
SOCIETY FOR THE STUDY OF ARCHITECTURE IN CANADA

BULLETIN

SOCIÉTÉ POUR L'ÉTUDE DE L'ARCHITECTURE AU CANADA



VICTORIA

For more than half its history Victoria was a typical western frontier town, prostrate before the harsh economics of the boom-and-bust cycle. In an age when architecture was a major medium of institutional propaganda we can easily find evidence of this in the history of its buildings. Thus the combination of stodgy conservatism in the choice of building materials with precosity in the use of ornament produced architecture of unusually high quality. The image of prosperity was important to customers and creditors alike. Brick and stone buildings represented substantial investment, were a good insurance risk, and constituted a public display of faith in the future of the community. Therefore Victoria's early architects and entrepreneurs built in brick and granite.

The stages of the city's growth are evident in the varied styles and changing profile of the urban landscape. The earliest commercial core fronted the Inner Harbour and grew up along Wharf and Bastion Streets during the 'Sixties and 'Seventies. Chinatown, north of Johnson Street, reached its present form during the 'Eighties and the newer commercial area centering on the Government Street spine developed during the 'Nineties.

A succession of architects have left their mark on the city; each has represented a phase of development as well as the tastes of his age. Sir James Douglas founded the Hudson Bay Company's trading fort at Victoria in 1843 but it was only with official colonial status, conferred in 1849, that specialized administrators such as B.W. Pearse, surveyor of the townsite, and Herman Otto Tiedeman, engineer and architect, moved in to organize the colony. Tiedeman was an able practitioner in the High Victorian Eclectic tradition, a decorative idiom which allowed the designer to draw from any number of historic styles and amalgamate these in a single building. As applied ornament tended to be "catalogue ordered" it was imported from San Francisco; thus the American flavour of early Victoria's street frontage. The favourite west coast style of these years was the Victorian Italianate. Following the gold rush and incorporation of the City in 1862 Thomas Trownce, builder, and John Teague, architect, popularized this style - no doubt in response to the tastes of Victoria's immigrant American merchant class. Teague dominated Victoria's commercial architectural scene well into the 'Nineties but because the trade axis remained north-south even intrusions tended to be American

or at least Americanized. Warren Heywood Williams executed Victoria commissions from Portland, Oregon. When Thomas Hooper came west in 1882 he brought with him the latest eastern fashion for the work of Henry Hobson Richardson. Richardson developed a very rugged "native American" style which combined many historical influences within a predominantly Romanesque or arched style. At the same time, experiments with new techniques and materials in Chicago, particularly the elevator and iron brought in a vogue for taller and more "open" facades. In the meantime, political events solidified the east-west connection. British Columbia joined Confederation in 1871 and the railway reached the coast in 1885. Victoria enjoyed a brief flirtation with the Dominion "mansarded" style, identifiable by the roofed top floor. By 1912 the design of the Union Club by a 'Frisco architect was an anachronism for with local architects such as Hooper and Rattenbury the English Edwardian influences come of age. Styles are purified. Real historical precedents are evident in Chateau Style buildings or Georgian Revival shop fronts.

Finally, recent trends in developing civic awareness have again brought to life Victoria's rich and colourful architectural heritage. The redevelopment of Bastion and Centennial Squares with their radiating malls and pedestrian walkways and the designation of historic areas and buildings for preservation indicates a concern with conserving the human scale and quality of human life.

Walking Tour Old Town Victoria, copyright Heritage Tour-Maps

Cover Illustration:

Rattenbury sketch proposal for Inner Harbour and C.P. Hotel, 1903.

EMPRESS HOTEL [1907-1929]
721 Government
Architect: F.M. Rattenbury



The Empress Hotel first opened its doors on January 21st, 1908. As early as 1903 two prominent citizens, Capt. J.W. Troup and Harry G. Barnard, had mooted the idea of a large tourist hotel in Victoria and had interested the Canadian Pacific Railroad in the project. At a time when a rail bridge from the mainland to Vancouver Island with Victoria as the western terminus of the railroad was still being promoted, this was a timely venture. And despite the fact that the bridge never materialized, the site, convenient to the terminus of the Esquimalt and Nanaimo Railway and also the C.P.R. ferry dock, proved a lucrative choice. The necessary acreage was reclaimed from what was previously an expanse of tidal mudflats. The city granted the railroad the land together with generous tax concessions.

