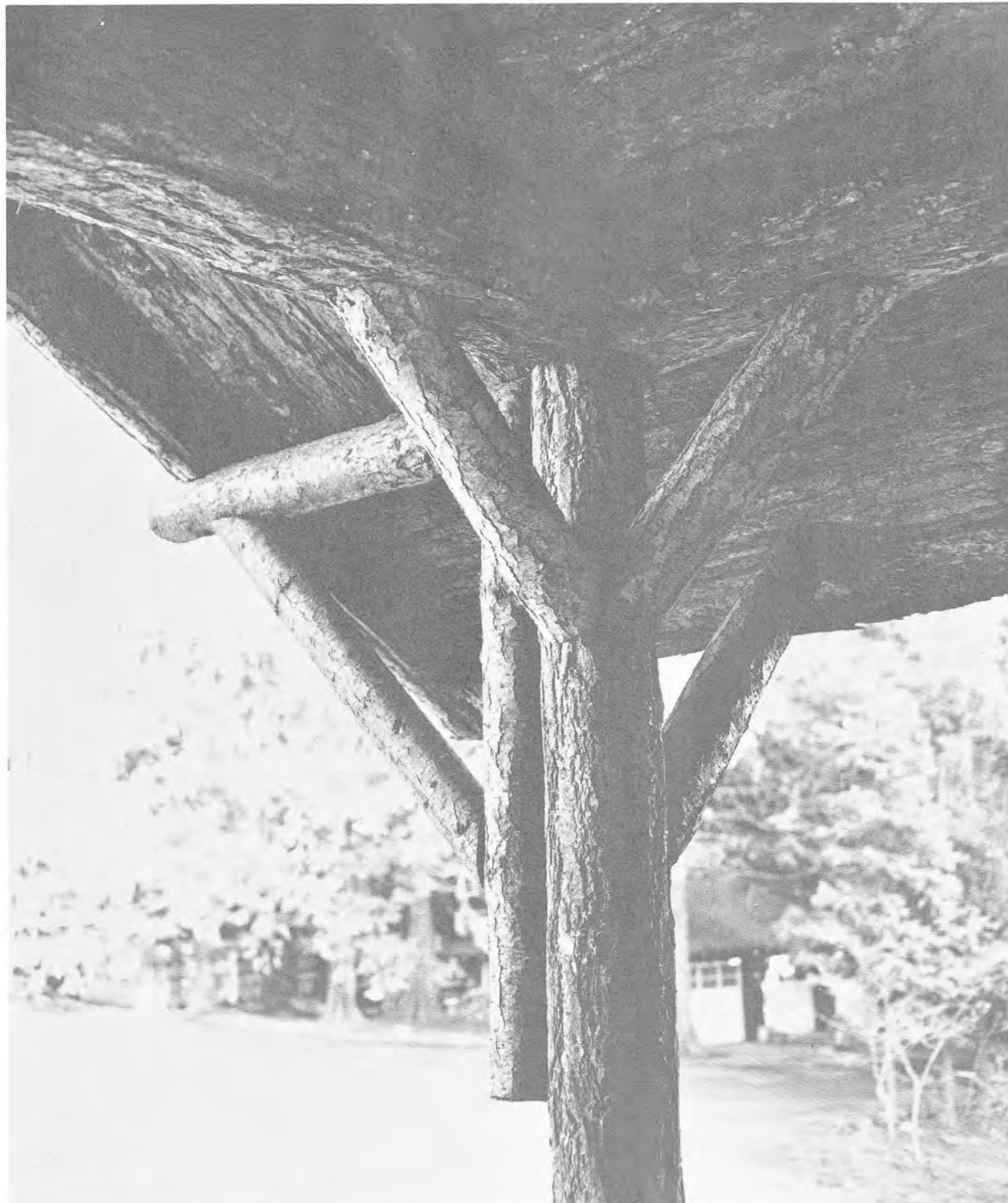


MARTIN SEGGER

The Buildings of
SAMUEL MACLURE

In Search of Appropriate Form

SONO NIS PRESS
Victoria, British Columbia
1986



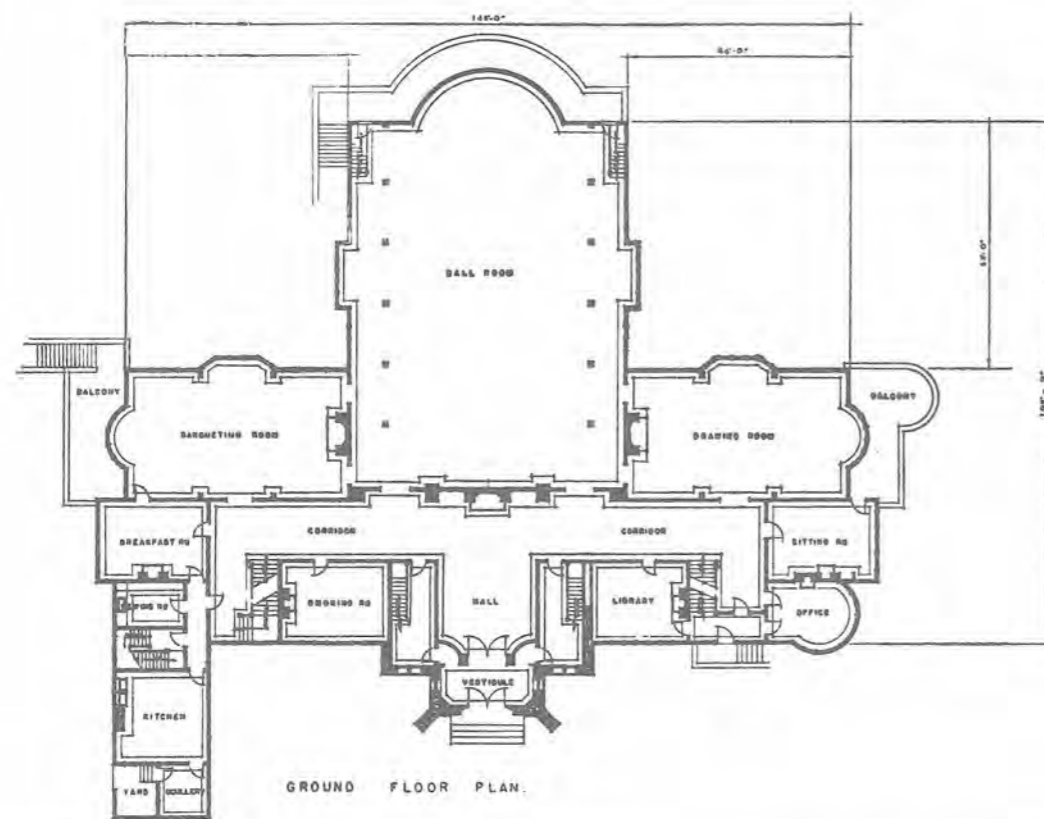
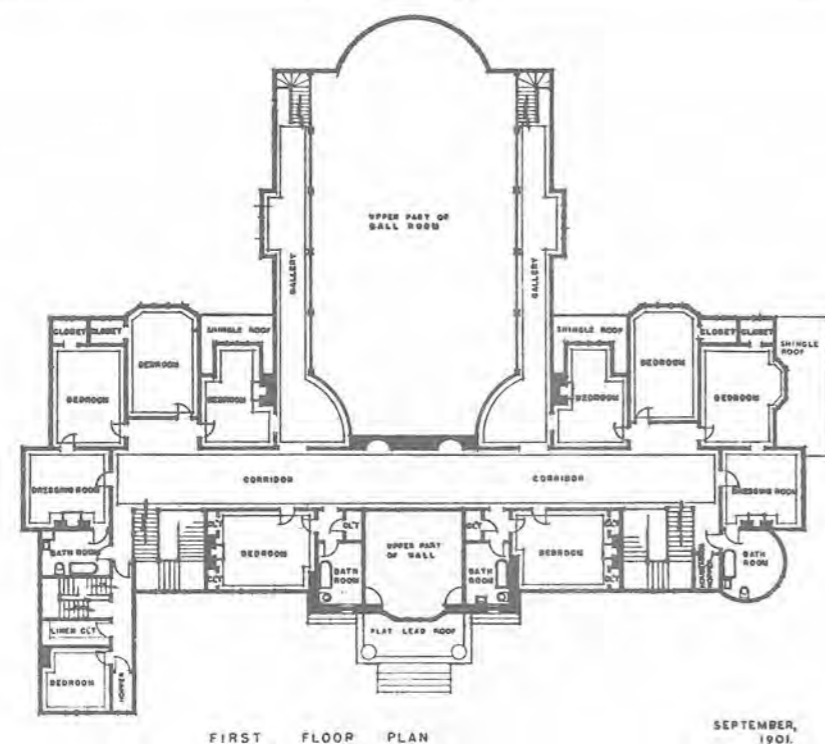
Verandah detail, W. C. Nichol House, Sidney, 1925, Maclure. PHOTO CAMPBELL

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Key to Illustrations and Photographs

PABC	British Columbia Public Archives
MLSC	McPherson Library Special Collections
VCA	Victoria City Archives
CVA	City of Vancouver Archives
ACR	Archives of the Canadian Rockies
GAI	Glenbow Alberta Institute
NWPL	New Westminster Public Library
RRMC	Royal Roads Military College



Floor plans, Cary Castle, Victoria, 1901, Maclure & Rattenbury. MLSC

The Cary Castle Controversy



Samuel Maclure.
PHOTO COURTESY OF
CATHERINE MACLURE

The controversy had far from subsided when Lieutenant-Governor, Sir Henri Joly de Lotbiniere, moved into newly completed but very expensive Cary Castle in August 1903.¹ Indeed, since the May 1899 fire which destroyed the old Government House, the building program continued to enjoy the public limelight through a course of acrimonious public debate as to design, designers, contractors and costs.

A home away from home for visiting royalty, guest house for occasional dignitaries, residence of the province's Lieutenant-Governor, and of course centre of official entertainment, Government House occupied a significant place in the social life of Victoria and the province. Ever since Governor Kennedy had bought the half-completed folly known as Cary Castle in 1865, so named after its indigent builder, Attorney General George Hunter Cary, Victoria's residents had kept a sharp and critical eye on the Castle, never withholding criticism of parsimonious incumbents who failed to live up to their social obligations.²

It was no doubt with some sensitivity to this that the architect of Victoria's Parliament Buildings, F. M. Rattenbury, wrote to the new Chief Commissioner of Lands and Works offering his services for the design of a new building and objecting to the design competition that had been rumoured:

... I have, I think, evolved a plan which would result in a picturesque and stately residence. ... The charm of the residence, as you are aware, lies in its harmony with the surroundings, and in broad and picturesque groupings and choice of materials—qualities not particularly observable in geometric drawings. In a competition a more showy and ornate elevation on paper would most likely be sent in which, whilst attractive on paper, would in execution look commonplace and tawdry.

Should the Government, however, decide on a competition, I should be most happy, not being a competitor, to render any assistance I may be able, in getting out the particulars or in assisting at the selection of a design.³

Needless to say, the final design, by Rattenbury and Victoria's foremost residential architect, Samuel Maclure, was not at this point a foregone conclusion. Others among the local architectural fraternity also sought the honour and rewards of capturing the largest, and symbolically most significant, residential commission in the province. On August 28, 1900, local architect, Thomas Hooper, also addressed the government with a similar offer of services.

W. C. Wells, Minister of Lands and Works in the newly formed government of James Dunsmuir, responded to the offers by announcing a

¹ On the "controversy" and construction history of Government House see P. Cotton, *Vice Regal Mansions of British Columbia* (1981); T. Reksten, *Rattenbury* (1978); and A. Barrett and R. Liscombe, *Francis Rattenbury and British Columbia: Architecture and Challenge in the Imperial Age* (1983).

² For the complete construction history of Cary Castle see P. Cotton, *op. cit.*; and M. Segger & D. Franklin, *Victoria: An Architectural History* (1979).

³ Quoted in T. Reksten, *op. cit.*, p. 58.

competition for a building on the old site. Construction costs were not to exceed \$50,000.00. Two local but respected architects were appointed adjudicators, William Ridgeway Wilson noted for his large scale public and residential work, and John Charles Malcom Keith, the English-trained winner of the 1892 competition for the design of Victoria's Christ Church Cathedral. Rattenbury did not compete. In the results announced on January 16, 1901, Hooper placed a poor fourth behind Parr & Fee of Vancouver (third), C. J. Soule of Victoria (second) and winners, Byrnes and Sait of Victoria and Vancouver. Both C. J. Soule and J. Edmonston Parr had been brief partners of convenience of Samuel Maclure.

The winning design was described as "Colonial style." This, John M. Byrnes himself explained, was the manner chosen for "most of the finest residences built in the past century." The central feature of the building was the ballroom entered by a "grand staircase." The local architectural fraternity and the public were not impressed. Letters to the editor of the *Colonist* and to the Minister questioned the appropriateness of the design, the cost schedules, and particularly the plan, which failed to follow one of the main design requirements, that the state rooms could be thrown open *en suite* to the ballroom. Wells called in Rattenbury to go over the plans with the architects. The resulting confidential report confirmed a construction estimate of \$75,000.00, \$25,000.00 more than the competition stipulated.

Byrnes and Sait were awarded the \$250.00 first prize. Then, somewhat mysteriously, a press announcement on September 12, 1901, noted the appointments of Samuel Maclure, architect, and F. M. Rattenbury, supervising architect, for the design and construction of the new Government House.⁴ By mid November foundation work had commenced. Then problems began.

During the three years of construction, Rattenbury and Maclure shared adjoining offices at 28 Fort Street. However, in early stages of construction, Maclure fell ill, leaving Rattenbury totally in charge of on-site management and design amendment. George Jeeves, clerk of the works, began to have misgivings concerning the numerous changes and extras ordered by the architect as construction progressed. Sir Henri, living only three blocks away at the temporary Government House, Gippeswyk, took a more than casual interest in his future home so that extensive alterations were made to accommodate the cultured French-Canadian's sense of appropriate architectural occasion. Rumours abounded that certain materials and fittings ordered for the building were being diverted to other locations, in particular the residence of the supervising architect. Thus, in 1903 when the final contractor's bill came in at nearly double the estimated contract price, the new government of Richard McBride set up a board of arbitration composed of local architects Andrew Maxwell Muir and Thomas Hooper with W. T. Dalton, a Vancouver architect. The two Victoria architects in particular were not kindly disposed towards Rattenbury. In June 1901, Rattenbury had beaten both architects in a competition to design the new Victoria High School and both had claimed foul play. In 1902 after extensive correspondence in the local press Rattenbury had opposed Hooper, Muir, Maclure and J. C. M. Keith in their bid to have the \$50,000.00 public library contract awarded to an architect by council vote. The resulting competition, which Rattenbury refused to enter, awarded the design task to Hooper. The final result was a building very derivative of Rattenbury's own style devised for the Parliament Buildings nine years earlier. It is not surprising, therefore, that in the ensuing Government

House arbitration hearings the contractor was awarded \$19,500.00 of his \$29,000.00 claim and Rattenbury as supervising architect was censured. Rattenbury was furious and threatened libel action.

