it. This gives a front of 80 feet wide with a screen wall connecting the towers. On this screen is set the pedimented and rusticated central feature. The side doors open into the towers, which contain the stairs to the gallery. Behind are two side chapels, of which that on the right hand side contains the wooden font made by Fleury David in 1820<sup>1</sup>. It is not so interesting as most of his work.

The nave is decorated with an arcaded corinthian order resting on a panelled dado somewhat higher than the pews. It is all in wood, the carving good if not of any very great distinction. The egg and dart of the cornice is a variant of the usual form.

The vault is divided into bays by cross ribs over the pilasters, seven bays from the back of the gallery to the sanctuary. These are treated alternately with diagonal ribs, rising to a large rosette, and with carved arabesques. The bay next to the sanctuary and the vault of the sanctuary itself are richly coffered, and in the spandrels over the side altars are cornucopias from which issue a tangle of vine branches, fruit and leaves. These are the "2 cornes d'abondance fort riches" for which Fleury David was paid

8 louis extra in 1818<sup>1</sup>. The corne d'abondance is often found in this position; it was so used in St. Jean I.O.<sup>2</sup> and Notre Dame de Bonsecours at Montreal (before restoration). The carving is very delicate and crisp, and the design is full of variety. As is usual in Quebec it is nailed on to a background of wood boarding. The execution of the detail and the general effect of the whole ceiling are very attractive, and it must be regarded as one of the finest wood vaults in the Province.

The sanctuary is rectangular. Although the semicircular apse is more usual yet this form is by no means unique. It was used naturally in the chapels of institutions, where the semicircular end would have fitted in badly with other buildings, as in the Hôpital Général or the Convent of the Ursulines in Quebec. But it occurs also in parish churches. The old church of Ste Anne de Beaupré, Notre Dame des Anges at Charlesbourg and quite a number of other churches have rectangular terminations.

The side altars are placed as usual against the end returns of the nave. These and the sides of the sanctuary are treated with a corinthian plaster order similar to that of the nave. The end of the sanctuary has four detached columns over which the entablature breaks forward, the centre pair supporting a low scroll canopy. The ceiling here is very richly coffered and the

<sup>1</sup> Actes de la Fabrique Vol. I, fo. 18 (b).

<sup>2</sup> Probably by Louis Basil David who is said to have been a pupil of Quevillon. Whether he was connected with Fleury David is not at present known, but he lived at about the same time and apparently came from the same part of the country.



THE DOOR ON THE LEFT HAND OF THE HIGH ALTAR



THE DOOR ON THE RIGHT HAND OF THE HIGH ALTAR

panels filled with rosettes and scroll-work. The two angels in the corners are of plaster and modern, the rest is wood, the work of Fleury David. This is the part referred to in the Actes de la Fabrique as the "Retable".

The two doors which lead from the sanctuary to the sacristy must be particularly noticed. They are in two panels, with shaped ends and floriated mouldings of the type found in France in the time of Louis XV. The panels are carved with scenes in relief of half to three-quarters of an inch. The upper panels depict the feats of Sampson. On the left hand door he is shown killing the lion, on the right hand door carrying off the gates of Gaza. The lower panels show, below Sampson and the lion, the curé going to the church, below Gaza, the curé going to visit the sick. Each scene has in the background a hill with trees and houses, and to these we must give particular attention. On the hill behind Sampson and the lion stand two little figures, a man in skirted coat and knee breeches, and a woman; behind them are two houses. The lower panel of the door shows one half of a church evidently of masonry, with a single arched door flanked by niches and a circular window in the gable. This is surmounted by a single belfry with a pointed spire and weathercock. In the background are two houses, one of two storeys, apparently connected by a palisade.

The City of Gaza, in the right hand door, is of a conventional architecture with towers and battlements. In the lower panel the curé is approaching a house with rusticated angles. In the background is a group of two buildings set in an L plan with a tower between them. It has a palisaded enclosure. On the hill at the back is a windmill. The fine convention and carving of the trees should be noticed. All four panels are painted in polychrome; the painting is evidently old, and may even be the original treatment. It is certainly very successful. The houses are of a type to which we are accustomed in XVIII century Canada. The dress of the man seems to indicate a date of the middle of the century, the type of the design and moulding is of about the same date. Stone churches must have been very rare in Canada before about 1730. The palisaded houses seem to suggest a time when defence might still be necessary.

