

As a national historic park, Lower Fort Garry's surviving structures and landscape have been gradually restored and reconstructed to reflect its historic role as a significant fur trade trans-shipment and provisioning post in the nineteenth century. Of the buildings in general, it should be remembered that they formed a part of a business branch office. Like all companies, the Hudson's Bay Company was concerned with profits and the buildings were erected accordingly. They were simple, substantial and, above all, functional; with the exception of the Big House with its cornice and chair rail mouldings, painted walls and its dressed stone surrounds, few buildings at the lower fort indicated any conscious aesthetic flair. While the fort's architecture certainly could not be considered "flashy", the representation of three basic building types, stone construction, rubble fill and Red River frame, certainly illustrates that the fur trade period brought together a wide variety of cultural influences who adapted their building traditions to the conditions of frontier life.

Lower Fort Garry's stone buildings—the Big House, sales shop, provision store, cottage, the defensive wall and the bastions with their enclosed buildings—represent the earlier building phases on the site and all are still standing. Although the first three buildings were built by French Canadians, it is difficult to isolate traits which might be attributed to Canadian origin, for these men worked within a tradition which had been associated with the fur trade since its inception, and a tradition which had become inextricably blended into its building. The rubble fill structures at Lower Fort Garry—the annex to the Big House, the old men's house, a stable no longer standing, and possibly the malt barn-mill and the guard house erected for the Quebec Rifles, share architectural similarities to the colombage pierrote construction common in New France, but it was certainly an uncommon form of construction for the fur trade and should be related to the peculiar circumstances of the lower fort and the Red River Settlement. Red River Frame, however, was the structural form most frequently employed at Lower Fort Garry. This building technique belonged to the same family as rubble fill construction except that horizontal logs instead of masonry were used as fill between uprights placed at wider intervals. The heavy posts were grooved to receive the tenons of the filler logs. The buildings of Red River frame at the lower fort ranged from the two and one half storey warehouses down to the small individual houses erected for some of the personnel at the fort.

The visitor to Lower Fort Garry today is presented with the programs and activities of a major national historic park. One is greeted at the inevitable Visitor Reception Centre where one can eat, walk through a major exhibit and view an impressive slide-show. There are guides to offer tours to the carefully restored structures where animators in costume stand amidst mid-nineteenth century furniture in a conscious attempt to provide the fur trade with some personality. But behind this swirl of costumes and period activities, the lower fort reflects aspects of the contemporary history of the Canadian heritage preservation movement. Lower Fort Garry National Historic Park is a microcosm of the ongoing debate surrounding architectural reconstruction, period landscapes, public access to major artifact collections and the variety of issues which must be addressed by Canada's heritage community. As Parks Canada enters into a new phase of fiscal restraint and co-operative involvement with the local community, it will be interesting to measure the impact upon Lower Fort Garry, a heritage survivor. □

Books - Livres

SOME RANDOM NOTES ON MANITOBA ARCHITECTURAL BIBLIOGRAPHY

The architectural publications of this province are the subject of, to date, one of the most complete and certainly the most professional of Canadian architectural bibliographies. Jill Wade's 1976 *Manitoba Architecture to 1940* identifies and locates many items both common and obscure. Lossely based on the Hitchcock model (*American Architectural Books*. N.Y.: Da Capo, 1976), it does not identify all editions or presumably, locations of material and so its usefulness is slightly limited for both the scholar and bibliophile.

The primary bibliography for western material (B.P. Peel, *A Bibliography of the Prairie Provinces to 1953*, Toronto: UTP, 1956, revised 1973), is less useful, being unreferenced for "buildings", than Wade. "Peel" does provide a listing place names and a subject heading entitled "Settling the West", both of which may provide architectural material. In certain areas Peel is superseded by F.J. Artibise's scholarly and useful *Western Canada Since 1870: A Select Bibliography* (Vancouver: UBC Press, 1978). For the study of French culture in Manitoba, while it does not specifically reference architecture, *Introduction à l'étude des Franco-Manitobains* by Lionel Dorge is essential. It was published in 1973 by La société historique de Saint-Boniface. As general sources to local history one cannot be better directed than towards *Manitoba History*, the triannual journal of the Manitoba Historical Society. Also, *The Beaver*, the

house organ of the Hudson Bay Company frequently has articles relating to early settlement in the province.