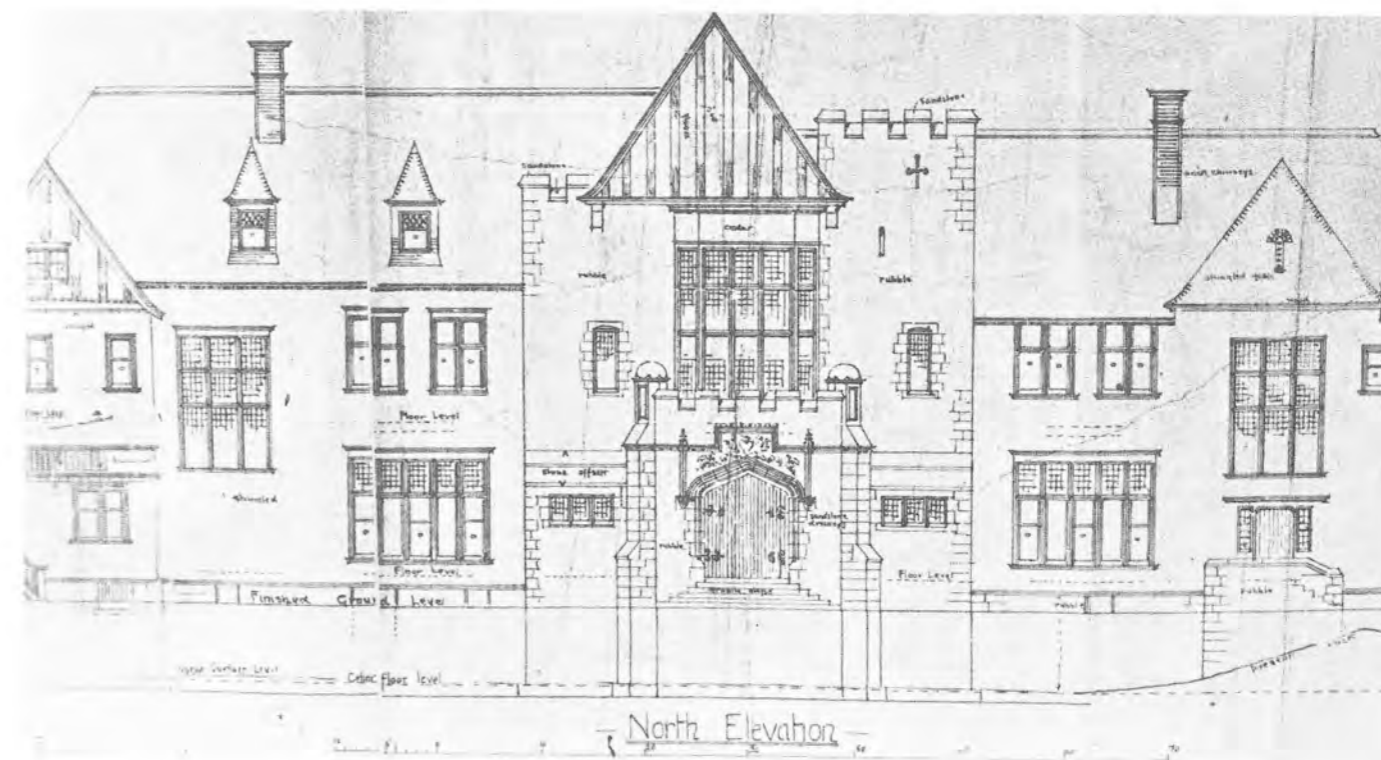
The public in the meantime was in love with the new Government House and the press showered accolades of praise upon its designers, Rattenbury in particular. As opposed to the earlier "Colonial style" design of Byrnes and Sait the newspaper description identified the Maclure-Rattenbury design as architecture of the "modern school," "novel in effect." The result was indeed a building totally unlike anything Victoria had previously witnessed. The rambling informal roofline, contrived to achieve an asymmetrical picturesque effect, masked a ridgedly symmetrical cross-axial plan. The main entrance, two-storey receiving hall and huge ballroom were organized in line on a north-south orientation. An east-west block, intersecting at the two-storey entrance hall comprised the more private residential functions on the second floor and the ancillary ground-storey public rooms: library, smoking room, office, sitting and breakfast rooms. The large formal banquet and drawing rooms flanked the north end of the ballroom, opening into it. Few, however, seemed to have recognized that the Government House scheme was already well tried even in Victoria. Rattenbury's 1892 Parliament Buildings' plan (the ballroom/two-storey entrance hall replacing the rotunda/legislative hall) was a direct antecedent. John Teague's 1886 renovations of St. Ann's Convent, where the cross-axial arrangement of residential block in relation to main-entrance and chapel, anticipated both the Parliament Buildings and Government House.⁵ Maclure, in a number of previous commissions, had experimented with a central entertainment space adjoining the more conventional parlour, drawing room, dining room, and study. Within the design, stylistic modernity did not preclude "tradition." The ghost of old Cary Castle and its baronial image was skilfully incorporated into the new design through a number of obvious visual references. The crenellated masonry tower block abutting the central gable and the shingled northeast corner tower unit echoed similar, if more primitive, details of the old Castle.

What was entirely unique, however, was the overall informality of the rustic design for a building of this scale and symbolic significance. References to any specific historic style or period were suppressed in consideration for the overall effect of a rambling agglomeration of shingled surfaces. The potential monumentality of the symmetrical plan was deliberately frustrated on the north elevation by varying the placement and handling of minor elements. A dormered attic storey was added to the east wing, a kitchen block projected north at the east end. Bays and gables were slightly varied in treatment and disposition across the facade. Thus, whether approached from Rockland Avenue through the informally landscaped grounds or seen from the Dallas foreshore a mile below the Rockland escarpment, the building rambled gracefully along the brow of the hill, its brown shingle cladding blurring distinctions between wall surfaces and roof plans, castellated projections and gables organically blending the structure with its heavily treed environs.

The interior might have shocked a nineteenth-century person of conservative tastes. The vaguely Renaissance flavour of late Victorian eclectic design had been purged in favour of a few pure stylistic references in the major spaces, a Tudor entrance hall, English Georgian drawing room and a vaguely Baroque ballroom. In other rooms, anonymous wood detailing tended primarily to celebrate the textural qualities of British Columbia native woods while the massive ballroom introduced only a few classical

⁴ *Colonist*, September 12, 1901.

⁵ For a construction history of the Parliament Buildings see M. Segger, ed., *The British Columbia Parliament Buildings* (1979).



Above:
"Cary Castle" north elevation,
Victoria, 1901,
Maclure & Rattenbury. PABC

Top Left:
"Cary Castle" north view,
Victoria, 1901,
Maclure & Rattenbury. PABC 63867

Bottom left:
"Cary Castle" west elevation,
Victoria, 1901,
Maclure & Rattenbury. PABC

Right:
"Cary Castle" showing porte-cochere
addition, Victoria,
1901, Maclure & Rattenbury. PABC



mouldings to articulate the artistic highpoint of the entire structure. On the ceilings and walls an intricate and complex fresco program by James Bloomfield represented West Coast Indian lore through a series of emblems derived from the totemic images of the province's major West Coast clans.

The residents of Victoria rushed headlong into a love affair with the building which was to last nearly six decades. Despite the carping criticism of a few jealous detractors and the ongoing "enquiry" into cost overruns, the success of the style and its ethos was assured. Rattenbury had already purchased insurance against the outcome of the investigations by designing houses, in 1901, for his brilliant legal counsel at the hearings, Lyman Poore Duff (soon after elevated to the Supreme Court Bench), and the Deputy Attorney General Andrew Maclean. James Dunsmuir, premier during most of the construction phase, must have also displayed a more than passing interest in the building. In 1900 Maclure had received his first major shingle-style commission from Dunsmuir, a large house built as a wedding gift for his favourite son, Robin. Later, in 1906, Rattenbury designed a house at the request of Mrs. Dunsmuir, a wedding gift for her niece, the wife of J. O. Grayhame.⁶ Maclure went on to design residences for other Dunsmuir offspring, the Audains in 1908, and the Seldon Humphreys at Quamichan in 1912. The Dunsmuirs themselves took up residence at Cary Castle when James Dunsmuir succeeded Sir Henri as Lieutenant-Governor in 1906 and from there oversaw the construction of their own "castle in the country," the multi-million-dollar Hatley Park, also designed by Samuel Maclure but closely following the 1901 Government House plan. In any event, Rattenbury was subsequently cleared of all accusations; Maclure was never so much as challenged.

Victoria's establishment quickly readjusted its aesthetic tastes as the "arts-and-crafts" revolution spread rapidly through the claustrophobic network of intermarried families and allied business interests. The geographical isolation of the community, the compact social fabric of the population, and the exuberance of new entrepreneurial wealth created the classic situation where innovative brilliance and competitive excellence can combine to breed intense artistic precocity. Victoria's tightly knit architectural fraternity responded with alacrity. Exterior design and interior decoration in buildings, from working-class bungalows to middle-class mansions, veered off on a new course which radically transformed the architectural image of the local townscape. Cary Castle was a symptomatic and pivotal monument.

What was this transformation? Why did it occur? Who originated it? Was Rattenbury entirely responsible for the design of new Cary Castle, as he later claimed? What were the individual contributions of Rattenbury, Maclure and others to the design of Government House in particular; to British Columbia architecture in general? The answers to some of these and related questions can be found in the unassuming life, but extraordinary career, of an exceptionally gifted architect, Samuel Maclure.

⁶ Unless otherwise stated, information relating to Rattenbury's commissions has been drawn from the chronological outline of the architect's career contained in A. Barrett and R. Liscombe, *Appendix A, "List of Architectural and Designs."*

Chapter 1

A Prairie Boy

Youth and the Early Years

Few people would have identified the dapper man in a three-piece suit, cane in hand, and greying goatee, shaded by a broad-brimmed Homburg—the quintessence of late Edwardian respectability—with the impetuous art student, Samuel Maclure, whose elopement with the daughter of a prominent clergyman in 1889 had been the talk of Victoria.¹ But then impetuosity might have run in the family.²

Samuel Maclure's father, John Cunningham Maclure, was born in Wigtownshire, Scotland, in 1831. He was one of those redoubtable Royal Engineers who volunteered to join Colonel Moody's advance brigade to come to British Columbia in 1858.³ A large handsome man, bluff in manner, forthright, with a reputation for "entertaining conversation mingled with mirth and harmless repartee," he spoke in a soft bass voice tinged with a melodious Scottish burr.⁴ John Maclure had trained as a surveyor. While engaged in the first major trigonometrical survey of the British Isles he met and married, in Belfast, Martha McIntyre of Stewartstown, Tyrone. Martha and the two eldest daughters, Sarah and Susan, joined John Maclure in Canada in 1859. The family lived at Camp Sapperton until John Maclure discovered Hazelbrae, near Matsqui Prairie, while surveying the New Westminster-Barkerville telegraph route. The Maclures established a homestead there in 1868. Between surveying expeditions and farming the family were able to make ends meet and build the small two-dormered house looking toward Sumas Mountain. In the house they raised five children, Sarah, Susan, Samuel, John Charles, and Frederick Sous. Among John Maclure's numerous expeditions was an appointment as surveyor to the abortive Collins Overland Telegraph venture. This attempt to link North America and Europe by cable via British Columbia, Alaska, the Bering Straits, and Russia became redundant with the successful completion of the Trans-Atlantic cable in 1866. A useful result, however, was John's mastering of telegraphy. Thus another business was added to the family enterprise when the Maclure home became the Matsqui repeater station for the U.S.A.-New Westminster section of the transcontinental cable. All the children became expert key-operators. An unusual though useful skill, this was perhaps more common than another facility the family acquired in the isolated Matsqui farmstead—conversational "Chinook" learned from the local Indians.

John Maclure loved the outdoors and was a devoted naturalist. All the boys hunted from the age of twelve when, with appropriate ritual, each was presented with a gun. The children grew to share this passion for the wild and rugged beauty of the province as interpreted through the enquiring mind of their father, who kept the house well stocked with newspapers and magazines from Britain.

While Maclure was cited in the contemporary press and journals as Samuel Maclure he was always locally remembered as Sam Maclure. This is confirmed by the biographical sketch published in the *IC Journal* (April 1958) and written by long-time friend and former partner, J. Lort.

Victoria Times, June 30, 1951.

J. A. McKelvie, *Pageant of B.C.* (1958), 106; for biography of John C. Maclure see E. O. S. Scholfield, *British Columbiaographical* (1914), p. 1061.

Interview: Catherine Maclure to author, 11; also PABC tape 715.



Panorama from Hazelbrae towards Sumas Mountain and Clayburn,



Matsqui Prairie, birthplace of Samuel Maclure; as it looks today.

PHOTO AUTHOR

Into this mix Martha Maclure, a tall, slight and finely featured woman, added her own patient Irish charm. She ran the farm during John's periodic absences, entertained the constant flow of visitors, many in particular enjoying the chance to play the family's parlour organ which with great effort had been towed up the Fraser River astraddle two canoes.⁵ In 1907, John Maclure died from dysentery contracted by drinking impure water on a survey. He was 76. Martha lived to the age of 89, living alternately with Samuel Maclure, in Victoria, and daughter Sarah, in Vancouver.

It was a healthy and vigorous life, and all the children did well by their upbringing. Sarah Maclure married J. C. McLagan, manager of the *Victoria Times* who in 1888 founded the *Vancouver World*. On his untimely death in 1901, Sarah became editor and managed the paper with the help of her brother, Fred Maclure, until it was sold in 1905. Susan Maclure married William McColl, stepson of George Turner, a civil engineer with the Royal Engineers who had settled near the Maclures at Matsqui. Both Fred and John Charles apprenticed as clerk accountants in Victoria then, in 1908, went on to found and manage British Columbia's largest brick factory at Clayburn near Abbotsford.

Samuel Maclure, the oldest son, was born on April 11, 1860, at the Royal Engineer's camp at Sapperton. He had the honour of being the first white child whose birth was registered in the colonial capital of New Westminster.⁶ He briefly attended school at New Westminster and then was sent to Victoria to attend the ~~Boys' Central School, a private establishment run by Dr. Pope.~~ This was apparently occasioned with some haste when the parents suddenly awoke to the fact that approaching eleven years old, and having benefited from a rather casual education, the boys could barely read, and printed only a few letters with difficulty.

At an early age Samuel Maclure began to emulate his father's interest in nature, enjoying long walks and taking a keen interest in the local flora and fauna which he recorded continuously in sketches and paintings. His first models for technique were lithographed fruit can labels which represented the main contact of prairie life with "art."

→ Victoria High School in 1876-77
under principal S.D. Pope.

⁵ Interview: Catherine Maclure to author, 1981. Obit. Martha Maclure, *Times*, October 28, 1922.

⁶ The following constitute the standard sources for Samuel Maclure's life and career: E. O. S. Scholefield, *British Columbia Biographical* (1914), p. 1063; obits. *Colonist*, August 9, 1929, p. 4; *Colonist*, August 25, 1929, p. 10; and two articles written by his former partner Ross. A. Lort: "Samuel Maclure MRAIC 1860-1929," *Journal of the Royal Architectural Institute of Canada* (April 1958); and "Castle in the Country," *Colonist*, March 6, 1960.

Sensing an artistic talent John and Martha encouraged these pursuits and it is probably from his early teen-age years that there originated the hope that their son might go abroad to study art. Germany was mentioned. A reversal in family finances, triggered by some unfortunate real estate investments, frustrated these ambitions.⁷ Samuel Maclure returned home from school in Victoria to operate the telegraph station, later moving with his brother Charles to the Thompson River Station at Cache Creek. Samuel's numerous stations were henceforth noted for their profusion of floral displays, window boxes of nasturtiums, that he cultivated with great devotion. In this career, of necessity, Maclure became familiar with much of the province, and sketchbook in hand assumed such posts as relief operator and postmaster at Clinton, then operator at Yale and Granville (now Vancouver) where in early 1883 he was relieved by his brother, Charles. After serving as assistant government agent at New Westminster, Samuel Maclure was able to achieve his ambition and devote a year to the formal study of art in 1884. He was 24.

The location was not Germany, but the Spring Garden Institute in Philadelphia, where to reduce expenses he was able to stay with his father's sister and brother-in-law, Captain and Mrs. George Shetky.⁸ Thoroughly entranced with this "other" world, Maclure travelled extensively, touring art galleries and visiting Boston, New York, and other cities in the Philadelphia area.

Samuel Maclure may have gone to study art, but the Spring Garden Institute would have considerably broadened the spectrum of his interests. Founded in 1850 as one of the pioneer technical training schools, architectural and mechanical drawing classes were part of the early curriculum and by 1878 drawing classes had developed into regular art classes taught by Professor Porter. Other subjects were steam engineering, plumbing, wood and metal work. By 1892 the Institute was able to compile a list of graduates who had entered such professions as architecture, draughting, design, teaching, and industrial management.⁹ At the same time Philadelphia, New York, Boston, and especially Chicago were experiencing rapid industrial and commercial expansion heralded by a new wave of

⁷ Ross Lort, *op. cit.*, 1960.

⁸ Interview: Catherine Maclure to author, 1982.

⁹ Correspondence: John Mass to L. K. Eaton, February 3, 1969 and July 16, 1979.



Maclure family portrait. *Back row:* Kenneth McColl, Hazel McLagan, Fred Maclure, Sarah McLagan, Charles Maclure, Sam Maclure, Daisy Maclure, Cathy Maclure. *Middle row:* Marguerite McLagan, Martha McColl, John Maclure, Martha Maclure, Susan McColl, Florence Maclure, Doris McLagan. *Front row:* Bobbie Maclure, Colin McColl, Jessie McColl, John McColl, Kitty Maclure, dog Muffy, Douglas McLagan. CVA



"Spring Garden Institute," Philadelphia, 1880's. PHOTO COURTESY OF JOHN MASS

architecture, itself promoted by an aggressive breed of young, ruggedly individualistic architects, H. H. Richardson, Daniel Burnham, John Wellborn Root, Louis Sullivan, and others later known collectively as the Chicago School.