The Empress is one of a long line of Chateau Style railroad hotels originating in William Van Horne's dream of a chain of picturesque hotels commanding the choicest views in the Rockies and Selkirks. Stylistically it is directly related to a series of predecessors designed for the C.P.R. by Bruce Price: the original Banff Springs Hotel (1886-1888), the Chateau Frontenac in Quebec City (1892), and the Place Viger Hotel and Station in Montreal (1896-1898). Rattenbury's design is a development of Price's work (which itself remained very close to Richardsonian influences) and the original archaeological sources, namely the Medieval Loire chateaux. Within the vocabulary of this style, Rattenbury provided a building uniquely suited to both function and location. Flat wall surfaces, a picturesque broken roofline, the concentration of detail in the roof architecture, neo-Gothic dormers and the overall emphasis on verticality recall Price's work in the Chateau Frontenac. Many elements, however, evidence Rattenbury's personal signature. The stylized Tudor arches of the porch introducing the Elizabethan flavour of the lobby and the quatrefoils along the cornice appear in local domestic buildings such as the 1903 Maclure-Rattenbury Lieutenant Governor's Residence. Domed

polygon turrets relate the structure to Rattenbury's Parliament Buildings facing the Empress on the south side of the harbour. The vaguely Second Empire roofline paraphrased the Dominion Post Office (which faced the Empress from the north side of the harbour until its destruction in favour of the present block in 1969) and the first Customs House in the Mansard Federal Style. The architect's selection of this apparently eclectic array of elements was not a haphazard one. Together they associate the structure with the cultures of English and French Canada and their union within the Dominion. The Picturesque composition captures the flavour of the scenic beauties of British Columbia as Van Horne had intended--while at the same time particularizing the hotel's location within the local landscape of the Inner Harbour. (Victoria was often called Canada's "gateway" or "portal" to the Pacific. It may not be fortuitous that Rattenbury chose the Romanesque twin-tower gateway form as the central facade block of the Empress).

Rattenbury's original unit, comprising the central block of the present-day structure, contained one hundred and sixty rooms. Demand was such, however, that north and south wings of 74 and 100 rooms respectively were added in 1910 and 1913. In 1912 the Ballroom and Library were added--this by W.S. Painter who also supplied the designs for later C.P.R. hotels the Banff Springs Hotel [1912-1913] and Chateau Lake Louise [1912-1913]. In 1929 two hundred and seventy three new guest rooms and suites were completed under the direction of J.W. Orrock, Engineer of Buildings for the C.P.R. The conservatory was added to the ballroom in the same year.

The general contractor for the original construction was J.L. Skeene but the foundation engineers, E.C. and R.M. Sharkland were brought out from Boston to design the foundations and while placing the piles for the main block they also drove those for projected future additions in order to preserve the structure from damage in the future pile driving vibrations. Mrs. Hayton Reid, wife of the C.P. Hotels' superintendent, was the chief interior decorator and directed the furnishing of the hotel--much to Rattenbury's horror.

From Victoria, A Primer for Regional History in Architecture 1843-1929. Martin Segger and Douglas Franklin Watkins Glen, N.Y.: American Life Foundation, 1979. p.p. 138-39.

VARIETY AND DECORUM

Style and Form in the Work of
Samuel Maclure 1860 - 1920.

Samuel Maclure was born in 1860 at New Westminster, British Columbia. His father was a Royal Engineer and surveyor. Maclure studied painting briefly in Philadelphia but rarely travelled after that. He read architecture while a telegraph operator with the Esquimalt and Nanaimo Railroad on Vancouver Island, then entered an architectural practice with Richard Sharpe of New Westminster in 1887 and moved to Victoria in 1892. Maclure died in Victoria in 1929.¹

Maclure is remembered as a family man, quiet, with a sparkling sense of humour, an inquisitive romantic, generous to a fault, oblivious to economics, yet meticulous, to the point of nearly bankrupting some of his contractors with exacting attention to detail and quality in his commissions.

While his renowned British Columbia contemporary, Francis Rattenbury, did little domestic work, Maclure did no institutional and only about half a dozen commercial buildings. The one important domestic institutional commission, Government House (1901, destroyed by fire in 1957), was shared by both men.

A founding member of the Vancouver Island Arts and Crafts Society, his work published in such international journals as the Canadian Architect and Builder,² Craftsman,³ The Studio,⁴ Country Life,⁵ and Review Moderne,⁶ Maclure was well within the tradition of William Morris and the Arts-and-Crafts Movement. And like Morris in England, and H.H. Richardson in America, Maclure sought to define an architectural idiom compatible with the geography and climate of British Columbia.

Well read, and continually aware of international currents and trends through an omniverous appetite for architectural and fashion journals, Maclure drew on a number of local and foreign sources for a range of building types and styles which he marked with a distinctive character of his own.

The construction of the new Parliament Buildings in Victoria (1892-7) marked the beginning of a new era in British Columbia building design and construction. Both in terms of the massive scale

of the enterprise, the high quality of construction and modernity of design, F.M. Rattenbury's James Bay monument was unique.⁷

However, the severe neo-classical plan, somewhat softened by American Richardsonian Romanesque detailing, had already been pioneered in Victoria by the work of architect Thomas Hooper in institutional and commercial architecture. The Centennial Methodist Church (1891), Metropolitan Methodist Church (1890), Protestant Orphanage (1892) and the Metropolitan Building (1903), for instance, signified new trends in building design, a shift away from the eclectic styles.⁸ Similar changes were taking place in residential architecture. Common to all this work was a more sparing approach to decorative design and a bold, almost aggressive use of native, indeed natural materials: local granite and native woods in the parliament buildings and Metropolitan United Church; rough cut cedar shingles and unornamented fir detailing in the James Bay bungalows of Samuel Maclure and Thomas Hooper. In the prestigious Rockland area this change in popular architectural taste was dramatically symbolized by the new Government House of 1903, the first major institutional commission constructed in a style which admitted only the most minimal of historical references, a commission shared by Maclure and Rattenbury together.

