

# NEWFOUNDLAND ARCHITECTURE: a bibliography

## BOOKS, REPORTS AND MONOGRAPHS

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## ARTICLES

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- Mannion, John J., "The Dwelling House," Chapter VII of *Irish Settlements in Eastern Canada*, University of Toronto, Toronto, 1974, pp. 138-164. An important comparative analysis of Irish house forms with those of the Irish on

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- O'Dea, Shane, "The Tilt: Vertical-log Construction in Newfoundland" in *Perspectives in Vernacular Architecture*, ed. Camille Wells, Vernacular Architecture Forum, Williamsburg, Va., 1982, pp. 55-63.
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- Dr. Louise Whiteway, "Towards an Art of Architecture in Newfoundland in *Winnipeg Entries in the Nfld. Government Arts & Letters Competition 1957-1958*, pp. 5-28.
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## CRITIQUE LITTÉRAIRE—BOOK REVIEWS

VOYER, Louise, *Ste-Hyacinthe, de la seigneurie à la ville québécoise*. Québec, Editions Libre Expression, 1980. 121 p. Collection "Patrimoine du Québec" (Collection sous la direction de Luc Nappen de l'Université Laval) (Le texte initial de ce travail fut présenté à l'Université Laval pour l'obtention d'une maîtrise ès arts, au printemps de 1980.)

Sainte-Hyacinthe, de la seigneurie à la ville québécoise, de Louise Voyer, est une étude historique d'une ville québécoise qui comme d'autres agglomérations du Québec a subi les contrecoups de l'économie du XVIII<sup>e</sup> siècle.

Ce volume est principalement un recueil de notes historiques sur la ville québécoise enrichies d'un dossier architectural. Cette publication retrace l'évolution de la ville, de sa concession première au XVIII<sup>e</sup> siècle jusqu'à son industrialisation

survenue au XXe siècle. Elle rappelle quelques deux cent trente années d'existence d'un secteur qui a gravité autour d'institutions religieuses, éducatives et d'industrialisation. Car cette recherche nous apprend que Saint-Hyacinthe s'est agrandie au XIXe siècle grâce à l'industrialisation.

Divisé en deux parties, ce volume décrit en premier l'évolution de Saint-Hyacinthe depuis l'établissement du Rapide-plat en 1757, jusqu'au XXe siècle. On retrouve également l'énumération des premières concessions. La seconde partie grâce aux documents visuels, cartes, photographies anciennes et gravures relate l'histoire des principaux édifices de cette ancienne seigneurie tant les bâtiments institutionnels que les moulins, manoirs, établissements de commerce, banque, . . .

Abondamment illustré, il n'en demeure pas moins qu'il manque un lien réel entre les deux parties. Car ce n'est qu'une étude purement descriptive. Elle manque de profondeur, de direction peut-être à cause de l'isolement du domaine architectural, qui est privilégié mais qui n'a pas toute son ampleur.

Cette publication est une bonne étude sur une ville québécoise mais qui aurait pu être exploitée plus à fond.

—Claire Joron

Orrell, John, *Fallen Empires: The Lost Theatres of Edmonton*, NeWest Press, Edmonton, 1981, 132 pp.

'*Fallen Empires: The Lost Theatres of Edmonton*' chronicles in considerable detail the emergence, relative maturation, and virtual demise of live theatrical activity in Edmonton and Strathcona between 1881 and 1915. As the book is a chronicle it first concentrates on the meeting halls of the area which, although not theatres, were pressed into that service and for a wide variety of other local functions. The particular events are elaborated by the frequent use of contemporary newspaper accounts. The use of this documentation is particularly appealing as it reveals through successive vignettes some of the aspirations, entertainments, and pretensions of a small frontier community. The contemporary reports also provide a balance to the book which is packed with specialized theatrical detailing that can become confusing. However, the theatrical description is never so thick as to obscure the book's presentation of the development of theatre buildings and their audiences. Considerable attention is paid to the size, morphology, finish and decoration of the theatres and the verbal descriptions are accompanied by line, pen and ink or photographic illustrations. Readers acquainted with the names of turn of the century thespians and plays will enjoy their inclusion but all readers even vaguely familiar with Edmonton history will recognize the names of early Albertan entrepreneurs and will marvel at their pluck and optimism. A good deal of honest scholarship and research have been put into the book and it warrants a careful read. It will make an existing understanding of this city's history much fuller.