Maclure returned home determined to turn his artistic talents to the practice of architecture. On June 13, 1885, the *Colonist* noted that Mr. S. Maclure had returned from "a year's art studies at Philadelphia" and would visit his parents at Matsqui the following week. Soon Maclure was back in Victoria, joining his two brothers then working as accountants in Victoria. On August 8, the following advertisement appeared in the *Colonist*:

Mr. S. Maclure

(late of the Spring Garden Art School, Philadelphia) is prepared to give instruction in Drawing, Painting in Oil and Satin, etc. Also, instruction given in Telegraphy. Residence—Blanshard and Fisgard Streets.

Samuel Maclure was looking for a job. Listing himself as an artist during the next three years he returned to his old trade as a telegraph operator. While he worked for the Esquimalt and Nanaimo Railroad, he devoured books on building construction, design, and architectural history.

It was during this period that he met and courted Miss Margaret Catherine Simpson. Their backgrounds were remarkably compatible. Margaret Simpson was born in Greenock, Scotland, the daughter of Charles Stewart Still Simpson and Jessie Fullerton Shannon.¹⁰

Charles Simpson, a civil engineer attached to the Royal Engineers, was posted to India when Margaret was barely six months old. The family moved immediately to India and remained there until her father's death during the construction of a bridge over the Hooghly River. Margaret was eight when her mother and three children returned to Scotland, and Margaret with her brother and sister became wards of their grandfather. A few years later Jessie Simpson married the Reverend Patrick MacFarlane Macleod. Margaret came to Canada with her mother and stepfather when the Reverend Macleod was appointed rector of St. Andrew's Presbyterian Church in Victoria, British Columbia. Samuel Maclure and Miss Simpson met at church. She had just returned from the Richard School, a well-known girls' finishing establishment in Toronto. Maclure immediately confided in his close friend, Oliver Campbell, that he intended to marry her if he could. An intelligent, literate young woman, a talented musician, and passionate devotee of the arts, she was soon constantly in Maclure's company, joining him on sketching expeditions, visits to building sites which he would study, and long nature rambles in Victoria's lush parklands.

Compatible or otherwise, however, Mrs. Macleod was convinced "Sam had nothing to offer her daughter." Permission to marry the telegraph operator-cum-artist, or aspiring architect, was denied.

Maclure in the meantime had returned to New Westminster to open his first architectural practice, a partnership with Charles Henry Clow. The two were immediately successful and by July 1889 had netted a substantial commission, the new public hospital in New Westminster. Samuel was 29, and thus having successfully launched a career was also in a position to settle some other matters. Margaret's elopement was planned with the active connivance of Sarah, probably the most spirited of the Maclure

¹⁰ See obit. *Colonist*, December 28, 1938.

girls, now married to J. C. McLagan, owner of the Vancouver *World* newspaper.¹¹ The Macleod family suspected a plot when Margaret failed to return home for dinner. The boys were directed to search the town and Margaret's brother was sent down to watch the ship, sailing that evening to the mainland. The boat sailed without the fugitive daughter being detected, despite a close scrutiny of the boarding passengers. And nobody questioned what appeared to be a bent, shabbily dressed old woman as she hobbled along the gangplank. Margaret's disguise proved successful. On August 9th, Samuel and Margaret were married in a quiet ceremony at the McLagan home in Vancouver.¹² The element of light-hearted fiction with which the romance had been consummated never entirely receded from their ensuing domestic life. This spirit of "having fun" that characterized that improbable disguise never entirely left the Maclures. Their daughters enjoyed "dressing up" even as their mother had enjoyed it on that rather comic escape from parental authority. Even the rift with the Victoria Macleods was soon healed with the birth of their first daughter, Catherine, on June 16, 1890.¹³ The Maclures settled in a house at 540 Columbia Street, New Westminster.¹⁴



Mrs. Samuel Maclure (née Margaret Simpson). PABC 74855

¹¹ *Times*, June 30, 1951 and March 24, 1971.

¹² *World*, August 10, 1889; *Times*, March 24, 1971.

¹³ *World*, June 16, 1890.

¹⁴ See also other more recent biographical sketches: L. K. Eaton, *The Architecture of Samuel Maclure* (1971); M. Segger, "Samuel Maclure," in *Macmillan Encyclopedia of Architects* (1982); and M. Segger, "Variety and Decorum: Style and Form in the Work of Samuel Maclure 1860-1929," *Selected Papers*, Society for the Study of Architecture in Canada, Vol. 2, (1978).

Chapter 2

First Practice

An Auspicious Beginning

Maclure's first partner, Charles H. Clow, was the same age as Samuel Maclure.¹ He was born at Ayre in Ontario but had moved to Detroit at the age of four. It is presumed he trained as an architect there before returning to Canada in 1883 when he settled in New Westminster.² There for many years he divided his time between his architectural practice and Surrey Centre ranch. The partnership lasted from 1887 to 1891 and there is no evidence that the two parted on anything but amicable terms. Clow went on to design a number of major New Westminster structures including the St. Paul's Reformed Episcopal Church and Manse (1892), the International Order of Odd Fellows building (1892) and in the early 1900's, numerous California-style bungalows.

The main product of the Clow and Maclure partnership was the Royal Columbian Hospital, built in 1889. This rather conservative H-plan, 2½-storey structure, was a modest sized essay in late Victorian Queen Anne. The facade elevation comprised two gable blocks linked by a two-storey verandah. The geometric triangular motif, repeated in two flanking first window pediments and central pedimented dormer is somewhat relieved by an arched "portico," rounded headed windows in the dormer and the blind oculus in the dormer pediment. A tightly controlled design, severe perhaps by the demand for economy, but not inspired.

A few of the early Clow and Maclure domestic commissions survived in New Westminster, in particular those concentrated in the prestigious Queen's Park area. Most are adaptations of catalogue plans in the Victorian Queen Anne style. For the most part tall buildings in the familiar vertical aesthetic, they illustrate the taste of the period for tall narrow sash windows which are the major element for an asymmetrical profusion of window bays, towers, turrets, gables and ornamented verandahs all articulated with applied timber millwork against a background of patterned shingles or horizontal siding.

Two houses do, however, stand out. The E. W. Ogle residence completed in 1890, although a small one-and-one-half-storey cottage, is distinguished by its smooth uncomplicated shingled surface and the finely detailed arched entrance porch, echoed above in the main gable by a curious bracketed hood which terminates the gable peak in conical form, the whole very Richardsonian in feeling. The scaling of the two facade gable elements and the continuous moulding skirting the house at sill level are both features of the architect's later work. Even more prescient of Maclure's later work, however, is the now much altered E. M. N. Woods house built for the New Westminster barrister, also in 1890. From the few distinctive surviving features such as the large square ended bargeboards, the handling of the half-timbering and the corbelled decorative brick work

¹ See biographical sketch in *New Westminster Directory* (1892). The partnership was formed in March 1889.

² For extensive research assistance regarding the early work of Maclure in New Westminster I am indebted to Mrs. Lucy Chambers.



Above:
Royal Columbian Hospital,
New Westminster, 1889,
Clow & Maclure. PABC 31387



Left:
E. W. Ogle House,
New Westminster, 1890,
Clow & Maclure. PHOTO AUTHOR

Right:
J. A. Cunningham House,
New Westminster, 1891,
Sharp & Maclure. PHOTO AUTHOR



Below:
M. M. English House,
New Westminster, 1891,
Sharp & Maclure.
PHOTO COURTESY OF LUCY CHAMBERS



of the chimney stack, as well as the overall massing of the building, the design looks directly forward to the Maclure's own Beacon Street house in Victoria of 1895, and the subsequent Elizabethan revival commissions. Another product of Clow-Maclure was the New Westminster YMCA building of 1890 at Columbia and Church Streets. It was a large three-storey brick structure dominated by a large corner tower, the well-articulated wall surfaces rising through a rusticated ground floor to culminate in a vaguely Richardsonian romanesque cornice setting off the third-floor arched windows.

The partnership, however, was drawing to a close. On March 11, 1891, a notice in the New Westminster *Daily Columbian* announced that S. Maclure, Architect, was now practising in Room G, Bank of British Columbia, and a further announcement on the following day advertised the partnership of Richard P. Sharp and S. Maclure at the same address.

By May 21, the firm was handling some \$12,500.00 worth of residential work, and throughout the rest of the year tenders for frame houses were advertised by the Sharp and Maclure partnership at the rate of three or four a month.³ The large Charles Murray house of 1892, now much altered, was typical of this output. Only the complexity of the plan, the multiplicity of peripheral porches, window bays, and verandahs, all with their subsidiary roof forms culminating in riot of gables and cresting at roof level, sets this house off from its more restrained contemporaries.

1890

Two Houses for the Hill Brothers, 1891

The advantage of launching his architectural practice in New Westminster must have occurred to Maclure as well as his partners. New Westminster was prospering from the recently completed railway which passed through New Westminster to Eastern Canada. The Maclure family was well known in the New Westminster and Matsqui area and, as might be expected, the family network provided the first major commissions. Among these there are two houses in which Maclure may have played a large design role, houses for the brothers Arthur and Albert Hill. Both were built in the summer of 1891, the first costing \$3,000.00, the second \$4,000.00; they were located on adjoining properties on 5th Street. The Arthur Hill residence survived until 1974.

The Hills must have been near contemporaries of Samuel Maclure, and personal friends of the family. Their father, like John Maclure, had been a surveyor with Moody's Royal Engineers and the two sons also qualified as civil engineers. Arthur E. B. Hill graduated from McGill, completed a master's degree at the Institute of Civil Engineering in London, then joined his brother as a surveyor with Canadian Pacific Railway, Yale to Port Moody section. The Arthur Hill house, Dunwood, is a very typical piece of late Victorian Queen Anne. The two-storey wood frame, vertical structure was constructed on an L-plan and finished in clapboard relieved by zones of scalloped shingles. Turned balustrades briefly ornamented the front verandah. This and the two sleeping balconies on the second floor go further than usual in opening the building out into the landscape which, at the insistence of both brothers, was left in a natural state across the two lots. The garden scheme would no doubt have appealed to both old John and Samuel Maclure.

Dunwood and a nearly identical house in Abbotsford were solidly within the late Victorian "stick-style" manner, so-called because of the applied

³ This estimate is derived by summing the firm's advertised contract tender notices in the *Columbian* during those months.

ornamentation consisting mainly of wooden fretwork and decorative shingles. While somewhat retardaire in the current architectural magazines, this was still a popular building idiom, particularly among the educated middle class to whom it was promoted by such "informed" quasi-professional magazines as *Scientific America*.

The more expensive Albert Hill house, Idlewild, was a larger building with marked design differences. Still eclectic in its stylistic references, the L-plan structure with its facade gabled bay balanced by a protruding but deeply recessed entrance porch, is a very competent essay in the American Queen Anne idiom. The shingle-clad exterior, protruding bays detailed with panels of scalloped shingles, is pierced by recessed first-floor porches and second-floor balconies framed by classical columns. First and second floors are delineated by a lipped shingle course and a heavy soffit marks off the roof which rises through half-timbered gables to a broken roof finally culminating in a decorative cresting and tall, finely detailed Queen Anne chimneys. The picturesque effect is studied but successful and many of these elements were to reappear in Maclure's own subsequent work.

The interior exhibited typical traits of the period including gene wood detailing and complex mouldings to contrast with the plain plaster walls. Indicative again of Maclure's later commissions was the feather staircase, although here dominating a somewhat constricted hall, sliding doors allowed the dining room to open into the parlour.

It is hard to see these two contemporaneous buildings as being the same architect. And, indeed, whether or not we can interpret the heavy Sharp as being heavier in the Dunwood but lighter in the Idlewild advantage of Maclure, Idlewild certainly presages a formula for Maclure's later work.

A few other products of this brief partnership survive, almost all variants on the familiar Victorian Queen Anne formula. The 1891 residence for cannery owner M. M. English is one of the larger residences located on Royal Columbia Avenue. It is a neat, tightly controlled two-and-one-half-storey design, each level distinguished by texture and materials. Heavy mouldings delineate the change from brick foundations to the horizontal siding of the first floor, then a flared skirt setting of the shingled second storey, and shingled soffit between this and the scalloped shingle gables. The plan is cruciform and on two sides these gabled units shelter enclosed verandahs on both floors facing westward, and a second-floor verandah above a ground-floor window bay southward. Both command breathtaking prospects out over lower town and the Fraser Valley with its sluggish Fraser River and adjacent flood plains beyond. Also from 1891 is the very Victorian J. A. Cunningham residence. The two-gabled facade extrudes on the left to contain a second-floor oriel window and panelled bay. The right gable recedes to shelter an entrance porch and second-floor wrap-around verandah. A house for Dominion Lands' agent, John McKenzie, built in the same year is a much more utilitarian L-plan design with little to disguise its pattern book origins, much in the same vein as the even more economical David Bain house, designed and built in the following year.

Also of 1892 but of more interest is the much changed Charles Stoess house. Modern siding and changes to the fenestration make judgements as to the original scale and handling of the detailing impossible. The centralized plan, however, with its massive chimney stack and cascading series of hipped roofs which tightly unify the symmetrical design at three levels, lend the building an odd almost Palladian villa quality.



Left: *Arthur*
"Dunwood" for Albert Hill,
New Westminster, 1891,
Sharp & Maclure. PHOTO AUTHOR

Below: *Albert*
Dining room and drawing room
of "Idlewild" for Arthur Hill,
New Westminster, 1891,
Sharp & Maclure. NWPL



Above: *Albert*
Hall of "Idlewild" for Arthur Hill,
New Westminster, 1891,
Sharp & Maclure. NWPL

Right: *Albert*
"Idlewild" for Arthur Hill,
New Westminster, 1891,
Sharp & Maclure. NWPL



Another product of the Sharp and Maclure office was a rather unusual commission for an altar for St. Peter's Anglican Church at Nanaimo. This was described with interest by the *Columbian* reporter as:

... cedar—after the Corinthian style—divided in front into 3 panels by pilasters of alderwood, capitals beautifully carved carvings by Ede of Vancouver—panels at each and also for hand-painted representations of scriptural subjects to go there—the fluted pilasters with carved capitals, arched panels, give a look of elegance and good taste.⁴

The altar was constructed by the Wintermute Bros. workshop in New Westminster; and although unfortunately burned during the 1930's it illustrates Maclure's first dealing with specific design for decorative art and sculpture, a concern he was to illustrate again and again in domestic commissions throughout his architectural career.

In early November 1892, Sharp and Maclure ceased to advertise their services in the *Daily Columbian*. The reason was simple: the removal of the Maclure family to Victoria. A substantial commission awaited the young architect there.

Samuel Maclure's two brothers, Fred and Charles, had remained in Victoria. Charles Maclure in particular had done very well. In 1886 he joined the financial firm of R. Ward and Co. as an insurance clerk, rising very rapidly in part due to some rather clever and successful real-estate speculation. While on holiday at Hazelbrae, his father mentioned that the CPR was thinking of putting a branch line through from Mission to the United States border, at Sumas. The line would probably pass near Matsqui Prairie.

Charles quickly bought 160 acres of wild land at \$2.50 per acre. He then turned this over to his employers, Robert and William Ward, and D. J. Munn, for \$3,000.00, himself retaining a quarter interest. In 1891, the CPR was given right-of-way providing a station was constructed on the property. The place was named Abbotsford in honour of Harry Abbot, the co-operative western division superintendent of the CPR. The land was cleared, surveyed, and sold as lots; present-day Abbotsford was established.⁵ The result had been at least one, and possibly more, commissions for New Westminster based Samuel Maclure. Charles was rapidly elevated first to accountant (1890), secretary (1892); by 1897 he was managing the Vancouver office of Ward & Co., and finally was a director. He was to stay with the company some 21 years.

The Temple Building, 1892

In 1892 Robert Ward & Co. decided they needed a new office building. It was the first major commission of Maclure's independent practice. Although not a large structure by contemporary standards (such as the construction of the Parliament Buildings which was under way and the nearby Driard Hotel recently built), its completion in August 1893 occasioned extensive comment: "... it is fitting that on such an advantageous location there should have been erected what is conceded by all to be the most attractive office building in the province."⁶ Even given the sensationalist rhetoric of late nineteenth-century frontier journalism, this was fulsome praise. However, in its contemporary urban setting the Temple Building was indeed unique.

The Temple Building gave Maclure the first opportunity to draw directly on experiences of his travels through the American Midwest, to show the modernity of his taste, and demonstrate his architectural skill.

⁴ *Columbian*, October 1, 1891.

⁵ R. S. Bower, "Pioneer is Oldest Native Son," *Sun*, May 20, 1950, p. 3.

⁶ *Colonist*, September 12, 1893.