The press described the new Cary Castle as of the "modern school", "novel in effect", to which Rattenbury had added his own comments:

". . . a picturesque and stately residence.... The charm . . . lies in its harmony with the surroundings, and in broad picturesque groupings and choice of materials."⁹

Whether approached from Rockland Avenue, or seen from the Dallas foreshore a mile and a half below the rocky escarpment, Government House rambled gracefully along the brow of the hill, its brown shingle cladding blurring distinctions between wall surfaces and roof planes, castellated projections and gables, organically blending the structure with its heavily treed environs. Even so the ghost of the old Cary Castle had not been exorcised. The baronial image was skillfully integrated with the new

design through a number of subtly contrived visual references: the crenellated masonry tower block abutting the central gable, the similarly treated but shingled northeast tower echoed similar if more primitive details of the old Cary Castle.

The context for these structures was a series of powerful international architectural movements which even practitioners on the isolated North West Coast of America could not ignore.

The late nineteenth century witnessed a revolution in aesthetic taste from which two streams emerged, both indicating an overthrow of High Victorian eclecticism. The first was the development of a classical revival, reflected in architecture by French Beaux-Arts aesthetics - the primary North American monument being the Chicago World's Fair of 1893. The Victoria Parliament buildings lie within this stream. The second was the rise of the Arts-and-Crafts Movement.

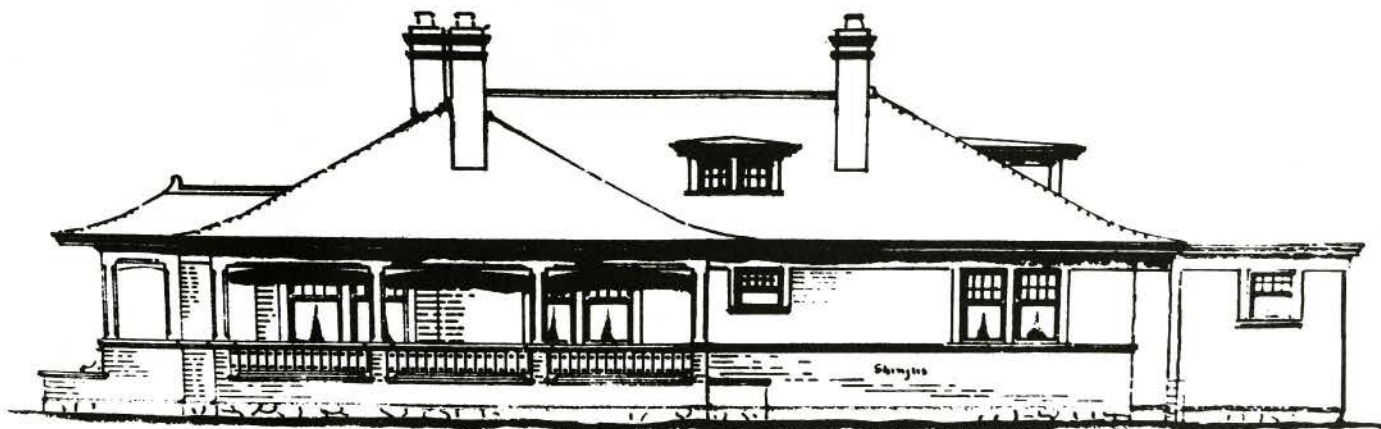
The term Arts-and-Crafts was first used in connection with a London exhibition society formed in 1886 to promote a higher quality of design and production in the applied arts. Based on ideas promoted in particular by William Morris and John Ruskin the movement represented an attempt to get away from the borrowed forms of history styles in favour of basing design on the intrinsic properties of materials, structure, and local tradition. If an historical theme still imbued the new aesthetic it favoured the "golden age of the craftsmen" which for Morris and Ruskin meant the late middle ages. The movement also incorporated a search for nationally indigenous architectural styles, identified for instance by William Morris in England as a kind of red-brick and tile, Queen Anne; by architect H.H. Richard-

son in the United States as colonial (New England) shingle style, or a bold and rugged Romanesque

idiom which he favoured for larger commissions. Eventually domestic journals such as The Studio and Country Life in Britain, along with the Homes and Gardens and The Craftsman in the United States were promoting the new aesthetic which hoped for a new "artistic" lifestyle for the adherents - in the main, of course, the leisured classes. In architecture in particular, the trade journals quickly seized the new wave-banner. H.H. Richardson and a host of disciples, W.R. Emerson, Wilson Eyre, J.C. Stephens, Bruce Price, and McKim, Mead and White, were lionized by the professional journal, American Architect. The British Architect continually featured the work of Morris inspired designers: C.R. Ashby, W.R. Lethaby, M.H. Bailey Scott, C.F.A. Voysey, R. Blomfield.¹⁰ In Canada these two streams were synthesized by an influential Toronto based periodical The Canadian Builder and Architect.