The doors have been much repaired. The lowest bar has been renewed, losing the original bottom mouldings. The top has been cut to the arch shape, apparently to fit the present doorways, and both doors have been rebacked. They look as if they had originally been made for square headed doorways, in any case they are not part of Fleury David's design but are valued relics, carefully preserved.

There is no mention of the doors in the church records. They were evidently not separately purchased but formed part of some older scheme of decoration.

The old mission chapel was decorated. Kalm says: "l'intérieur en vaut mieux que le dehors", and we have accounts for sculpture work previous to the rebuilding of 1751. Again from 1764 to 1772 considerable sums were paid for a "retable", a "tabernacle cadre", vaulting and other works,

whilst in 1773 Hébert the sculptor was paid 1420 livres for some work undefined. The doors were presumably made for one or other of these schemes, but it must be remembered that we have no evidence of a stone sacristy before 1761. It seems hardly likely that these elaborate doors were made to enter a temporary wooden sacristy, and the later date is therefore more probable. They are unique of their kind in Canada; there cannot be any doubt that they are local work and very precious relics of the artistic skill and ability of the old Quebec artists.

The two side altars, both tombeaux and tabernacles and the tombeau of the high altar, are by Louis Quevillon, and are typical Quevillon work. The altars are of the curved console type with side trusses, scrolls and garlands; in the centre of the high altar is the monogram of the Sulpicians, the lords of the manor. The tabernacles to the side altars have very pleasantly designed shaped panels filled with loose foliage sprays. In the centre is a group of vine and wheat, symbolic of the sacramental elements. The design is governed and controlled by the "appliqué" method of the carving.

The tabernacle of the high altar is of a different character. The general design follows the customary lines. Over the tabernacle is a central niche surmounted by a scroll canopy and a glory of rays and cherubs' heads surrounding a symbolic triangle. At the sides are two niches containing statues, on the left hand St. John with the eagle, on the right St. Stephen with a chalice. The panels on either side of the niches and in the centre are filled in with strapwork patterns closely resembling the ironwork of the eighteenth century. Above the niches are reliquaries in rococo frames. The work is of a stiffer and more restrained character than that of the side altars.

In 1792 Liebert was employed to carve a tabernacle for the high altar and since that date the records contain no further reference to the tabernacle of the high altar. Presumably it has not been altered since 1792.

This tabernacle is very similar in design to that of the high altar of St. Michel de Vaudreuil. A few minor details are different, but the cornice mouldings, the strapwork infillings, the character of the acanthus scrolls on the grades, as well as the general design, are so similar in the two tabernacles as to leave no doubt that they are from the same workshop. The statue of St. John is identical in both tabernacles.

