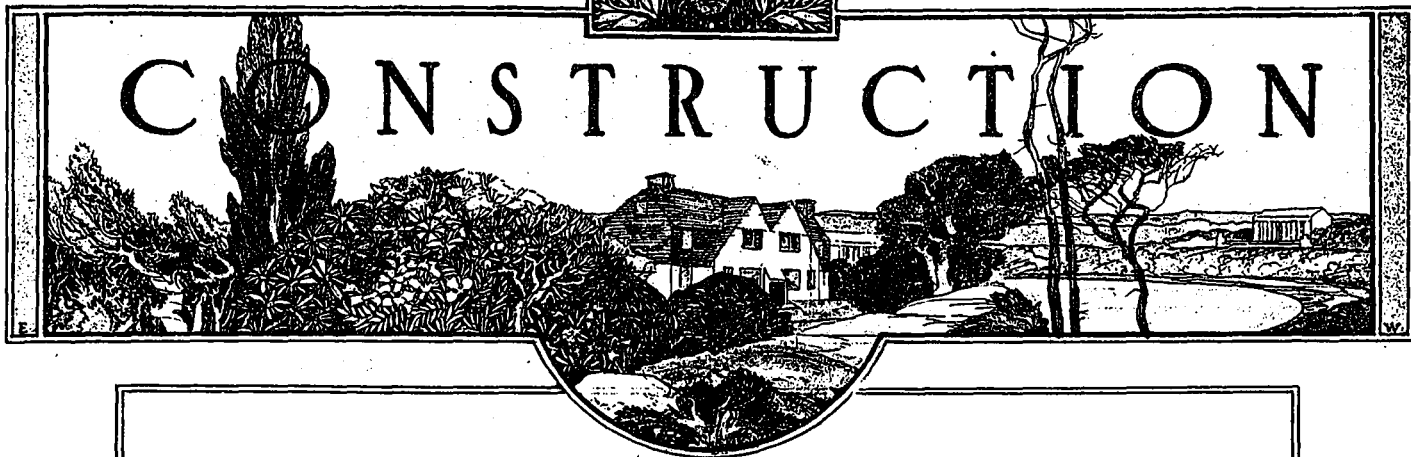


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CONSTRUCTION



November, 1914

Vol. 7, No. 11

CONTENTS

EDITORIAL	393
Future outlook for Canadian civic planning—The destruction of Belgian cities by warring neighbors.	
ARCHITECTURAL MONUMENTS IN THE WAR ZONE OF BELGIUM	395
SOLVING THE NARROW CITY LOT PROBLEM	412
THE ONTARIO ASSOCIATION OF ARCHITECTS	416
STANDARDIZATION OF SIZES OF ADVERTISING MATTER.....	419
TRADE NOTES	420

Full Page Illustrations

VIEW OF PUBLIC SQUARE, ANTWERP	Frontispiece
HOUSE ON WOOD AVENUE, MONTREAL	415
COLONIAL ENTRANCE, SALEM, MASS.	421

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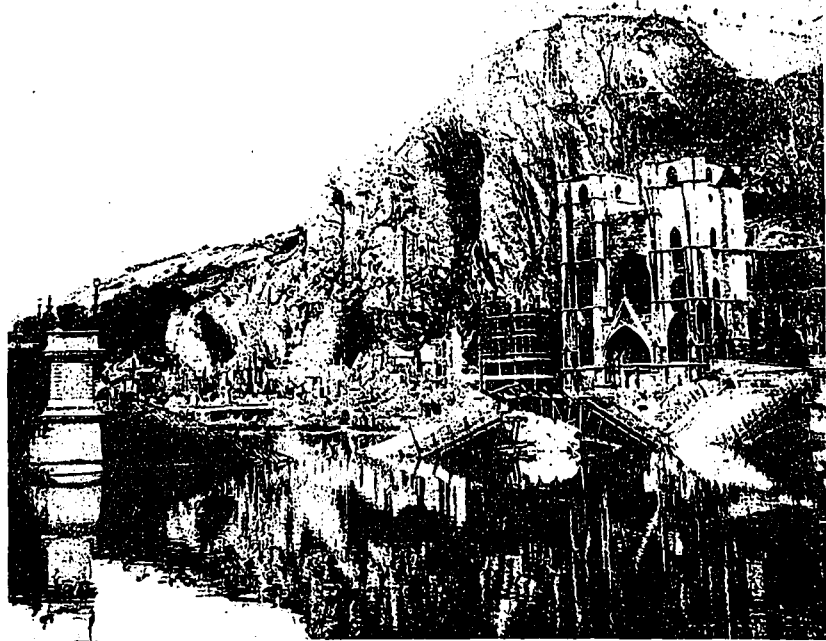
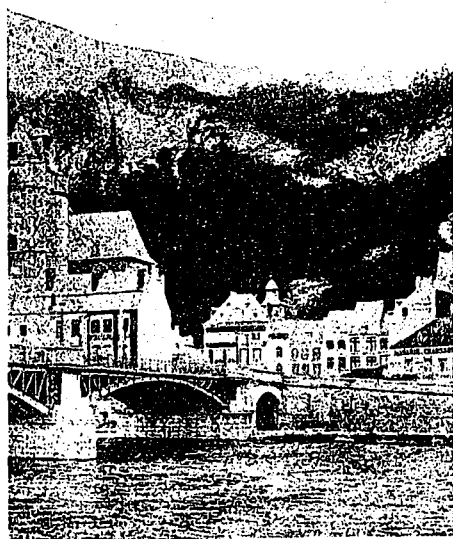
VIEW OF PUBLIC SQUARE, SHOWING
CATHEDRAL, ANTWERP, BELGIUM.

The future outlook for Canadian civic planning and Government work much brighter through appointments by Government and Conservation Commission.

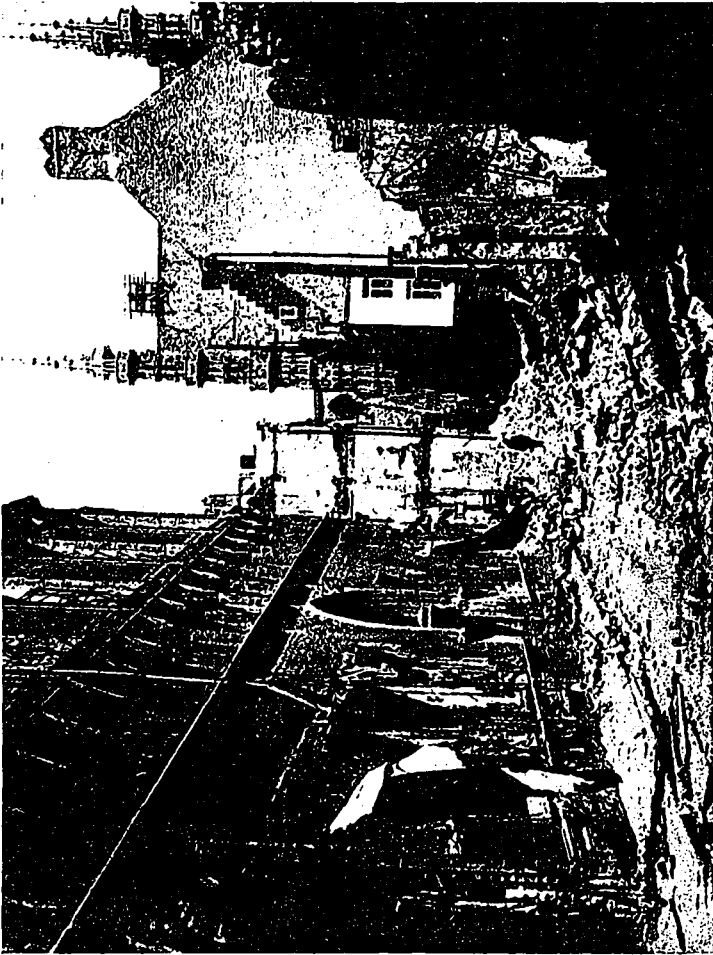
RECENT ANNOUNCEMENTS in the architectural world of the Dominion are indicative of a sane and wholesome progress along the line of civic improvements and public work. The efforts of the Conservation Commission in all phases of art merit the unstinted praise of every Canadian. Its scope is broad and the field unlimited. In May last the Commission acted as host to the International Conference on City Planning. It was at this gathering that Thomas Adams, head of the Town Planning Department of the Local Government Board in England, impressed the delegates with the necessity of conforming everything to the will of the people. Since then Mr. Adams has been engaged by the Conservation Commission to further civic improvements in Canada, and his past record convinces us that everything possible will be accomplished to rectify past mistakes and eliminate needless expenditures in the future. Another appointment of no less importance is the choice of Edgar Lewis Horwood for the position of Chief Architect of the Department of Public Works at Ottawa. Mr. Horwood is amply qualified for the task before him, possessing as he does an esthetic nature coupled with a keen appreciation for the practical. He will have the hearty co-operation of the Government as well as the good will of all architects and should be instrumental in raising the standard of architecture in Ottawa second to none among the capitals of all other progressive nations.

The practical and peace-loving nation of Belgium being gradually annihilated by the terrific struggle between the warring hosts of Europe.

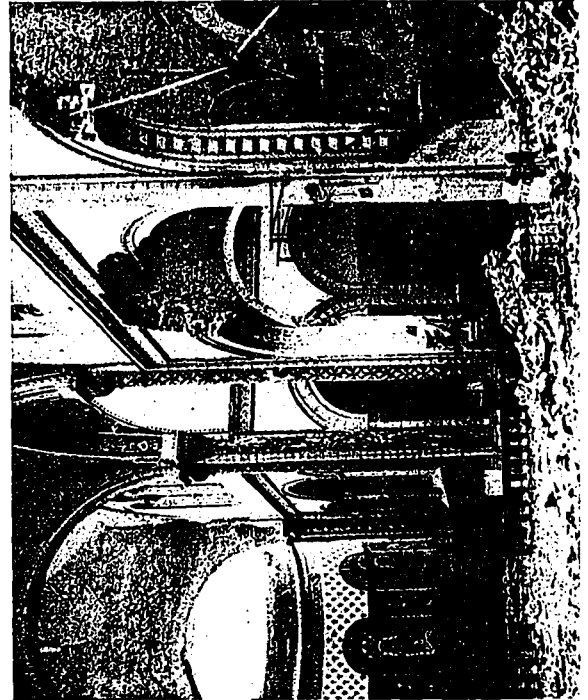
THE BELGAE, according to Cæsar, were the bravest of the Gauls, a fact clearly demonstrated during the past few weeks. Fighting for the neutrality of their country, then for their individual rights, and now for the privilege of owning a home and a Government; they reveal once more the spirit which sacrificed to the Roman legions their entire army of sixty thousand with the exception of only five hundred. The recent devastation wrought by the Germans is too well known for comment, but now comes the counter-action. The London *Times* correspondent says: "Observation from a British balloon has revealed how effective has been the fire of our warships on Ostend, Middlekerke, Lombaertzyde, and other coast villages. Not a single wall remains standing in the towns of Westkerke, Slype, and Novie. Several other places are also in ruins." From all that has happened, all that is transpiring, and all that will have to occur before this nation is rid of warring hosts, it is safe to predict that her vast monuments of peace and industry will be practically a memory. With her cities laid in ruins, her fields a barren waste, her factories blown to atoms, her best blood sacrificed in battle, will she be able to unite her scattered remnant and build once more the foundation of a free and prosperous nation? Surely this is the united prayer of the whole civilized world, and needs must be, for no righteous force can be completely submerged without blighting our much vaunted civilization.



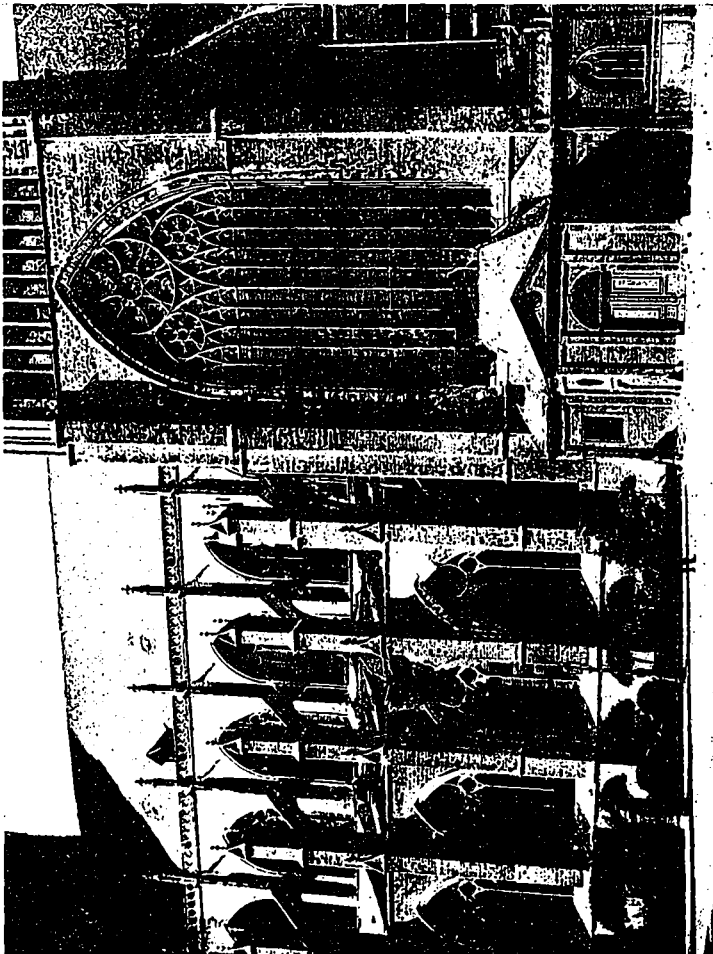
DINANT, BELGIUM, BEFORE AND AFTER THE BOMBARDMENT BY THE GERMANS.



STREET SCENE AT LOUVAIN

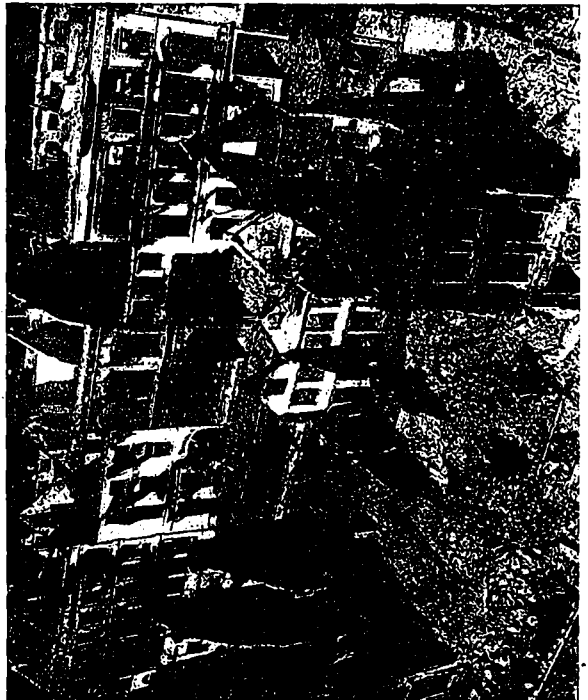


CATHEDRAL AT MONS



CATHEDRAL AT MALINES

DESTRUCTION OF BUILDINGS
IN THE
WAR ZONE OF
BELGIUM.



CITY OF TERMONDE



GROUP BY VANDERSTAPPEN.

Architectural Monuments in the War Zone of Belgium



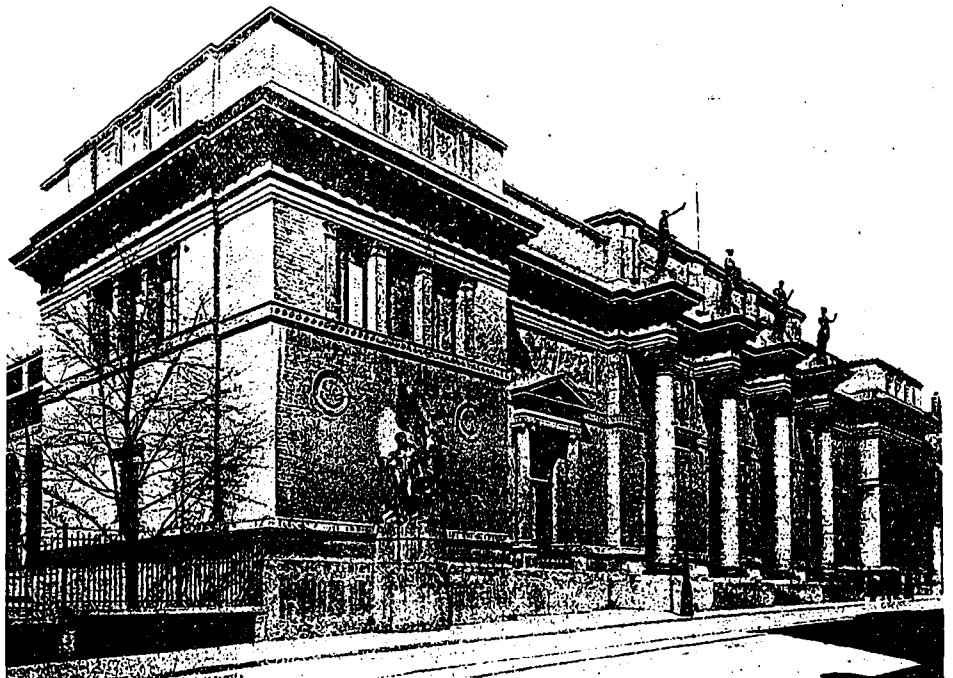
GROUP BY P. DE VIGNE.