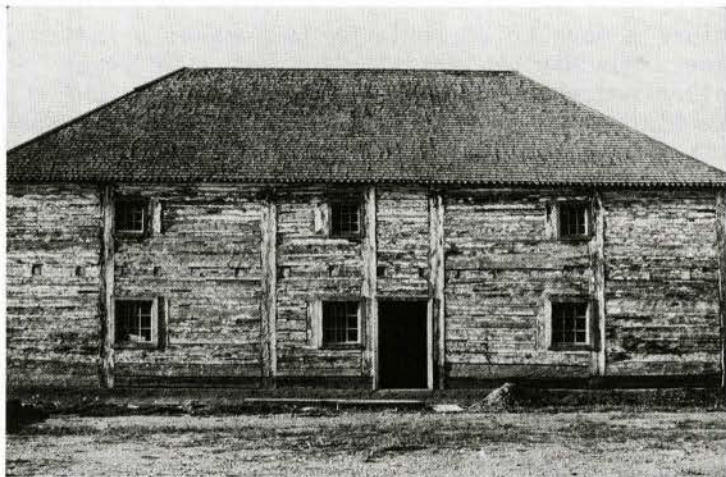
Maclure's move to Victoria in 1892 marks a radical change from his New Westminster work. At first Maclure concentrated on smaller commissions which, like his own house on Superior Street (1897) adapted the locally popular colonial bungalow house-type to the cheapest and most readily available material: shingles. So popular in the 1890s these houses became known as "maclure bungalows" and no doubt did much to enhance the fledgling architect's reputation.

The prevalence of the colonial bungalow house type in Victoria testifies to Victoria's communication links, via the Royal Naval base (Esquimalt), as well as commerce and travel with the Far East, in particular British India, Malaya and Australia. From the 1890s on Victoria was a popular retirement centre for colonial administrators.¹¹



Early in his career Maclure developed a fascination with vernacular Georgian. No doubt the first source lay in the local structures of the Hudson's Bay Company that were of symbolic significance to British Columbia. Later his interest was to become more sophisticated so that later essays were well within the mainstream of the Edwardian Georgian Revival.

Maclure reviewed the Hudson's Bay Company form as an Edwardian upper-class house type. The Robin Dunsmuir house, constructed in 1900 as a wedding gift for a son of coal baron James Dunsmuir, was a shingle frame building. The basic rectangular form with its hipped roof and symmetrical rectangular facade is, however, obviously Georgian and represents a healthy, if rather unique, compromise between current American fashion for H.H. Richardson's shingle style and Colonial Georgian as represented by Chief Factor (later Governor) Douglas's house in James Bay (1850) or the Craighflower Farm's "Manor" house (1858).¹²



Hudson's Bay Company Trade Store Building. Constructed 1888, Fort Saint James, British Columbia.

Maclure was not unique in his interest in the Georgian vernacular. Frank Lloyd Wright completed a striking essay in the style with the W.H. Winslow house at Forrest Park, Illinois, as early as 1893.¹³ In England, Charles Annesley Voysey, himself seminal to the future of the British domestic architecture, experimented with Georgian extensively, a good example being the A.J. Ward house, "Dover Court" in Essex, published in the *British Architect* in 1890.¹⁴ The Wright and Voysey connections are important. Maclure is reputed to have corresponded with F.L. Wright.

Cecil Croker Fox, who came out to manage Maclure's Vancouver office from 1903-1914, apprenticed under Voysey.¹⁵ The W.C. Nichol house of 1913, built in Vancouver from the Vancouver office, owes much to such prototypes as "Dover Court" and "The Cottage" at Bishop's Itchington, Warwickshire, also by Voysey.

It was, however, Maclure's versions of Georgian, usually featuring a half-timbered second storey, occasionally with a shingle or roughcast envelope, which were much copied by other local architects and became Victoria's most popular house type for managerial classes (1905 - 1914).

The Swiss or Tyrolese chalet has a long history as an evocative image in the Western world and dates at least as far back as mid-19th century romanticism. Even today this image of the compact, sturdy, log structure clinging to alpine ridges amid breathtaking mountainous terrain, excites the popular imagination. With the rise of the picturesque movement in the 19th century and the increasing importance of theories of landscape gardening, the Swiss Chalet (in sometimes nearly unrecognizable permutations) became one choice among the vast eclectic array of styles available to the mid-century architectural practitioner.¹⁶



Richardson House constructed 1913, Victoria, B.C. Architect: Samuel Maclure. An example of the Georgian "survival".

Traditional features of the chalet are the robust log or timber construction, horizontal proportions emphasized by the expansive, massive roof, generous eave projections, and sheltered balconies which often appear as an integral part of the structure. Various degrees of applied decoration

follow local folk traditions such as fretted bargeboards and ballustrades, and elaborately turned structural members. Two basic roof forms predominate; the hipped gable is popular in the Berne area. A simpler gable ended roof, with the ridge at right angles to the main facade, is generally more common throughout the Alps.