Given Wade's work, to reiterate her references would be more redundant than constructive. Instead a number of useful texts omitted from that bibliography are noted and then for the general reader, survey publications and recent periodicals are presented.

Of the notable exclusions to Wade, the first is the important incunabula, the *Report on the Building and Ornamental Stones of Canada*, by Dr. William A. Parks (Ottawa: Department of Mines, 1916) which in volume IV comprehensively deals with Manitoba rock formations, quarries and provides many illustrations of stone masonry buildings.

Wade in a well written preface describes the importance of the catalogue publications of the B.C. Mills (but fails to note the essential role of the "Western Retail Lumberman's Association"). Unfortunately the plan booklets of T. Eaton Company (for example, *Plan Book of Ideal Homes*, Winnipeg, c. 1918) are neglected. This is a major oversight given the publication location and the extent of the company's influence across Western Canada. Further, a professional architectural firm from Winnipeg issued a plan catalogue, complete with suppliers advertisements, which in my experience is unique in Canadian architecture. This unusual item (*Attractive Homes* by Edgar Prain and W.P. Watson, Associated Architects, Winnipeg, 1920) is also not in Wade.

Lastly, this bibliography fails to respond to the issue of the "building" forms of the aboriginal or first people. Norbert Schoenauer of McGill University mentions the Canadian prairie context in *Introduction to Contemporary Indigenous Housing* (Montreal: Reporter Books 1973, revised and expanded in *6,000 Years of Housing—The Pre-Urban House*, N.Y.: Garland STPM, 1981). However the most comprehensive Canadian work is a University of Manitoba publication (*Toward the Design of Shelter Forms in the North - Phase 1: Native Shelter Forms* by Arnold Koerte, Winnipeg: Centre for Settlement Studies, U of M, 1974).

These specific criticisms are meant to supplement rather than detract from the quality of this pioneering work. It is to be hoped that all provinces will eventually have such a useful reference to their architectural publications.

Leaving Wade, the first province-wide survey of which I am aware is M.S. Osborne's "The Architectural Heritage of Manitoba" in *Manitoba Essays Written in Commemoration of the Sixtieth Anniversary of the University of Manitoba* (Toronto: Macmillan, 1937). Some 33 years later, as part of the provincial centennial, Professor William P. Thompson prepared an exhibit entitled "The Architecture of Manitoba". In 1964 the Historical Survey of Manitoba Architecture was initiated. Milestone reports of this survey were published in *Manitoba Pageant* "The Historical-Architectural Survey", XII, Winter, 1967 and N.C.H. Russell, "Some Photographic Highlights of the Architectural-Historical Survey of Manitoba", XIV, Winter 1969). This research culminated in the publication of *Early Buildings of Manitoba* (by Moir et al, Winnipeg: Peguis, 1973). Individual reports of select buildings are published by the Manitoba Resources Branch for the provincial Historic Sites and Monuments Board.

As the provincial capital and the socio-cultural centre of the prairies for nearly a century, the architectural history of Winnipeg is particularly well documented. In addition to several early sources referenced in Wade, John Graham's *Winnipeg Architecture: The Red River Settlement, 1831-1960* (Winnipeg, U of M Press, 1960, 50 pp.) is recommended as is *Winnipeg Architecture 100 Years* by William Thompson (Winnipeg: Queenston House, 1975, reprinted 1983) and Alan Artibise's *Winnipeg, An Illustrated History* (Toronto: James Lorimer, 1977). From the same period is the useful survey report from the Canadian Inventory of Historic Buildings, *Early Buildings in Winnipeg* (manuscript 389, Vol. I-VII, 1974-77) by Saunders, Rosticki and Carrington. Like other Canadian cities, Winnipeg has undergone urban rehabilitation, with perhaps not as characteristically, a marked success. This story is told in *Winnipeg's Historic Warehouse Area* (Winnipeg, c 1978) and Steve Barber and a guide to the renovated area, the old warehouse district (*The Historic Winnipeg Restoration Area*, Winnipeg, c. 1978) and Steve Barber and Chuck Brook's "Historic Winnipeg Restoration Area: A Brief History" (*Prairie Forum*, Fall, 1980). Each year from 1979 through 1984, the Historic Projects branch, Environmental Planning department of the City has published *The Year Past*. This is the annual report of the City's Historical Buildings Committee and each provides architectural and historical comment on the various buildings graded that year and a summary of the buildings conservation list. The Environmental Planning department has sponsored several special publications including *Monuments to Finance* (by David Spector, Vol. I and II, 1979), *The Architecture of Functionality* (Spector, 1981), *Apartment House Architecture in Winnipeg to 1915* (Spector, 1980) and Graham Macdonald's *A Preliminary Inventory of Historic Churches in the City of Old Winnipeg* (1983). In all these special publications cover the architecture of banks, firehalls, apartments and churches and industrial buildings such as pump houses.