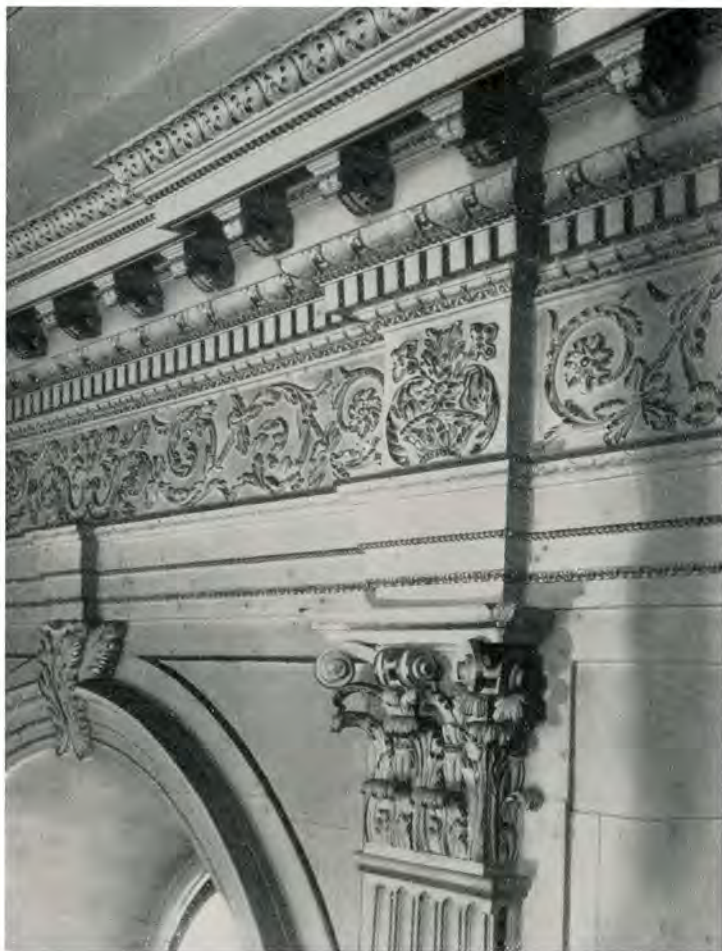
The records of Vaudreuil contain no definite account for their tabernacle, but in 1792 syndics were appointed to make arrangements for having made a tabernacle, candlesticks and altar covering, and in 1798 the Fabrique agreed that there should be made by Maître Liebert two tabernacles, two altars and the candlesticks for the two chapels in the church. This seems conclusive. The tabernacles of the high altars in both churches were made by Maître Liebert at the same time and to the same design. The statues were part of the design and are probably not the "compagnons pour le retable" purchased in 1773<sup>1</sup>, unless indeed Liebert fitted them into

<sup>1</sup> Livres de Compté I, fa. 15.

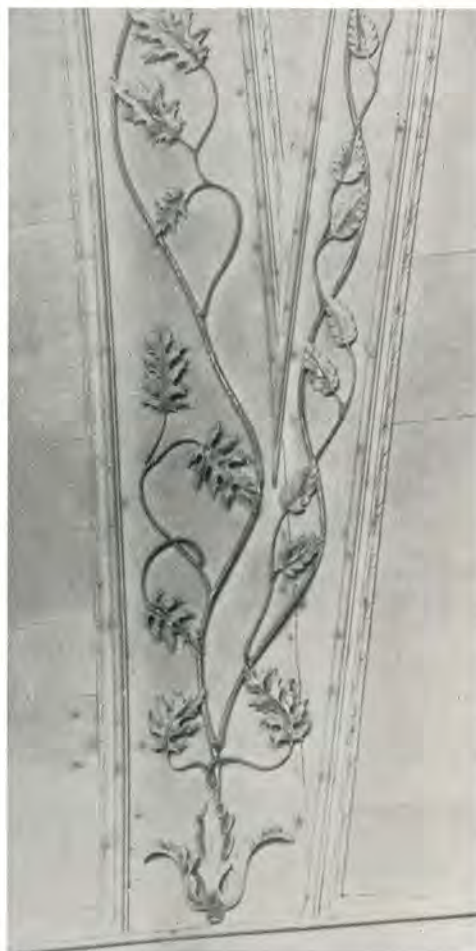
his design for Sault-au-Récollet and then copied one of them for Vaudreuil.

The present pulpit is that made by Vincent Chartrand in 1836. It is circular with a curved body decorated with swags and flower panels. The canopy is also circular and is surmounted by an angel. The pointed and cusped arches at the back show the creeping influence of the Gothic revival, reaching the Quebec artists in its most degraded form only. The design lacks firmness and is rather pretty in character, though the panels themselves are well designed in the tradition of Quevillon.