IS IT ANY WONDER that the world stands aghast at the ruthless destruction of Belgian cities? For over seventy years there has been no internal discord, a fact all the more remarkable when we realize that this country is made up of two distinct races—the Flemings and the Walloons. One of the strong ties between these two peoples is their religion, so identical as to eliminate all contention and strife. And while we think of the Belgians as a whole, still the fact remains that both races retain their original language and the Flemings have changed but little since the days of the Plantagenets, while the Walloons in the east still retain their “Romance” tongue, or speak the French. The Flemings use a Tudesque language and undoubtedly are descendants of German colonists. Their influence stopped west of the Meuse river and as a result lost all connection with their mother country, a condition brought about by their complete separation through the settlement of the Walloons, a Celtic race closely akin to the people of ancient Gaul.

As early as 57 B.C. Cæsar defeated the Belgæ, whom he pronounced as the bravest of all people, on the River Aisne, where the Allies and Germans have been engaged for some time in desperate conflict. From this battle with the Roman legions only five hundred remained out of sixty thousand. Is it any wonder that the Germans have found this quiet and peaceful nation a strong

barrier when once aroused? It is due to their stubborn resistance that Paris is not in German hands to-day, for with little opposition from them the capital of France would have been captured before ample strength could have been mustered for her defence.

In 69 A.D., Belgium and Holland revolted against the Roman Empire, which was the first of a continuous list of short, bloody struggles down to the thirteenth century, at which time she was part of the French kingdom. Gaining her independence in 1302, she retained same until the Spanish Succession, 1702. During this war she was one of the main battle grounds and her loss in art was extremely bitter. Philip of Spain issued an edict forbidding them to build their city halls and other ornamental structures, thereby taking away from them an opportunity



PALAIS DES BEAUX ARTS AT BRUSSELS.

to develop to the fullest extent their natural trend in architecture so manifest in the edifices of that period. Once crushed, it was gone forever.

After Spain came Austria, who held possession until France overran it in 1794. France in turn was defeated in the battle of Waterloo, 1815, when the Kingdom of the Netherlands was established, which lasted until 1839, and in 1870 the neutrality and independence of Belgium was guaranteed by a treaty between Great Britain, France and Prussia.

Now as ever before, Belgium is suffering through the struggles of her more powerful neighbors. Already we see the terrible devastation of her recent struggle against the German forces, and from present indications what has been saved will undoubtedly suffer before the Allies succeed in driving the vast army of Germans and Austrians from her territory. Her citizens are homeless, thousands having fled to Holland, England and France; her trade has been ruined, and her works of art demolished.

The architecture of Belgium found its greatest growth during the middle ages and monuments of Belgian skill are scattered throughout the country. During this period, when all Europe was engaged in feudal wars, she was at peace and brought her cities to a high state of prosperity. As each community grew independent of the others, so their art became the product of individual efforts, which resulted in no national unity. The great churches, like the town halls, came from a spontaneous impulse which has produced such varied and attractive examples of architecture. Fergusson, in



HOTEL DE VILLE AT LIERRE.



STAIRWAY IN HOTEL DE VILLE AT LIERRE.

his history of architecture, says that the cathedrals of Belgium are equal in size to those of France; that no cathedral exceeds that of Tournay in general interest, and that of Antwerp in gorgeousness; nor do many surpass those of Louvain, Mechlin, Mons, Bruges and Ghent. As for domestic architecture of the middle ages, Belgium surpasses all other countries of Europe. Her town halls, markets, burgher residences, still display a taste and elegance unsurpassed by anything in this period.

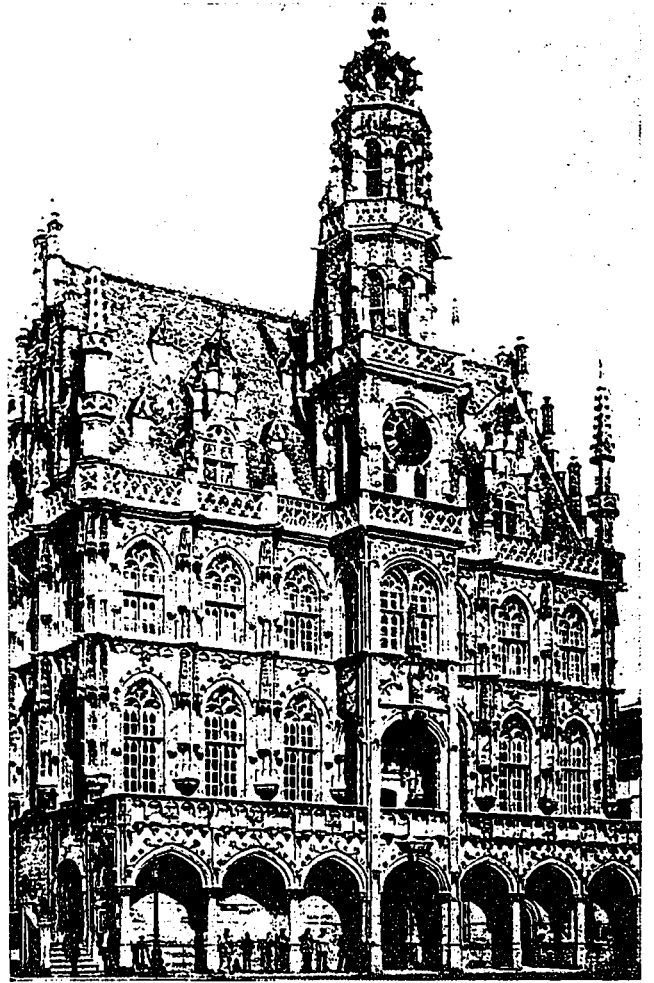
The Flemish burghers built their town hall like a defenceless feudal castle in the centre of their market place. It resembles also ecclesiastical work with the many windows and spire, although the latter was used as a source from which issued the call to arms. As someone has said, "The belfry is the symbol of a society, expecting happiness from neither a dynasty, nor from a military despotism, but solely from common institutions, from commerce and industry, from a citizen's life, budding in the shadow of the peaceful church, and borrowing its peaceful architecture from it. To the town and other halls belongs the place of honor among the monuments of Belgian architecture. Attractive through their character, they are equally so from their number. No other country in Europe offers so rich a variety in that respect."

In referring to the peasant life—and more than half the population of Belgium resides in the country—the houses of the Walloons are more attractive than those in the western part. The former are built of stone and slate, while the latter are of brick covered with painted or tinted stucco. The ground floor consists of one large living room with a wash-house at the rear; the floor above contains two or three bedrooms and a well furnished attic. Belgium still retains a number of old chateaus like Mirwart and Dave with an imposing setting; also old country houses resembling the manor houses of England.

In order to follow the various places described we have taken them in the order of occupation by the Germans, as nearly as possible, starting with their invasion on the eastern border of Belgium.

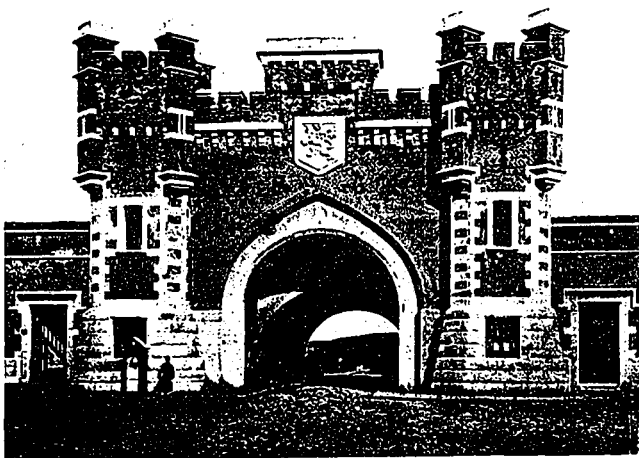
Liege, on account of her magnificent situation at the junction of the Ourthe and Meuse rivers, her unusual history and the activity of her people, ranks as the most remarkable city in Belgium. She is the natural capital of the Walloon country, setting on the side of a mountain which holds the famous citadel. Twenty-nine out of forty churches remain standing as a living monument to her former prosperity. St. Denis contains a wooden altar piece of figures in high relief set in elaborately carved canopies. It is an excellent example of the early work and reveals the skill of the fifteenth century unequalled in later times.

Namur is beautifully situated in the sloping valley on the Sambre river, and noted for the imposing aspect of its citadel, firmly established on a high rocky promontory. The fort was the feudal castle of the Counts of Namur, and has remaining a section of the wall and three circular towers which suffered eight sieges up to the fourteenth century. As described by a recent visitor, the view from the citadel, though not very extended, is sufficiently beautiful to repay the ascent. Namur shows itself from this van-

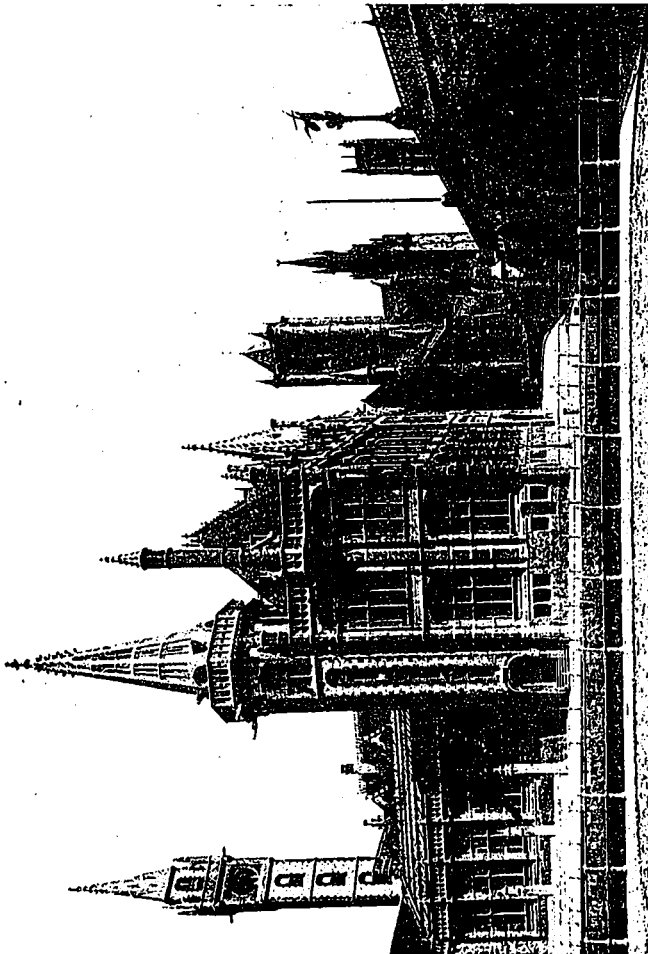


TOWN HALL AT OUDENARDE.

tage ground precisely what it is, a cheerful, irregularly built town, having no pretensions to the picturesqueness of ancient monuments, but yet by no means commonplace or ugly, and placed in an irregularly beautiful situation. Out of the sea of lilac and pinkish-brown roofs, and the bright green heads of the acacia trees, rise a few old towers. First the *Belfroi* of St. Jacques, which dates from 1388, containing the *cloche porte*, which summoned the citizens, rang for the closing of the gates at evening, and so on. Then there is the tower of St. Jean Baptiste, beneath whose shadow the fruit market is held; a very respectable old square tower, surmounted by a bell-shaped roof or cap, dating, it is true, only from 1616, but in a picturesque state of arrested decay, which makes it look more venerable than it is. There is no prettier corner in Namur for an artist's brush than the little *marche* here on a fine summer's day, when the market women in their white caps and blue gowns sit round the place, presiding over their vegetables and fruit, and the bright-colored groups and the round heads of the brilliant green acacia trees show up in the sunlight against the shadowed side of the tower, where it has been banked up with earth, while the swifts fly in and out of the arcaded upper storey.



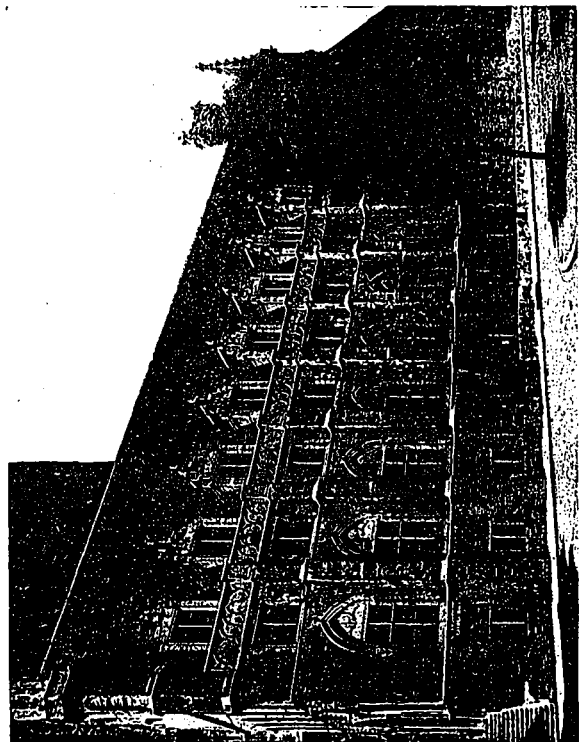
GATEWAY TO FORTIFICATIONS AT ANTWERP.



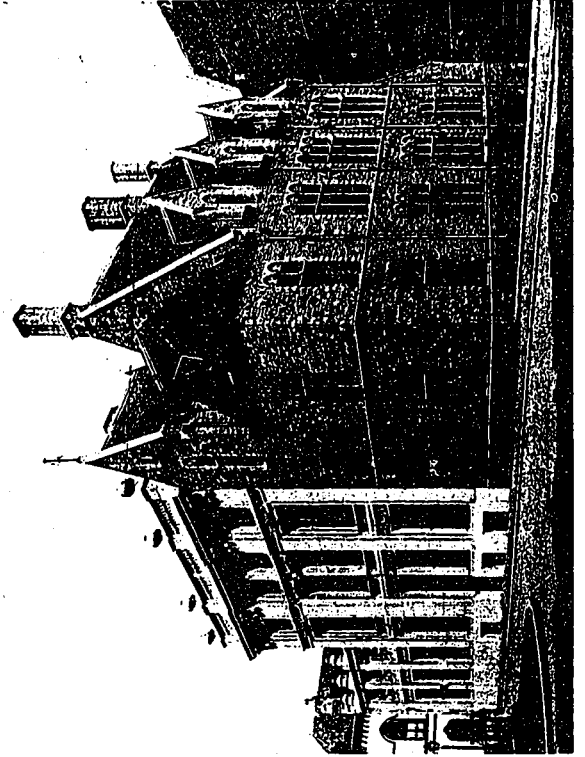
HOTEL DES
POSTES



BANK
NATIONALE



HALL OF
CLOTHIERS' GUILD



CHATEAU OF
GERARD LE DIABLE

FOUR
PROMINENT BUILDINGS
IN
GHENT, BELGIUM

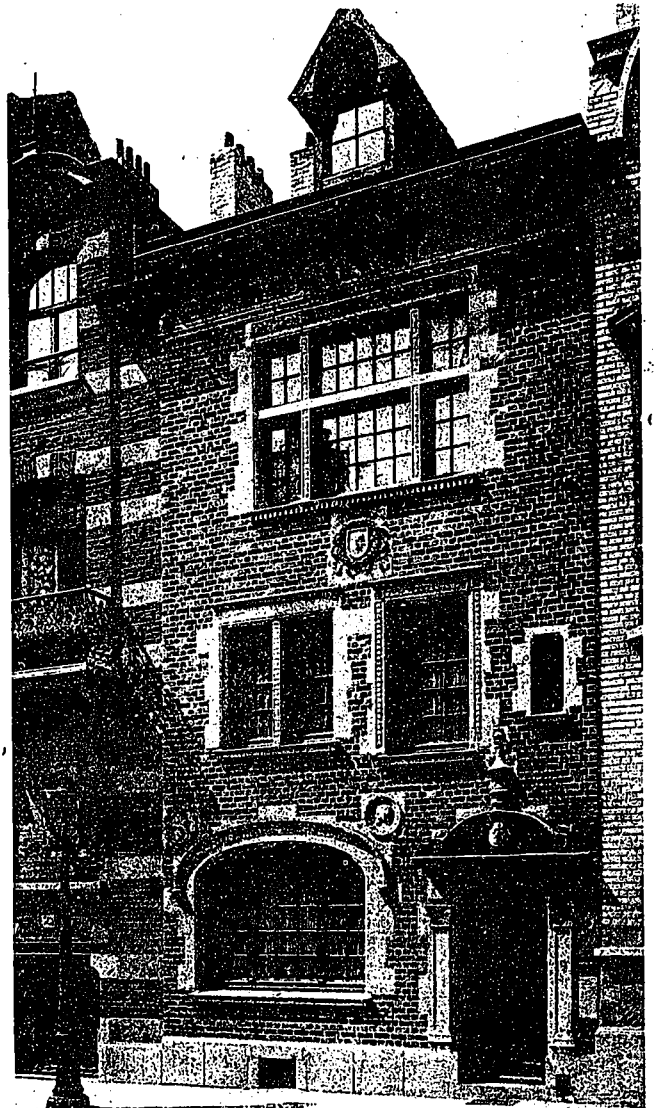
It is a picture such as old Prout would have loved to paint.