Winnipeg is not the only focus of municipal level architectural publications. Historic Resources branch of Manitoba Culture, Heritage and Recreation in 1983-84 published three planning district studies in a report entitled *Architectural Heritage for Brandon, the Eastern Interlake and MSTW* (Morden, Stanley-Thompson-Winkler). These informative surveys discuss a variety of representative building types, construction methods, time periods and ethnic material. Brandon is also the subject of another publication from the same department *Brandon: An Architectural Walking Tour* (Winnipeg, 1982) which in a beautifully designed format, provides an annotated tour of 35 to 40 buildings. The second in this series, *Early Architecture of Portage la Prairie*, like the Brandon publication, provides a contextual overview with the sites grouped by theme or function.

From a prairie region perspective, the SSAC sponsored publication by Cyril Edel Leonoff, *The Architecture of Jewish Settlements in the Prairies* (n.p. 1975), the already cited fall, 1980 *Prairie Forum* and *Canadian Ethnic Studies* (Vol. XVI, no. 3, 1984) are useful to the study of Manitoba architecture. In particular, the *Prairie Forum* includes Trevor Boddy's "Notes for a History of Prairie Architecture", "Three Prairie Legislative Buildings" by D. Bodnar, "Log Buildings of Ukrainian Settlers in Western Canada" by John Lehr and Etienne Gaboury's "Towards a Prairie Architecture".

From this brief overview of the architectural publications of Manitoba, it is readily apparent that the province has in addition to its fine buildings, a significant body of architectural publication, which encompasses some of the best work in the country.

By Norman Allan

A HISTORY OF ARCHITECTURE: SETTINGS AND RITUALS by Spiro Kostof, New York: Oxford University Press, 1985. p. 788. More than 885 illustrations including numerous original drawings, maps, a glossary of architectural terms, bibliographies, index. \$39.95 paper.

In titling his book "A History of Architecture" Kostof bluntly declares his intention to replace that old stand-by, now quite out of date and ripe for dethroning, "A History of Architecture on the Comparative Method" by Bannister Fletcher. In place of the famous "Comparative Method", which implies an objective, scientific approach, Kostof offers "Settings and Rituals", hinting at a more humanistic, less deterministic treatment. He does not disappoint us in this expectation.

Affectionately known since 1896 as "Bannister Fletcher" (and now with its nineteenth edition in preparation) the book that Kostof may replace as a basic, comprehensive survey has been the one reference work most likely to be found in the drafting rooms of architectural offices. Its underlying assumption was that architectural form could be understood as a product of social, technical, and physical factors and that by comparing the factors the forms could be accounted for. The disastrous by-product of this attitude, one that can be traced far earlier and far wider than Bannister Fletcher, (and for which I do not mean to hold him responsible in any sense) was the view of architectural form as essentially a resultant or dependant variable and only marginally if at all causal in its effect. Architectural form was stripped of potency. It might achieve aesthetic satisfaction but little else. For real social value and for responsible architectural design we should consider other matters. In the power play of big time development architectural form could carry very little weight. Though developers might be ever so concerned about the social value of their work, architects unconsciously accepting Bannister Fletcher's premise could not advance very powerful arguments for social effect of form, since they were working under an assumption that destroyed any possible ground for such argument.