Quevillon in 1789. It is a well made piece of furniture with a marble top and curved front. There are large shallow drawers in the centre for altar frontals, and deeper small drawers at the sides. The processional cross which is still in use seems to be that bought by M. Chambon in 1749 for 24 livres, and the church owns a very nice silver ciborium which one is tempted to trace to the same source. The wooden Easter candlestick is probably that bought in 1795; it is a good example of its kind. The wooden statue of the Madonna and Child was bought in 1818<sup>1</sup>. We do not know who made either of



THE MAIN ORDER OF THE CHURCH  
*Fleury David, 1820-23*



A DETAIL FROM THE NAVE VAULT  
*Fleury David, 1816-20*

The roof was reconstructed in 1813-14. It is a double collar roof with rafters 6 in. by 7 in., lower collars 10 in. by 8 in., king posts 8½ in. by 6 in. and struts 5 in. by 5 in. The couples are at about 5 ft. 4 in. centres and are wind-braced below the ridge with cross struts. The members are halved and pinned with wooden pins, and are dressed. In design and construction the roof follows the tradition of the XVII century.

As has been said, the sacristy was built in two stages, the first between 1761 and 1773, the second in 1844, and the break in the masonry is visible on the outside walls. The buildings are of a severely practical character. In the first sacristy is the chest of drawers made by

these. In the church safe is preserved the head of a bishop's crook mounted upon a modern staff. It is a plain spiral carved in wood, and is reported to be the crook used officially by the Bishop of Quebec when visiting the church. If so it may date from the early days of the mission.

The church has escaped the hand of the modern restorer; it is a Quebec church of the genuine tradition. The two carved doors, the tabernacle by Liebert, the altars by Quevillon, the decoration and carved ceiling by Fleury David and the pulpit by Chartrand form a continuous record

<sup>1</sup> Livres de Compte I, fo. 37 (b); Actes de la Fabrique I, fo. 15 (b).

of design by local artists from the mid XVIII to the mid XIX centuries. Even the front by Mr. Ostell is not altogether out of the picture. Such a church with such a history is one of which any parish may well be proud. It is one of the most distinguished monuments of the French-Canadian tradition in the Province of Quebec.

#### DOCUMENTS

Archives of the Fabrique prior to 1880.

Vol. I.—Livres de Compte 1736 to 1823 bound up with Actes de la Fabrique 1787 to 1824 and other matters such as pew rents.

Vol. II.—pt. I Actes de la Fabrique 1825 to 1878.  
pt. II Livres de Compte 1824 to 1878.

A considerable number of miscellaneous documents loosely inserted in the Actes de la Fabrique.

The registers of births, deaths and marriages start on January 18, 1736.

Acknowledgements must be made to:—

The Rev. H. Longpré, curé, and the Rev. L. Charron, vicaire, of Sault-au-Récollet for their courtesy in giving full access to the documents and to the church.

The Province of Quebec Association of Architects for the use of the measured drawings of the church, made by M. Louis Parent and Mr. Albert Macduff, travelling scholars of the Association.

#### CHRONOLOGY

- 1696—Mission moved to Sault-au-Récollet. 1st Church "La Nouvelle Lorette" built.
- 1720-21—Mission moved to Oka.
- 1749-51—Church built on new site.
- 1761—Sacristy commenced.
- 1764—A retable for the high altar.
- 1765—"Tabernacle cadre" acquired.
- 1772-3—Vaulting of church.
- 1773—"Hébert esculpteur" paid 1420 livres for decorative work.
- 1789—West door and chest of drawers made by L. Quevillon.
- 1791—Pulpit by Liebert.
- 1792—Tabernacle for high altar by Liebert.
- 1800—Banc d'oeuvre by Quevillon.
- 1802—Two tabernacles (for side altars) by Quevillon.
- 1806—Three altar tables for high and side altars by Quevillon.
- 1813-14—Church re-roofed.
- 1816-20—Vault by David Fleury David.
- 1820-23—Retables by David. Choir-cornices and nave decorated.
- 1827—West door by David.
- 1836—Pulpit by Vincent Chartrand.
- 1850-2—Present façade by John Ostell.
- 1863—Belfries by François Dutrisac.



### *If You Want a Draftsman*

Write to the Journal office. We have established a Department where members may make known their requirements and where a file is kept of draftsmen seeking positions. Members in any part of the Dominion are invited to avail themselves of this service.