As with all picturesque architecture which works according to a pattern of "appropriate" formal images, the chalet was considered a landscape ornament particularly suited to topography in the grand alpine manner. Its appearance in Victoria is therefore not surprising as one of the major scenic features of the City is the coastal Olympic Mountain Range. Although on the mainland, these snow-clad mountains form an impressive backdrop in most vistas out from the gradual benches which rise gently back from the island coast line of Victoria.

The Colonial Administration Building (designed by H.O. Tiedeman in 1859) carried obvious chalet references in the detailing, recognizing the fact that they were consciously sited so as to be seen against the Olympic backdrop.¹⁷

Towards the end of the 19th century the chalet became more popular as a source for architectural inspiration. This accompanied the rise of the Arts-and-Crafts Movement and a general interest in folk and vernacular revivals. In the United States, for instance, Bruce Price experimented with the form in his W. Chandler House, Tuxedo Park, New York (1885-1886). The fashionable architectural team of McKim, Mead and White followed with the W. Low House in Bristol, Rhode Island (1887) and even Frank Lloyd Wright designed his own house in Oak Park, Illinois (1889) with obvious reference to the chalet. In Canada during this period, the chalet style was used by the C.P.R. for its Rocky Mountain stations and resort architecture.

"Tudor Revival" was dictated for Maclure's largest country house commission.³³ Mining magnate James Dunsmuir commissioned Hatley Park in 1908 and requested that the design reflect the rambling sixteenth century English manor, Compton Wynyates. Maclure's ponderous gabled and castellated response, set within the 650 acre Dunsmuir estates in Sooke does echoe its British source from one or two views. Actually, however, the plan owes much to the earlier Government House, in which Dunsmuir was living as Lieutenant Governor of British Columbia while the house as under con-

struction. Only minor attempts are made in the massing and detailing to relieve the centralized plan and symmetrical facades. The massive masonry construction, bay windows, tower ramparts and quatrefoil fretted bargeboards remain mere gothic gestures, superimposed on severe Edwardian classicism.

Again, Maclure's work in popularizing a house type played a major role in defining the architectural character of Victoria and in this instance seems to have been a highly personal designer's solution, rather than a specifically client-based demand. The chalet style was appropriate to topography and took greatest advantage of the unique scenic qualities of the local landscape. References to the chalet often appear in Maclure's work. One of his earlier extant commissions in Victoria, the Porter House of 1897, like Tiedeman's earlier Colonial Administration Buildings, combined the chalet form with features of the Colonial Bungalow. However, the majority of Maclure's "chalet" commissions were obviously a response to the demands of a middle-class clientele within the vocabulary of the Arts-and-Crafts movement. Following sound picturesque principles, the Chalet style was recommended for "bank" or sidehill rural building sites. This suited many of Victoria's prestige building lots which in the early years were located in subdivisions opened up on a series of benches overlooking the Straits of Juan de Fuca, usually capturing a dramatic view of the Olympic Mountains in the distance.

A chronological series of commissions trace the evolution of Maclure's "chalet" style. Judge McPhillips' house, built below Rockland Avenue in 1889, is academically closest to decorative Tyrolese archetypes with the gable end projecting out from the bank, extensive roof overhang, sheltered balcony, rope-moulding and heart-motif fretted detailing. The H.A. Munn house, built soon after in 1900, was still very close to the archetype, although the form is more compact and the detail tightly controlled to relieve the vast expanses of shingle cladding. Further variations on the theme continued through the early years of the 1900s. Some, such as the Major Cecil Roberts house of 1905, featured the Burnese Oberland hipped gable as opposed to the more common open gables with generous roof overhangs.

The high point of Maclure's work in this idiom was achieved, however, in a large commission for

businessman J.J. Shallcross who along with Maclure was a founding member and president of the local Arts-and-Crafts Society.²⁰ This massive house, built on a huge granite outcropping, commanded a magnificent view of the Straits Gulf Islands, and beyond that the snow-capped peaks of the Coast Range puncturing the main shoreline. The shingle style house combined a rugged granite first storey and a massive floating gable roof with extended eaves and built-in balconies. During the rest of his career Maclure, often in response to specific demands of clients (such as in the M.P. Beattie house at Parksville, 1920), constantly returned to this design as a major source for other commissions.



J. Shallcross house. Victoria. 1911.

No doubt as a result of Maclure's lead, other manifestations of the chalet style continued to appear in Victoria into the 1920s. The chalet style was, and indeed is, appropriate to the topography and took greatest advantage of the unique scenic qualities of the local landscape.

The North American log cabin conjures up a number of associations: the frontier spirit, the heroic pioneer, primitive individualism against brute nature, the patrimony of the West to which we owe our present life of materialistic superabundance. However, A.J. Downing in his influential book Cottage Residences (1842) deemed log structures appropriate only as garden ornaments. Logs, or "branches", were used in his illustrations only as applied decoration, usually trellises to unite house and garden. The image followed popular contemporary thought: a Rousseauian notion linking the primitive pleasure of rustic nature with the well-manicured garden.