No description of Dinant, the illustration of which on our editorial page shows the disastrous effects of the recent bombardment, could be better stated than the following account from one who made a recent tour along the Meuse river:

The approach to Dinant by the river is uncommonly pretty, especially if you drift in by the evening boat on a fine day. Then the irregular but rather commonplace buildings that line the banks on either side show more picturesquely; the fine old church looks solemnly down, while the angular masses of the fortress on the edge of the precipitous cliff immediately behind it catch the last glow of the sunset that dyes the smooth water from a flash of reflected rose from the upper sky. The little town is built chiefly on the right bank, and runs a straggling line of houses for a mile or two up the river on the narrow space which the jutting limestone rocks leave free. A stone bridge crosses from the left bank, on which the railway lies, to the little Place, where the market is held as usual by the side of the church. The old church itself is undergoing a great process of repair. The rich Gothic mouldings of the south and west doors are in a mutilated condition. On the north side the remains of a corresponding transept door have been revealed by recent removals, but the reliefs and decorative detail are ground down to a mere vestige. The chapel on the south side of the choir, used as a baptistery, has a round arch, with the rude Romanesque sculpture and capitals of the shafts that belong to the earlier period of the church's history, but the interior generally shows considerable marks of having been pulled about at various periods. In spite, however, of discrepancies and restorations, the interior of this old church of Notre Dame de Dinant is very striking. The great height, the happy proportions, wide transepts, and beautiful open apsidal choir of five bays, the vault of which is supported on six slender columns, the continuous and handsome triforium, and the warm grey color of the stone, unspoilt by painting, make up an uncommon and noble interior. Of the old wooden houses for which Dinant was once famous, but few are left. We found a couple, used as a tannery in a back street, still covered with pretty geometric patterns in panels, but both in a shabby condition.

In Louvain, so ruthlessly destroyed by the Germans, the people still speak Flemish, and books are published in this language. Here are found many examples of old Flemish church art, such as the "Last Supper" by Bouts; flamboyant gothic rood-loft, 1490; and others none the less valuable. The town hall excels in its beauty of proportions and wealth of ornament-

ation, reaching the highest point of ornate civic Gothic. Built by Matthew of Loyens between 1450 and 1465, it contains one more story than usual, has a loftier flight of steps, and possesses six gossamer-like spires. The arrangement of the statues is interesting, the Dukes of Burgundy and the Counts of Flanders being in the upper row, while the warriors and statesmen of the country are next and the townsmen beneath. Elaborate sculpture work is found in the corbels which support the various statues. In



HOUSE AT SCHAERBEEK, NEAR BRUSSELS.

addition to the university, other buildings of an interesting character could have been enjoyed before the war. Other special features worthy of mention are the carved oak wooden stalls, fifteenth century, in St. Gertrude's Church, among the finest in Belgium.

Brussels, originally Brocksele, is mentioned as early as the eighth century and grew to such importance that Wenceslas in 1357 ordered the new wall built about the city, which was intact until the Belgian revolution in 1830, and in 1383



VILLA AT NIVEZE, NEAR SPA.

it was made the capital of Belgium by the Dukes of Brabant. Of the mediæval structures, three churches, the Hotel de Ville, the Maison du Roi and the palace of William the Silent now used as a royal library are among the most prominent. The Church of Ste. Gudule, 1220, is one of the finest specimens of pointed Gothic and contains some rich stained glass dating from the thirteenth to the fifteenth centuries. Facing the Grand Place, one of the most interesting public squares in Europe, is the Hotel de Ville, with its rich facade of the fifteenth century, and the Maison du Roi, extremely ornate.

Malines, situated midway between Brussels and Antwerp, is mourning the destruction of its Church of St. Rombaut, which is even more satisfactory in its ensemble than the cathedral at Antwerp. The spire, three hundred and twenty feet, was never completed, while upon the interior round pillars are used instead of clustered columns. A special charm is lent by the immense depth of its buttresses and the boldness of its outline. It also contains an excellent carved pulpit and an altar piece of the crucifixion by Vandyck, considered to be one of the finest pictures in the world.

The Hotel de Ville at Lierre was built in 1741 by Bourcheit, containing a basement and two stories. The main entrance is reached by a series of steps enclosed with an artistic iron grill of the eighteenth century, above which is a balcony adorned with two modern statues, and

an attic treatment containing the arms of the city. It is of gray stone with trimming around the windows and doors of blue stone. On the first floor is a large vestibule containing a remarkable stairway in oak and is a masterpiece of carving after the design of Van Eberbroeck in 1775, also a decorative Louis XV ceiling. An interesting feature is the octagonal spire set upon the square tower. It has been accomplished so well as to merit the statement that it is one of the most beautiful towers in Belgium.

The Church of Saint-Gommaire, said to be practically destroyed by the recent bombardment of the city, is ranked high in the ecclesiastical work of Belgium. The tower, like the belfry of the Hotel de Ville, is octagonal on a square base; the ornament being delicate and harmonious. It is tied to the church by three large arches, which compelled the architect to make the first two piers of the nave much larger than the others in order to sustain the extra weight, an architectural and engineering problem well handled in the fourteenth century. The nave, which is more elaborate and far richer in detail than the tower, belongs to the fifteenth century.

The strongly fortified city of Antwerp, which displayed little resistance to the siege guns of the enemy, possesses one of the most interesting histories of Belgian cities. Accessible by water, she became employed by the Spanish and Portuguese, attaining the zenith of her prosperity under Charles V. After the opening of the



VILLA AT UCCLE, SOUTH OF BRUSSELS.

Scheldt in 1863 her population increased from 100,000 to approximately 325,000. Open to the largest steamers, she has become one of the principal seaports of Europe. Boulger, in referring to Antwerp, states that the wealthier of her merchants reside in fine and attractive-looking houses which border the broad boulevards laid out over the line of the ancient wall. These houses are singularly bright, and many of them are highly artistic. Unlike the Brussels mansion, which is uniformly white, except in the new parts of the town, the Antwerp residence is generally brick of several colors with bright green wooden shutters. The boulevards form a semi-circle in the town, extending from the new picture gallery on the Place du Peuple in the south to the Grand Bassin in the north, while the centre is occupied by gardens, statues, broad driveways, etc. The line of boulevard extends over three miles, all the more impressive when contrasted with the narrow and tortuous streets in the older parts of the town.

The Cathedral of Notre Dame in Antwerp, 1352-1411, is one of the largest and most beautiful specimens of Gothic architecture in the Netherlands. The interior is simple and imposing, having seven aisles and measuring three hundred and ninety feet long, two hundred and fifty wide. The great attractions of this church are the paintings by Rubens, which were removed recently to escape injury by the Germans, titled "The Descent from the Cross," "The Elevation of the Cross," and "The Resurrection." As for the magnificent steeple, over

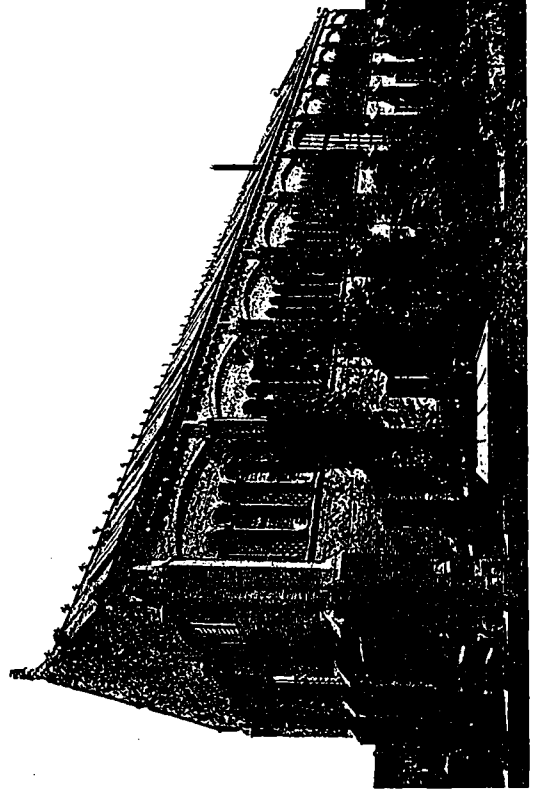
four hundred feet high, Charles V said it deserved to be kept in a case, while Napoleon compared it to Mechlin lace. Begun in 1422 by Jan Amelius and completed 1518 by Appelmans, the construction consists of iron with stone fastened to it like beads, the spaces between being filled with plaster. The tower possesses sixty bells, the largest weighing sixteen thousand pounds and requiring sixteen men to make it sound.

The Hotel de Ville at Antwerp, 1581, by Cornelius de Vriendt, is a splendid example of the Renaissance style, highly ornamented in the centre with double columns between each window and rising to a height of one hundred and eighty-five feet. An open gallery occurs under the roof with square pillars and bracket capitals, affording shadow without unnecessary projection and appropriately crowning the walls. The building is free from all needless ornamentation with each feature extremely impressive. Among other structures should be mentioned the Theatre and National Bank buildings. The new Flemish theatre has been likened to a Greek temple with a lower story, influenced greatly by the Paris Opera House. In the National Bank the Flemish Renaissance has superseded the Italian, due to Beyaert, the designer. The execution of this mansion effect is excellent and lends dignity to this modern institute.

Ghent also has a varied history, at one time being the capital of the Belgians and a power in

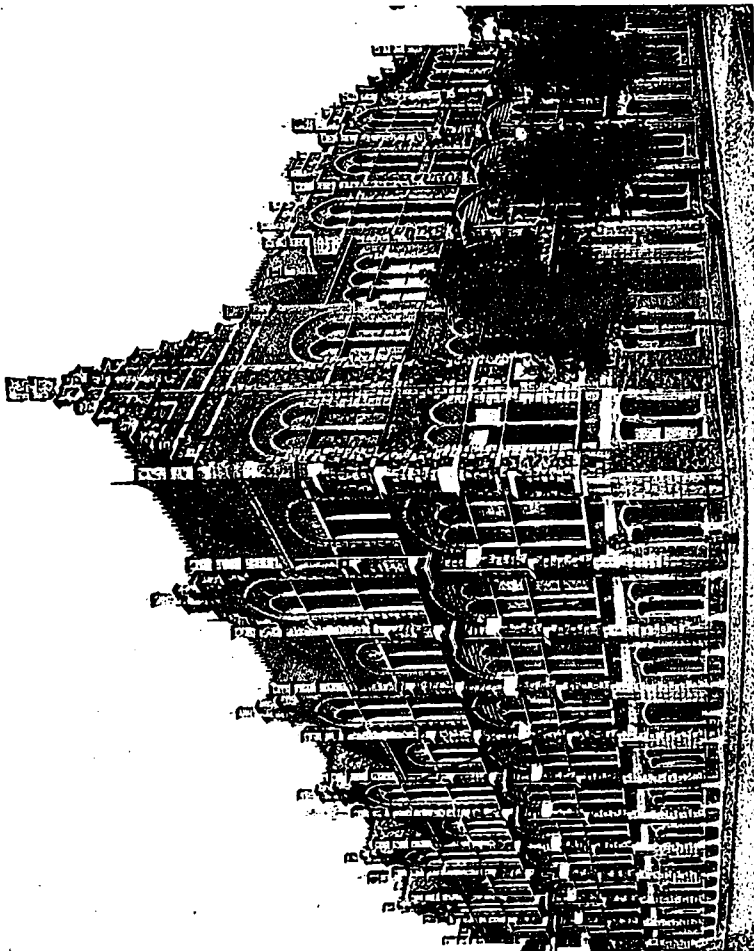


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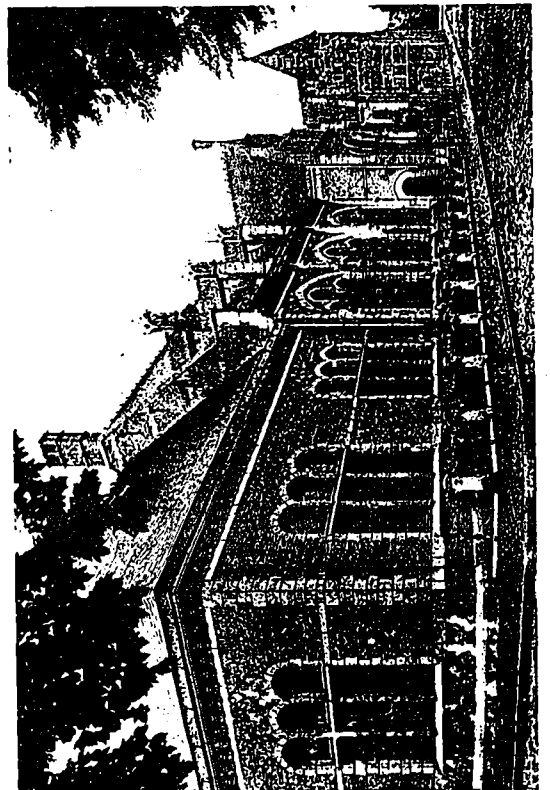


BOTANICAL
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L'UNIVERSITE
DE L'ETAT,
GHENT.
LOUIS CLOQUET,
ARCHITECT.



MEDICAL
INSTITUTE



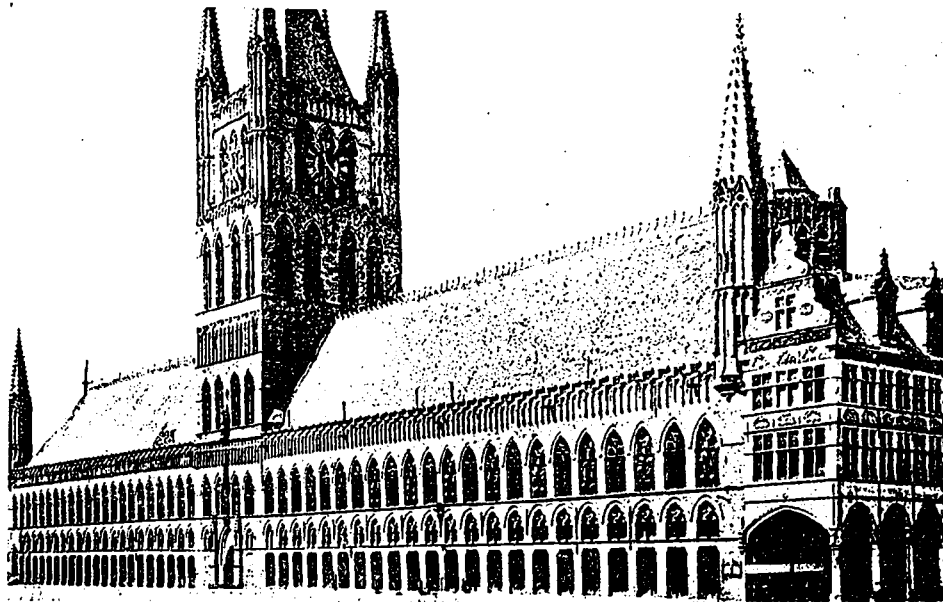
PHYSIOLOGY
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herself up to 1540, after which she sank to a second rate town. Her means of water communications in many different directions allowed only a temporary decadence, and by means of agricultural and manufacturing pursuits she has grown to a population of 167,000. The Cathedral of St. Bavon is the most conspicuous building, the exterior quite striking in its heavy ornateness, while the interior is a striking contrast in its refinement. The Hotel de Ville, erected in 1518, is credited as being the best architectural work in the city.

Facing the Rue Hautport is the magnificent facade of Flamboyant Gothic and overlooking the market is the one in Renaissance, both executed in the sixteenth century. The belfry contains a carillon of forty-four bells, used originally to send forth the song of victory. The city contains a large number of recent structures, among the more important of which are the buildings of the University, designed by Louis Cloquet. The Medical Institute, presented by the eminent Dr. Rommelaere, comprehends the work of hygiene, bacteriology, and medicine, and forms a large quadrangle with the Institutes of Physiology and Pharmacy.