EUROPEAN STUDIES

From Photographs by F. Bruce Brown, M.Arch.

NUMBER VII.



DETAIL, PONT ALEXANDRE III, PARIS

## EUROPEAN STUDIES

From Photographs by F. Bruce Brown, M.Arch.

NUMBER VIII.



STONE PAVILION BY GABRIEL; (STATUE BY CORTOT)  
PLACE DE LA CONCORDE, PARIS



## The Secretary's Page

ALCIDE CHAUSSE

*Honorary Secretary, Royal Architectural Institute of Canada*

The twenty-first general annual meeting of the Royal Architectural Institute of Canada will be held at Ottawa, Ont., on Friday and Saturday, the 17th and 18th February, 1928. It is expected that representatives of all provincial associations will be present, as this will be the first general gathering of the architects of Canada which will include the architects from the provinces of New Brunswick, Nova Scotia and Prince Edward Island. It is also expected that the various Canadian Universities will send a representative from their respective Department of Architecture.

\* \* \*

The Council of the Royal Institute of British Architects advises Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 6th February, 1928, they should send the necessary nomination forms to the Secretary, R.I.B.A., as soon as possible.

The President of the Royal Institute of British Architects has been elected an Honorary Member of the "Associazione Artistica Fra I Cultori di Architettura," Rome, Italy.

The President and Council of the Royal Institute of British Architects request the honour of the presence of the Members of the Royal Architectural Institute of Canada at the Ordinary General Meetings of the R.I.B.A. during the Session 1927-28.

The meetings are held on Mondays, at 8 o'clock p.m., except where otherwise stated.

Dec. 19, 1927—General Meeting: "Some Medical Aspects of Damp in Dwellings," by Dr. Reginald Miller, F.R.C.P., in conjunction with J. Ernest Franck (F.).

Jan. 9, 1928—General Meeting: Award of Prizes and Studentship; Criticism by L. Sylvester Sullivan (F.) on work submitted.

Jan. 23, 1928—General Meeting: President's Address to Students. Presentation of Prizes.

Feb. 20, 1928—General Meeting: "Stone Preservation and Decay," by Professor A. P. Laurie, M.A., D.Sc., F.R.S.E.

Mar. 5, 1928—General Meeting: "Ancient Bridges," by G. H. Jack, M.Inst., C.E., F.S.A., (F.).

Apr. 2, 1928—General Meeting: "Modern German Architecture," by Dr. Hermann Muthesius (H.C.M.).

Apr. 23, 1928—General Meeting: "The Work of Temple Moore," by H. S. Goodhart Rendel (F.).

May 21, 1928—General Meeting: "English Hospital Planning," by H. Percy Adams, (F.).

June 18, 1928—General Meeting: Presentation of the Royal Gold Medal.

\* \* \*

An international exhibition of decorative arts, building and housing (Exposition Internationale des arts décoratifs, du bâtiment et de l'habitation) is to be held in Paris in March-April, 1928, under the patronage of the Ministers of Public Instruction, Public Works, Labour and the Colonies, the President of the General Council of the Seine, the President of the Municipal Council of the city of Paris. The Exhibition is being promoted by the "Société Professionnelle des Architectes Français" which organized a similar exhibition at Nice in February-March, 1927. Applications for admission must be made to the Director-General of the Exhibition, at Nos. 2 and 4, rue Lefebvre, Paris (15e).

## Activities of Provincial Associations

### The Architectural Institute of British Columbia

*Secretary, E. W. Turnquist, 307 Shelly Bldg., Vancouver, B.C.*

The Annual Meeting of the Architectural Institute of British Columbia was held on Wednesday, December 7th, at the Georgia Hotel, Vancouver, B.C. A full report of this meeting will be published in the January issue of the Journal.

The Institute has appointed a Special Committee to take up with the Vancouver City Council the question of forming an Art Commission. A report of the first meeting of this Special Committee appears in this issue.