—Reviewed by W. Robert Black

Boyle, William J. S., Editor, *Art in Architecture*. Art for the Built Environment in the Province of Ontario. Written and compiled by Jeanne Parkin. Published by Visual Arts Ontario.

At first glance, the oversize format and glossy black paper cover with a colourful overlay of architectural plans would suggest that *Art in Architecture* is a coffee table picture book, filled with handsome colour photo-

graphs of art in architecture. Upon closer inspection, the layout is indeed attractive, as well as functional. The photographs are numerous, but in black and white. The text is somewhat deceiving to the eye, as use of a very small typeface has enabled the authors to provide an enormous quantity of information to complement, if not dominate the photographs.

*Art in Architecture* is essentially a compendium of everything you might wish to know about art in architecture in Ontario, or at least as much as can be reasonably fitted within an almost 300-page book. One's immediate question is why only Ontario, which is simply answered by the fact that Visual Arts Ontario is an Ontario association of artists seeking, through this publication, to foster the relationship between artist and architect, art and architecture, which is so evidently lacking in the contemporary built environment. Described by its editor as a pioneer publication for Canada, *Art in Architecture* is a manual of why, what, how, and who.

The introductory portions provide the why, and the thirteen case studies in Part I describe what art in architecture is all about. Each example of art in architecture is treated in an identical manner, briefly outlining the title of the artwork, the architect, the client, the artist, the location, initiation and completion dates, and the project budget. Extensive detail is provided through an introduction to the project, the selection committee, how the project began, how the artist was selected, financing, a description of the work and a discussion of the key issues in the project. Key issues include selection, art in architecture philosophy, maintenance and insurance. Many of the thirteen case studies have several artworks, which are treated individually. Some are also quite public and include the Toronto, Spadina Subway line, Eaton Centre and Royal Bank Plaza.

The one example of art in heritage architecture is the Berczy Park-Gooderham 'Flatiron' Building in Toronto's St. Lawrence district. Here a trompe l'oeil mural on the exposed end wall of the building enlivens the surrounding neighbourhood.

Part II of *Art in Architecture* covers implementation — the "how to". Although it represents less than a tenth of the book, it provides a considerable amount of information on competitions, contracts and government assistance. This is an often-overlooked area which spells the difference between success and failure to a client or other proponent of art in architecture who is unaccustomed to the administrative requirements to achieve the desired result.

Part III represents over half the book, and provides an alphabetical listing of 150 Ontario artists. Each artist is allotted one page on which two works are illustrated in black and white. Also listed are exhibitions, commissions, collections, awards and grants, as well as the artist's address, birthdate, dealer or agent, and usual medium and style of work. This section of the book is the easiest to criticize as 300 artists submitted for listing while only half were successful. The introduction states that ". . . the jury was especially determined to ensure that while the inclusion of artists with firmly established reputations was important, those younger experimental and avant-garde artists and craftsmen who may not yet be household names in the Canadian art lexicon were given due recognition." Although selection of estab-

lished artists would be a delicate task, one is inclined to wonder how artists who are not yet "household names" could be selected. A listing in *Art in Architecture* will undoubtedly establish some unknowns. What happens to other unknowns who are not so fortunate as to become known through this publication?

*Art in Architecture* provides a wealth of information and although limited by its Ontario only content it appeals especially to those who are in a position to become a client or who must administer a contract for art in architecture. Those who could benefit most from this book are the architects creating the architecture into which this art should be integrated. Anyone compelled to function in contemporary buildings is painfully aware of the need for art in architecture.

— Reviewed by Richard G. Kilstrom,  
Edmonton, Alberta

### **John M. Lyle: Toward a Canadian Architecture**

Hunt, Jeffrey, Kingston, Agnes Etherington Art Centre, Queen's University, 1982. 146 p. Illustrations. \$15.00 paper.

Interest in the art of architecture among Canadian art galleries has been backward compared with popular curiosity and efforts to appreciate how our living places came to look as they do. Institutions which have been bold to educate us in modern painting and sculpture are seldom to be found near the challenge of explaining modern architecture. Indeed, only a handful of galleries — including Regina's Norman Mackenzie Art Gallery (Early Domestic Architecture in Regina, 1982), the McCord Museum of Montreal (Percy Erskine Nobbs, 1982), and now the Agnes Etherington Art Centre in Kingston — have tried to interpret some of our historical designers and their works.