True log structures as conscious architecture on the West Coast were at first used for quite definite, if slightly bizarre purposes. The log building appeared as "innovative" propaganda at a succession of international expositions. The "Idaho Building" at the 1893 Chicago World's Fair by architect K.K. Cutter, (incidentally a close friend of Maclure's) was dressed up as the familiar chalet and intended to promote the State's forest industry. The Oregon Forestry Building for the 1905 Lewis & Clark Exposition at Portland (architects, Doyle and Clark) was a complex unbarked timber building featuring vague chalet but mainly Classical Revival references with a massive Doric portico comprised of tree-trunk columns. The "Forestry Building" at the Alaska-Yukon-Pacific Exposition at Seattle in 1909 (architects, Saunders and Lawton) was a marvellous piece of Beaux-Arts Classicism with a curved peristyle executed in unbarked tree trunks, only to be upstaged by the famous "Log Parthenon" built for Oregon at the Panama Pacific Exposition at San Francisco in 1915 (architects, Foulkes and Hogue).²² In this vein F.M. Rattenbury designed a series of small stations for the Grand Trunk Pacific Railway in 1911, essentially log pavilions with his hallmark, a chateau dormer inserted in the roof.

About 1905 the American arm of the Arts-and-Crafts movement began to promote the log cabin as suitable for "resort" or "recreational" architecture. One of the key periodicals, The Craftsman, under the editorship of Gustave Stickly, published a series of domestic log designs for "the summer camp or holiday home" in 1907. In the Northwest, however, with some notable exceptions, this was by and large ignored by the architectural profession.

Maclure, predictably, first incorporated the rustic log structure as furniture in landscape projects. The garden house for Mr. Bower of Oak Bay in 1908 was typical of these.²³ Until recently one of these tea-house structures for Maclure's design stood in the grounds of Government House in Victoria. "Clovelly", built in 1910 as a wilderness and retreat for a wealthy Victorian lawyer, Mr. Moresby White, was the closest Maclure came to the log cabin ideal.²⁴ The house, however, with its rustic watertower, bark roof, and slab, unbarked exterior, was set amid one of the most exotic garden landscapes in Victoria. When Maclure exhibited the plans at the Industrial and Allied Arts Exhibition at New York in 1925, among

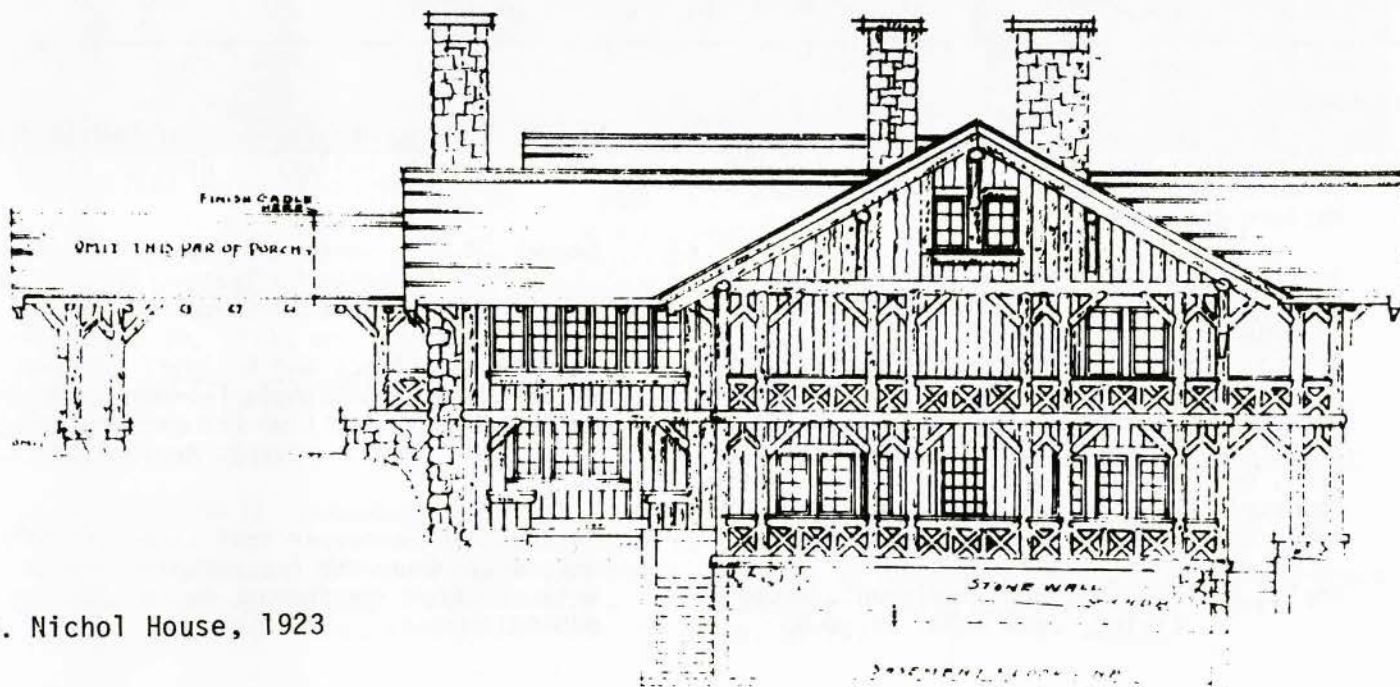
those favourably impressed was the reviewer for the Parisian publication, *Review Moderne*, who praised it as being truly evocative of the West Coast.²⁵