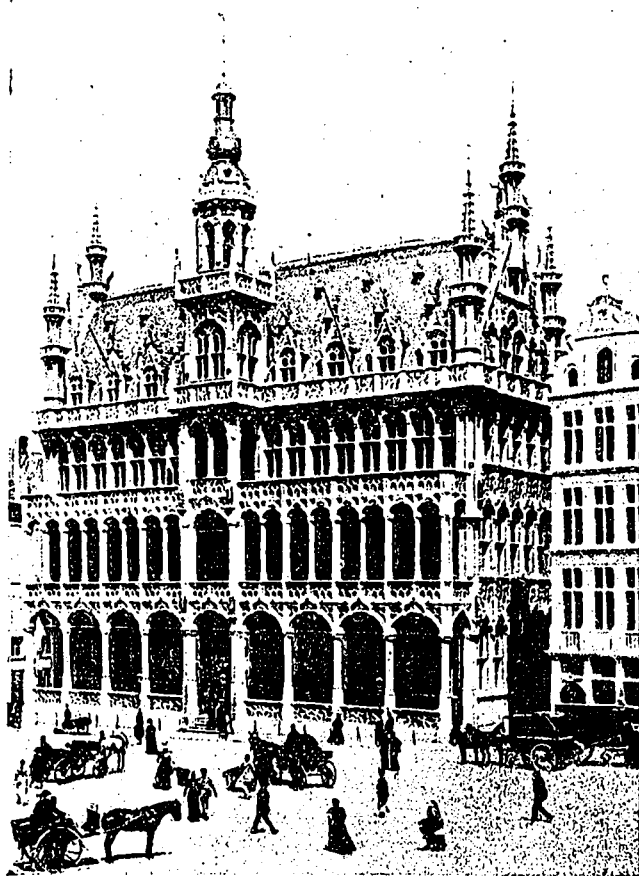
The cities of Bruges, Courtrai and Ypres have been classed as dead cities, as they have not shared in the industrial revival of the last fifty years. In the case of Bruges its mediæval appearance is better preserved than that of any other city in Belgium. For this reason it becomes an ideal retreat for artists. Most of the buildings are of brick, some elaborately executed and of extreme interest, while the finely wrought iron ties are everywhere introduced to enhance the effectiveness of the exterior design. Among the important buildings might be mentioned the Cathedral of St. Sauveur, and the Church of Notre Dame, both examples of early pointed Gothic; the hospital of St. Jean; the Hotel de Ville, the Chapelle du Saint-Sang and the Church of St. Jacques. The town hall, built in 1377, is the oldest municipal court of justice. With a frontage of eighty-eight feet and a depth of sixty-five, it forms a simple and pure design for the picturesque tower rising approximately three hundred feet above, long famed for its chime of bells. The niches of the main facade contain statues of the Counts of Flanders.

Courtrai has an exceptionally pleasing Hotel de Ville, built in 1527, which still retains its



HALL OF THE CLOTHIERS' GUILD AT YPRES.

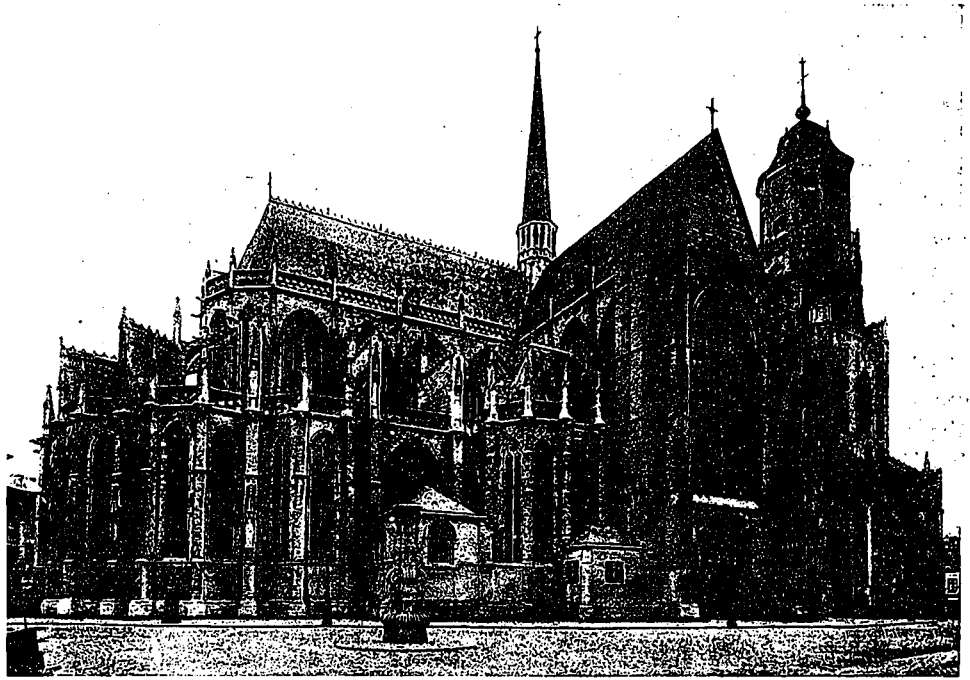
original feeling in spite of recent restorations. The proportions of the windows; the balcony from where the tribune addressed the people; the detail, all tend to give a severe and harmonious effect to the ensemble. Several features of interest are to be seen within, especially the tablet of Robbe and the bas relief of Devreese, representing the death of Cæsar, both at the top of the heavy stone stairway. The chimney is quite monumental and very original, with its



MAISON DU ROI AT BRUSSELS.

figures sculptured in the style of the thirteenth century.

Ypres, which contained a population of 100,000 during the fourteenth century and ranked first in the cloth making of Flanders, is now serenely content with 17,000 citizens. Of the former prosperous period two interesting buildings remain, the Clothmarket Hall and the Cathedral of St. Martin. The Hall, of the thirteenth century, is the earliest and most magnificent market house in Belgium, possessing a simple facade some four hundred and sixty feet in length with a double row of ogival windows, two small turrets at the ends and a belfry in the centre. Upon the interior is one vast room with long galleries and halls above. One French writer has said that the Hall by its dimensions equals the majesty of cathedrals, by its beauty of lines the Venetian palaces, and by its richness of ornamentation the construction of the Moors in Spain.



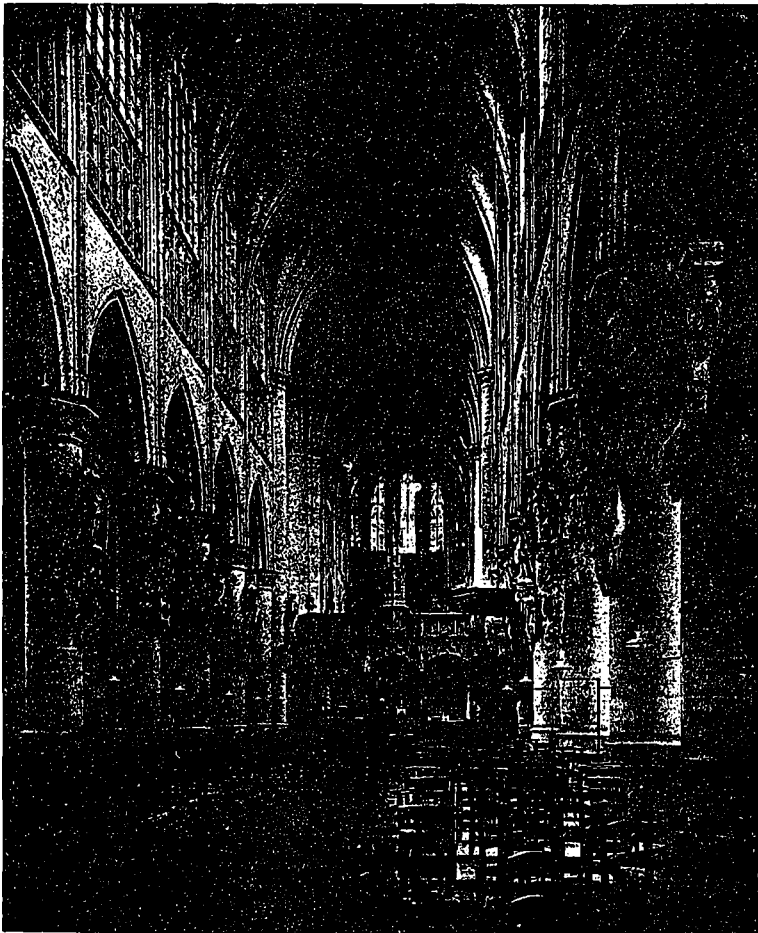
EXTERIOR OF SAINT GOMMAIRE AT LIÈRE

The Church of Saint Martin, with its triple entrance, its arched buttresses of graceful reach, its elegant steeple, the remarkable choir of the thirteenth century, all tend to make it one of the best examples of this period. The difference of plans between the windows of the upper part and the columns of the pointed arches in front give it the aspect of an Italian loggia. Many other buildings commend themselves to the student of art such as the Hotel de Ville, with the different decorative cartouches at the windows and the consols of the cornice representing human heads; the Hotel Mergelynck, one of the finest examples of eighteenth century art; the Hospital of St. Godelieve with its rich Renaissance hall and elaborate ceiling.

At Oudenarde, the Hotel de Ville, resembling in certain features the one at Louvain, is probably the most ornate in Belgium. It was erected in 1525 under the reign of Charles V. The chief interest within is a fine oak chimney-piece in the council chamber. At the summit of the tower is an imperial crown and bronze figure, while on the chimney are emblazoned the arms of the town and of Austria.

The Cathedral of Tournay is one of the most interesting churches of the province. More than four hundred feet internal length and covering an area of sixty-two thousand five hundred feet, it is exemplary of the best architecture of the eleventh, twelfth and fourteenth centuries.

The following notes are taken from the article by John A. Randolph, who wrote

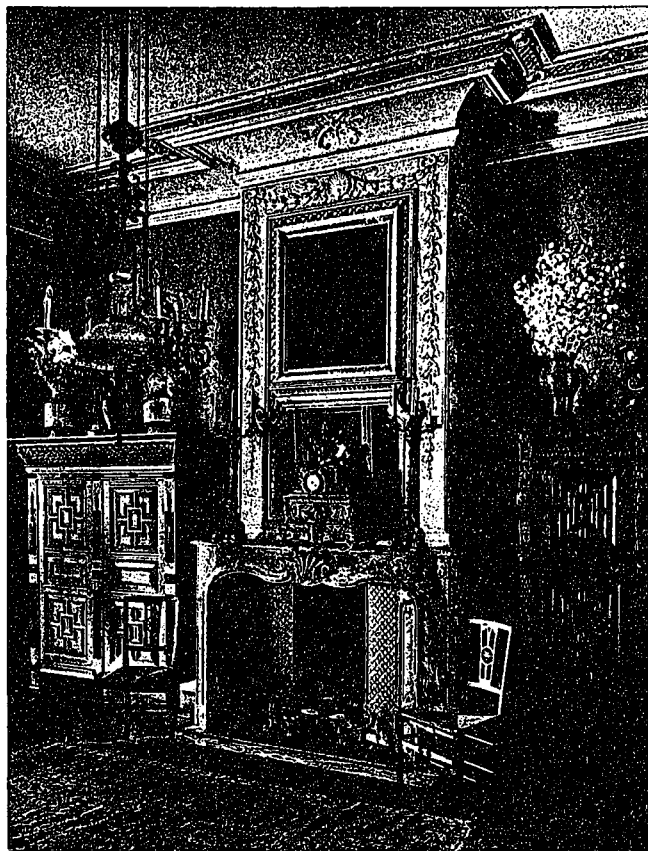


INTERIOR OF SAINT GOMMAIRE AT LIÈRE.

for the *Builder* his trip of 1,200 miles in Belgium a short time before the country was thrown into its struggle for existence. The first place after Calais, the starting point, was Comines. At a short distance from the station is the Grand Place, where the large central-towered church and the belfry stand, with the public garden, to the north of the church. The belfry is very quaint and picturesque, with Flemish ornamentation on the stone tower. Near the station is a large modern Gothic church, in bright yellow brick, with the usual blue limestone tracery, west doorway, buttress weatherings, etc.; but, excellent on the whole as the church is, the flat east end and the transepts are spoiled by clumsy rose-windows, with tubular-boiler pattern. The proportions of the church are very fine, but the building looks quite out of harmony with the poor surroundings and much too large for its Belgian community, the church on the Place serving the French members of the population.

Soon after arrival at Ypres, a convenient set of trains enabled us to visit both Vlamertinghe and Poperinghe, the first-named with its impressive brick tower with blind tracery of typical West Flanders style under the belfry windows. The church is close to the station and the railway line, and was thus "discovered" by us on our previous visit to Belgium, when journeying from Ypres to Hazebrouck and Calais.

Of Poperinghe some idea of the architectural treasures may be gained from the train; on the



DINING ROOM IN HOTEL AT BRUSSELS.



SALON IN HOTEL AT BRUSSELS.

northern side of the line the town lies, and its two huge Gothic churches and the graceful steeple of a third large one near at hand come as a surprise, for the town is poor and small and straggly. St. John's, the pilgrimage church, is quite spoiled interiorly owing to being plastered over and fitted up in the worst Renaissance style; but its proportions are striking. At Ypres a lofty spire has been added to the tower of St. Jacques Church, and it is now the tallest steeple in the town. From Ypres to Courtrai brought us en route to Wervicq, with a church, on a great scale, of the fourteenth century, the spire having been added of recent years. Menin Church is disappointing and unattractive.

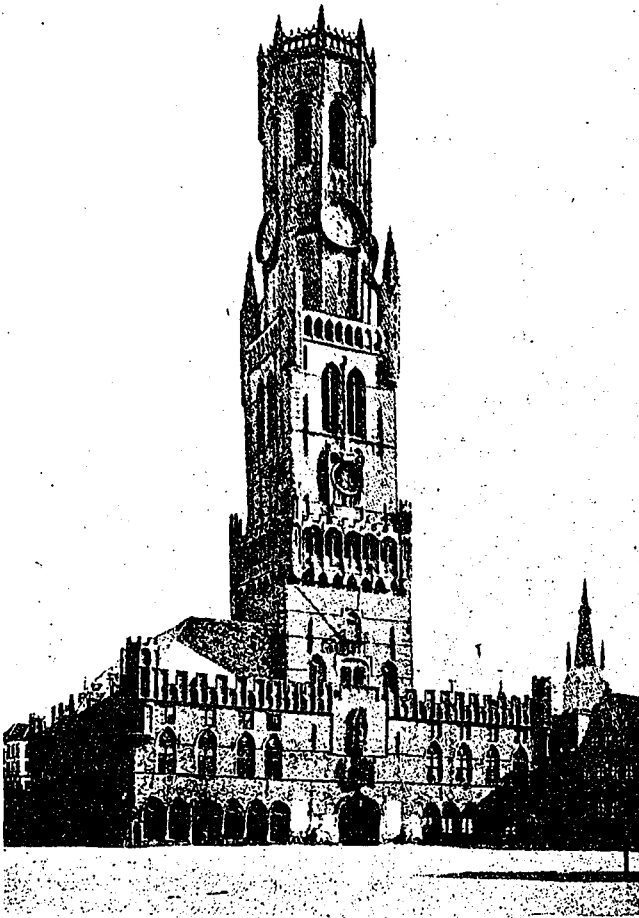
Outside Courtrai—about five minutes by train—is Harlebeke, one of the particular spots planned to be visited on our journey. The belfry stands in a wide street parallel with the railway, but at a few minutes' walk, and can be fitfully seen from the passing train. The structure might almost have been transplanted from some Rhenish town. Alongside the Romanesque belfry, to which part of the original church is attached, is a large Renaissance church, completely dwarfing the ancient monument at its side. Its front is fairly ornate and is the best part of the building, but the church is very incongruous where it is.

From Harlebeke a short run brought us to Waereghem, where the early central tower is crowned by a splendid spire. The western end

our attention, the choir and nave roofs each of different height, sloping away from the small central tower, with its relatively high spire.

At a little distance northeast of Audenarde is Sottegem, which, according to the opinion of the inhabitants, has "nothing to see." Last time we took their word as gospel, but found, too late, that it had something—a well-proportioned Gothic church with transepts and nave aisles and apsidal chapels, and a quaint Renaissance steeple at the west end astride the roof. In that steeple is a carillon picturesque enough to please the most fastidious. That much we found to be the case on this trip, as the place was on our list of visitanda, as also Dunderleeuw, which we found had been rebuilt, except the fine west tower and spire; and fortunately it has little trace of the "school" type about it, the "school" being one which is responsible for many so-called restorations and much new building and polychrome work of its own particular kind up and down the country, the details of which, being so continuously thrust upon one's gaze, soon begin to pall.

