

INTRODUCTION

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The papers published in this edition of the *Journal of the Society for the Study of Architecture in Canada* were presented at the Fortieth Annual Conference of the Society, which was held in Fredericton, New Brunswick, May 28-31, 2014. When we proposed the session “Architecture of Faith,” we were pleasantly surprised to receive twelve abstracts dealing with diverse aspects of religious architecture from across Canada.

The articles in this edition of the *Journal* examine church architecture spanning the country geographically and representing different eras of Canadian architectural history from the nineteenth to the twentieth century. Their varied methodological approaches to the topic of religious architectural history in Canada represent the rich history of the country and its built environment.

Emily Turner’s article, “Timber and Tin: Church Design and Construction in the James Bay Mission, 1850-1890,” examines missionary architecture of the second half of the nineteenth century in Northern Ontario to discuss how the presence of missionaries in remote mission stations was marked in the built environment through the construction of churches. On the one hand, Turner’s analysis considers the policy of the Church Missionary Society regarding the construction of buildings to discuss the ideological limitations placed on buildings in missions by the ruling body, while on the other hand, she executes a thorough architectural analysis of the churches to place them within the broader context of the nineteenth century and the architectural movements that were prevalent in that period.

Loryssa Quattrociocchi, who also looks at churches in Ontario and their place within nineteenth-century architectural traditions and theory, takes a different approach through a close examination of two Anglican churches by the little-studied architect Gordon W. Lloyd (1832-1905), who was trained in Britain by Ewan Christian (1814-1895). Quattrociocchi considers the influence of Christian, as well as the Anglican Cambridge Camden Society (renamed the Ecclesiological Society in 1846), and Augustus Welby N. Pugin (1812-1852) on the work of Lloyd in southwestern Ontario in the second half of the nineteenth century.

Malcolm Thurlby’s article is an expanded version of a public lecture associated with the SSAC Conference, which he delivered in Christ Church Cathedral, Fredericton, on May 30, 2014, wherein he expertly discusses the many design elements of both the cathedral and St. Anne’s Chapel of Ease against medieval precedent and nineteenth-century publications and models, all in light of Bishop John Medley’s English background. With this analysis he also demonstrates the important role Medley (1822-1892) and his architect, Frank Wills (1822-1857), played in the creation of church architecture in New Brunswick, either directly or through the creation of an architectural precedent.

In addition to the papers presented at the 2014 Conference of the SSAC, the *Journal's* long-time editor, Luc Noppen, has submitted an article, "French Architects in Early Twentieth-Century French-Canadian Church Architecture: the Contribution of Breton Architect Arthur Regnault in Nova Scotia (Acadia) and Québec City," which examines two wooden Catholic churches built to the plans of French architect Arthur Regnault (1839-1932)—the Sainte-Marie's Church in Pointe-de-l'Église (Church Point), Nova Scotia (1903), and the Church of Saint-Cœur-de-Marie in Québec City (1918). In addition to the analysis of the architecture and its architect, Noppen considers the importance of these churches as heritage landmarks in Canada that demonstrate a link between French Canada and France, an important issue, especially in light of the dwindling parish at Church Point.

Marie-Dina Salvione also explores issues surrounding heritage and conservation in her article, "Récit critique d'une sauvegarde réussie. L'église Christ Memorial Lutheran : Roger D'Astous et Jean-Paul Pothier (1964-1965)," which examines a Lutheran church by architect Roger D'Astous that was threatened with demolition in 2003, but subsequently saved due to its heritage value. Along with the report of this successful preservation, Salvione underlines how the heritage discourse was generated along the church's innovative architectural characteristics, even though these showed some discrepancies with D'Astous's original design.

In addition to these articles, we have included Meredith Stewart's 2014 Martin Eli Weil Prize winning essay (best essay in architectural history) entitled "The Public Baths of Ottawa: A Heritage Reconsidered," which uncovers the historical importance of the Plant Bath and the Champagne Bath in the federal capital.

Overall, we are grateful to the authors who have contributed to this issue. We feel it provides a multi-faceted look at church architecture in Canada. In addition, we would like to extend our gratitude to Luc Noppen for giving us the opportunity to compile this important edition of the *Journal*.

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