A proposal for a large log ranch house from Maclure's Vancouver office for property magnate R.V. Winch²⁶ was not taken up and the only other log commission was the large summer retreat for Lieutenant-Governor W.C. Nichol²⁷ at Sidney, B.C. Here again this massive rambling structure combining references to the chalet, the American log cabin, and Downing's picturesque cottages was set in several acres of meticulously landscaped gardens overlooking the sea. None of these buildings were truly log, but rather unbarked slab on frame.

Following English Arts-and-Crafts precedents, however, it was the Elizabethan or "Tudor" revival which was to prove most popular among Maclure's clients. Victorian "tudoresque" had been introduced to the City in the Rockland area by L.B. Triman's design for "Ellesmere", the 1890 residence of the current C.P.R. president's brother, James Angus.²⁸ A more fullblown version, by architect W. Ridgeway Wilson, was built overlooking Rockland for Hewitt Bostock in 1894.²⁹ Rattenbury contributed to the Tudor Revival with a house, also on Rockland, for the Dumbleman family in 1903. It remained, however, for Maclure to perfect a formula which gave the Tudor Revival a unique expression

within the Arts-and-Crafts aesthetic requirements for the natural expression of native materials in structure and decoration.

Maclure's first major experiment in the Tudor Revival was the St. Charles Street A.C. Flumerfelt house of 1896, a decorated version of his earlier Royal Columbia hospital at New Westminster, and certainly an eclectic experiment. The Joseph Wilson residence of 1901 demonstrated a clarification of materials and form although the brick base and busy use of half-timbering reveals a lingering debt to the Victorian picturesque. The ultimate synthesis of Maclure's concerns within the Tudor Revival is probably represented by two commissions: the Biggenstaff Wilson house of 1905 and the C.F. Todd house of 1907.³⁰ In the Wilson house Maclure revives a symmetrical hip-roofed Georgian form. The house rises out of an informal landscape; a random ashlar ground floor unites the structure to the site, and then a half-timbered superstructure demonstrates skillful handling of detailing to articulate the architectural features and blend the building with its arboreal setting. The C.F. Todd house is more frankly a picturesque essay in the Elizabethan mode, although tightly controlled through the symmetrical grouping of elements and generous horizontal massing pierced by gables, roof forms and chimneys. If the Wilson and Todd houses represent a normative mediocrity, Maclure was not oblivious to extreme variations within



W. C. Nichol House, 1923

the theme. The William Todd house on St. Charles with its pantiled roof, battered stucco walls and half-timbered grill work at the second floor level is a Californian compromise to Rockland Tudor. The Richard Hall residence on Linden just below Rockland (1912) has the buttressed corners, flaired and hipped roof, and crisp, attenuated lines in the manner of the leading English Arts-and-Crafts architect, C.F.A. Voysey.³¹ The half-timbering is hardly an Elizabethan gesture here, but merely serves to articulate formal elements of the design. This building also records that Cecil Croker Fox, Maclure's Vancouver office partner, had trained under Voysey.

At the other extreme is the St. Charles Street H. Beasley house of 1912.³² Voysey's American counterpart was F.L. Wright and in this commission Maclure used the floating roof planes, and excessively geometric handling of structural and decorative elements to achieve an effect approximating Wright's W.H. Winslow house of 1893 at Forest Hill.

The Tudor Revival runs like a unifying theme through all Maclure's work, from the late 1890s to the 1920s. As a vernacular revival style "Gothic" matured from its Romantic beginning with Wyatt and Pugin, then the aggressive half-timbered Tudor of George Devey, R.N. Shaw, and later, M.H. Bailley Scott in Britain - and the shingled "Queen Anne" of H.H. Richardson, Bruce Price, and then the firm of McKim, Mead and White in the United States. Through the journals,

and personal contacts, Maclure was heir to all of these influences. Yet he only rarely produced the rambling English country house so fashionable among his English contemporaries. Instead, the patterned grill-work of the half-timbered idiom is used as a decorative, and occasionally expressive, motif on most of his basic house types. Even in the rustic log structures, the half-timbered pattern and techniques are echoed in the applied slab-boards.

It is something of an anachronism then that Maclure is remembered as a "pseudo-Tudor" architect of Victoria even though his work, and that of his contemporary confreres whom he influenced greatly, gave Victoria its so-called "English charm". Maclure's "English Gothic" veneer was a particular response to a client-based demand. His major customers were new-world, new-found gentlemen who imagined themselves retiring to the old world pastoral pleasures of their baronial estates. To Maclure's credit, however, his designs were more subtle and complex in the imagery of their response. This included the entire range of Arts-and-Crafts beliefs in the efficacy of materials over caprice, folk over civilized, geography over industry, indigenous over foreign. During his lifetime Samuel Maclure created a series of architectural statements which, although in some ways almost naively derivative, were also highly personal and unique - one might rather say distinctively Canadian.