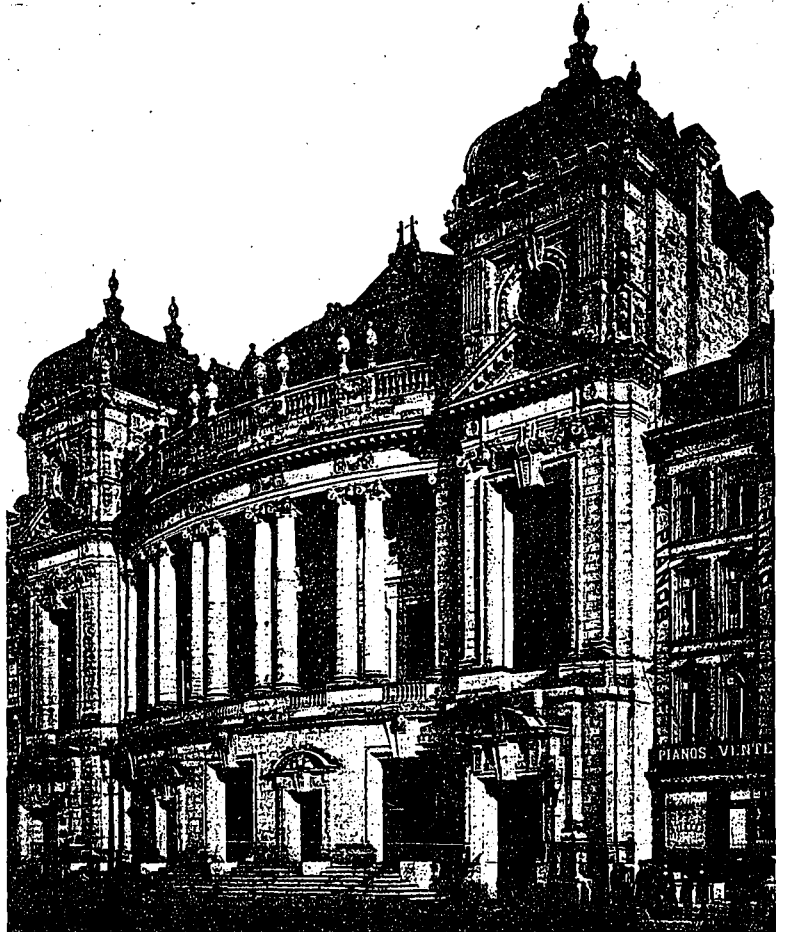
Soon after we arrived at Ath—an old straggly town with a gigantic twelfth-century west tower to a modern Renaissance church built on the site of an older one. That and a ruined castle-keep in the town's outskirts are all there is to see of any importance archæologically, though there



TOWN HALL AT BRUGES.

of the nave has been added in the last century—about the fifties possibly—with a pretentious west front awaiting the raising of the nave roof behind, when funds allow. Thielt, not far away, was our berth for the night. Its old belfry, with Renaissance arcaded structure round three of its sides, standing isolated in a corner of the Grand Place, is not as well known as it deserves to be, and its carillon is a delight to the ear. The curfew is still rung from the tower every night.

Next morning Deynze, with its fine Gothic church by the riverside, with a small central octagonal tower and spire, was visited. It has been well restored of late and will well repay a visit. In the outskirts of the town is "Petegem-lez-Deynze" (to distinguish it from the one near Audenarde), whose church has an octagonal Romanesque central tower, with high roof rather than a spire, but the church is Renaissance. The ensemble, however, is pleasing, and the situation is picturesque. On the way to Audenarde, later in the day, the curiously-roofed church of Ansegem attracted



NEW LYRIC THEATRE AT ANTWERP

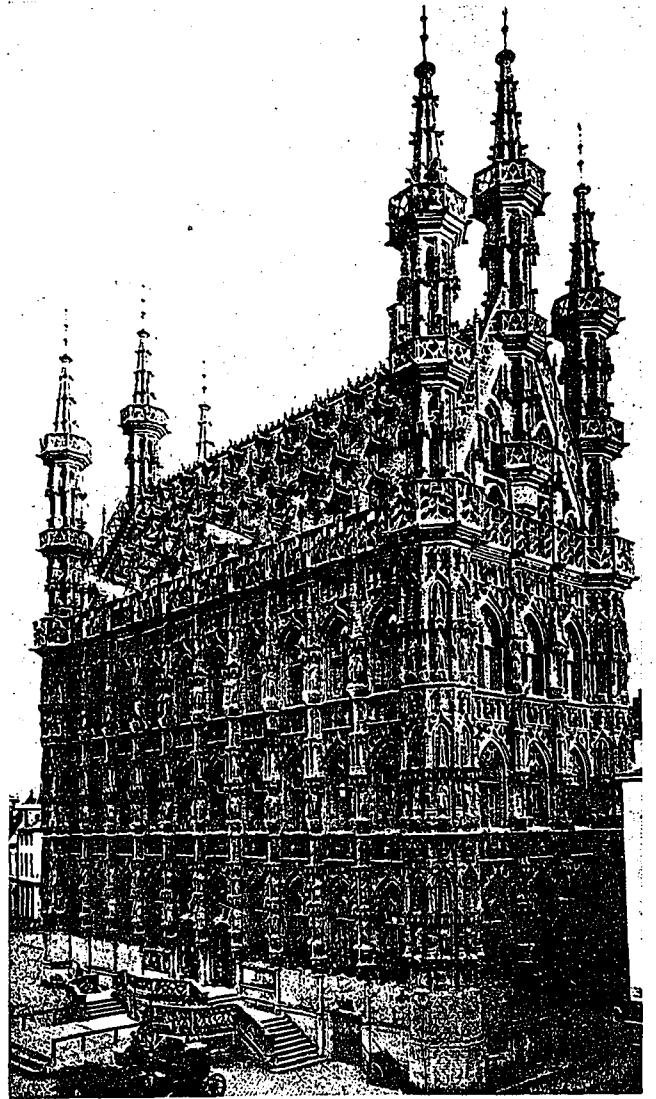
are a few picturesque old houses, and the town hall, a simple affair, has an interesting apartment. There is, too, a convent chapel with a graceful little steeple. We, however, made the place our headquarters for two nights, with the object of renewing our acquaintance with the noble Renaissance Church of Leuze, whose transepts have two rows of windows, and working our way thence to Blaton and Peruwelz. Of these two Blaton is pre-eminently the more interesting, and its situation on the banks of a canal is one of great charm, but a terrible road with terrible "pavements" led up to it from the station. The steeple is of singular elegance and very lofty. It is of very early date and of a greyish-brown stone. The little staircase turret adds charm to the building. The approach to the church is by a path on the canal bank and through a common door in a wall dividing the path from the churchyard. Our return to Ath was via Beloeil, with its beautiful and historic park, and the rest of the scenery, partly along well-wooded canal banks, was what one would expect in a part of Belgium away from the flat lands of Flanders.

St. Ghislain, near Mons, via Chievres, has a pleasing little west front of the fourteenth-century period, the wall-space of which is relieved by string courses instead of buttresses, panel-work, and niches, and the elegant steeple gains much in picturesqueness from the little stair-turret on one side arising out of the facade. The west-window tracery is good and simple, and, on the whole, the church, which stands in a corner of the Grand Place, has a certain attraction of its own which the bolder and more ornate town churches do not possess.

Coming northwards, we passed Soignies, one of the oldest abbey churches of Belgium and an interesting structure owing to its rugged simplicity and its striking broad and low central and west-end towers with high roofs, the building being erected of huge masses of greyish stone of the district, our next halt was Braine-le-Comte, in the church of which may be seen a St. Christopher of gigantic proportions, excepting for the thickness of the limbs, for he looks like a man in the last stages of starvation; the Divine Infant on his shoulder is as much exaggerated in the reverse sense, being represented almost as a dwarf. The Renaissance screen and organ-loft, combined, in the church is of black-and-purple marble, with panels of Scriptural subjects in high relief, the bays of the screen and the gates having bronze colonnettes, the whole being one of unusual beauty and refinement.

Thence we went to Hal for the night, making for Nivelles next day. Notre Dame at Hal is one of the most interesting churches in Belgium, interiorly. The Church of Nivelles, with its ex-

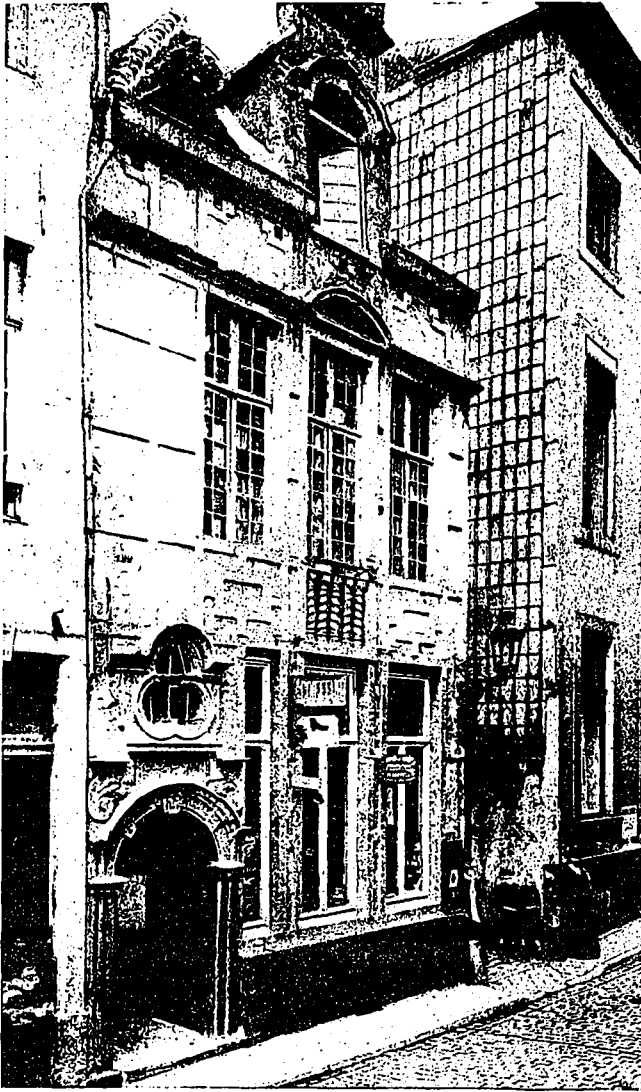
traordinary and lofty west tower and spire rising from a straight front and flanked at a few feet away with elegant turrets, and alongside which is the beautiful Romanesque cloister, though visited several times, comes as a perennial source of pleasure to one in search of architectural gems. The situation of the great church



TOWN HALL OF LOUVAIN.

is one of much beauty and picturesqueness, as the town is very hilly and the valley and ramparts round are well wooded.

Fleurus, itself historical, possesses a small church, low and simple, the nave having been altered in Renaissance times, but the choir is Gothic. Gembloux did not detain us, so we caught an early train via Tirlemont, with the two big churches towering above the town, to Louvain for the night; but, arriving about five in the afternoon, we had ample time for seeing the town hall, the restoration of the stonework of which was to have been finished last year, to be followed by the renovation of the roof, and the churches, especially St. Peter's, whose west towers do not rise above the main roof of the



HOUSE AT BRUSSELS.

nave, though the huge northwest one has a picturesque superstructure of modest dimensions replacing the lofty spire of the Middle Ages which succumbed to lightning. In the town hall is a model of the intended complete west front, with two lofty towers having octagonal upper stages open, and each surmounted by a pierced parapet with pinnacles at the angles. Quite recently a sum of several million francs has been voted for the completion of this great church according to the model and for very necessary repairs to the elaborate fourteenth-century panelling and nichework, and the porches, especially the half-finished south one, that faces the town hall, and which till recently was built up to on both sides by modern houses backing on to the aisle chapels of nave and choir. When the restoration and completion of the church have been effected that structure will be one of the finest in Europe. The chime comes from Parc Abbey, at Heverle, outside the town.

St. Joseph's Church, near the Place du Peuple, is another church on a big scale and with an unfinished steeple, less ornate than its fellows in the town, but notable for its facade

being in stone, and the body of the church in brick, of fine proportions, although crudely decorated inside. The arches of its three west doors and of the west window are severely cracked, the foundations having given considerably; so it is unlikely that anything beyond a slate-covered spire will ever complete the west front of that church.

St. Gertrude's—away from the main part of the town—is, apart from its elegant detail and graceful spire, a church to be seen for its magnificent stalls; and the visitor to Louvain should not fail to take the tram to Heverle to see the celebrated Abbaye du Parc, the present buildings of which are Renaissance; but the monastery dates from pre-Gothic times, and a blocked-up Romanesque door in the wall of the church is all that remains of the original structure. Its situation is very fine and its library and painted ceilings are remarkable.

Next morning we trained to Landen again, but this time to change into a *train leger* for Huy, through exquisite scenery and passing two old chateaux and two Romanesque churches, with exterior arcading to the choir and side-chapels, and a very picturesque old farm just outside Statte, where the train halted for forty-five minutes before restarting for Huy (Sud), five minutes' run, the vantage-point for visiting the church. The road to the great church, from the station of Huy (Sud), is by a narrow winding street, and the alleged five minutes' walk is nearer ten. The great east end, with its lofty side-chapels and rather "thin" slender Gothic towers flanking the chancel close to the marvellous apse, and the elegant "Bethlehem porch," with carving in high relief over its central arch, that gives access to the footway alongside the south aisle, suddenly meet one's gaze. The effect is striking, but further surprise is in store for the visitor. Making his way to the west door of the aisle, on one side towers above him the rock on which the huge citadel is built, and on the other a gigantic mass of stone, with immense traceried windows, but so high is the aisle wall that the nave is invisible from below.



VILLA AT SPA.



VILLA AT SPA.

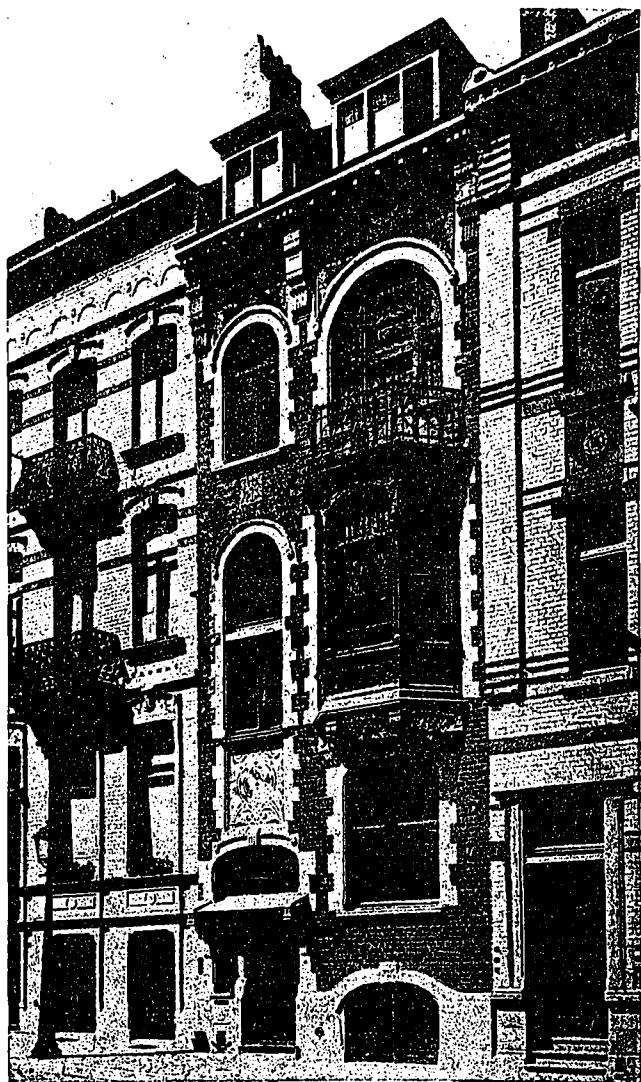
Close by the west end of the aisle a massive tower, very plain in its lower stages, except for the fine Rondia, as the deeply-recessed rose-window is locally called, projects into a small open space by the side of the river. Entering the church at this end, one is overwhelmed by the sight. The structure is a giant among the giants of Belgium, such as St. Peter's, at Louvain; St. Martin's, at Alost; and St. Bavon's, at Ghent, to name only a few; but it surpasses them all. The whole length of the vaulting is decorated with late fifteenth-century foliage and flowers of various colors, with striking effect. The immense columns, supporting richly moulded arches, are of a grey stone, as also the blind tracery in relief in most of the bays of the aisles, and on the great west wall above the Rondia right up to the vault; in some of the bays it intersects Romanesque arcading that appears here and there under the windows.

The twin-light traceried windows of the apse are about 90 ft. long and add greatly to the effect of height. The high altar reredos is a beautiful representation of the "Last Supper," in bronze heavily gilt, with a rich Romanesque canopy of the same material; the Lady altar in the north transept is also an architectural gem, and the figures in the panels (richly colored and with gilding with a metallic sheen, such as is found on mediæval statues in Germany), are of the utmost refinement. Underneath the church is a Romanesque crypt of great beauty. The church was first built in the second century and, after almost entire destruction in 384, was rebuilt in the sixth, and restored between 1376 and 1536.

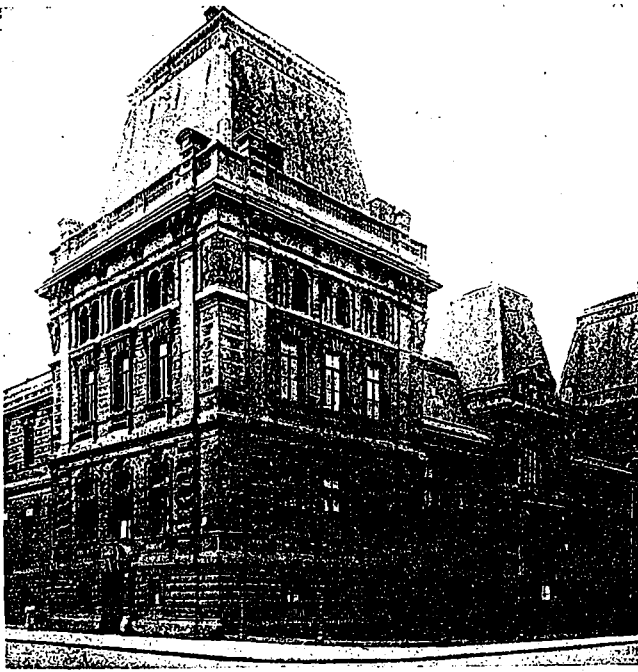
Once more we found ourselves northward-bound by the same line as far as Landen, and thence, via St. Trond (visited a good many years ago and not so interesting architecturally as Tirlemont), to Hasselt, passing, just before reaching our day's destination, the village of Cortenbosch, with its large church that boasts of perhaps the most elegant and most daring Renaissance spire in Belgium. The principal

church of Hasselt is of fine proportions, with picturesque grouping of side-chapels to the choir, and the sacristy, on the south side, is curiously hemmed in between, with a neat little turret. The west tower is Romanesque in its lower stages, with shallow wide arcading. As is so frequently the case, the spire is Renaissance. In the interior the restoration work has been unusually successful, and the main coloring of the walls is cream; the polychrome pattern is so well kept in hand that it is almost unnoticeable, and the leaves of the fifteenth-century capitals of the beautifully-proportioned columns are brightly gilt, giving additional lightness to the *ensemble*. It was a decided relief to find a polychromed church that was not overdone with gaudy coloring, however well meant.