The increasingly anonymous, unlivable quality of our developing cities arises significantly from the inability of our new buildings to address questions of the real meaning of the places that we are so busily establishing. We architects must bear much of the blame for this. There is a direct connection between the way we have understood our professional responsibilities over the last thirty years and our view of the history of architecture. We need to change our understanding of architectural history and to do this we need a new history of architecture. Kostof's book could be the first of a new breed of histories that once again find a place on the shelves of the drafting rooms of architectural offices, a place made even more urgent by its new neighbours, the CADD CRT and plotter.

The current climate of architectural ferment rises out of a growing realization that there can be a constructive relationship between history and design and that this connection need not be either a trivial matter of nostalgic, merely decorative, superficial gesture on the one hand, or an abandonment of the natural language of modern industrial production on the other. Architecture is not a formal game of stylistic devices to be casually put on or taken off at whim—it is a matter of the real meaning that the places we inhabit actually have for us and the capacity that

buildings have to embody real meaning and to reflect it back to us in our daily life. When we understand this we can see that the centre of the professional expertise of architecture is a discipline of form and an understanding of the real, substantial value that architectural form has for society. If we are to raise our profession from the low regard it now suffers in North America, we must understand and be able to communicate to others that architecture is not just a matter of merely aesthetic pleasure, but that it makes a significant contribution to the continuation of our society, to social order, and general prosperity and that it does this through architectural form. To establish this sort of grounding, from which we can operate responsibly as professionals we need to really know precisely how architecture has worked this way in the past. This is where the new history of architectures comes in.

Kostof develops his history of architecture by charting out various movements or epochs, not defined stylistically, but socially. He then proceeds to give an account of architectural forms and characteristics that answer to the social, economic and cultural concerns of the time. The material is ordered chronologically, from ancient to contemporary, flowing generally forward but backing up or going sideways occasionally to deal with phenomena that overlap in time. He attempts to take physical as well as cultural context into account, particularly in urban settings. The balance of coverage accords approximately as much weight to ancient and exotic as to more recent currents within the western tradition although treatment of Oriental and Pre-Columbia is quite superficial.

In my view, although I have assigned the book as a text for an introductory survey course very closely related to a design studio, it has one major problem; it attempts too much. It is just not feasible to condense into one volume, even though understood as a reference work, vernacular as well as monumental, and urban structure as well as buildings form, while at the same time trying to cover all world traditions. It is impossible to do justice to individual works within such a broad compass, particularly after the Italian Renaissance when there are so many buildings and such complex urban developments to consider.

Kostof's insistence on including all world traditions, ancient to modern, reflects a belief that I fully endorse: that any substantial work of architecture, from any world tradition, whether monumental or vernacular, embodies within it principles that really do apply to the architectural projects currently on our drawing boards. This is the underlying article of faith that brings the study of history back into the mainstream of architectural practice. The challenge of course, not just for the historian, is to recognize the still valid principle incorporated in historic building, and to discover how it really applies today. In this exciting process history and design fully merge and the study of architectural history itself becomes, once again, a subject that the professional architect cannot afford to relinquish to the historian. The historiography that can support the practice of architecture as a discipline of form must develop the formal analysis of buildings more than Kostof does. The argument that social value operates significantly through architectural form requires more detailed treatment of individual works for its development. The old word "composition" must return to the discourse. Kostof provides a very good treatment of the social and cultural context of architecture but at the expense of concrete readings of individual buildings.

To summarize, I feel that Kostof's book is significant and opens the way to the re-acceptance of history as essential to responsible design and central to the architectural profession. Equally clearly, it is just the beginning of a whole new departure in the historiography of architecture. □

By H. Stanley Loten

Dr. H. Stanley Loten, is an architect, archeologist and Professor of Architecture at Carleton University where he teaches design studio and architectural theory/history. Specializing in Mezo-american architecture, Dr. Loten has spent more than 20 summers at mayan sites in Central America. He contributed the section on the Pre-colonial New World period to the upcoming 19th edition of A History of Architecture on the Comparative Method.