### The Ontario Association of Architects

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

New members of the Ontario Association of Architects elected at the last meeting of the Council were:

D. D. Calvin, B.A. (Queen's) of the firm of Shepard & Calvin, 36 Toronto Street, Toronto.

Harland Steele, B.Arch. (Toronto) of the firm of Forsey Page & Steele, 57 Queen Street west, Toronto.

Wilfred F. Smith, Midland.

F. Bruce Brown, M.Arch. (Toronto) of the firm of J. Francis Brown & Son, 2 Bloor Street east, Toronto.

Jocelyn Davidson, B.A.Sc. (Toronto) of 1153 Bay Street, Toronto.

A collection of photographs of the past presidents of the Association is being made by the Secretary. He has already secured eleven of them, including the late W. G. Storm, President in 1890, S. G. Curry 1892, the late D. B. Dick 1893, H. B. Gordon 1896, the late John G. Belcher 1899, W. G. Symons 1903, the late John Gemmell 1904, George W. Gouinlock 1909, Colborne P. Meredith 1912, the late C. H. Acton Bond, the War years, and Stanley Fryer 1923. Nearly all the others have promised to

NOTES

Henry Sproatt, L.L.D., F.R.I.B.A., R.C.A., was re-elected president of the Royal Canadian Academy at a meeting of the Academy held in Montreal on Friday, November 25th, 1927.

\* \* \*

Messrs. Pennington & Boyde, Architects, of Windsor, Ontario, announce the removal of their offices from the Bartlett Building to 1002 Security Building, Windsor, Ontario.

\* \* \*

Mr. J. Dalbé Viau, of the firm of Viau & Venne, Architects, of Montreal, has been re-elected for a second term as Mayor of the City of Lachine, Que.

\* \* \*

Mr. J. O. Marchand, the President of the Province of Quebec Association of Architects, has been appointed consulting City Architect, under the department of Public Works. The advisory architect will enter upon his duties at once and as plans for all civic edifices are prepared by the civil staff of architects, he will inspect them and advise on any changes which should be made.

\* \* \*

The University Architectural Club of Toronto elected as its Honorary President, Mr. W. L. Somerville, President of the O.A.A., who addressed the members at their dinner on October 27th, 1927. There are 14 students in the Freshman year. Four young ladies are students in the Architectural Department.

Quebec's first Protestant Church, "The Chapel of the Cuthberts" of Berthier-en-haut, between Montreal and Three Rivers will be preserved by the Historic Monuments Commission of Quebec.

\* \* \*

Charles Z. Klauder, Architect, of Philadelphia, was awarded the Premio de Honor and Diploma for his Tower of Learning at Pittsburg, Pa., at the recent Exhibition of the Pan-American Congress in Buenos Aires.

\* \* \*

A suggestion has been made by Mr. J. W. Beatty of Toronto that the Border Cities along the Detroit River should get together and develop the natural beauty of the Canadian shore. Mr. Beatty expressed the view that Detroit had lost its opportunity, but that the Border Cities could develop their River Front at a comparatively small cost.

\* \* \*

For the second time since its founding in 1769, the Royal Academy has opened its ranks to a woman by electing Mrs. Laura Knight, A.R.W.S., R.W.A., as an Associate Member.

Mrs. Laura Knight exhibited at the recent Canadian National Exhibition and one of her pictures "Tights and Tarlatan" was purchased by the Directors of the Exhibition for their permanent collection.

(Concluded on page xxviii).