At Diest our hotel faced the big Gothic Church of St. Sulpice. That church is remarkable in many ways. Its ornate west tower, with big recessed porch and fine window over, is unfinished and only rises to the height of the nave roof. It and the front generally is of white stone, but the rest of the church is of red stone. The tracery of the nave and aisle windows is very fine and varied, the transepts of noble pro-



HOUSE AT SCHAEERBEEK, NEAR BRUSSELS.



CORNER TREATMENT, PALAIS DE JUSTICE, ANTWERP.

portions, and the choir, seen externally with its radiating chapels (the eastern one of which is unfinished, and the remains of an early church are on its site), is magnificent and on such a scale that the flying buttresses are double-arched. The walk from the charmingly-situated station to the Grand Place, where the church is, is tedious and winding, but amply compensates one, as part of the distance is between well-timbered ramparts and part of the side of a most picturesque canal.

At Moll the principal church is a lofty and imposing Gothic building, with a plain, soaring straight-lined tower of red stone striped with white—a great change from the fourteenth-century ornate west towers of white stone farther south. Moll is emphatically a place for the architect in search of Dutch influence in ecclesiastical architecture, and so is Turnhout, which we next saw—after passing Gheel, with its two noble Gothic churches—to the north of Herenthals, the church having no nave windows, being lighted from the aisles—an apology for buttresses at the base of the tower, lofty transepts, with traceried windows of splendid length and proportions, high square transept aisles, and a curious arrangement of radiating choir chapels, alternately apsed and straight-ended, the straight-ended ones not projecting so far, but having gables with large traceried windows in them. The tower is devoid of any arcading or windows, panelling or string courses, right up to its belfry light; the west doorway, under a pediment, is singularly small, and the buttresses on either side of it are about 3 ft. higher, top-most weathering included, not reaching even to the eaves of the aisle roofs. The aisle buttresses are mere vertical bands of flimsy masonry.

We next took Lierre and examined the immense Gothic Church of St. Gommaere. The church is noted for its superb Late Gothic screen, one of the few churches of the country to possess one in that elaborate work of the period.

After Lierre we lay up for the night in a quiet village at the foot of a hill, which gives its name to the locality—Heyst-op-den-Berg—but at a good mile or more from the station, though that was a trifle by the steam-tram, or *vicinal*, as it is locally called, which had a halting-place at two doors off our inn. Before dark we climbed the hill, which has an extensive view over the surrounding plains, the interesting church, with its graceful steeple, well-proportioned and relatively lofty transepts, and radiating choir chapels, being on the plateau there, with houses lining the sides of the curved streets that surrounded the church.

An early start was necessary in the morning, as the steam-tram did not meet every train, and we thus avoided a three-hour wait later on in the day by going to Antwerp direct and making for Tormonde and Alost via Boom and Puers (with its large church with Gothic transepts and choir and Renaissance tower, nave, and aisles, near the west end of the town), instead of avoiding Antwerp and taking a short cut, as we had intended to do.

At Tormonde, on our visit five years ago, scaffolding was up at the north transept of the Church of Notre Dame, the parish church with a graceful octagonal tower. As we had discovered on our way to it then that the beautiful seventeenth-century stone gable on one side of the town hall tower had been demolished and a stiff modern Gothic one erected in its place, in



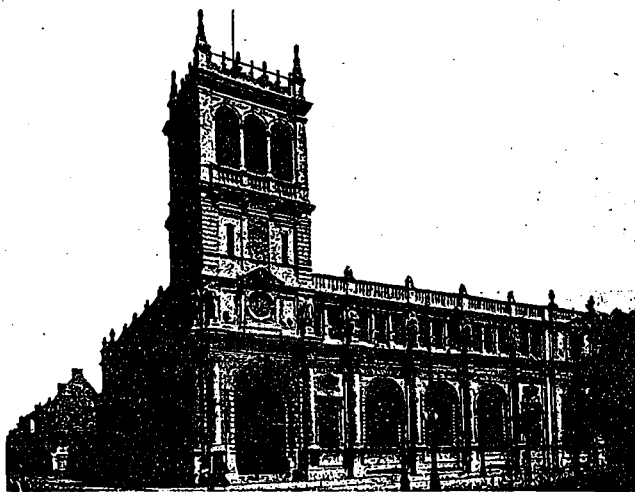
ENTRANCE TO PALAIS DE JUSTICE, ANTWERP.

the style of two smaller ones on the other side of the tower, we were sorely afraid some great change was contemplated. Our fears were only too well justified. This time we found the solid low parapet at the top of the tower had been replaced by a pierced one, with tiny pinnacles at the eight angles and a lofty spire put on, instead of the low roof formerly there. The whole effect is lamentable, the spire being at least twenty feet too high for proportion with the church, which is not a long or over lofty one. Seen from outside the town the spire is absolutely grotesque in its exaggeration. During the day we visited Moerbeke. They are funny people at Moerbeke; they sell postcards of the place certainly, but, though views of an ultra-modern factory, and one or two modern villas, and of canal scenes (which might be anywhere) can be had almost for nothing—twelve for fivepence—not one of the church is obtainable, the most interesting thing in the place—a well-proportioned almost "Hallekirche," with tracery in its apses and choir aisle east gables, but not elsewhere, and its central octagonal tower, but no transepts.

On Bruges we need not dwell, though there is much done during the last five years in the way of restoration work, including the at present unfinished shallow gable on the hospital facade facing the new (and heavy) front of Notre Dame. The gable in question has been erected in blue limestone, and the carving in the niches of the old has been taken away—temporarily, we are told—the gable being crowned by a disproportionate finial. The Renaissance aisle windows of St. Jacques will disappear shortly, as the brickwork round some of them has come out and exposed some rich brick mouldings still *in situ*.

We should mention the Gruuthuys restorations and the consequent opening to the public of the ground at the rear, with its charming houselets adjacent to the quaint little conceit locally known as the Pont St. Boniface—a construction that has, however, come under the ridicule of some of the professors at the Ghent School of St. Luke, though we confess to a liking of the new old bridge (where there was none before). The big yellow-washed brick front of eighteenth-century date on the Dijver alongside the entrance to the Gruuthuys, which is clearly shown in Marc Gheeraert's map of Bruges as belonging to the main structure, has had some bricks taken out here and there at the sides of the modern window-sashes, and this has revealed brick mouldings of the fourteenth century which graced that part of the Palace, and consequently we may look forward, at no distant date, to the modern brick-stopping being taken away and the completion of the restoration of the Palace as far as possible according to Gheeraert's view.

While at Bruges we retraced our steps to Bassevelde, near Eecloo, which we had passed on our way to Bruges from Moerbeke, and the church is of noble proportions, with octagonal central steeple, and on the south transept gable a three-arched thirteenth-century arcading over the window, the north one having a four-arched one. Under the north transept window is a rude trilobed doorway, blocked up, of the earliest period of Gothic architecture. Indeed, it might almost be Romanesque. Next day we trained to Cortemarck, to view the typical Flemish steeple, between Thourout and Roulers. The church, however, is an ingenious construction in the fifteenth-century style (with wretched cast-iron tracery in the windows), in brick, with brick moulding to the arches and brick ribs in the vaulting, but the intervening material is appar-



HOTEL DES POSTES AT OSTEND.

ently lath and plaster! The situation is picturesque.

We left Bruges a few days afterwards and made for Ypres via Cortemarck, and among the interesting churches after Cortemarck special mention should be made of Boesinghe, with its lofty tower and crocketed spire of stone and its beautiful church. Roulers was our next objective the following morning. On arrival there we relieved ourselves temporarily of our luggage and took the next train to Rumbek, of which Baedeker makes special mention, not without cause, for its steeple is very fine and lofty, and the church, though hardly so fine as we expected, has some old work of a previous structure in its outer walls. Near Rumbek is the beautiful mediæval beturreted chateau of the Count of Limburg-Stirum, and Rumbek itself boasts of an interesting old Gothic house near the church.

That night was the last of our hotel nights in Belgium for the trip, as next morning we started for Ghent.

Note.—It is scarcely credible that this nation which teemed with towns of such unusual interest should now be a country of ruins and poverty destined to suffer further annihilation.

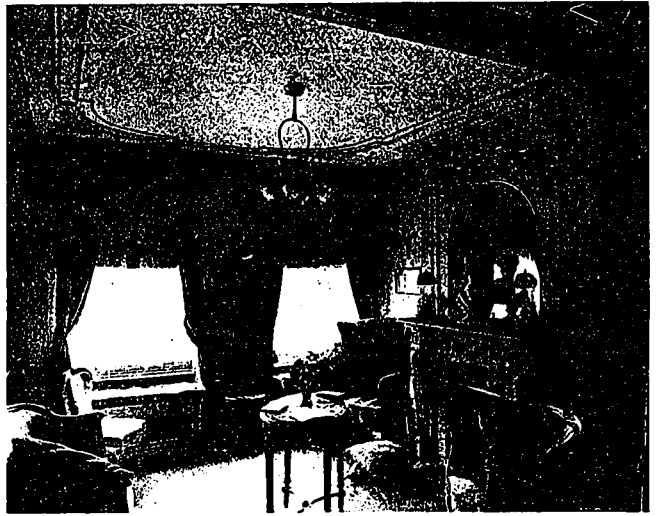
Solving the Narrow City Lot Problem

J. J. LAFERME

ARCHITECTS and owners are frequently faced with the problem of a lot in a desirable locality, but apparently too narrow to warrant a good residence being erected thereon. This fact has had to be met more frequently in Europe and the States than in Canada, but in the larger Canadian cities the problem is beginning to present itself.

In the particular residence illustrated herewith, the solution was rendered more difficult by the fact that the lot is only twenty feet wide with houses built right on the line at either side, and straight back without any possibility of side light for the proposed residence.

The property was valuable and the locality enhanced by a spacious and beautiful garden on the opposite side of the street, upon which buildings would never be erected. The house is located on Wood avenue, Montreal, and faces the



PARLOR.

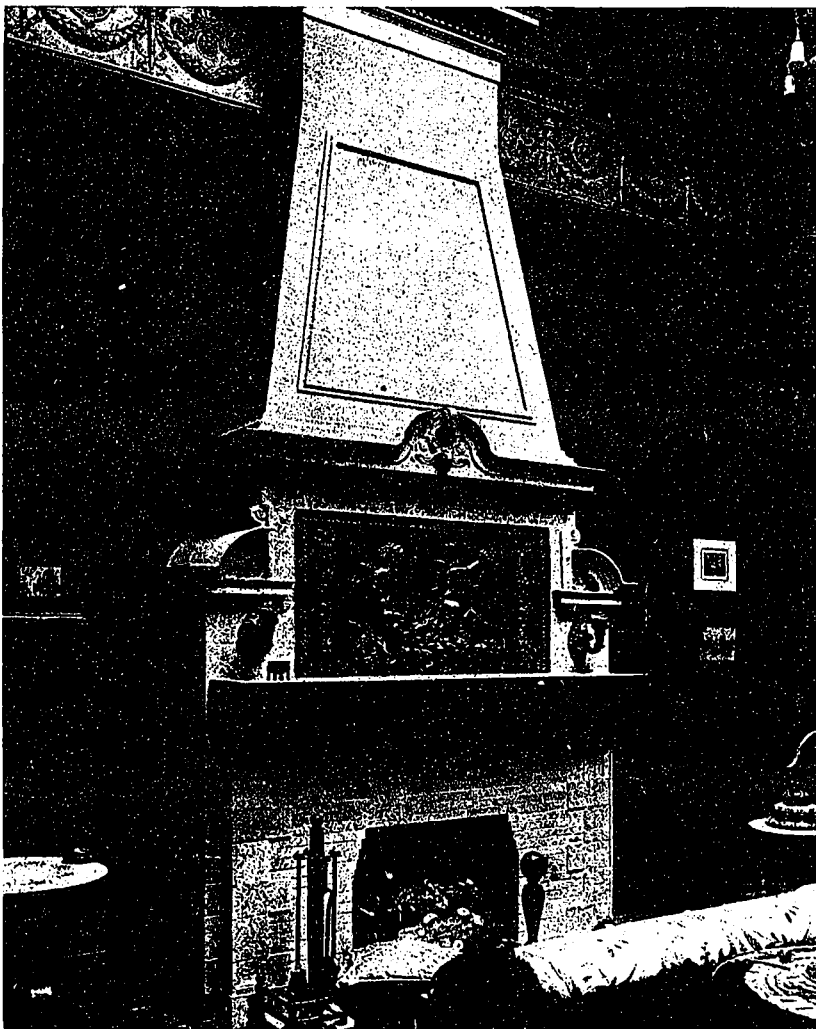
gardens of the large seminary which extends from Wood avenue nearly to Guy street and from the Mountain to Sherbrooke street.

The writer, who is also the owner of the residence, studied and practised architecture, although in a different walk of life at the present time, and gave the matter considerable study, handing his sketches to Joseph Wechselberger, architect, who further studied the subject, bringing the plans to a head, the building being erected under his finished plans, specifications and surveillance.

Having no side windows and the point at issue being to get good light in every room, which is seldom found in narrow city lots, it was decided to furnish centre illumination, then depend on front and rear lighting. Consequently the centre of the house was designed as a large living room with top light, 24 ft. 6 in. long by 19 ft. wide, namely, the distance between the party walls. It is illuminated by a 12 x 14 ft. art glass ceiling light covered by a ridged skylight, and, needless to say, it is as bright as day in the living room. In fact, canvass on pulleys has had to be stretched above the ceiling light to diffuse the strong glow on sunny days.

To overcome the winter snows, coils of hot water from the heating system have been placed around the space between the skylight and ceiling light. Last winter, although a severe one, the snow melted on the skylight as fast as it fell. This ceiling also permits of indirect lighting through the art glass, as lights are placed in the space above.

From the illustration of this liv-



MANTLEPIECE IN LIVING ROOM.

ing-room with its high fireplace and silk covered walls, the impression is certainly not that of a house built on a twenty foot lot. On the entrance floor, towards the front, is an artistic Louis XVI reception room with walls and fireplace decorated in relief of this period. The entrance and stair hall are done in Caen stone imitation, a lavatory and cloak room being provided. The wood-work is painted white and from the stair hall large double glazed doors lead into the reception room on one side and the living room on the other.

Up one flight of gracefully carved stairs with a velvet hand rope, one reaches a landing with an arched balcony overlooking the living room and the main bedroom with its tiled bathroom, clothes presses and balcony overlooking the seminary gardens. From the same landing, one more flight of easy stairs leads to the top floor with its two large bedrooms and tiled bathroom between.

The front bedroom is the entire width of the lot and has a balcony equally as long to which access is gained by a dormer window. The bathroom and stair hall in the centre are lit by a skylight. The rear bedroom has windows and a glazed door giving access to the roof over the living room and balance of the building, which is lower by one story than the front portion of the residence. This roof is very useful for airing and drying clothing.

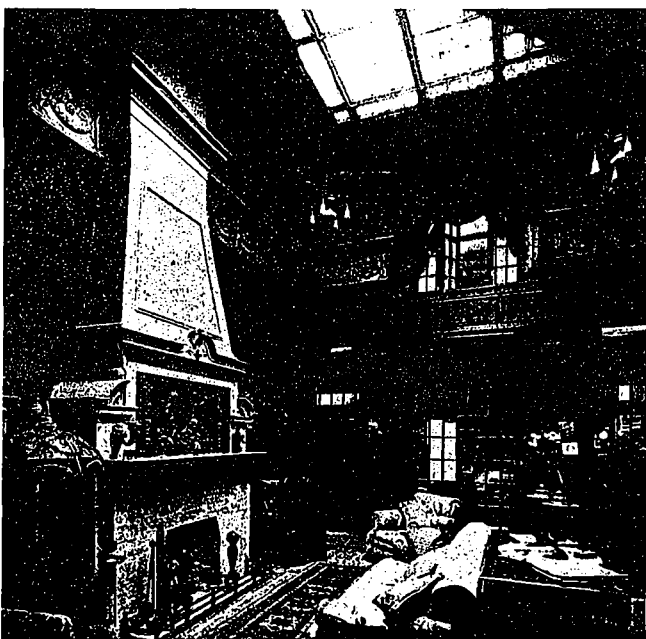


MANTLEPIECE IN PARLOR.

The building beyond the living room consists of a kitchen on the living room floor, stair hall leading up to dining room, which is one flight up and has a balcony with glazed doors overlooking the living room. Service is from a dumb-waiter, as the kitchen is immediately below. Beyond the dining room and opening off same is a conservatory of which the floors, and such of the walls that are not glazed openings, are tiled.

