

tenaciously, to the simple structure they had been used to in France. "The requirements", as well expressed by Mr. Percy Knobbs, "were for the most part simple in character, with stout walls of well-set rubble, with wooden casements, windows and shutters; steep roofs with pronounced bellcast, stone gables carried up to the skewers well above the roof and stout chimneys were the main characteristics of their [the early builders'] work".

These bellshape roofs often extended out so as to form a verandah or shelter at the front door as well as at the back. A prototype, though varied, can still be seen in northern France. But it is true that although the French Canadians never seemed to have achieved a log structure in the same sense as had the Swiss and the Scandinavians, still they early learned to set logs horizontally, with notches and bonds at the quoins.

The foregoing applies to early domestic architecture. For more pretentious and public buildings there was a mixture of the French and, later, the Georgian classic, to be followed by the revised Gothic of the Victorian era. More recent developments in the United States have had a marked effect, influenced by historic facts and racial instincts.

With the beginning of the twentieth century a great change came in domestic architecture, which, although it was largely due to architects trained abroad, contained novel characteristics and features well suited to climatic conditions. This change has been most noticeable in the inland provinces of Ontario and Quebec.

The Old Country tradition was early established in the Maritime Provinces and parts of Ontario, where there were early settlements of Scots, while in southern Quebec and the Ottawa valley wood construction in studding, clapboarding and shingled roofs resembled the edifices of a similar character in New York and Massachusetts, in the United States. Here and there frequently one could see, and still can see, the influence of classicism, especially in the Southern States, where columns and mouldings whose influence has been felt even as far northward as Canada are in evidence to-day. At Halifax, on the Atlantic coast, there are some noble buildings in the Georgian style, and farther inland there are many huge buildings for carrying on commerce and finance, especially in Montreal and Toronto. In Christ Church Cathedral, Montreal; in the Parliament Buildings, Ottawa, and in the main building of the University of Toronto one can see fine examples of Victorian Gothic architecture.

Bibliography.—The bibliography of art in Canada is meagre. Apart from brochures and magazine articles, only a very few works of reference have been published on the subject. In the year 1917 E. F. B. Johnston published a monograph entitled "Canadian Art and Artists", which appeared in the form of a special chapter for *Canada and Its Provinces*, (Toronto: The Publishers Association. Twenty-three volumes). In 1925 Newton MacTavish published "The Fine Arts in Canada", which was the first comprehensive history of the kind, (Toronto: The Macmillan Company of Canada), and in 1927 F. B. Housser published an appreciation of the Group of Seven in a book entitled "A Canadian Art Movement" (Toronto: The Macmillan Company of Canada). A comprehensive brochure on "Canadian Painters and Sculptors", by M. O. Hammond, was published in 1930, (Toronto: The Ryerson Press). Several "year books" on art in Canada have been issued, the latest and most ambitious of the kind being "Year Book of the Arts in Canada, 1928-'29", edited by Bertram Brooker, (Toronto: The Macmillan Company of Canada).