Was 1982 the takeoff year for such exhibitions, with their well-illustrated catalogues? Are these three university art galleries a vanguard in the recognition of architecture as art? Can our National Gallery be far behind?

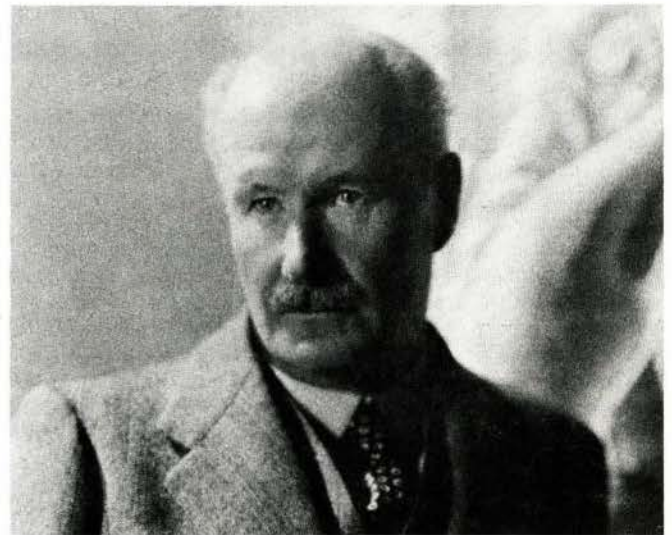
John McIntosh Lyle was arguably the most interesting architect of his generation in this country. Of Scots-Irish background and raised in Hamilton, Ontario, he enrolled at the Yale School of the Fine Arts in 1891. In the following year he went to the École des Beaux Arts in Paris where he remained until 1896. The first decade of his professional career was spent in New York City working for, or in association with, John Galen Howard, Carrère & Hastings and Warren & Wetmore.

Returning to Canada about 1905, he practiced here until his death in 1945. At the midpoint of his work here came recognition as a Fellow of the Royal Canadian Academy. Behind him lay some of his greatest commissions: The Royal Alexandra Theatre, Toronto; the Memorial Arch at the Royal Military College, Kingston; and several banks including the Bank of Nova Scotia on Sparks Street, Ottawa, which illustrates the cover of the catalogue. These were all structures well-mannered

enough to be taken almost anywhere in the beau monde, and they would have fitted in.

As the title for the exhibition suggests, however, Lyle was soon looking closer to home for inspiration in his designs. The Adamesque fussiness of the Ottawa bank was abandoned for busier beavers, totems, mining abstractions and the like which decorated his buildings, most notably the banks, after 1928. He turned his talent for detail and decoration loose in search of a Canadian symbolism during the last decade in which there was a sufficient range of craftsmanship available to support the experiment. Lyle recognized some traditional forms and materials, particularly in his domestic designs, although his preference for stone may have hobbled his vision in looking for precedents. The merit of this architect remains the fact that he tried.

In his book Geoffrey Hunt has provided a glimpse into the mind of a man wholly devoted to his profession



and place. The handsome catalogue will likely be sold out shortly when its importance is noised around.

— Reviewed by S. Otto, Toronto

*John M. Lyle: Toward a Canadian Architecture* will be a lasting value to anyone interested in architecture, art history, urban studies, landscape, design, preservation or Canadian culture. It contains an introductory essay on his career, extended entries on 55 catalogue items, a complete list of works, glossary and bibliography. It is illustrated by more than 95 photographs, many of which have never been previously published. The bilingual text contains 146 pages. It is available by mail from the Agnes Etherington Art Centre, Queen's University, Kingston, Ontario K7L 3N6. The cost is \$15.00 (Canadian) plus \$2.50 for shipping and handling. For further information, contact: Robert Swain, Kingston, (613) 547-6551 or Geoffrey Hunt, Toronto, (416) 965-0965.

LEMIRE, Robert & Monique Trépanier, *Inventaire des bâtiments construits entre 1919 et 1959 dans le vieux*

*Montréal et les quartiers Saint-George et Saint-André/Inventory of Buildings Constructed Between 1919 and 1959 in Old Montreal and Saint-George and Saint-André Wards.* Parcs Canada / Parks Canada, Histoire et archéologie / History and Archaeology, N°/No 51a et/and b, \$21.75 le jule / the set.