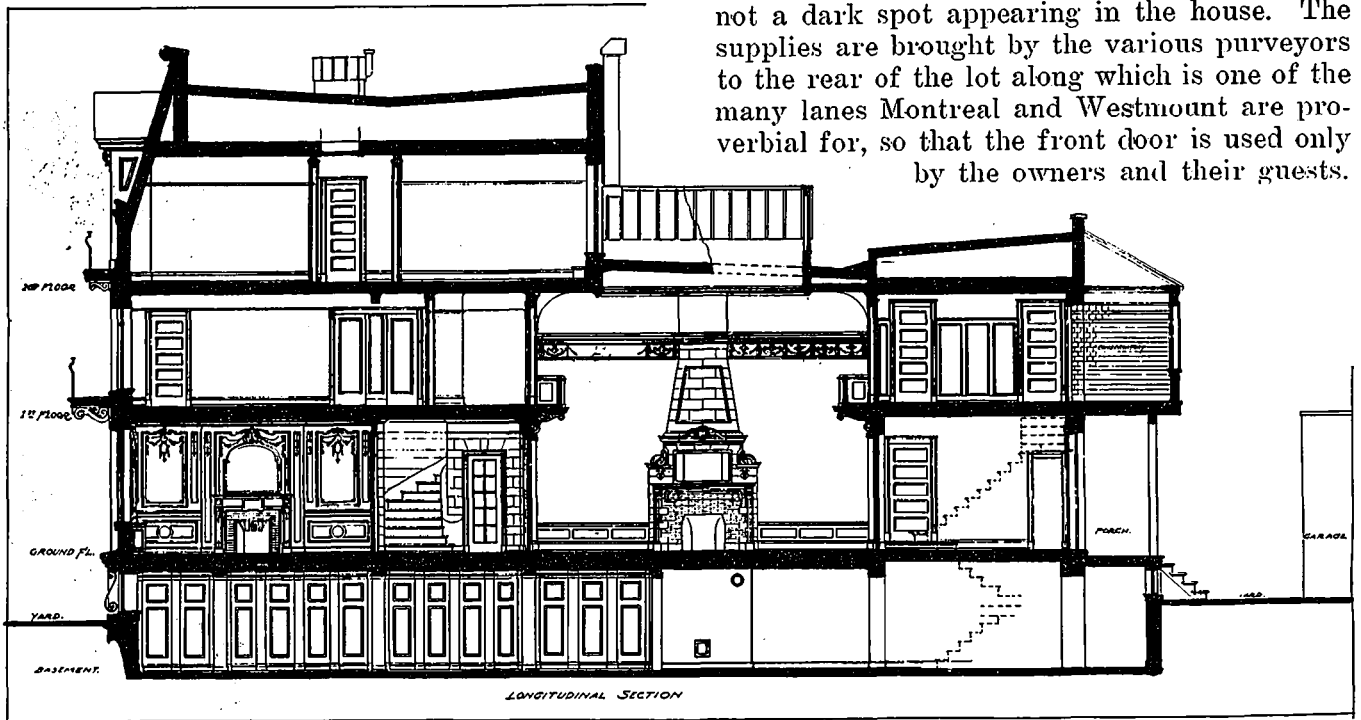
The dining room being one floor up, is provided with a pantry, also hot and cold running water in a sink closeted off to match the dumb-waiter enclosure, offering additional comfort. The dining room could have been built "en suite" to the living room, but as a garage was wanted on the lot, it would have been too tight a fit, besides the novelty of a dining room with conservatory one floor up, overlooking the living room and the garage, have proven an additional attraction. The basement, which is five feet above the ground, is occupied by a spacious servants' room with its own bathroom; furnace, laundry room, coal room, and chute from the rear. To the front is a large study, on the side walls of which have been partitioned off trunk rooms and cupboards.

The problem has been particularly well solved,

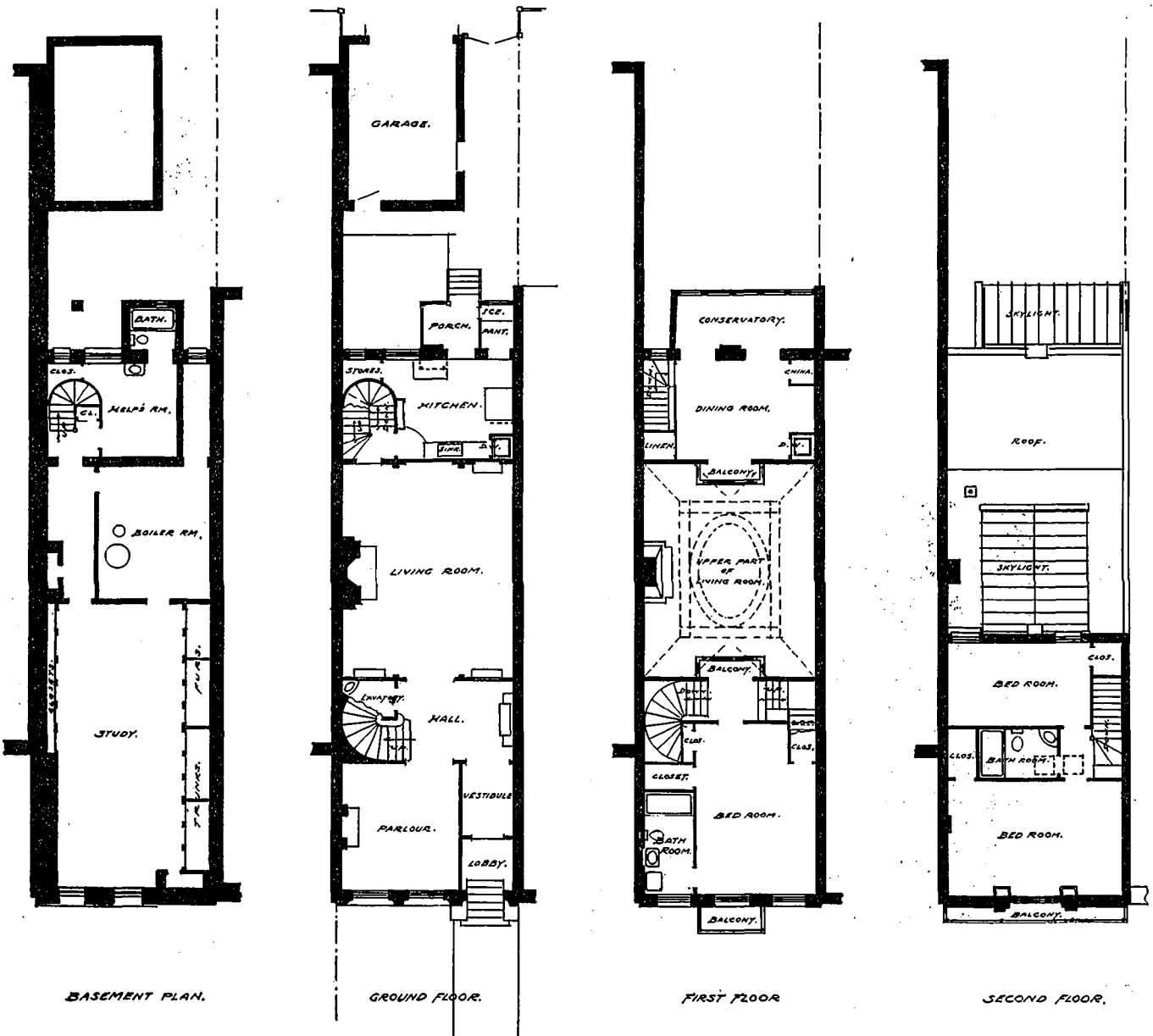


LIVING ROOM.

not a dark spot appearing in the house. The supplies are brought by the various purveyors to the rear of the lot along which is one of the many lanes Montreal and Westmount are proverbial for, so that the front door is used only by the owners and their guests.



LONGITUDINAL SECTION



BASEMENT PLAN.

GROUND FLOOR.

FIRST FLOOR

SECOND FLOOR.

SECTION AND PLANS OF HOUSE ON WOOD AVENUE, MONTREAL.



HOUSE ON WOOD AVENUE, MONTREAL.

JOSEPH WECHSELGERGER, ARCHITECT.

The Ontario Association of Architects

THE members assembled for the twenty-fifth annual convention on Wednesday, September 16th, 1914, in the rooms of the Association at 96 King street west, Toronto. Prior to the convention a meeting of the Council was held, and after the disposition of some items of business, the convention was opened by an address from the president, C. H. Acton Bond, which dealt with the various subjects of interest to the profession, in particular the desirability of the members using Canadian material and workmanship wherever possible.

Reports of officers and committees, and also of chapters, were then received and adopted. A report was then read by the organizer of the Architects' Rifle Association, R. K. Sheppard, which naturally was of the greatest possible interest to the Association at the present time.

During this meeting a serious discussion ensued upon the subject of preparation of plans by engineering firms to the detriment of the architectural profession. At the conclusion of the first session, which was of the most interesting character throughout, the members adjourned to the dining room of the Engineers Club in the same building, where they enjoyed a most delightful luncheon.

After luncheon the members motored around the city, and made their first stop at Casa Loma, where, under the guidance of E. J. Lennox, its architect, they thoroughly inspected this very notable residence. Since the knowledge of the general public is largely confined to the outside of Casa Loma, it is interesting to record here the appreciation manifested by the members of the Association over the excellent detail upon the interior. The next visit was to the University, where the members were conducted through the Hart Building by Henry Sproatt, the architect. Here also the members voiced their appreciation for this fine structure in most generous terms.

The second session was opened the following morning in the rooms of the Association at 11.15 by the president. An interesting report of the Editing and Publishing Committee was presented, after which it was decided to ask Mr. Sheppard to continue the editing of the Journal, Mr. Langton kindly offering to act in the capacity of consulting editor.

The subject of the standard of design to be required at the hand of applicants for admission to the profession, which had been alluded to the day before, came up for further discussion. The debate was probably the most considerable of the afternoon, and was contributed to by a

large number of those present. Upon the subject of standard size for catalogues, the members were in agreement that such an end should be brought about, if possible. One or two other points came up for discussion, including that of reading important papers at the convention, and the consensus of opinion was that it might be well to encourage a revival of the reading of papers upon certain subjects by those particularly informed upon such matter.

At the close of the morning session, the members found a string of motor cars awaiting them at King street, to convey them to the Scarborough Golf and Country Club. They keenly enjoyed this opportunity to get away from the city streets, out into the country, and as the day was one "snatched from heaven," when they reached the splendid capacious club house they were as ready as a lot of youngsters to enjoy the luncheon and the work following it.

At the third session of the convention in the afternoon, the subject of training of students arose. This was a grave and serious discussion, more particularly with the part played by the University. The consensus of view appeared to be that while there was considerable improvement yet to be made, the University in fairness should be credited with the excellent results already accomplished. Several of the delegates took pains to emphasize the necessity upon the part of the profession to impress upon the minds of students the necessity for a University course.

It was urged by Mr. Burke that enlarged photographs of past presidents should be obtained for the purpose of the Association, the expense of those having died to be borne by the Association. This suggestion was heartily welcomed, and left to the library and rooms committee to deal with the matter. Some discussion took place upon the matter of the disputes between architects and clients, resulting in a resolution for the formation of a committee to consider any such dispute.

At the close of the session, an election was held for new members to take the place of retiring ones belonging to the council. The retiring members, Messrs. Meredith, Moore and Power, were replaced by those newly elected, Messrs. Sheppard, Wickson and Watt. Later on the new council met together and elected the following officers for the ensuing year: President, C. H. Acton Bond, Toronto; first vice-president, L. Fennings Taylor, Ottawa; second vice-president, Chas. Langley, Toronto; treasurer, J. P. Hynes, Toronto; registrar, F. E.

Belfry, Toronto; secretary, R. B. Wolsey, Toronto. Council—W. W. Stewart, Hamilton; W. R. Gregg, Toronto; John M. Watt, London; A. Frank Wickson, Toronto; Ralph K. Sheppard, Toronto. Representative for Canadian National Exhibition, Edmund Burke; Art Museum, A. Frank Wickson and W. Ford Howland; College of Arts, A. H. Gregg and C. H. Acton Bond.

The luncheon on the second day of the convention of the Association of Architects was held at the club house of the Scarborough Golf and Country Club, an architectural accomplishment of the firm of Langley & Howland. The conditions were ideal, in that the weather was superb, the landscape to be seen through the windows of the dining room, beautiful in form and color, and the meal itself most excellent.

As announced by the president during the luncheon, Literature was represented by Augustus Bridle, president of the Arts and Letters Club; Music by Dr. Vogt; Painting by C. W. Jeffreys, President of the Ontario Society of Artists; Sculpture by Walter Aylward; and the engineering profession by Col. Van Nostrand, and the legal profession by A. Monro Grier, K.C. The press was represented by F. Reed, and, in addition, there were present as guests A. M. Grantham and F. C. Henderson. At the conclusion of the luncheon, the president proposed the toast to the King, and after that was most cordially drunk the National Anthem was sung, Dr. Vogt kindly accompanying on the piano.

The toast to the Empire was then proposed by the president and responded to by A. Monro Grier with telling effect as follows:

“Mr. President and Gentlemen,—Before proceeding to the toast which you have honored me with, I should like to say that I am quite sure that those who are associated with me as fellow guests will cordially agree with me that the Association of Architects are very sincerely to be congratulated upon their arrangements for this luncheon to-day. I think that, speaking in the company of architects, it is not wholly unbecoming on the part of a layman to voice his very sincere appreciation of being for the time housed in so delightful a structure as this present one. I have been delighted with such parts of it as I have already seen and I hope I shall have the pleasure of seeing the remainder of it soon. Speaking particularly of this room* it is, I think, a very happy circumstance indeed that we find ourselves meeting in a room upon the walls of which are emblazoned not only something which indicates the crest of the particular club, but which reminds one of something far greater—it is hard to think of anything else so great upon the material earth—it reminds one of the British lion itself.

“I approach this toast of the Empire with a

feeling of responsibility, because the occasion is good, the day is splendid, the company is all that could be desired, but I have this feeling very seriously at the bottom of my heart that really at the present time there is nothing that could by any possibility heighten the splendor of the toast itself. More than ever am I impressed with the utterance of Lord Milner when he said ‘When men cry hurrah at the mention of the British Empire, I for my part feel inclined to go into the corner and pray.’ To pray because of the extraordinary responsibilities that it carries. So to-day I will, with your permission, depart from any allusion to the sense of honor and pride which I feel in speaking to you, those things must be taken as understood, and with your good permission I shall not indulge in anything in the nature of badinage because this particular toast seems to me to call for utterances befitting the circumstances under which the Empire at present finds itself, and that is a state of war.

“Gentlemen, we have always felt proud of the British Empire, but I believe that I voice not my own opinions only, but that of every subject of the Empire, man, woman or child, when I say that we have been profoundly prouder and more gratified since the 4th of August, on which day we said to a Power hitherto thought invincible, ‘Thou shalt not strike a small defenceless nation.’

“We go about our several ways; we discharge as best we can the duties that lie in our paths; but overhead all the time there is this cloud of war, and to my way of thinking there is but one set of men who are splendidly discharging the highest duty, and those are the men who at this present moment are on the Continent of Europe, perfectly content if necessary to lose their lives in the defence not alone of the British Empire, but, as I verily believe, of the freedom of mankind itself. Those are the men of whom we are all thinking to-day, and I suggest that constantly we say to ourselves, ‘Thank God, I belong to the British Empire.’ Not as we generally do, principally by reason of its large possessions and the way in which it administers them: those things are fine in themselves. But to-day mainly, and to an extent to dwarf every other consideration, because of the fact that this Empire which loves peace as probably no country in the history of the world has loved peace, this Empire has said, ‘there are certain things which, so far as we are concerned, shall, by the help of God, never happen, and if necessary we will go to war to see that what we will is carried out.’ That is our situation to-day, and the beauty of that situation is that we can claim for ourselves the right and the intention to do the right thing without saying a harsh word of anyone else. We have no unkindly feeling towards any other

*The decorations of the room included lions rampant.

nation. We have only this high resolve, that so far as we are concerned the weak of the earth shall be protected, treaties shall not be regarded as mere scraps of paper, nor shall the bayonet rule throughout the world so long as there exists that thing known as the British Empire.

"When this war broke out I was in London, England, and since then I have traversed the Atlantic Ocean; and in London and on the Atlantic Ocean and in Toronto and in Niagara Falls and elsewhere I have heard the same song sung, the chant 'Rule Britannia' has sounded in my ears in every place. There has been not a vestige of difference anywhere. A man in Ontario is part of the soil of England, and the man in Essex or Devon or Cornwall is part of the soil of Ontario. The Empire is one, one fine splendid thing, splendid in the past, and to-day far more splendid than it has ever been. Not by reason of any arrogance, not by reason of claiming that it can defeat other countries; for nothing of that kind, but for this sheer thing that is says 'our men, our women, our children, our all if necessary shall be sacrificed for the good of the world and for the freedom of mankind.' This is the condition to-day; we are in a condition of war, and I very much mistake the architects of the Province of Ontario, as I mistake any dweller in the Dominion of Canada if I am not right in supposing that, if duty calls, one and all will cheerfully go over to the Continent of Europe and lay down their lives.