The design quality of the Temple Building was recognized not only by the contemporary press but also in an unusual fashion by Maclure's professional colleagues. In an address to the third annual meeting of the British Columbia Institute of Architects the Vice-President R. B. Bayne, well-experienced in the British India service, gave *only* the Temple some quarter in an address which poured withering criticism on practically all the major Victoria commissions of that year:

I do not like the trabiated architecture affected here by some of our architects in the use of rough hewn stone; it looks coarse... and zinc shams, such as find place in this block (the Five Sisters Building by T. C. Sorby) are I think to be condemned as untruthful and unconstructive.

The new Protestant Orphans Home (by T. Hooper) perched as it is on a hill, might have had a more effective outline...

There is breadth of treatment about the North Ward School building that shows up effectually at present, if it is not going to be crushed in appearance by the roof...

... the Board of Trade's new building (by A. Maxwell Muir)... I do not like it in hardly a single feature. I do not like to see a building, standing as it does, its end flank to the sea approach to Victoria, as factory-like in its want of treatment as this is, and there are bits of eccentricity in the facade that seem to be simple indulgences as freaks of design—objectless. It is an error, I think, to put at such height as done here such minute detail, and in the crowning feature of the cornice grotesqueness culminates in the intersecting ornaments—of tin—at the corners. The middle stage is decidedly weak in design, and the plan seems to be more than a puzzle than an economical arrangement, in its broken stairs and crooked passages...

For Maclure's Temple Building alone did Bayne allow some faint praise:

A departure from the general run is seen in the Temple Building offices of Messrs. Ward & Co., a red brick and terra-cotta building that suffers from its close juxtaposition with its higher neighbor, and is dwarfed by it. I would more like to feel with reference to it that the well-designed and treated terra-cotta detail was made for it, and not its facade for the detail. There is in some grilles to the ground floor windows some very good iron work.⁷

Maclure got off lightly. One might say he carried the day.

The form and detailing of the Temple owes its inspiration to the massive "Chicago School" structures of the 1880's, in particular those of John Wellborn Root. The treatment of the arched entrance is similar to the Burnham and Root's *Rookery* (1885-86) in Chicago. So also is the balustraded cornice over the entrance, the two-storey arched wall construction system carried through the smooth pressed and moulded brick superstructure, the indented spandrels, and rugged ashlar base. Maclure was probably more familiar with Root's work through the Mills Building in San Francisco, particularly the treatment of the arched entrance.⁸ The foliated terra-cotta decoration shows an acquaintance with the work of a Chicago contemporary, Louis Sullivan, in Chicago's Auditorium Building of 1886-90. However, the design was very much Maclure's own creation. The treatment of the exterior consciously expresses interior spatial and social organization. The structure is treated as two distinct but related units. The facade block, three bays across the front, one deep, is handled as a single unit, and distinguished from the five-bay attached block with its more restrained application of ornament. The facade block contains the central entrance. It is defined on the exterior by the slightly projected bay containing the arch, further accented by the cornice balustrade. Within is the stairwell to main floor, flanked by two offices for the principals of the

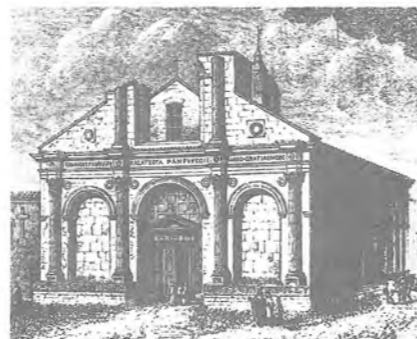
⁷ "Proceedings of the B.C. Architectural Institute," *Canadian Architect and Builder*, Vol. 7, No. 1 (1894).

⁸ Catherine Maclure stated the family often went to San Francisco as they had cousins there. Interview: Catherine Maclure to author, 1982.



Left:
 "The Rookery Building,"
 Chicago, 1885-86,
 architect John Wellborn Root.
 CHICAGO ARCHITECTURAL
 PHOTOGRAPHIC CO.

Below:
 "Tempio Malatestiana,"
 Rimini, ca. 1450,
 architect L. B. Alberti,
 illustrated in James Fergusson,
History of Architecture, IV, 1873.



Left:
 "Farmer's Bank,"
 Owattona, Minnesota, 1907-08,
 architect Louis Sullivan.
 PHOTO WAYNE ANDREWS



Right:
 Temple Building,
 terra-cotta detail, Victoria, 1893,
 Maclure. PHOTO AUTHOR



Below:
 "Temple Building"
 for Robert Ward, Victoria, 1893,
 Maclure. PHOTO CAMPBELL



firm, Robert and William Ward. The main floor contained an open commercial room with a "handsome antique oak counter, with a pretty solid brass railing on top and bevelled English plate glass windows." The interior arrangement of rooms and floors is expressed by the exterior ornament. Massive rusticated ashlar blocks comprise a foundation course which is continued through the rear section in smaller blocks. The two sections are also united by a smooth granite sill which marks the first-floor level. The lower floor further articulated in alternating sized ashlar courses is entered from flanking doors immediately inside the entrance portico with its polished "Scotch" granite columns. (The street front doors are a later addition.) This contained separately leased offices and, at the rear, a small warehouse. The restrained use of low relief terra-cotta ornament, a mixture of classical and freeform organic detailing emphasizes the compactness of the tightly controlled design while the grotesque foliated faces peering out of the spandrels lend a note of levity and individuality. In this vein the name "Temple" may also be a whimsical reference by the architect, the form of which is obviously derived from an old chestnut of architectural history—well known to every Victorian Renaissance revival architect—the Tempio Malatestiana in Rimini, Italy, designed by the grandfather of modern architecture, Leon Battista Alberti and built c. 1450 a.d.

Through his business and family connections with Ward & Co., Maclure gained access to the Victoria establishment. Robert Ward, who in 1887 had commissioned the design of a large Rockland Avenue house, the Laurels, from T. C. Sorby, was an ambitious businessman.⁹ A long-time city alderman and chairman of the finance committee, Ward was an occasional magistrate and pilotage commissioner as well as managing director of the British Columbia Corporation Ltd. involved in real estate investment, as well as insurance agencies and an interest in salmon canneries. Robert Ward's brother, William, was managing director of the all-powerful Bank of British Columbia, itself next door to the Temple Building. It may have been through the Wards that Samuel Maclure was introduced to his next major client, the financier Alfred Cornelius Flumerfeldt. This commission was also Maclure's entry into the fashionable Rockland area, and his first major essay in the architectural style that was to make his name, the Tudor revival.

B. T. Rogers House, Gabriola, 1900

If the Temple Building solidified Maclure's position among Victoria's architectural fraternity, a commission in 1899 established his foothold in quite a different direction. Toward the end of that year Maclure was approached by Mr. B. T. Rogers to design a substantial house in Vancouver's West End. Benjamin Rogers arrived in Vancouver from Montreal to organize the British Columbia Sugar Refining Company, a venture financially backed by the Canadian Pacific Railway, which saw profit in shipping refined Fijian sugar to eastern markets. Until 1897 Rogers was managing director and treasurer of the company; he then became president and general manager, a position he retained until his death in 1918. The Company is one of Vancouver's greatest success stories.

In January 1900, Maclure delivered sketch plans, in February the final elevations. Throughout 1900 to July 1901 when construction was complete, Mrs. Rogers's diary records the repeated visits Maclure made to the site, often to discuss details with craftsmen and suppliers such as Henry Bloom-

⁹ M. Segger, *Victoria: An Architectural History* (1979).



"Gabriola" for B. T. Rogers, Vancouver, 1901, Maclure. PHOTO AUTHOR

field, who manufactured the ornate art glass windows.¹⁰ The *Vancouver News Advertiser* was fulsome in its praise of the plans, describing it as,

a stone mansion of such magnificence and solidity as to be grand enough and stately enough to be classified as a castle... Mr. Rogers's magnificent residence will cost \$25,000 which is probably twice as much as the next best residence in the city.

The house, named Gabriola by Rogers, dominated an entire city block. This small suburban estate would eventually contain the full complement of niceties appropriate to a man of Rogers's position: gardener's cottage, barn, stables, kitchen and conservatory gardens, greenhouses, tennis courts, extensive landscaping, and a paddock for five horses. Built above a full basement, the house rises two and one half storeys, the generous hipped roof with its large dormers dominating the rusticated sandstone facing of the walls. The stone, quarried on Gabriola Island, gave the house its name. At ground level the house spreads out into an extensive front verandah with an attached breakfast gazebo capped with a conical roof.

The interior rooms are lavishly detailed with elaborate plaster mouldings and exotic woods. The main features, however, are spatial: high ceilings, generous windows, rooms of ample proportions. The centre piece is one of the best of Maclure's specialties, a magnificent hall containing an impressive staircase and upper gallery—into which the main rooms of the house communicate at both levels. From ceiling to floor the room is lined in blond oak panelling. The dogleg staircase, finished with elaborately carved newel posts and balusters, opens at the turn into a large landing to which the backdrop is Bloomfield's massive leaded glass tryptych window featuring three Grecian clothed women, probably representing the Three Graces. The jewel-like background is composed of various native wild flowers: dogwood, June bells, fireweed, trilliums, bleeding hearts, skunk cabbage and maple leaves—indicative of one of Rogers's major interests, horticulture. The motto, at the foot of the window, reads *Sapienti Omnis Gratissima Ars* (Every art is most pleasing to the wise man). The window is the highpoint bathing the stairs, gallery and lower hall in a rich polychromatic light which accents the sheen of the polished wall panelling, the carved ornament of the fireplace, and the teak floors.

To undertake construction, Maclure had to organize a team of highly skilled craftsmen and competent contractors. As well as Henry Bloomfield, whose firm had already achieved a phenomenally successful art glass manufacturing reputation, there were Robertson and Hackett who executed the interior joinery and carpentry fittings.¹¹ The stone and wood-carving was carried out by John Wills Bruce, an architectural sculptor from Dundee, Scotland.

Gabriola was designed specifically for the active social life of the Rogers. Mrs. Rogers was renowned for her house parties which entertained the social elite of Vancouver and business leaders such as Malkin, Kelly, Henderson and Tomerson who also lived in the West End. Thus was Maclure provided with an entrée to the moneyed classes of Vancouver, just as the great construction boom of the early 1900's was about to explode. Gabriola was certainly a coup, and an opportunity which soon enabled Maclure to build a substantial second practice in Vancouver, one which through two partnerships he would obtain some of his largest and most lucrative commissions for the province's political and business elite.

Gabriola, like the Temple Building, documents Maclure's early fascination with eastern American architecture of the day: especially the work of

¹⁰ B. Chambers, "Gabriola: Residence of B. T. Rogers and Family, 1901-1925," unpublished private MS (1969).

¹¹ R. Watt, *Rainbows on Our Walls: Art and Stained Glass in Vancouver 1890-1940* (1980).

H. H. Richardson which celebrated in heavy massing of space and form the rugged fieldstone or quarried masonry building materials. In later years Maclure moved away from such overt Americanism for various reasons, but retained a major lesson which was to continually reveal itself in his highly inventive and dynamic use of internal space.



"Temple Building," Victoria, 1893, Maclure.
Side view: facade "block."
PHOTO AUTHOR

Chapter 3

The Five Sisters School

The Friendly Rivalry of Professional Practice

The critical lecture on local architecture delivered by R. B. Bayne included a few choice words on the building in which they were meeting, the Five Sisters Block.¹ The meeting place was no doubt convenient as it was from here that Victoria's major architects ran their practices. Some concurrence in their approaches to building design would have been evident to any Canadian architect paging through issues of their professional journal in the 1890's.

By 1898 the *Canadian Builder and Architect* was regularly publishing drawings and photographs of commissions by West Coast architects, in particular those of F. M. Rattenbury, S. Maclure, T. C. Sorby and Thomas Hooper.² Sorby was the designer of the Five Sisters Building itself.

Thomas C. Sorby arrived in Montreal in 1883, having practiced as a civil engineer and architect in London for 25 years.³ For ten years he had been County Court Surveyor for England and Wales. In Montreal he spent five years as an architect to the Canadian Pacific Railway before arriving in Victoria in 1887. While with the CPR Sorby no doubt came into contact with the American architect, Bruce Price, who was forging CP's distinctive chateau-style hotel idiom: Windsor Station, Montreal 1886-88; Banff Springs Hotel, 1887; and later the Chateau Frontenac, 1892; Place Viger Station and Hotel, 1898; and Chateau Frontenac Citadel Wing and Pavilion, 1897-99; Granville Street Station, Vancouver 1897.⁴ Sorby, however, worked mainly on smaller stations and hotels in Quebec, and particularly a series of mountain station-hotels in the Rockies: Mount Stephen at Field, B.C.; Fraser Canyon Hotel at North Bend; and Glacier House at Glacier, B.C., all in 1886. Sorby followed arts-and-crafts tenets and selected a clapboard and shingle clad structure with chalet references—sympathetic to the dramatic scenic topography. For Vancouver, Sorby designed a larger, vaguely chateau-style hotel following the shingle idiom of Bruce Price's Banff Springs. On his retirement to Victoria Sorby seems to have continued to practice intermittently while running a Turkish bath franchise on the side.

F. M. Rattenbury also practised from the Five Sisters Building. Rattenbury must have been impressed by the CPR's hotels on his immigration journey to Vancouver in 1891. Early in his career he adopted both the chateau-mode and a free-style shingle idiom which eventually earned him the appointment as supervising architect, CPR Western Division in 1901. Practice in the chateau style was afforded by a series of early commissions: Nanaimo Court House, 1895; Victoria Bank of Montreal, 1896; and the Calgary home of rancher-industrialist, Pat Burns, 1899. At the same time Rattenbury began to develop a personal signature for his domestic buildings, in particular at the roofline with a steep pitched blind dormer, usually

¹ *Canadian Architect and Builder*, Vol 7, No. 1, 1894.

² See for instance *Canadian Architect and Builder*, Vol. 7, No. 2 (1899), "Interior of Mr. Maclure's House at Beacon Hill"; Vol. 11, No. 3 (1898), "Bank of Montreal, Victoria, by F. M. Rattenbury"; Vol. 11, No. 7 (1898), "Parliament Buildings, Victoria, by F. M. Rattenbury"; Vol. 12, No. 10 (1899), "Harbour Improvements in Victoria" and "Sketch of the Weiler Building" by T. C. Sorby; and Vol. 12, No. 5 (1899), "Hall in W. Flumerfeldt's House, Victoria, B.C." by S. Maclure.

³ *Obits. Colonist*, November 17, 1924; *Victoria Times*, November 17, 1924. Also I am indebted to H. Kalman and R. G. Hill for sharing their research notes on T. C. Sorby with me.

⁴ H. Kalman, *The Railway Hotels and the Development of the Chateau Style in Canada* (1968).



Left:
The Five Sisters Block,
northeast corner, Government
and Fort streets, Victoria,
architect T. C. Sorby: housed
the architectural practices of
Maclure, Rattenbury, Sorby and
other architects until its destruction
by fire in 1910. Illustration
from *West Shore* magazine.