Footnotes

1. Contemporary and recent references for the personal and professional life of Samuel Maclure includes:

British Columbia from the Earliest times to the Present, Vol. IV Clark, Vancouver, 1914, pp. 1063-4;

Obits: Daily Colonist, August 9, 1929, p. 4; Daily Colonist, August 25, 1929, p. 10; and Lort, R.A. Journal of the Royal Architectural Institute of Canada (B.C. Centennial Issue) 1958, pp. 144-115; Lort R.A. "Castle in the Country", Daily Colonist, March 6, 1960, pp. 4-5. For more recent assessments see:

Smyly, C. "The Maclure Tradition", Western Living, June 1978, pp. 6-8.

Eaton, L. The Architecture of Samuel Maclure, Art Gallery of Greater Victoria, 1971.

Segger, M. "In Search of Appropriate Form", Canadian Collector, Vol. II. No. 3, May/June 1976, pp. 51-55.

2. Canadian Architect and Builder: January 1894, p. 12 (Temple Building); February 1899 (first Maclure home); May 1899 (Flumerfeldt House); March 1908 (Martin House); April 1908 (Hatley Park).
3. "A House in Vancouver that shows English Traditions Blended with Frank Expression of Western Life". Craftsman, March 1908, pp. 675-681.



Biggerstaff Wilson House, Victoria, 1905.

4. "Recent Designs in Western Architecture". Studio, Vol. 45, 1911, pp. 124-5.
5. Nobbs, P. "Some recent Developments in Canadian Architecture", Country Life, N.Y. Vol. 43, January 1923 pp. 34-41.
6. Revue Moderne, Paris, December 1925.
7. The standard reference for the life and career of architect F.M. Rattenbury is Teksten, T., Rattenbury, Sono Nis Press, Victoria, 1978.
8. Maser, L. and M. Segger, City of Victoria Central Area Heritage Conservation Report, City of Victoria 1977, pp. 54-73. Also Segger, M. and Franklin, D. Victoria: A Primer for Local History in Architecture, American Life Foundation, N.Y., 1979, p. 42.
9. Daily Colonist, August 16, 1903. For the complete history of Government House see Cotton, P. Vice Regal Residences, Elgin Press, Vancouver, 1981; also, Teksten, op.cit. pp. 54-75.

10. For the best discussion of the overlapping English and American influences see Kornwolf, J., J.M.H. Baillie Scott and the Arts and Crafts Movement, John Hopkins Press, Baltimore, 1972.
11. Segger, M. and Franklin, D., op. cit. pp. 25-30.
12. Ibid., pp. 324-327.
13. For a chronological account of Wright's work see Storrer, W.A., The Architecture of Frank Lloyd Wright: A Complete Catalogue, M.I.T. Press, Cambridge, 1974.
14. The best critical discussion of Voysey appears in Kornwolf, op. cit. pp. 11-80.
15. Correspondence: J. Brandon-Jones to author, January 16, 1974 and February 14, 1975.
16. Scully, V. The Shingle Style (revised), Yale University Press, New Haven, 1971. pp. lix ff.
17. Segger, M. ed. The British Columbia Parliament Buildings, ARCON, Vancouver, 1979, pp. 39-62.
18. Special Collections, MacPherson Library, University of Victoria (Hereafter SCML) No. AP 1247ff.
19. SCML AP1584.
20. Johnson-Dean, C. Josephine Crease, Masters Thesis, University of Victoria, 1980.
21. SCML uncatalogued architectural plans.
22. The best discussion of these structures appears in Vaughan, T. and Ferriday, V.G., eds. Space, Style and Structure, Building in North West America, Oregon Historical Society, Portland, 1974.
23. SCML AP 236.
24. SCML uncatalogued plans.
25. Review Moderne, op. cit.
26. SCML AP 1895.
27. SCML AP1290.
28. Segger, M. and Franklin, D. op. cit. pp. 273-5.
29. Ibid., p. 271.
30. Eaton, L., op. cit.
31. SCML AP748.
32. SCML AP209.
33. SCML AP475.

Martin Segger
University of Victoria
Maltwood Museum

The nominating committee presents to the membership the following names as potential members of the SSAC Board, subject to a vote held at the Annual Business Meeting - Friday 3 April 1981 at 11:45 a.m., Captain's Palace Restaurant, Victoria

Secretary - Dan Schneider
Nova Scotia - Gary Shutlak
Quebec - Luc Noppin
Ontario - Joan Simon
British Columbia - Douglas Franklin

Session topics are being sought for the 1982 conference to be held in Ottawa. There will be at least one joint session with the Folklorists Association. A session has also been proposed on the theme of energy and architecture. Suggestions are welcome for possible session themes, as are offers to chair sessions on specific topics. Please contact John Lehr, Vice-President, SSAC/SEAC, Dept. of Geography, University of Winnipeg, Winnipeg R3B 2E9