Dr. Loten has reviewed Kostof's book from the perspective of an architectural historian in the current issue of the Canadian Urban History Review.

STONE HOUSES - STEPPING STONES FROM THE PAST. Text by Ruth Moffat, photography by Beverly Bailey Paxton. Erin, Ontario: The Boston Mills Press, 1984. 84 pp., 89 mostly colour plates, \$19.95 cloth.

This small, expensive book rides the wave of resurging interest in Ontario's stone vernacular. While attractively packaged, it has the hallmarks of hurried research and documentation.

The authors candidly admit to being neither architects nor historians, but this hardly explains the confusion in dates (the UELs came to Canada

and Ontario before 1794) and the general lack of organization in the material (a geographic or chronological structure would be preferable to the seeming random ordering of the buildings). The authors should have also stayed away from detailed (and repetitive) explanations of styles or construction technology unless better versed on these topics.

The photography is often very good though it does not always live up to the promise of the jacket photo of a cottage shown wonderfully in its modern context. More unfortunately, foliage and shadows often obscure details and undefined roof ridges blend into the winter sky. Black and white film could have been used to advantage for many shots. The varying image size makes comparison difficult and occasionally the pictures are simply too small.

The accompanying text would have been more useful if the buildings were precisely located and if a greater effort had been made to provide at least an approximate date. Also, building elements referenced in the text would have been clarified by the consistent provision of detailed photographs.

Surprisingly for a popular publication, the book's salvation is its uncommonly complete bibliography. The bibliography would have been better arranged by separating the architectural topics from the local histories. Commendably, relatively obscure items such as Eric Arthur's 1938 monography *Early Buildings of Ontario* are referenced though notable omissions are contemporary material such as Barbara Humphrey's "The Architectural Heritage of the Rideau Corridor" (*Canadian Historic Sites Occasional Paper 10*), *Rural Ontario* by Blake and Greenhill (UTP 1969) and Tom Ritchie's centennial book *Canada Builds 1867 - 1967*. (Consideration of the Ritchie book might have assisted the authors in understanding masonry techniques as it contains a seminal description of Ontario stone cottage construction.)

Stone Houses is a pretty book and to the degree that it attracts and directs the reader to more accurate works; it serves a useful purpose. □

By Norman R. Allan

Norman Allan is a graduate architect who currently manages the building heritage program of Canada Post Corporation. The topic of his undergraduate thesis was "Lanark County Stone Georgian Vernacular."

Regional News Report From Saskatchewan

by Stuart Lazear

Regina - Bill Henderson, Regina's Heritage Planner, reports that a proposal to reuse the Old Firehall No. 1 as a theatre is being reviewed by the City. This municipally-designated landmark was designed by Regina architects Clemesha and Portnall on the eastern fringe of the Central Business District. Clemesha and Portnall incorporated part of an earlier Market Building into the 1921 firehall, making the firehall one of Regina's earliest adaptive reuse projects.

The process to preserve the municipally-designated Albert Memorial Bridge will be described in the May issue of *Canadian Heritage* in an article by Regina author Margaret Hryniuk. The terra-cotta and concrete bridge provides an entrance to the prestigious Old Lakeview subdivision and the Saskatchewan Legislature. The Albert Memorial Bridge is the second landmark bridge to be designated by the City of Regina.

Walking Tours of Regina have been reprinted. For further information please write to: Mr. Bill Henderson, Heritage Planner, Planning Department, 9th Floor City Hall, Queen Elizabeth II Court, Regina, Saskatchewan.

Saskatoon - Saskatoon's Heritage Officer, Jacqueline Bliss, reports that the Saskatoon Municipal Heritage Advisory Committee has established an annual Heritage Awards programme in conjunction with the Meewasin Valley Authority. The city is currently conducting a heritage inventory of its downtown buildings and is developing strategies for municipal incentives to encourage designation. Eight sketches of Saskatoon landmarks have been commissioned by the Heritage Advisory Committee. A limited edition of 200 prints will be made of each to be used for promotions and awards.

The 50th anniversary of the opening of Saskatoon's Chateau-Style hotel, The Bessborough, was celebrated on December 10. Over 300 people attended a tea at the hotel.