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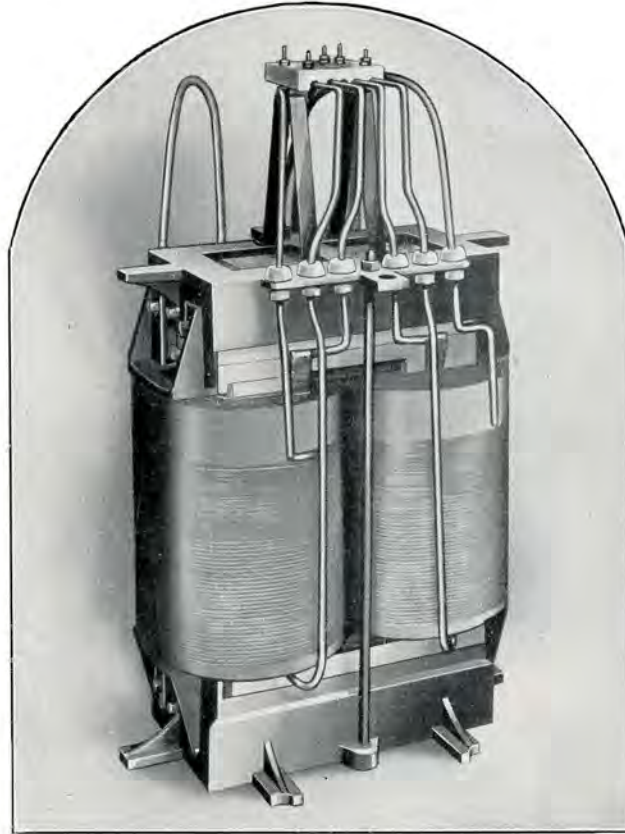
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**Notes—Continued**

The work of beautifying Ottawa is now proceeding. The Public Works Department is calling for tenders for the removal of buildings now occupying the site of "Confederation Park." It is expected that these buildings will be removed before winter sets in, and that the new park will be completed by the summer of 1928. It will form a very pretty spot right in the heart of the city.

\* \* \*

Official announcement has been made by Ontario brick manufacturers that after October 1st, 1927, only the following sizes of brick will be manufactured:

Pressed Brick . . . . . 8" x 2 1/4" x 3 3/8"  
Rough Textured, and red and grey stock  
brick . . . . . 8" x 2 1/4" x 3 3/4" to 3 7/8"

\* \* \*

The Canadian Engineering Standards Association has recently published an electric code for Canadian use, giving the essential requirements and minimum standards for electric installation in, on, or over buildings using potentials of from 0 to 5000 volts.

\* \* \*

Cecil M. Firth, Excavator in the Egyptian Department of Antiquities who is working in the great Cemetery at Sakkara has discovered the entrance to a remarkable passage descending into the earth and a wide staircase cut out of solid rock and roofed with huge blocks. It is believed that this passage will lead to a sepulchral chamber which may turn out to be the final burial place of King Zoser the builder of the stepped pyramid which was intended to be his tomb.

\* \* \*

Professor J. B. Helme of the Department of Architecture, Pennsylvania State College, a graduate of the Department of Architecture of the University of Toronto and formerly holder of the Ontario Government Travelling Scholarship on Town Planning, has been awarded the Jean-Paul Alaux Prize of the Fontainebleau School of Fine Arts for the year 1927. Mr. Helme was one of about sixty architects who attended this school during the past summer.

\* \* \*

According to the "Architects Journal" of November 2nd, considerable interest has been created in London, England, in an experiment that is being tried out on the top of Adelaide House. An eighteen-hole putting-green and a garden have been planted on top of the flat roof. Although many expert gardeners declared that it was impossible for turf or plants to survive on top of this building, it is interesting to learn that not only has the garden survived, but it has produced such flowers as dahlias, gladioli and roses. Even cherries and pears have grown there this year and as a result many more fruit trees have been planted.

## OBITUARY

A. E. HENDERSON

The death of Alexander Ernest Henderson removes from Vancouver one who has been intimately associated with the development of the large towns in the Province of British Columbia.

Born in Orangeville, Ontario, the son of the late Canon Henderson, Mr. Henderson was educated at Trinity College School, Port Hope—later taking up his study of architecture in Toronto.

His first contact with British Columbia was in New Westminster in partnership with the late G. W. Grant. After a few years the firm removed to Vancouver.

Mr. Henderson was a member of the Royal Architectural Institute of Canada, a Charter Member of the old British Columbia Architectural Association and its successor the British Columbia Architectural Institute and was one of the first in the profession to Register under the British Columbia Architects Act.