Below:
"British Columbia Protestant
Orphanage," Victoria, 1892,
architect Thomas Hooper.
PHOTO D. FRANKLIN



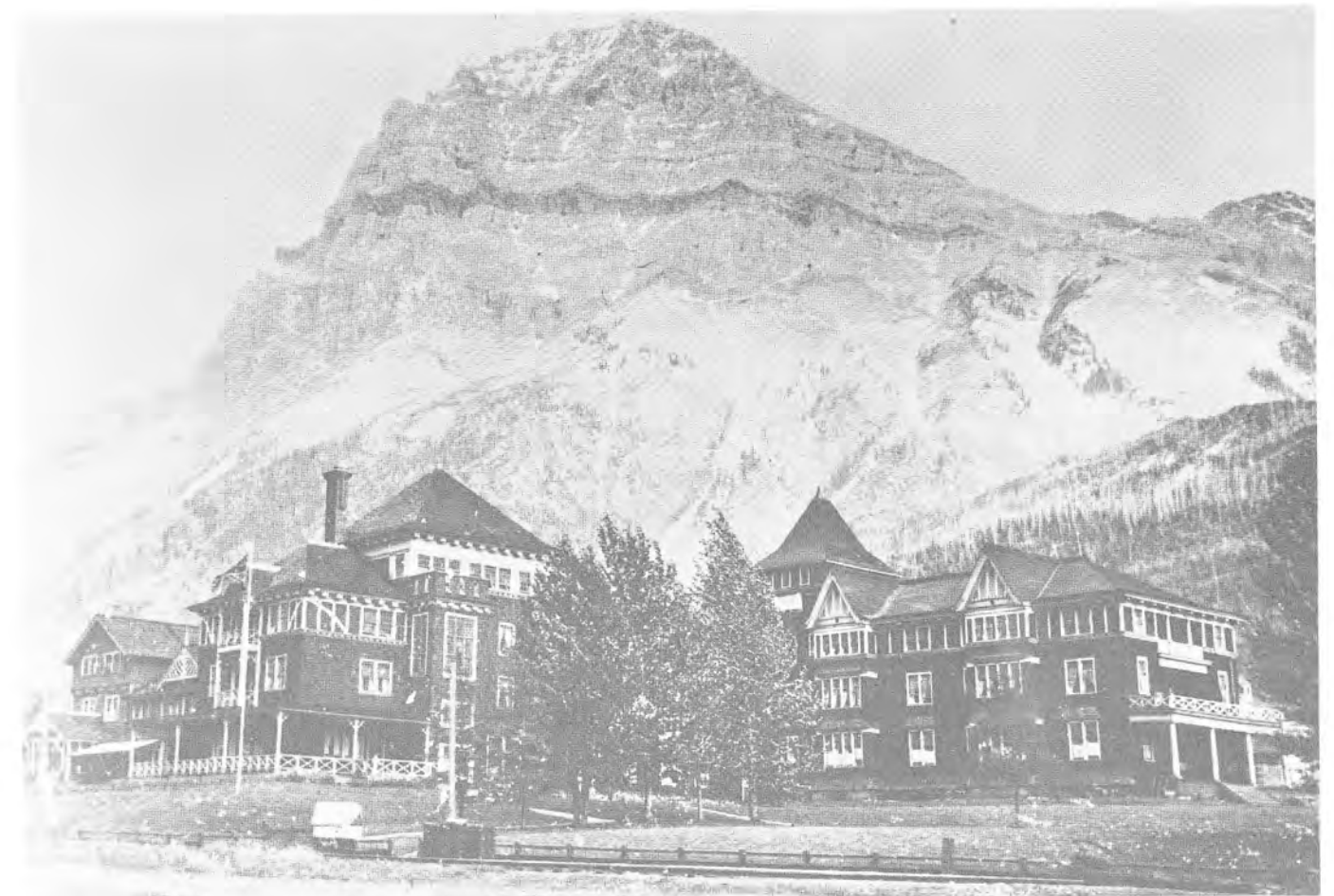
Above:
"The Laurels"
for Robert Ward, Victoria, 1889,
architect Thomas Sorby. PABC 57022

Right:
James Helmcken House,
Victoria, 1913,
architects James & James.
PHOTO D. FRANKLIN





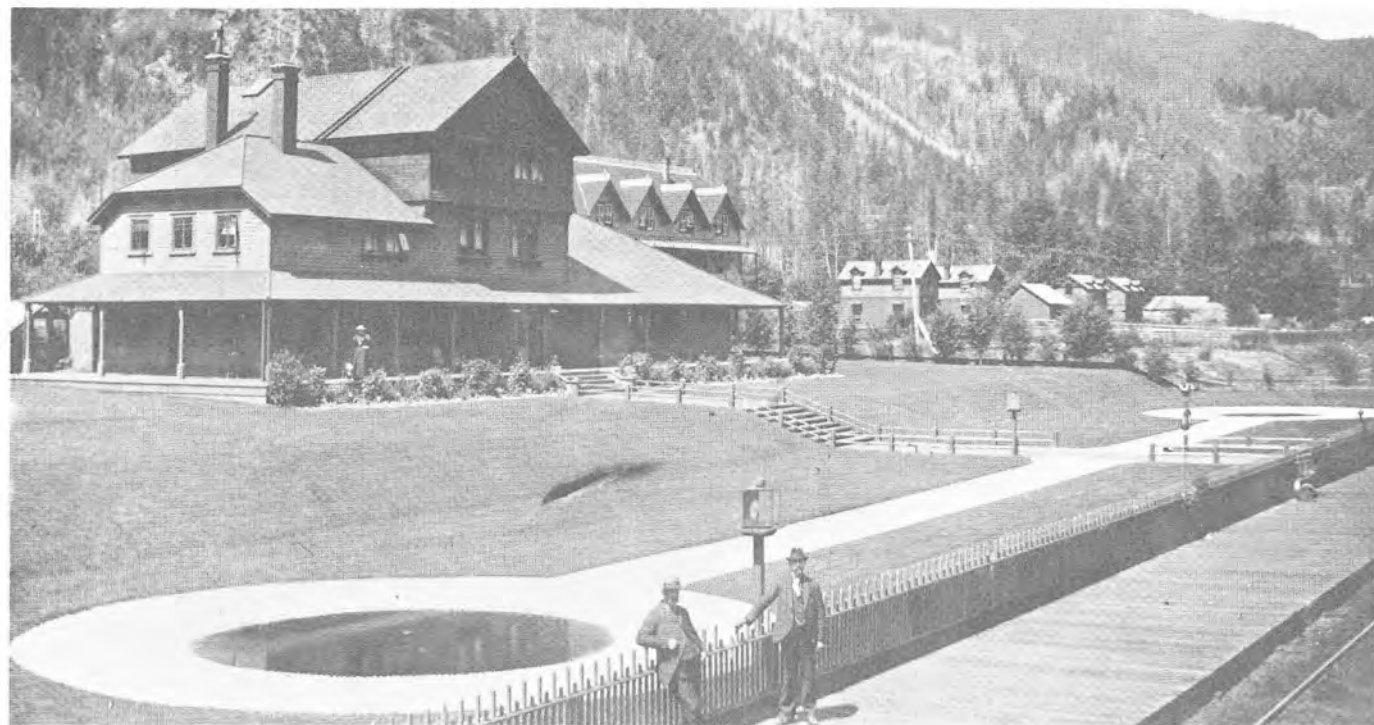
"Banff Springs Hotel," Banff, architect Bruce Price, 1887; east wing (left), F. M. Rattenbury, 1901. ACR



"Mount Stephen House," Field: station wing architect, T. C. Sorby, 1886; hotel additions, F. M. Rattenbury, 1901. ACR

"Glacier House," Glacier, station wing, T. C. Sorby, 1886; hotel additions, F. M. Rattenbury, 1901. ACR





"Fraser Canyon House," North Bend, 1886, architect T. C. Sorby. PABC 61432

"Bamfield Cable Station," Bamfield, 1903, F. M. Rattenbury. PABC 19963



Above:
"Oak Bay Hotel,"
Victoria, 1904,
F. M. Rattenbury. PABC 63080

Right:
The Maclure family house,
Beacon Hill, Victoria, 1895,
Maclure.
PHOTO COURTESY OF
CATHERINE MACLURE



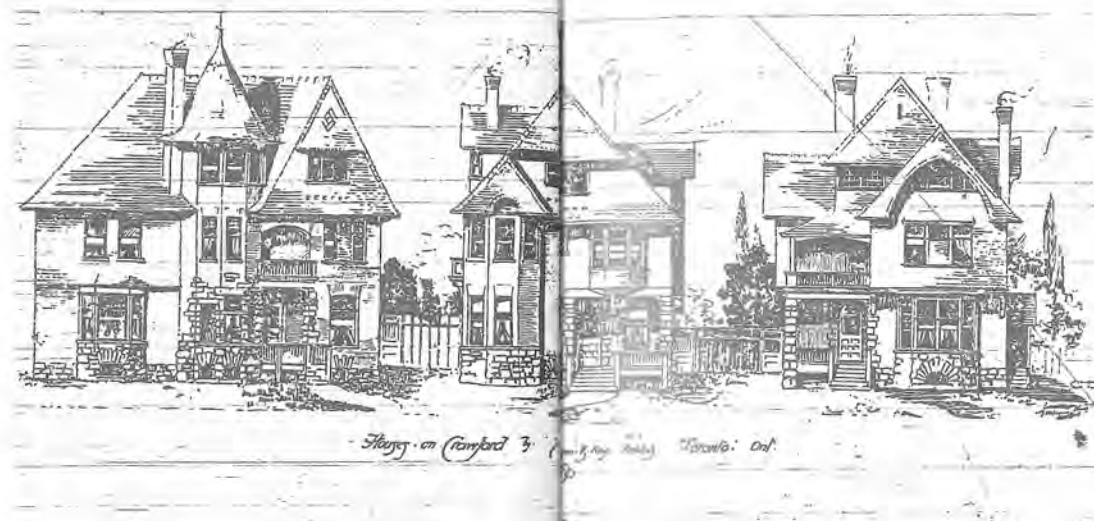
pierced by a lancet window and abutted by a crenellated element suggesting a truncated tower. Rattenbury's search for an indigenous and distinctive style, native to the materials and scenery of the province had begun to coalesce. With his appointment to the CPR post in 1901 the Victoria office broke into frenzied activity, in particular with additions to the standing hotels by Price and Sorby. Rattenbury designed additions that doubled the capacity at Lake Louise, Banff and Glacier; and a massive complex dwarfed the original Sorby-designed Mount Stephen station at Field.⁵ In 1904 the Oak Bay Hotel (non CPR) was completed in a similar style. The Bamfield cable station of 1906 was derived directly from the Mount Stephen Hotel. 1901 plans called for an almost total rebuilding of Sorby's Hotel Vancouver. A preliminary chateau-style design for the Empress in Victoria was first proposed in 1903, and finally built in 1908.

As Rattenbury began work on the Parliament Buildings in 1893 Maclure was developing his Victoria practice in a more modest way. Specializing in small house design Maclure was also searching for a distinctive personal style with a uniquely regional flavour. While obviously *au courant* with international trends through the journals Maclure's immediate inspiration was local. Drawing on the most prestigious standing structures (the Georgian style HBC buildings and colonial bungalow forms of the old government buildings the "Birdcages") he quickly forged a highly original residential type. The meticulously designed but rather unostentatious hipped-roof and shingle-clad bungalows became a familiar part of the urban landscape. An 1899 commission for Robin Dunsmuir re-interpreted the HBC two-storey house-type in the shingle idiom. At the same time, in both Maclure's own Beacon Street bungalow of 1895 and the Rockland A. C. Flumerfeldt house of 1896 the architect explored the picturesque possibilities of half-timbering in both a playful and emblematic way.

When Rattenbury and Maclure moved to Victoria, Thomas Hooper's very successful Victoria practice was ten years old. In both commercial and institutional work Hooper was responsible for introducing Richardsonian Romanesque and the archuated but sparingly decorated design formulae of the Chicago School.⁶ The Metropolitan Methodist (1890) and the Centennial Methodist (1891) churches are directly derived (via the pages of the *American Architect*) from the H. H. Richardson's Springfield Congregational Church (1871-72) and Trinity Church, Boston (1873-86), respectively. The B.C. Protestant Orphanage (1892) is a near copy of Richardson's Sever Hall, Harvard (1878-80). In the early 1900's Hooper also experimented with shingle bungalows, including his own home in James Bay. It is interesting to note, however, that Hooper's severe Richardsonian shingle-style competition entry for Government House was passed over by the judges.

The seeming confluence of ideas among these four Victoria practices, with each person making his own special contribution by way of individual experience and types of experiments, is not imaginary. The growth of the Victoria "school" and their mix of interests can be documented in a fascinating way.

When Rattenbury moved to Victoria in 1892 he took rooms near the Parliament Buildings site at 127 Menzies. Almost next door at 119 Menzies lived T. C. Sorby.⁷ And at 113 Menzies lived Maclure's two brothers Fred and Charles. (Sorby had designed Robert Ward's massive Rockland residence in 1889.) In 1894 Maclure built the family home on Beacon Street, just a few blocks away from Menzies, and in 1897 moved even



A source for Rattenbury's shingle style, "Houses on Crawford," 1890, Douzon & King Architects, Toronto in *The Canadian Architect and Builder*, Vol. IV, No. 9.

⁵ M. Segger, "The Architecture of Francis Mawson Rattenbury and Samuel Maclure: In Search of Appropriate Form," *Canadian Collector*, Vol. 2 (1976).

⁶ D. Franklin, "Victoria's Third Giant," *Canadian Heritage Magazine*, (May 1979).

⁷ A slight time lag may be read into these dates which are traced from Victoria Street Directories, mainly *Henderson's British Columbia Gazetteer and Directory* (1860-1891) and *William's British Columbia Directory and Street Index* (1892-1918) over the period.

⁸ According to interviews with Kenneth Goshree and Eric Clarkson (1970), both of whom worked in Maclure's office during the 1920's, office arrangements were often informal. Students paid Maclure for articling with the firm.

closer, building a new home at No. 6 Superior Street. Thomas Hooper built his own residence just down from Sorby at Belleville and Menzies (ca. 1898). Rattenbury built his own house on Beach Drive in 1898. Maclure moved, joining him close by in 1906. Did friendships develop through a series of neighbourly evening strolls during the heady years of the 1890's?

Even if not, architectural office arrangements offer further evidence. In 1893 Maclure opened his office in the Five Sisters Building. Sorby had designed the building and, by some further coincidence, the CPR ticket office occupied the corner ground floor storefront. In 1897 Rattenbury took adjoining rooms to Maclure in the Five Sisters, to be replaced by Thomas Hooper in 1898 as Rattenbury went off to promote his Lake Bennett Navigation Company. By 1900 Rattenbury had returned to the Five Sisters and soon after the CPR work came on stream. In 1901 Sorby moved in and remained until the expiry of the CPR work in 1906. In 1902 Thomas Hooper was joined in a partnership by his former apprentice C. Elwood Watkins, later noted for his art-nouveau interiors and monumental Victoria High School building. Also in 1902 the Maclure office was further complicated when his brother Charles took rooms in the Five Sisters before moving to Vancouver as manager of the Ward and Company office in that city. In 1907 two apprentices joined Maclure, Douglas James and Ross Lort. Ross Lort was later to take over the Vancouver office, and in 1929 inherit Maclure's practice.

Douglas James was joined by his architect brother, Percy Leonard, in 1909 and together they opened their own office in the Five Sisters Building. This practice was to owe much to Rattenbury and Maclure for both inspiration and commissions. P. L. James received the Oak Bay Municipal Hall commission while Rattenbury was Reeve; and the CPR Marine Terminal (1924) and Crystal Gardens (1925) in collaboration with Rattenbury himself. Hooper and Watkins, Maclure, Lort, the two James brothers and Rattenbury remained in the Five Sisters until the disastrous fire of October 26, 1910, which completely gutted the building and along with it all the crucial evidence for twenty of the most creative years of architectural activity in Victoria.

Apart from formal partnerships and apprenticeships, individual offices were maintained; the atmosphere was chummy. Maclure and Rattenbury covered for each other while one was away. Draughtsmen floated among the offices as work loads demanded.⁸ The Sorby-Rattenbury collaboration on the CP hotels seems as obvious and natural as the more formal Rattenbury-Maclure arrangement for Government House. And the evidence was even more apparent in the design work which emanated from the Five Sisters Building in those years.

From Thomas Sorby's documented commissions, in particular the work with the CPR, his Victoria commissions (his own house, Cheviot Lodge, in James Bay, the Dumbleton house, and the R. Ward house Laurels, both on Rockland) and in projects recorded in his sketchbook, Sorby reveals himself an eminently capable architect. He was at home in the late Victorian eclectic fashion, but in particular in a quite personal interpretation of the American Queen Anne style which he adapted to West Coast wood siding, shingle, and masonry materials. Indeed, elements such as the roofed tower of Laurels in Rattenbury's Mount Stephen house, and the motifs from his sketchbooks: balconied towers, integral verandahs and balustraded balconies, experimentations with combinations of half-timber, shingle and rustic sidings from the late 1880's can be found in the work of

all the Five Sisters Group. Sorby's chalet designs, as built for the CPR, were also influential as Sorby supplied a direct link between Victoria and the CPR with its highly influential Eastern American architects.

As pure arts-and-crafts architecture, Government House represented the boldest statement ever made in that idiom in British Columbia. Rattenbury's slightly earlier Rockland Avenue house (1901) for Lyman Duff must be regarded as an early experiment, much as Maclure's Esquimalt commission for Robin Dunsmuir. Maclure's own most pure arts-and-crafts design was the Alexis Martin residence, also in Rockland, designed in 1904. The house, furnished by the English arts-and-crafts designer, M. H. Baillie Scott, was reviewed with great acclaim in the prestigious New York *Craftsman* magazine (1908) as well as the *Canadian Architect and Builder*. It should be noted, however, that pure shingle style never caught on. Why?



Samuel Maclure, photo H. Mortimer Lamb, ca.1920. CVA

Chapter 4

Clientele

The Making of a Society Architect

The Temple Building commission from family friend Robert Ward was to prove crucial in establishing Maclure's Victoria practice. The lean years of the 1890's saw heady rivalry among Victoria's young and ambitious architects in their efforts to create distinctive niches and reputations or "special relationships" to various sectors of local building interests.