The Saskatoon Heritage Society has published a walking tour of the Broadway Avenue commercial district entitled "Through Boom and Bust and Back Again". This project was directed by Peggy Sargent and architect Elaine de Corsi who supervised 40 volunteers. Each volunteer was assigned one building to research.

Moose Jaw - Moose Jaw's landmark commercial structure, *The Elk Block* on Main Street, may be preserved through ongoing efforts by Lydia Lewicky of the Main Street Office and the Wakamow Valley Authority.

This year's Heritage Awards presentation by the Moose Jaw Municipal Heritage Advisory Committee saw an award for public service go to SSAC Saskatchewan representative Stuart Lazear.

Beneath the rich commercial heritage of Moose Jaw's River street lies a hidden network of underground tunnels which once connected several of the older hotels. Work is being carried out to discover more about the tunnels.

Efforts by the City of Moose Jaw to negotiate a deal for the recycling of the Union Station as a multi-model terminus have been stalled due to excessive financial demands by CP Rail.

Province-wide - Frank Korvemaker, supervisor of the Heritage Resources Branch of Saskatchewan Culture and Recreation reports that several interesting projects are underway. The CBC will be co-sponsoring with the Heritage Branch a series of twelve, 1-minute vignettes on heritage properties in Saskatchewan.

The Saskatchewan Department of Education will be producing shows on two provincial heritage sites, Stanley Mission and the Doukhobor Prayer Home at Verigin.

HALIFAX

The following article was printed in the February 19, 1986, *The Mail-Star* and was submitted by Gary Shutlak of Halifax:

Takes 'preservation' route Churchill named to heritage post by Bill Power City Hall Reporter

The law can only "buy time" for heritage buildings and cannot guarantee their preservation and continued use in the community, newly-appointed city heritage co-ordinator A.W. (Dooley) Churchill said Tuesday.

Existing provincial legislation helps municipalities preserve the best of what previous developers constructed, but the process can only be effective when modern-day developers understand the value of the "heritage preservation" approach, the heritage co-ordinator said.

Mr. Churchill, whose appointment was announced Tuesday by Mayor Ron Wallace as part of National Heritage Week, said a large part of the job involves clearing up misconceptions about heritage designation in general.

"Such a designation by no means implies a developer's hands are tied," he said.

Consulting with city heritage advisors about the architectural significance of an old building, before embarking on extensive renovations, can very often help increase the value of that building, he said.

"Heritage legislation provides for one year of protection for heritage buildings and this is basically a matter of buying time so municipal authorities and the developer can sort the situation out," Mr. Churchill said.

Mayor Wallace said council approved the heritage co-ordinator appointment in response to growing public appreciation of the richness of the city's heritage resources, and the value of these resources in both economic and environmental terms.

Mr. Churchill was formerly supervisor of the city's real estate division.

Since the Heritage Property Act came into effect in 1980, about 300 buildings and sites have been included in the Halifax registry of Heritage Properties.

THE FRIENDS OF BARKERVILLE HERITAGE SOCIETY is a registered non-profit charitable group with the express purpose of contributing to the ongoing research, preservation, interpretation and development of the historic Caribb Goldfields as a significant Canadian heritage resource.

The Friends of Barkerville Heritage Society are primarily concerned with the preservation, enhancement and development of those heritage resources which lie in the watersheds of Antler, Williams, Lowhee, Jack O' Clubs and Lightning Creeks, (1858 to 1885), and which are relevant to the Cariboo Gold Rush.

The Society are also concerned with the preservation, enhancement and development of those heritage resources which

- date from the pre-1858 period,
- date from the period 1885 to the present,
- lie within the larger area currently known as the Cariboo, in the watersheds of the Bowron, Willow and Quesnel Rivers, bounded by the Horsefly to 150 Mile House road to the south, the Milk River to the east, and the Fraser River to the north and the west.

Membership costs are \$15.00 for individuals and \$25.00 for families per year. Further details are available from: Jennifer Iredale, Barkerville Historic Park, Barkerville, B.C. V0K 1B0.