## Partner Wanted

We have received a request from an architect located in one of the large cities in Ontario asking for an architectural draftsman with a thorough knowledge of hospital, school and church work. If services are satisfactory a partnership arrangement will be entered into. Anyone that is interested will please write to The Journal office, stating age, experience and salary required.

## Books Reviewed

Publishers' Note—We wish to remind our readers that any books reviewed in these columns, as well as any of the Architectural books published can be secured through the Journal of the R.A.I.C., at the published price, carriage and customs duties prepaid.

MANHATTAN THE MAGICAL ISLAND. By Ben Judah Lubshetz. Published by the Press of the American Institute of Architects, New York City. Price, Regular edition \$15.00; De Luxe edition \$30.00.

(See Plate Illustration, page 433).

We are quite accustomed to seeing beautiful examples of typography in some of the architectural books that are issued from time to time, but we cannot refrain from making pointed reference to the artistic way in which this book has been handled. The contents, of course, assist to a considerable degree in making the volume one worthy of any library. The careful and artistic handling of the book has probably had its effect on its practicability for reference purposes. The notes on the pictures which, incidentally constitute the whole

(Continued on Page xxx)

## Laughs



## at the Elements

CALIFORNIA REDWOOD is rapidly ousting all other woods in building structures that will be subjected to rough usage.

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### Books Reviewed (Continued)

of the text with the exception of the preface and prelude, are separate from the pictures, which makes it difficult to enjoy to the fullest extent the author's comment on each picture as it appears before us. However, as we said before, the artistic ensemble may have influenced the decision to treat the pictures in this manner. The artistry of the author is easily recognized in the choice of the subjects illustrated, and the compositions of the pictures. They illustrate in no uncertain way the vagaries of the New York skyline. The author in his pictorial presentation takes us with him on a most delightful and interesting trip through the city of New York. We start at the Battery with the views of the Harbour, travelling through lower Broadway with its billion dollar skyline, through the congested East Side, up through the Quaint Greenwich village, across Times Square with its palaces of amusement until we reach Washington Heights.

No city other than New York can boast of so many "skyscrapers", the scene is ever changing, new buildings taking the place of old and exceeding by many stories the buildings built, comparatively speaking, only a few years ago. Many of these buildings are modern ziggurats, or in other words, buildings with set-back fronts which as the author says in his preface, are converting New York into a city of tall stepped pyramids. The volume contains 107 plates and we commend it to any architect as a colourful presentation of one of the most interesting of all cities—New York. —I.M.

**MODELS OF BUILDINGS—HOW TO MAKE AND USE THEM.** By William Harvey. Published by the Architectural Press, London, England. Price \$2.00.

The art of Model Making as shown by Mr. Harvey in his little book explains the technique of this art as

practiced by him. There is a great deal of useful information on Model Making which should prove valuable. It is well known in the profession that architects have difficulty in familiarizing their clients with the plans and elevations of a contemplated building. To many the reading of an architect's plans is about as simple as one of the classics printed in Greek. Consider how much time would be saved if the architect were able to present a model of the proposed building, and how readily the client would visualize the whole scheme. In the practice of architecture, one often experiences a lot of trouble with clients who, after the building is under construction, approach the architect with an annoyed look on their faces as if to say: "This is not what I expected, and therefore I must have it altered". The result of this is additional cost to the building and much more work for the architect for which he would receive no remuneration. The writer remembers well seeing some very fine models at the Architects' Exhibition held in Toronto early in the year, and particularly noticed that they seemed to be the attraction of the Show. In most instances the public would pass the Architect's drawings which were exhibited, giving only scant consideration to what they represented, while a considerable time was spent by them in examining in detail the models of buildings and their surroundings. After all, models portray the truth of the subject far better than anything else. It also enables the architect to more easily secure the co-relation and co-ordination of the design so necessary in a well proportioned building. In our opinion model making should be a necessary part of an architect's training and should be included in the architectural courses at our universities.

The book is well illustrated with different methods of making models and Mr. Harvey has endeavoured to show the simplest means by which they can be made. The book is 5¼" x 7½" in size and contains 140 pages.

—I.M.

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