The diffident and retiring J. C. M. Keith, frustrated at the continued procrastination of the Anglicans to begin work on his 1892 award-winning Christ Church Cathedral design (he was to wait, with bitterness, some 34 years) concentrated on small church commissions throughout the province and became, perforce, architect to the Victoria Anglican synod. The crusty veteran, John Teague, who cumulatively over the years had left the indelible Italianate stamp of his pen engraved on the face of downtown Victoria, bowed out to semi-retirement with the massive and prestigious Driard Hotel commission in 1892. Likewise, ex-CPR architect, T. C. Sorby, had retired to his Turkish steam bath franchise and the promotion of his vision for a redeveloped Inner Harbour.

Into their shoes as premier institutional architect stepped the irascible, headstrong, and ambitious F. M. Rattenbury. From the moment of the 1892 Parliament Buildings commission, Rattenbury cultivated his big-league venue with almost entrepreneurial vigour. Courthouses, public buildings, and additions to his beloved legislative precinct, then banking halls and office buildings for the major financial institutions, and finally his railway hotels and their various smaller scale offspring were funnelled through his lucrative practice. On the fringe of Rattenbury's preserve skirted the equally ambitious and at times understandably acrimonious, Thomas Hooper. Thomas Muir, who had inherited Teague's practice, put in writing what many other architects, like Hooper, bitterly felt:

(Rattenbury) has done more local work in this city than any other man... The truth is, he is anxious for the almighty dollar, aye, more so than many of his professional brethren, who if they had made as much by a fortuitous set of circumstances, rather than by pre-eminent ability, would have retired long ago and left the field to others less fortunate.¹

In any event, Hooper was to develop a substantial practice specializing in schools, large office complexes, and even the occasional public commission such as the Vernon Courthouse. Hooper's partner of the 1890's, C. Elwood

¹ *Colonist*, April 30, 1903.

Watkins, was later to split off and become Victoria's foremost educational architect, crowning his career with the monumentally lavish Victoria High School.

Unlike the institutional work with its large one-of-a-kind lucrative projects or cost overruns, often a matter of political rather than economic expediency, the residential sector demanded a higher volume of smaller projects and, concomitantly, a wider range of social contacts to keep the commissions flowing. Rattenbury's main social venue, for instance, was the Union Club, for which he acted as consulting architect and had designed an addition in 1902. His residential work seems to have been mainly a sideline or prelude to his other commissions, even occasionally a gesture to his drinking companions: the L. P. Duff house, 1901, for the lawyer who was to defend him during the Government House cost overrun enquiry; the H. A. MacLean house for the then Provincial Attorney General; and also a St. Charles Street house (1903) for the newly married niece of James Dunsmuir, premier during the completion of Government House; the Galletly "chalet" for the Victoria Bank of Montreal manager's daughter. Rattenbury also completed various branch banks around the province; the Calgary Burns house (1901) for Pat Burns, a sometimes business associate; and the house for Captain Troup (1900) who was at the time promoting the construction of the Empress Hotel.²

The residence for the chief medical officer at the Jubilee Hospital, like the design for the children's ward, was a non-fee commission—as was his informal role as consulting architect to the hospital board for many years.

Samuel Maclure must have made an early but shrewd decision to avoid institutional work and the heady maelstrom in which those who practised it had to make their way. Thus the Temple Building, on which Maclure was to rest his commercial laurels for many years, was critical not as a precursor to further work of that style in his own future practice, but as an entry to the business connections of Robert Ward about which Maclure's own matrix of clientele contacts was to develop.³

Ward was an archetypal new world entrepreneur. With sound British financial backing he developed the enterprising firm of Robert Ward & Co., commission and insurance agents, importers and exporters, realtors, and far-ranging interests in the coastal salmon and sealing industries. For his realty and other interests he established the British Columbia Corporation. The success of the firm supported a comfortable lifestyle based in one of the Rockland area's most sumptuous homes, the Sorby-designed Laurels estate. Public spirited, he was a long-time Victoria council member, chairman of the finance committee, a local magistrate and pilotage commissioner. No doubt Maclure's success with the company's head office building, as well as his brother Charles's rising managerial position, directly prompted further commissions. Vancouver realtor and cannery owner, D. J. Munn, for instance, who became a partner with Charles Maclure and Robert Ward in the Abbotsford CPR land deal, had a brother, Harry Munn, resident in Victoria. For H. A. Munn, Maclure designed two houses. The first, a Rockland area chalet, was one of Maclure's seminal designs. Another Maclure client was Ward's Victoria office manager (and politician) R. Hall. Hall was later managing director of the Victoria Sealing Co. and so was a partner of the famous Captain W. Grant. Maclure designed a house for his son, H. G. Grant. When Robert Ward was to finally sell out his interests to R. V. Winch of Vancouver, Maclure's Vancouver office designed a large home for the businessman's Lytton fruit ranch.

² A. Barrett and R. Liscombe, *Francis Rattenbury and British Columbia* (1983).

³ For an earlier version of this chapter see M. Segger, "Society Architects and the Rockland Set 1890-1914," in D. M. Falconer, ed., *British Columbia: Patterns in Economic, Political and Cultural Development* (1982).

Clayburn Village (1904-1909)

Family connections through the Wards may have been one important source of commissions but a fascinating glimpse of the small world of industrial capitalists is provided by the Maclure family's own major business venture. In 1904, Samuel Maclure's younger brother, John Charles, discovered fireclay on Sumas Mountain, near present day Abbotsford.⁴ It soon proved to be one of the highest quality deposits in Western Canada. Having registered the claim on 640 acres, the Vancouver Fireclay Company was formed. Shares were issued and two Vancouver industrialists, A. Morrison and W. H. Armstrong, were appointed president and vice-president with Charlie Maclure acting as secretary and initial plant manager. The Maclure family held minority shares in the names of their father, the two brothers, Charlie and Fred, and their sister, Sarah McLagan. Also among the shareholders were Harry Abbot, the CPR western superintendent who had assisted them with the Abbotsford land deal in 1891, and two later Maclure clients: CPR Victoria manager, Captain J. W. Troup, and mining engineer, John A. Mara. In 1909, the Maclures lost control of the Company and Charles's connections with it were severed. Before the break, however, the village of Clayburn had been established with the construction of the brick plant and company housing on Matsqui Prairie at the foot of Sumas. The brick houses, built no doubt to advertise the range of wares produced by Vancouver Fireclay, bear striking similarities to Samuel Maclure's Victoria work at this time. In descending order of size along the main street, the houses of the plant manager, company accountant, and five foremen's cottages are arranged to compose a vista terminated by Sumas Mountain itself. There is a studied continuity of design among the buildings, highlighting such features as the patterned brickwork, decorative shingles, and millwork. The manager's gable roofed house is a small scale version of Maclure's distinctive central hall plan. The accountant's house, transitional in scale and form to the foremen's cottages, is a one-and-one-half-storey bungalow with a central roof dormer above the verandah front disguising the gable roof of the rear elevation. The foremen's cottages on the other hand are single-storey bungalow types, distinguished by hipped roofs with wide overhung eaves. The diamond pattern window mullions and overall arts-and-crafts flavour of the interiors were also Maclure's hallmarks from these years. None of the buildings, however, demonstrates the fastidious attention to detail or the overall design quality associated with Samuel Maclure's design offices either in Vancouver or Victoria. It must, therefore, be assumed, if the plans did indeed originate in his office, they were executed without his direct supervision. In any event, as intended, these houses set a pattern and scale for the growth of the village which developed to accommodate the brick plant's employees. Charlie Maclure returned to found the Kilgard Fireclay Co. on the opposite side of the Sumas Mountain in 1913. This he sold to the renamed Clayburn Brick Co. in 1918, spending the remainder of his life living among the native Indians on the reserve at Kilgard.

Of particular significance, however, to the Robert Ward association was the fact that Robert's brother William was managing director of the Bank of British Columbia. This powerful institution, feared and revered by businessmen and politicians alike, fronted for British backers who financed not only the colony and later the province, but most of British Columbia's major business interests. Twice its call on loans to the public sector had prompted major political decisions, in 1858 in favour of unifying the

⁴ J. D. Adams, "Samuel Maclure's Influence on the Company Housing of Clayburn Village," *Society for the Study of Architecture in Canada Bulletin*, Vol. 10 (1985).



Captain John Hirsch
of the Strathcona Horse.
PHOTO COURTESY S. McADAM

"Burleith" for James Dunsmuir, Victoria, 1892,
architect John Teague, 1892. PABC 94272



Shingle-style house from the T. C. Sorby sketchbook, undated.
COURTESY OF C. DEXTER STOCKDILL, VANCOUVER

Right:
Manager's House,
Bank of Montreal,
Armstrong, 1911,
Maclure. PHOTO AUTHOR



Below left:
Hall, Manager's House,
Bank of Montreal, Armstrong, 1911,
Maclure. PHOTO AUTHOR

Below right:
Dining room, Manager's House,
Bank of Montreal, Armstrong, 1911,
Maclure. PHOTO AUTHOR



colonies of British Columbia and Vancouver Island, then in 1871 in favour of confederation with Canada.⁵ A major shareholder and director of the Bank was coal magnate and financier, James Dunsmuir, by far the wealthiest man in the province. It may be the Ward connection that introduced Maclure to the Dunsmuir family. The first Dunsmuir commission was James's wedding gift to his son Robin, a house built in 1900. Similar commissions were to follow in short succession: a St. Charles Street home for James's newly married close friend, W. F. Burton and another nuptial gift for daughter Byrdie in 1908. The crucial follow-up commission was, however, the appointment in 1904 of Maclure and Rattenbury as architects for Government House which, whatever the complicated politics of the decision, was made during the brief tenure of James Dunsmuir as premier of British Columbia. Rattenbury's voice in this "marriage of necessity" may have been dominant but it was Maclure who was subsequently approached for the massive and prestigious Hatley Park commission, James Dunsmuir's Sooke country estate and the largest residential commission the province was ever to witness. This was built while James resided at Cary Castle as Lieutenant-Governor. After the Esquimalt former Dunsmuir home, Burleigh, had been vacated for Hatley Park, Maclure was commissioned to draw up plans for its conversion into a luxury hotel.

There seems little doubt that the contact Samuel Maclure derived from these commissions, to those with high political connections, created an appropriate aura around the Maclure marque. A line of like-minded clientele included premier's Richard McBride and D. Patullo, politician and Lieutenant-Governor Sir Frank Barnard (and his son-in-law J. A. Mara), Premier and also Lieutenant-Governor E. G. Prior; and one of Maclure's most ardent supporters, Lieutenant-Governor W. C. Nichol for houses in Vancouver, Victoria and Sidney. Alteration designs for the Victoria residence of Lieutenant-Governor Hamber may have led to the Vancouver commission for the large Shaughnessy residence of J. Hendry, owner of British Columbia Mills and Trading Company, a former business associate of Hamber in that venture.

Some of Maclure's clients may have come by way of Dunsmuir's close circle of friends, such as the baronial Somenos hunting lodge for the ardent English naturalist and wealthy remittance man, Sir Clive Phillips Wolley. Others came indirectly. Old Robert Dunsmuir, James's father and builder of the incredible Craigdarroch Castle, had come out as a mining engineer for the Hudson's Bay Company. Although the family's success and fortune dates from the Hudson's Bay Company, the Dunsmuirs were still considered a family with deep roots in the Company and the Colonial period. George Bushby, a grandson of the pre-eminent veteran himself, Sir James Douglas, was later to buy the Maclure-designed Leiser house. However, it was the second generation Company and Colonial families that became the core of Maclure's clientele. Two sons and a son-in-law of the colonial Surveyor General, J. D. Pemberton's family built Maclure-designed houses. There were also houses for R. D. Finlayson and Sarah Finlayson, son and daughter of the former Chief Factor of Fort Victoria. Three houses were designed for the Todd family who inherited shares in the lucrative salmon-canning business founded by Jacob Hunter Todd in 1863.

The William Ward-Robert Dunsmuir connection would also have provided an introduction to two former employers of Samuel Maclure and his family as telegraphers of the E & N and the CP Railways. The Esquimalt and Nanaimo Railway was owned by Robert Dunsmuir and

⁵ For further discussion of these connections see M. Ormsby, *British Columbia: A History* (1958) and G. W. Taylor, *Builders of British Columbia* (1982).

was run for many years by his son Robin.⁶ Later it was bought by the Canadian Pacific Railway. Banker to the CPR, incidentally, was the Bank of Montreal, from which Maclure received a number of commissions.

One of Maclure's most unusual designs, overtly influenced by Frank Lloyd Wright, was commissioned in 1912 by Harry Exeter Beasley who had been an executive assistant to Sir Thomas Shaughnessy, president of the CPR. Beasley was a CPR divisional superintendent in British Columbia before retiring as General Superintendent of the E & N. It was in particular the success of the Cary Castle partnership with Rattenbury that provided Maclure's introduction to the residential commissions associated with these great Canadian enterprises. Rattenbury was to turn over a number of jobs to Maclure or occasionally to leave a project in his hands while "Ratz" went off on one of his periodic bouts of transcontinental travel. The Dr. Oswald Jones and the R. W. Gibson residences were finished in this manner by Maclure. Maclure provided designs for an addition to the Rattenbury-designed Captain Troup house and, also at Rattenbury's request, designed a charming cottage for the architect's estranged wife, Florrie.

There were direct commissions from the Bank of Montreal for managers' houses in Armstrong, Vernon, and Summerland. In Vernon, Rattenbury had designed the bank building, in Summerland a residence and bank were both designed by Maclure. The Royal Trust, a subsidiary of the Bank of Montreal, commissioned a Maclure-designed residence for their Victoria manager in 1923. The Vancouver office designed a house for CPR director, C. N. Marpole, and it is interesting to note that the early commission for B. T. Rogers's Vancouver home, Gabriola, expressed the rising prominence of a family founded on the sugar refining interest developed in partnership with the CPR.

However faint or co-incidental, the founding family network maintained Maclure to the end. One of his last commissions, Cridge Memorial Hall for the Church of Our Lord, in 1929, commemorated Bishop Cridge and an institution staunchly supported by some of the old Colonial families including Douglas, the Dunsmuirs and the Pembertons. A few years earlier, Maclure had designed a home for T. H. Laundry, son-in-law to Cridge, who eventually followed in the former cathedral dean's footsteps and "took the cloth," for the little break-away church. A circle was thus completed, in more ways than one, in that Maclure had handled the plans for the new Episcopalian Reformed Church in New Westminster for his former first partner C. H. Clow just after the dissolution of their partnership in 1891.

In another sphere of activity, Robert Ward, as a well-connected businessman and sometime magistrate, may also have provided an introduction to Victoria's legal circles. In any event, one of the first and foremost commissions, both from a stylistic and business point of view, was the 1899 commission from Judge Albert Edward McPhillips for a chalet-style house on the Rockland slope. McPhillips had been both president of the British Columbia Executive Council and a judge of the Court of Appeals.

The legal fraternity were to provide Maclure with some of his most influential contacts if not crucial commissions over the years. McPhillips's house was Maclure's first essay in what would become his highly popular chalet formula. The 1904 commission for lawyer Alexis Martin's house attained international acclaim as an exemplary arts-and-crafts residence. Alexis was the son of the famed and eccentric Supreme and Admiralty Court judge Justice Martin. The Martin house and the home of prominent

⁶ I. Baird, *A Guide to the E&N Railway* (1915).



"Kitsuksis" for Captain M. H. T. Hodgson, Port Alberni, 1913, Maclure. PHOTOS COURTESY OF MRS. T. L. MILES

Bedroom, "Kitsuksis," Port Alberni, 1913, Maclure.



Mrs. M. H. T. Hodgson.



Captain M. H. T. Hodgson.



Dining room, "Kitsuksis," Port Alberni, 1913, Maclure.

Drawing room, "Kitsuksis," Port Alberni, 1913, Maclure.



lawyer Thornton Fell were published in numerous architectural journals, as was the Sidney home for pacifist lawyer, A. Moresby-White, which introduced the "rustic" mode to Maclure's repertoire.

Additions to Judge Lampman's house, originally designed by Rattenbury, and an unexecuted design for lawyer Bullock-Webster followed. A commission that also resulted from this network of connections was the home for lawyer Henry Graham Lawson of the firm of Bodwell, Irving and Duff. Rattenbury had designed the Duff house in 1900.

Many of these people Maclure would have mingled, dined and lunched with daily at the Union Club. And no doubt commissions from such sources as Captain Beaumont, Harry Slater, or H. G. Lawson were discussed over lunch. Among, however, this complex knit of relationships, associations and convergences of interests are woven two important threads which draw many of the clients together through areas of intense mutual interest: exemplified by a group of clients attracted to Maclure's work perhaps through the architect's own background.