The Canadian Centre for Architecture in Montreal has announced the appearance of a publication, *Union List of Architectural Records in Canadian Public Collections*. Available from CCA, 1440 ouest rue Sainte-Catherine, 2ème étage, Montréal, P.Q. H3G 1R8, at \$13.50 per copy which includes postage.

A book list of out of print and collectable books on architecture and its dependant arts is available from: Geoffrey Steele Inc., Antiquarian Bookseller, Lumberville, Pennsylvania, 18933 (ph. 215-297-5187).

## Regional News — Nouvelles de la Société

### Toronto Yesterday, Today and Tomorrow

The Heritage Canada Foundation will be holding its 10th Anniversary Conference at The Royal York Hotel, Toronto, September 22-25, 1983. J. M. Fitch and C. Whitaker will be keynote speakers. Notable panelists include Phyllis Lambert, Moshe Safdie and John Parkin. More details are available from the Conference Co-ordinator, 21 Sackville St., Toronto, Ontario M5A 3E1, phone (416) 864-9753 or 868-1972.

Heritage Canada will conduct two workshops in conjunction with the annual conference. The workshops concerning Historic Point and Industrial Archaeology and Preservation will run September 19-21, 1983. Those interested should contact Lynn Tremblay, Workshop Co-ordinator, phone (613) 237-1066.

### Halifax

The Dalhousie Art Gallery, Dalhousie University inaugurated an exhibition of interest to both professional architects and laypersons entitled *The Lost Craft of Ornamented Architecture: Canadian Architectural Drawing 1850-1930*. The show, guest curated by Dr. Jean Weir, Associate Professor of Art History at the Nova Scotia College of Art and Design, Halifax, examines the history of Canadian architectural drawing from 1850-1930 through an examination of the use of ornamentation. The catalogue which accompanies the exhibit provides an extensive historical background of ornamentation. This book is available for \$10.00 from the Dalhousie Art Gallery, 6101 University Avenue, Halifax, N.S. B3H 3J5. (Submitted by Garry Shutlak, Halifax.)

### Montreal

The Université du Québec conducted a three day forum, May 22-24, 1983, entitled *Architecture et Identité Culturelle*. Keynote speakers were Rogelio Salmons, an architect from Bogota, Columbia and Kenneth Frampton, an architect and historian from Columbia University, New York. The conference coincided with the RAIC Annual Convention, May 25-28, 1983 also held in Montreal. (Submitted by George Kapelos, Toronto.)

### Guelph

The University of Guelph will host the 1984 meeting at the Learned Societies. Joan Simon, SSAC Director for Ontario, will be co-ordinating the SSAC Conference. Initial planning is now underway and interested persons are requested to contact Joan at the following address: Ms. J. Simon, M.Arch., Department of Consumer Studies, University of Guelph, Guelph, Ontario.

## BIBLIOGRAPHICAL NOTES ON SSAC DIRECTORS

**SHANE O'DEA**, Associate Professor of English at Memorial University, is currently Vice-President of SSAC and is, with Gerald Pocius, responsible for arranging this year's conference. He has been associated with SSAC since its founding in 1974 and served on the Board from 1974 to 1980. He is also director of Vernacular Architecture Forum (U.S.), Past President of Newfoundland Historic Trust and President of the Newfoundland Historical Society. Actively involved in the preservation, he has also done a good deal of research on Newfoundland architecture.

**GERALD L. POCIUS** is assistant professor of Folklore and a member of the Archaeology Unit at Memorial University of Newfoundland. He is on the editorial board of the *Material History Bulletin*, and has served on the executive committee of the Folklore Studies Association of Canada and the Society for the Study of Architecture in Canada. He has published articles on various aspects of material culture in the *Journal of American Folklore*, *Pennsylvania Folklife*, and the *Material History Bulletin*. Pocius is also author of *Textile Traditions of Eastern Newfoundland*.

**GARRY D. SHUTLAK** is the member at large for Nova Scotia. Educated in Halifax, Dartmouth and Toronto he graduated from Dalhousie University with a B.A. in History and Political Science. He has done research work into Nova Scotia and Maritime architects. Presently Garry is the Map/Architect Archivist at the Public Archives of Nova Scotia.