"Therefore let us take heart; let us believe that such horrors, which have evolved amongst other evils the destruction of beautiful things architectural; let us believe that these horrors which have involved inhuman and atrocious acts, are not the part and portion of any civilized nation, but that they are rather the outcome of a tyranny, of a military power, and when I use the word I do not of course mean military as we use it in our healthier and saner view of things, and let us say to ourselves that whilst this war lasts we are willing to do our duty wherever it may be and when the end comes we shall do our part to see that, whatever else is neglected in the terms of peace, there shall be two things quite certain, that those who have been arrogant shall be stripped of their power so that no longer they can affront and affright the rest of mankind, and that men throughout the Continent of Europe and elsewhere shall feel that they are always at liberty to serve their God and to do their duty without any fear of tyranny above them.

"Gentlemen, you may think that perhaps I speak intensely upon this subject. I can speak in no other way. We are at war. And we ourselves, like all good members of the British Empire, must be prepared to do our duty, not from hatred of any other nation, not from any servile,

mean or dishonorable cause, but simply because we are proud that we belong to a nation whose cause is so absolutely just that there is no possibility of gainsaying it. What is the thought which should fill our minds at the present time? I am reminded, as I speak, of two or three lines which I shall conclude with, changing the last line somewhat, to meet the occasion. They seem to me to aptly illustrate the spirit which should animate us all:

"Strike 'till the last dread foe expires,
Strike for your altars and your fires,
Strike for the gravestones of your sires,
England and rights of man.'"

The president then proposed the toast to the Guests, which was replied to by Mr. Bridle, Dr. Vogt and Col. Van Nostrand. Mr. Bridle's speech, which furnished in parts a delightful example of his sardonic humor, consisted of exceedingly interesting historical allusions to Napoleon I and Napoleon II, and also, and mainly, of references to the present war as "a war for culture." Among his amusing remarks in dealing with the various arts of architecture, painting, music and sculpture, was the following: "Painting has not suffered so much, but music has been horribly mangled, so far as new patriotic poems set to music go. They have been written and typewritten and published and sung in private and public. I have had the honor of sidetracking one of them already and I intend to sidetrack as many more as possible. Dr. Vogt may have a similar experience. His choir will be asked to sing half a dozen patriotic odes this year. I may submit one myself. I am giving him notice now so that he will not be unduly shocked when he gets it."

Dr. Vogt's speech contained most interesting and instructive allusions to both art and music. He suggested that the remarks of Mr. Bridle as to the razing of certain places on the Continent during the war suggested the thought that it might not be a very bad thing if some such dire tragedy as war might perhaps strike this country some time. We have some examples of architecture in the city of Toronto, in fact too many, that he had no doubt that architects themselves would like to see eliminated. He also said that Mr. Bridle was quite correct in venturing a guess that already the community is being swamped with the efforts of amateur poets and would-be musicians. He has had sixteen poems submitted to him since the first of September. All of which are supposed to mark an epoch in the literary history of Canada and all of which are well deserving of the very best efforts of any musician who would undertake to set them to music.

The speaker in dealing with music paid a great tribute to the capacity of Britons generally in regard to appreciation of "absolute pur-

ity of intonation." The British bands are models in this respect. One great thing in regard to the British choruses is the fact that in spite of all temptations to diverge from the proper paths they will sing in tune. They may be sometimes lacking in the fiery temperamental qualities which distinguish choral singing across the channel in Belgium and France, but they have such qualities as the Belgian and French choirs find it very difficult to equal. We have in this country opportunities of profiting by the example of all other countries. The natural material is unsurpassed anywhere and I believe that in music as in architecture we are destined to play a very important role in the history of the world.

Col. Van Nostrand, in responding, gave a most interesting account of the formation of the Engineers Club, and suggested that it might be well for the architects to forget the exclusive name "Engineers" in the name of the club and

join it. He concluded with an interesting expression of regret that he felt that he could not discuss the strategy of the war, at all events just then, because the *Star* had suggested that a fee of \$2.00 be imposed for a license to act as an "arm-chair critic," concluding with the remark, "for that reason I will not touch on the war," or he might be fined for talking without a license.

The president then proposed the health of Edmund Burke as one who might be regarded as the father of the Association, to which toast Mr. Burke fittingly responded. Mr. Reed was called upon to respond to the toast to the Press, a matter which he accomplished in a very felicitous manner.

Before the party left the dining room, Mr. Gregg, upon behalf of the convention committee, intimated that any guests who desired to do so were at liberty to remain during the afternoon, and to make use of the grounds and club house.

Standardization of Sizes of Advertising Matter

AT the recent convention of the Ontario Association of Architects, J. P. Hynes presented the matter of manufacturers' catalogues as follows: "I might call attention to another practical question. You may be aware that the American Institute had a Committee considering catalogue publications for advertising as it affects architects. They have asked advertisers to adopt two standard sizes for catalogues. It is not necessary to go into details of that, but I think it would be advisable for this association in convention to pass a resolution endorsing the recommendations made by the American Institute and asking the advertisers to adopt same standard. I would so move, if anyone sees fit to second it."

The above resolution was unanimously carried and in order that all concerns may fully understand the action taken by the American Institute of Architects we quote verbatim the amendments adopted by this organization which have been endorsed by the O.A.A.

First. That 8½ x 11 should be the standard size for all catalogues and bulletins intended for permanent filing by architects.

Second. That all catalogues should be issued in the form of separate bulletins, each treating of but one subject.

Third. That 3¾ x 8½ should be the standard of size for pocket editions intended for the use of architects.

While the above action is only an endorsement by the architectural body in Ontario, we feel that all advertisers would profit by conforming to the sizes adopted. The Chicago Architects'

Business Association and other bodies have already accepted these sizes as standard and it is safe to assume that it will be universally adhered to by all up-to-date companies.

In order to appreciate the reasons for adopting the three amendments quoted above, part of the standing committee's report is given herewith:

The committee believes that a satisfactory filing system can become possible only by the general adoption of a standard size of page, preferably the 8½ x 11-inch letter sheet, in combination with a system of separate catalogues or bulletins for each item of manufacture, which could be filed together with other items of similar character, under the proper title, and placed in the files in alphabetical order.

With the adoption of the vertical method, filing becomes a simple matter, and such a file would be as convenient for reference as an encyclopedia, in fact, the vertical filing drawer would become a veritable encyclopedia of building materials and specification memoranda, which, when fully perfected by the introduction of a standard system of indexed guide cards, would be of inestimable value to the architect.

To-day there are sundry schemes for the placing of catalogues in the office files, by outside parties whose incentive is that of obtaining a fee from the advertiser. All are familiar with the huge and unwieldy permanently bound volumes of extracts from the catalogues of advertisers, whose mater may or may not appear in the next issue.

Owing to the incompleteness of such schemes,

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CONTRIBUTIONS.—The Editor will be glad to consider contributions dealing with matters of general interest to the readers of this Journal. When payment is desired, this fact should be stated. We are always glad to receive the loan of photographs and plans of interesting Canadian work. The originals will be carefully preserved and duly returned.

Entered as Second Class Matter in the Post Office at Toronto, Canada.

Vol. VII Toronto, November, 1914 No. 11

STANDARDIZATION OF SIZES OF ADVERTISING MATTER—Continued

the architect is obliged to maintain other files to take care of catalogues not included in the catalogue agent's system, as well as for new matter which is continually being received. Manufacturers complain of these methods, realizing that, no matter to how many advertising schemes they subscribe, they must also issue catalogues so as to cover the entire field, as well as for circulation to the general public.

In order to procure a permanent filing of their advertising matter, manufacturers are not only ready, but anxious, to furnish catalogues

and bulletins in size and form convenient to architects.

There are many reasons in favor of the adoption of the 8½ x 11-inch page as the standard of size for all catalogues and bulletins, and for the adoption of a systematic series of independent bulletins, especially in connection with a detailed alphabetical (and topical) system of sub-indexing under main titles, for groups of bulletins, such as builders' hardware, plumbing goods, electrical fittings.

While the so-called pocket-size catalogue cannot be expected to cover the entire field, it can serve a sufficiently useful purpose to warrant its consideration. Many manufacturers find the pocket edition indispensable for distribution amongst the general public; and as there is no desire to limit the advertisers to the 8½ x 11-inch standard, it is desirable that a standard of size, preferably 3¾ x 8½ inches, be adopted.

This size is small enough for the pocket, and may be conveniently filed in standard letter-filing drawers, which can be subdivided at small expense into three longitudinal compartments, equipped with follower blocks and guide cards, similar to the equipment of the standard drawers now used for filing legal papers.

* * *

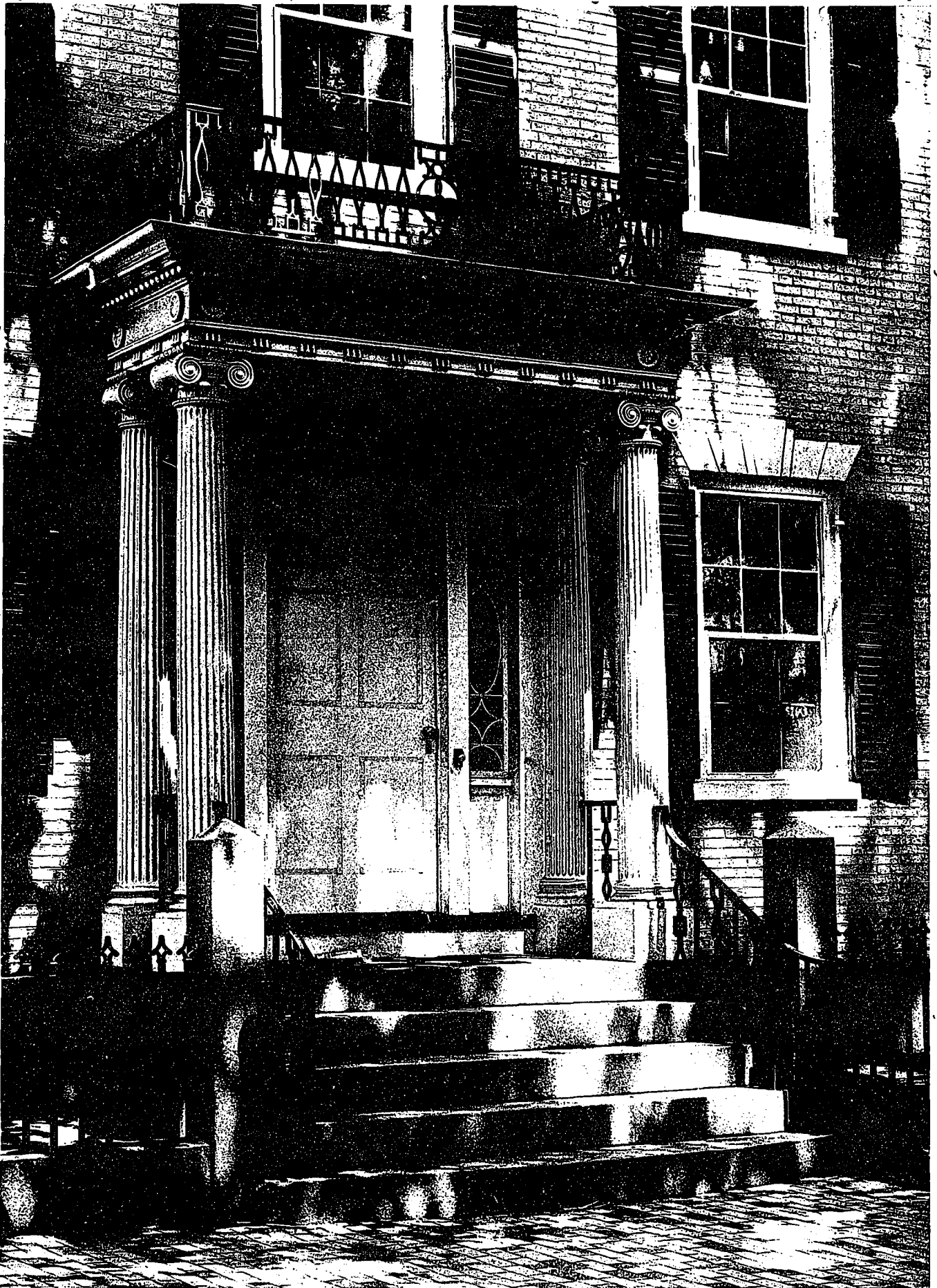
MR. FRANK MALLOY, Toronto, has taken over the architectural practice of the late F. H. Herbert, with whom he was identified for a number of years, and will continue the office at 65 Adelaide street east. Among other work, Mr. Mallory has charge of the new ten story Nordheimer building, Yonge and Albert streets, on which operations have lately been resumed.

* * *

A. T. ENLOW, formerly associated with The Pedlar People, Limited, of Oshawa, as Director of Sales and Advertising, has resigned. Mr. Enlow was formerly connected with steel producing interests in the States and has been with The Pedlar People for two years. His future plans have not yet been announced.

* * *

THE Council of the Royal Institute of British architects have awarded the Henry Jarvis Travelling Studentship in Architecture for 1914 to Ernest Comier of Montreal, Quebec. This is the first time that a Canadian has obtained such distinction and should be the means of inspiring the draftsmen throughout the Dominion to aim high and work hard to duplicate this act which brings with it considerable credit and honor. Mr. Comier is a C.E. and B.A. Sc. from the Polytechnic School in Montreal, and has also studied six years at the Ecole des Beaux-Arts of Paris, leading to the title of "Architecte Diplome par le Gouvernement Francais."



COLONIAL. ENTRANCE TO SILSBEE HOUSE, SALEM, MASS., 1797.

OWING to the state of war existing, the Government of the Commonwealth of Australia has decided to postpone, until a more favorable time, the competition for the design of the Federal Parliament Houses to be built at Canberra. It was intended that the competition should be open to architects from all parts of the world, and that it should close in London and Melbourne during March, 1915.

* * *

THE damage done to Rheims Cathedral is officially given in a note issued from Bordeaux by the French Under-Secretary of State for Fine Arts, which says:

"Rheims Cathedral was shelled several times. It had all the roofing burned and the stained-glass windows riddled, and to a large extent broken. The northern tower of the facade, which was struck by shells in the upper part over the portal, was seriously damaged by flames. The sculptural decorations and statues are irreparable. Inside the church, straw, which had been collected for the wounded, caught fire, generally damaging the stonework. The wall facings are burnt and the masonry charred. Instructions have been given to protect the vaults by building temporary roofing."

* * *

BRUGES, A RECORD AND AN IMPRESSION, is the title of a new book by Mary Stratton. This treatise contains one hundred and twenty illustrations by Charles Wade, all of which furnish an added interest on account of the pleasing and expressive technique so characteristic of all the artist's work. This book, which has been in preparation for some time, should be of lively interest to-day, when the valor of the Belgians has aroused the admiration of the whole civilized world. What is written of Bruges is typical of Belgium. The spirit of the men who built the old Flemish city, who fought for its freedom and sacrificed their lives in its defence, is the same spirit that has impelled the heroic resistance with which the Belgians have met their invaders.

Bruges is one of the most beautiful mediæval cities in the world. Travellers of all nationalities have felt her fascination. Much remains to recall the days when Bruges, the capital of West Flanders, was distinguished both as a centre of commerce and a meeting place of scholars, poets, artists and men famed for their rank and valor. An added interest is given to the book by the end-papers, which consist of a useful map of Bruges drawn in Mr. Wade's characteristic manner. The work is published by B. T. Batsford, Ltd., 94 High Holborn, London, at a cost of \$1.25.

* * *

SEVERAL novel features have been introduced into construction of the Morris Folding

Tubular Steel Tripod, described in bulletin Y17, a copy of which has been submitted to us by the Herbert Morris Crane & Hoist Company, Limited. One feature which will appeal to contractors, structural engineers, stone workers and other users of this kind of lifting gear is the ability to fold up the tripod without removing any bolts or pins. A broad flange is provided on each foot to enable the tripod to carry a load on soft ground, and a square point gives a good "grip" on harder surfaces. Another new feature is the provision of a small pulley at the top of the tripod by which a small rope can be used to haul up the heavy lifting block or to handle very light loads quickly. It is also worthy of note that even in the one-ton capacity the tripod is light enough for one man to carry on his shoulder.

* * *

THE American Gas Institute and the National Commercial Gas Association have authorized a joint committee to offer a prize of \$150.00 for the best designs of a replace heater, burning gas. The committee wants the design of a heater which may be placed in the open fireplace of the library, living-room or dining-room of an artistically furnished dwelling, appropriate for the purpose and artistically consistent with the furnishings of the room. The appearance when unlighted, is of equal importance with the appearance when lighted, and in awarding the prize, these two features will be given equal prominence.

The award will be made by the committee on the recommendation of a jury composed of three members, an architect (to be nominated by the American Institute of Architects) a member of the American Gas Institute and a member of the National Commercial Gas Association. The competition will close on March 1st, 1915, at which time the designs must be in the hands of the Chairman of the Joint Committee, Wm. J. Serrill, 1401 Arch street, Philadelphia, Penna. Mr. Serrill will also furnish further information upon request.

* * *

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