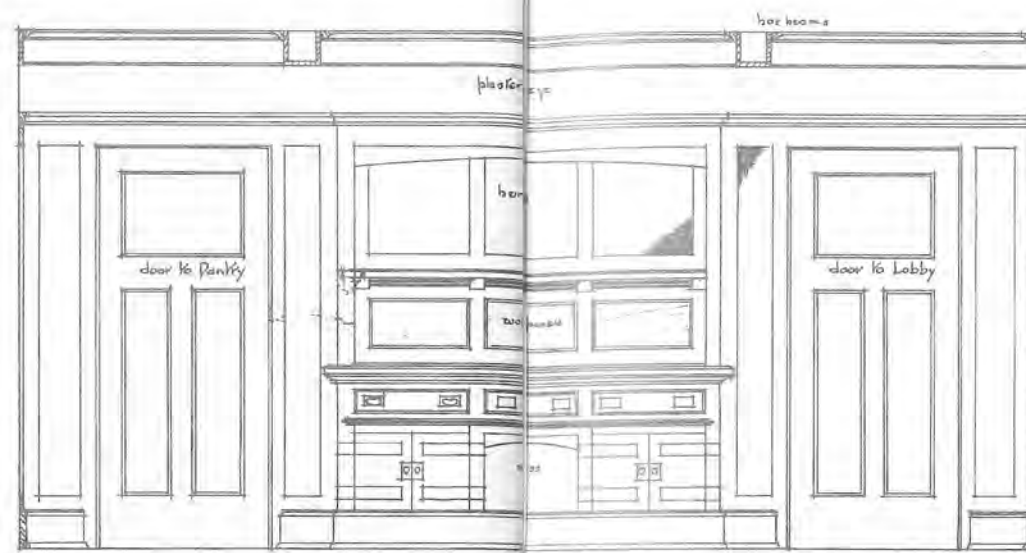
First among Maclure's clients, perhaps by way of family friendships of old John Maclure's Royal Engineer surveyors' circle, had been Arthur and Albert Hill. Among the special requests of these two rugged outdoorsmen had been the stipulation that their gardens remain in a "natural" state.

Many of these men, especially the B.C. Land surveyors, through their extended sojourn throughout the backwoods, plains and mountain passes of the province, developed a deep attachment to the land and the spirit of its rugged and ever-changing terrain. As well as professional woodsmen, they found in the outdoors their major recreations: shooting, fishing, and exploring. Maclure's clients, people such as R. D. Finlayson, surveyor and realtor, and John Hirsch, ex-British Army and BCLS, were typical of this type. Maclure designed residences for F. C. Green, B.C. Surveyor General and two Provincial Asseymors, Herbert Carmichael and Philip Gilman. One of Maclure's most successful versions of a rustic chalet retreat set deep in the forested hillside outside Alberni was designed for the Harrow-educated pioneer surveyor, M. H. T. Hodgson, a former Royal Engineer who served with both the Grand Trunk Pacific and Esquimalt & Nanaimo Railways before doing the first triangulation survey through the rugged western reaches of Vancouver Island. Hodgson was in many ways the quintessential Maclure client, choosing to settle in the wild and rugged wilderness of the Alberni Valley some 100 miles north of Victoria.⁷

Kitsuksis at Alberni, 1913

Captain M. H. T. Hodgson was an Englishman born in Hertfordshire of wealthy parents whose fortune was made during the great nineteenth-century British Railway boom. Hodgson was educated at Harrow and University College, London, where he completed a degree in civil engineering. He served in South Africa during the Boer War, moving to British Columbia in 1905 where he worked on the survey for James Dunsmuir's Esquimalt and Nanaimo Railway. It was at that time that he fell in love with the virgin splendours and untamed wilderness of the Island's north-west coast. In 1913 Hodgson completed his British Columbia Land Surveyors qualifications, opened his office in the timber town of Alberni, and commissioned Samuel Maclure to design Kitsuksis.

Soon after his arrival in Victoria in 1905, Hodgson met and married his wife, who would have come surprisingly close to that arts-and-crafts image of modern womanhood so loudly extolled by Gustave Stickley or Elbert



DETAIL OF DINING ROOM SHOWING SIDEBOARD

Detail, drawing "Kitsuksis,"
Port Alberni, 1913,
Maclure. MLC

⁷ For a discussion of this phenomenon among those of British background see P. Dunae, *Gentleman Immigrants* (1981).

Hubbard. She was born in Lincolnshire, trained as a nurse in St. Bartholomew's Hospital, London, and in 1905 came by herself to work in Victoria. During their life together, people and flowers became her consuming interests. Husband and wife were well matched. Hodgson was the epitome of the English gentleman. He was an avid reader, kept Cocker spaniels, played the piano for relaxation, helped found the local tennis club, and remained for many years a lay reader in the local Anglican Church. At the outbreak of the First World War he immediately volunteered and serving with the Royal Engineers achieved the rank of captain in France. The Red Cross garden parties at Kitsuksis organized by Mrs. Hodgson during the war were eagerly attended, as were the church bazaars after it. She was the first woman in Alberni to drive a motor car. She worked hard to found the Alberni Junior Hospital Auxiliary and was Northern Vancouver Island's first Girl Guide Commissioner. The gardens at Kitsuksis were renowned and the Hodgsons helped form the district horticultural society. When the Canadian Club was organized, she became one of the first members and also served briefly as an alderman on the Alberni Town Council. Spirited, always enthusiastic for a worthy cause, and tireless, it was her nursing experience that prompted her to volunteer as a nurse when a flu epidemic hit the children at the nearby Indian residential school.

Among Captain Hodgson's many interesting survey assignments was the first triangulation survey of the West Coast from Barkley Sound to Ahousat, a wild and rugged, and to that time unpenetrated, wilderness. He laid out the townsite of Port Alberni and on many of his expeditions to other parts of Vancouver Island often took his wife and four children.

The house was designed to accommodate his family and their wide range of interests. A governess or "companion" lived in to assist Mrs. Hodgson until the children were old enough to go to boarding school. A Chinaman assisted with the garden and general tasks. Mrs. Hodgson's mother divided her time between England and the Alberni home. The interior is, therefore, spacious but cohesive, organized about a central stairwell hall, an axial corridor, and the facade-length open verandah.

Anybody familiar with the climate of this small but extremely picturesque valley situated at the head of the Alberni Canal, mid Vancouver Island, will realize the utility of the main design in features, the long front verandah and second-floor sleeping porch. The area suffers one of the heaviest Canadian rainfalls, some 90 to 100 inches per year. Although there are not the extremes in temperature as in the interior of British Columbia, during the summer the Valley can be a veritable steaming jungle. The verandah is therefore an extension of the living area which permits some enjoyment of the outdoors even during the frequent and lengthy periods of wet weather. Similarly, this and the second-floor open porch could and did serve as open-air sleeping accommodation during hot, humid nights.

The ground floor comprises a dining room, a centrally located living room, and a day nursery, all of which open out onto the verandah. These three rooms in turn open into a passage which runs the length of the house to permit access to the kitchen, night nursery, and the central two-storey stairwell hall. The hall, which is lighted by windows in the back wall of the house, also provides access to the study. The second floor contains a master bedroom and three smaller ones, a box room, bathroom, and a number of storage closets. The second-floor verandah opens off one of the smaller bedrooms.

Cedar panelling is used extensively throughout the house and has

weathered the years well. A cedar dado and beams are the main features of the living room and dining room while a fireplace in the living room and a craftsman-type built-in sideboard in the dining room provide focal points secondary only to the view through the two pairs of French casements which open the rooms out onto the balcony and the magnificent view through the trees and the rose garden to the creek below. The fender gracing the living room fireplace was made of brass from M.S. *Egeria*, commanded for some time by Captain Hodgson's twin brother, Commander O. T. Hodgson, R.N.

What is most significant about Kitsuksis, however, is its siting. The winding Compton Road approaches the house, located centrally on a fifteen-acre heavily treed lot which borders Kitsuksis Creek. The house is built into a bench about 50 feet above the creek. No fewer than four ground-floor entrances open out into the gardens. The low, generous spread of the roof nestles the house into the shrubbery and tall grass of the adjacent meadow. The extensive eave overhang protects the windows and walls from the very wet weather—so much so despite the location, heavily treed and immediately above the creek—thus extremely damp, the cedar, board-and-batten siding which has not been painted since the house was built shows no sign of rot or weathering. Communication with the site and the view is, of course, a primary effect of the verandah and both as an exterior and interior design element it takes precedence over the central hall. This reinforces the notion that the house was not designed to impress guests with "social status" but rather as a home built to accommodate a particular type of person with a great love for the natural beauty of the site.

Two surviving sets of plans document the evolution of the final design. Construction during 1913 was supervised by Maclure's apprentice, later partner, Ross A. Lort.⁸ Camping on the site, he combined this assignment with his honeymoon. On completion the house was furnished in harmony with the arts-and-crafts decor: Oriental and Axminster carpets, Chinese blue-ware on the plate rails, spare mission-style fumed-oak furniture and bent-wood chairs, similar wrought-iron lamp fixtures. The hall received special attention with Jacobean furniture and large wall-hung tapestries.

Kitsuksis is neither grandiose in scale nor pretentious in finishing. It nevertheless represents Maclure at his best, designing a unique house in tune with its location, the distinctive tastes of clients and sympathetic to the tenets of his own artistic imagination.

Captain Hodgson was archetypal of many Maclure clients. Hunter and sportsman, Sir Clive Phillips Wolley, author of books and poetry on British Columbia's natural beauties; James Dunsmuir himself, for whom Hatley Park started somewhat humbly as his desire for a "rustic cabin in the wilderness"; men such as Harry Beasley who hunted and fished throughout the province; or even famed surgeon Dr. Oswald Jones who bought three farms in Saanich and John Shallcross, an avid and devoted gardener—these were the type of person to whom the Maclure-designed home carried a special significance.

It was this illusive, if perhaps subconscious, bond with the wild and rugged topography of British Columbia, its teeming rivers and forests filled with every conceivable kind of fish and game, that typified so many of those who commissioned from Maclure the houses clad inside and out in native woods. These buildings, whose exteriors blended so well with the primal rustic scenery, were sited so as to command impressive views and vistas through the dramatic treed and mountainous terrain, a landscape which

⁸ Interview: Mrs. R. A. Lort to author, 1970.

constituted the province's first resource and most often the livelihood of the client-spectator himself.

An almost Whitmanesque affinity with nature, obviously genuinely felt by Maclure, articulated in his buildings, and sensed by many of his clients was, however, not unique to Maclure. Much of Thomas Hooper's early shingle-style architecture is infused with the same spirit; it has been noted elsewhere that Thomas Sorby was quick to adapt his English academic training to the more raw and primitive tastes of the western frontier;⁹ F. M. Rattenbury travelled the length and breadth of the province, was an avid sportsman, sang the glories of British Columbia's scenic splendours whenever he had the occasion, and certainly developed an original, if studied, picturesque formula to interpret these observations in architectural form. It is therefore a second thread, unique in Maclure's artistic personality, training, and even family life which distinguished the architect from his confrères. This provided him with an entry to the homes, even domestic lives, of many of his clients—a factor which outdistanced the competition and allowed him to develop the largest domestic building practice in British Columbia.

⁹ H. Kalman, "T. C. Sorby," unpublished MS.



"Kitsuksis," for Captain M. H. T. Hodgson, Port Alberni, 1913, Maclure. PHOTO COURTESY OF MRS. T. L. MILES



M. M. English House, New Westminster, 1891. PHOTO AUTHOR

Chapter 5

Gracious Living

The Maclure Hall

The single feature of the Maclure-designed home that places it firmly within the American shingle-style tradition is its treatment of the hall. The most distinctive feature of H. H. Richardson's 1874 W. Watts Sherman house in Newport, R.I. was its massive central "living hall" which provided an organizational core for the house.¹ Entered from the main door through a vestibule, the hall communicated with the grand staircase through a pillared screen, and was dominated by a huge fireplace and full wall of mullioned windows through which glazed doors opened onto a terrace. The major apartments, library, drawing room and dining rooms communicated directly with the hall through wide doorways, which along with unusually low beamed ceilings created a feeling of horizontality and freeflowing space. This design was extensively publicized through Stanford White's rather clever atmospheric drawing which captured a view through the Watts Shearman hall. During the last quarter of the nineteenth century American architects continued to develop this new open living hall. Designers such as Henry Hudson Holly in his book *Modern Dwellings* published in 1878, illustrated plans which further opened up the house, improved the flow between rooms, and made the halls with their fireplaces the dominant feature of the interior. The house plan was consolidated into a more rational functional unit where, for instance, kitchens are in line with the dining rooms through a servery or butler's pantry.

The development of the living hall within the mainstream of late nineteenth-century American domestic architecture was based on mid-century experiments in much larger stately homes designed by English arts-and-crafts architects such as Norman Shaw, Phillip Webb, and Eden Nesfield. The hall itself was redolent of building and social traditions within the British context. From Saxon to Tudor times, houses were halls, the hall in northern Europe serving the same function as the original Roman *atrium* and southern Renaissance open *cortile*.² In Tudor times "withdrawing rooms" were added at each end of the hall for specialized activities such as sleeping. The central open fire gave way to the fireplace; ceilings were lowered. With the development of passages rather than interconnecting rooms during the Jacobean period, the third side of the hall was enclosed. The eighteenth century with its passion for proportional symmetry relegated the hall to a central horizontal and vertical concourse between various parts of the house. The revival of the Tudor hall by the English mid-nineteenth-century architects was therefore associated with romantic notions of the convivial, even democratic, life of the hall: the lord in his manor receiving, eating, drinking and making merry with his family, guests, and faithful retainers before an open fire.³

¹ For the most complete discussion of the role of the hall in American architecture see Vincent Scully, *The Shingle Style: Architectural Theory and Design from Richardson to the Origins of Wright* (1955).

² S. O. Addy, *The Evolution of the English House* (1975).

³ M. Richardson, *Architects of the Arts and Crafts Movement* (1983).



Left:
Hall, R. D. Finlayson House,
Victoria, 1913, Maclure.
PHOTO CAMPBELL

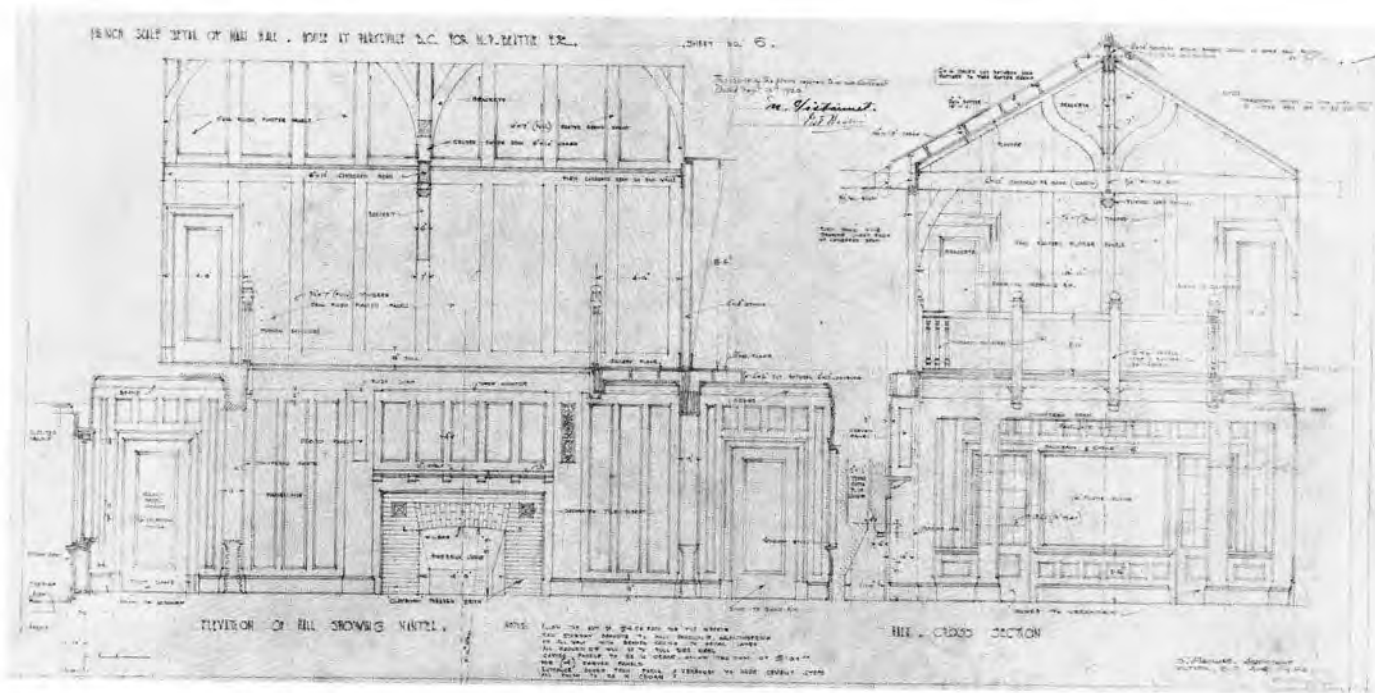
Below:
Hall, R. Sutherland House,
Victoria, 1913,
Maclure. PHOTO CAMPBELL



Above:
Hall, J. J. Shallcross House, Victoria, 1907, Maclure.
PHOTO CAMPBELL

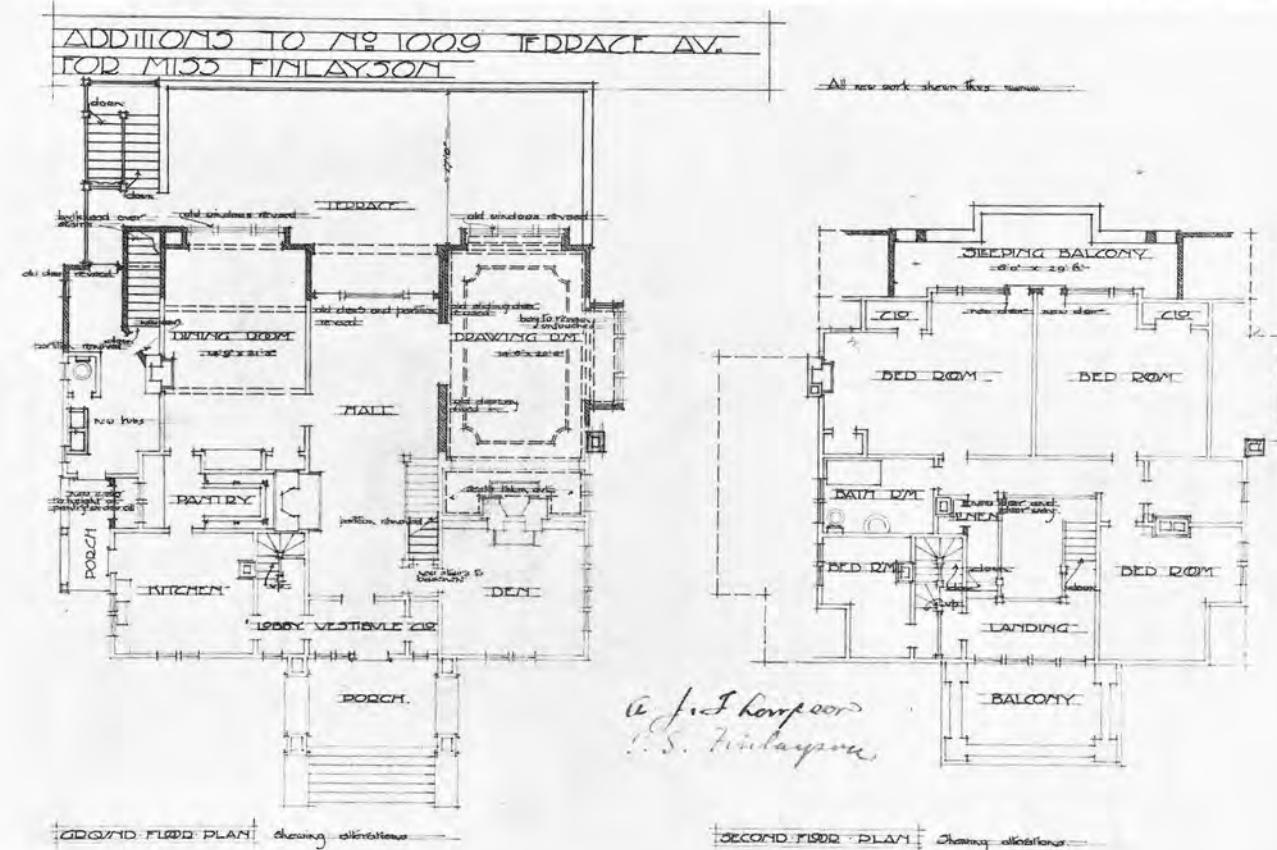
Right:
Hall, Biggerstaff Wilson House, Victoria, 1905, Maclure.
PHOTO CAMPBELL





Hall, section detail, M. P. Beattie House, Parkville, 1920, Maclure. MLSC

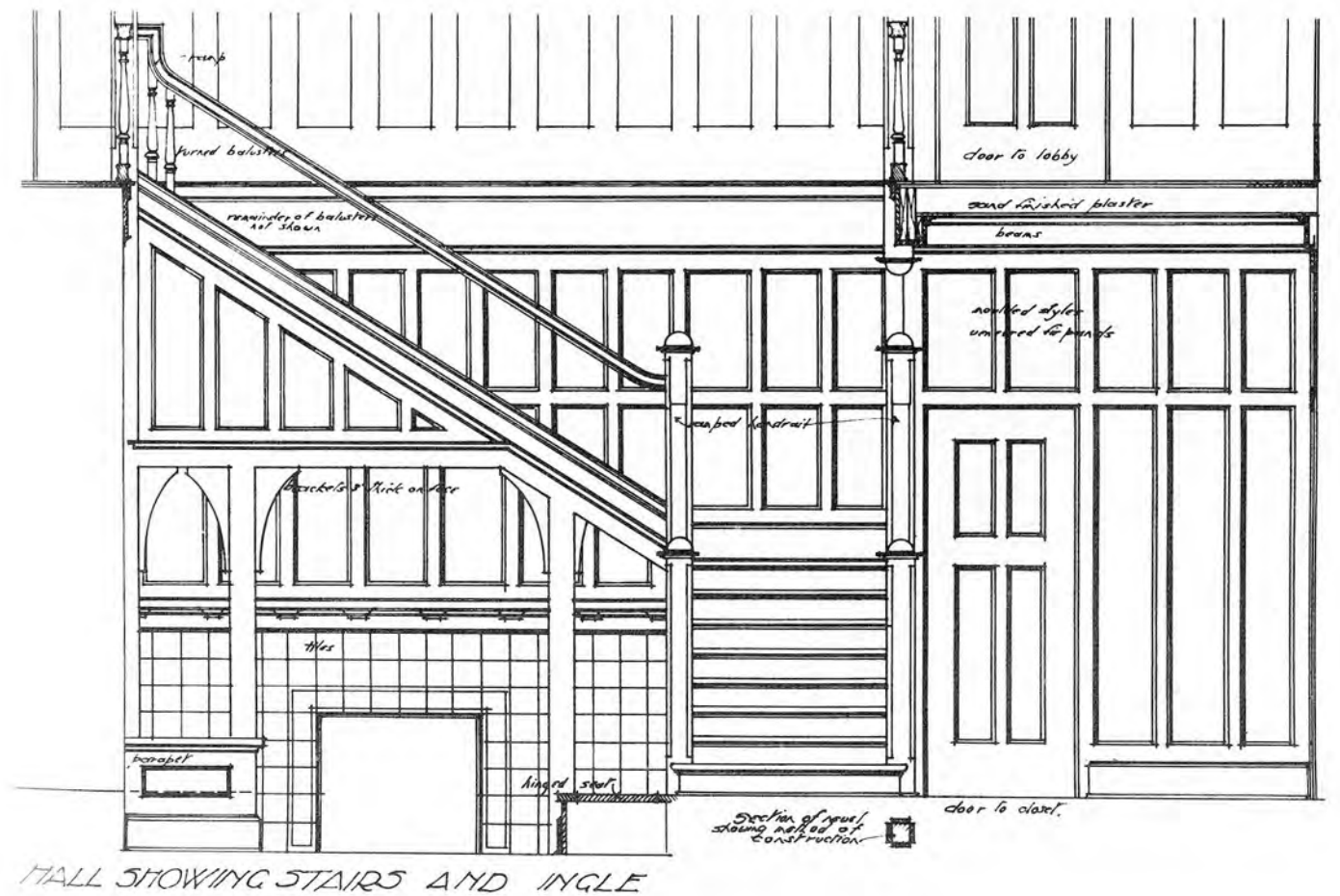
Plan, Munn/Finlayson House, Victoria, 1911-12, Maclure. MLSC



Right:
Plan, M. P. Beattie House,
Parkville, 1920, Maclure. MLSC



Below:
Hall, section detail,
R. D. Finlayson House,
Victoria, 1912,
Maclure. MLSC



Maclure's particular genius was to understand this symbolic reference in the life of his mainly English clientele, and to work within the American experience to develop a hall uniquely suited to the smaller house and the materials which constituted the building tradition of the northwest coast. Unlike many American architects he never confused the function of his halls. A firm decision at the outset of the design distinguished the primary use of the hall either as a fairly static living area, an entrance vestibule, optional extensions of other rooms, or merely as a circulation connector. If, therefore, two or more of these functions were required, and they often were, other features such as wide sliding doors into adjacent rooms, additional back staircases, recessed stairwells, or inglenooks were provided to assure that the appropriate amount of stasis, flow, space and atmosphere was provided. More than anything else, however, the peculiar success of the hall was the way it answered a special need in colonial Edwardian society. As the British had discovered in their Indian "daks" or bungalows, the large central two-storey hall with radiating rooms provided not only a conduit to improve air circulation from the cool shaded verandahs through the house but a socially neutral space within the rigid protocol of colonial officialdom. Master and servant could mix on the pretext of duty.⁴ A certain casualness of dress and manners could be excused. Men could smoke in front of the ladies without having to retreat to a smoking room or billiards room. Here also was a neutral zone where hunters, sportsmen, or gardeners could intrude and relax without changing from outdoors attire. And similarly, whereas billiards room, dining room, or library might call for variously appropriate modes of dress, the hall was a great leveller. It provided a place for meeting and conversation, formal introductions at the foot of the stairs or intimate conversations in the snug inglenooks before the fire.

As well as following English and American developments in the trade journals, Maclure would have had ample opportunity to observe local variants in hall design. Hudson's Bay Company bailiff, Kenneth McKenzie, had built a manor house on the Gorge Waterway, typical of late Georgian symmetrical plans, which reduced the hall to a mere entrance vestibule and central passageway between the front door, flanking rooms and stairs. Maclure might also have remembered the Company's chief factors' houses at Langley and Victoria which utilized the same plan. However, the hall, as utilized in the American late Victorian manner, had been introduced to Victoria by the talented British-trained architect, William Ridgeway Wilson. The David Spencer residence of 1889, one of the first estates in the Rockland area, is his creation. Its two-storey galleried hall, the staircase backlit by an impressive stained glass window, is a monumental piece of joinery done in polished blond oak. The hall remains, however, a large vestibule, the entry somewhat confused by the intruding bulk of the staircase which spills out abruptly into two rooms opening directly off the hall through wide sliding doors. The central hall in Wilson's 1894 residence for Hewitt Bostock, also located in Rockland, is a little more successful in connecting the rooms although it still provides a rather cramped entrance to the house and communication with the adjacent rooms is somewhat restricted by smaller doorways. It is not a living hall.

Maclure developed the open two-storey balconied living hall through a series of commissions culminating in the Audain and Shallcross houses of 1908. In the architect's own two houses, Beacon Avenue of 1895 and Superior Street of 1899, he is reputed to have experimented on a small scale with a single-storey living hall featuring a balcony stairwell.

Hall, "Gippeswyk"
for A. A. Green, Victoria, 1889,
W. Ridgeway Wilson. PHOTO AUTHOR



⁴ S. Nilsson, *European Architecture in India 1750-1850* (1968) and J. Pott, *Old Bungalows in Bangalore, South India* (1977).



Hall,
A. C. Flumerfeldt House,
Victoria, 1896-97,
Maclure. PABC 69284

The first full-scale hall appears, however, in the Flumerfeldt commission of 1897. Here it is obviously a development of the very constricted hall in the New Westminster Albert Hill house of 1891. In the Flumerfeldt house a landing at the foot of the stairs provided access to both the main entrance and the drawing room, a moment of pause encouraged by focusing attention on the fireplace as a dominant feature in a space set off from the rest of the house by the concentration of elaborate detailing of the mantel. By 1900, Maclure had perfected this formula in the Robin Dunsmuir house. Here the main architectural element of the entrance hall was its dogleg stair which rose against the left wall, pausing at a landing furnished with seats in the bay of a two-storey window which flooded both the hall below and the landing gallery above with cool northern light. Under the stairs was an intimately scaled inglenook and fireplace flanked by artglass windows. To the right at both levels were the main apartments, bedrooms off the second-floor balconied landing, dining room, drawing room and library on the main floor. All the windows looked out across the picturesque Esquimalt lagoon.

These rooms, well lit from the southern exposure, were bathed in the ever-changing reflected light from the water, a dramatic contrast from the warm, even sombre tones of the hall itself which was much more dimly lit by the refracted colours of the stained glass windows on dark fir panelling. It was a scheme Maclure was to use again so successfully in the Sutherland house of 1913. Here, on a much more grandiose scale, he achieved a breathtaking spatial effect for a hall which doubled as entrance foyer and dance floor without compromising either function. The same room arrangement dramatized the constriction of enclosed hall space against the open views of east front rooms, only here on a scale more than twice that of the Robin Dunsmuir house. This was the formula Maclure was to duplicate for R. W. Gibson some six years later, though in a Neoclassical idiom.

It remained, however, for quite a different hall to become the signature of the Maclure-designed home. Appearing in 1899 in the Judge McPhillips commission, and perfected during the first decade of the twentieth century, it was the cross-axial plan that appeared first in the chalet-house types.⁵ In A. E. McPhillips's house the key to circulation was two central halls, one on each level, connected by a staircase which rose over the main entrance. In the H. A. Munn house of the following year this was developed into a full scale living hall which ran through the centre of the house at ground level, opening out into a hollow stairwell which rose against the front wall, was backlit by a window on a mid-point balcony over the entrance, then continued to a balustraded landing that ran across the house at right angles to the hall below. The hall itself was dominated by a large fireplace on the kitchen side. Opposite the entrance the hall opened onto a facade-width balcony which afforded a majestic vista out over Oak Bay and the Straits to the Olympic Mountains in the distance. In line, on either side, were kitchen and dining room, drawing room and study. Dining room and drawing room looked out over the balcony, but also communicated with each other across the hall space through wide sliding doors. At each level, and between two levels, space and traffic operated within a complex series of cross-axial connectors, the sophistication of the design multiplied choices of movement and view so that in all directions the house appeared larger than it really was. In the Biggerstaff Wilson house of 1905 the Munn plan is further developed so that a true two-storey open hall is achieved although here the stairs rise against the wall facing the entrance and the upper level gallery skirts two sides. This, like the Alexis Martin house of 1904, remains

⁵ I. K. Eaton, "The Cross-Axial Houses of Samuel Maclure," *RACAR*, Vol. 7, Nos. 1-2 (1980).

a true living hall featuring a dramatic staircase flooded with light from banks of leaded windows, and the large fireplace with imposing mantel.

In the Audain commission of 1908 the staircase is de-emphasized by being on one side, off the main axis of the hall. The landing window reaches up into one of the side dormers to capture, from both stairs and gallery above, views of terraced gardens that fall gently away from the house. This is a ground-hugging garden house and the hall opens out to the left of the front entrance under the stairs, onto the garden terrace, a counterpoise to the fireplace on the opposite wall. It is a full two-storey hall, only this time animated by a three-sided gallery cantilevered out into the hall space and describing a U, the open end facing the stairs. In the Audain commission, Maclure achieved ultimate success in this type of cross-axial central hall plan. He succeeded in designing an active space, a soaring open core animated by the tensions of verticle as well as horizontal movement.

It is perhaps somewhat unexpected that a commission contemporary with the Audain, the J. J. Shallcross house should explore a new direction. Maclure featured the same two-storey open hall but sought a space much less dramatic, more tranquil and intimate. This is achieved in the Shallcross plan, designed for the spread-eagle chalet's craggy hilltop perch, by compromising breathtaking views from windows with a quiet, almost cocooned internal core. The main entrance is moved off axis so that one is admitted to the hall from the front side through a small vestibule and a pilared screen which breaks the movement of the space through the main axis.

The staircase no longer intrudes into the hall proper but is quietly recessed so that it disappears into the right side wall. At the far end, windows look out over a balcony to the breathtaking spectacle of treed meadowlands, and the sparkling blue waters stretching out to the base of the horizon fringed by the white-capped Olympics. On either side of the hall the old formula is retained, in-line kitchen and dining room on left, study and drawing room to right; dining and drawing rooms axially connected through the hall by doors on each side. But movement through the hall is dominated, and stabilized, by the massive fireplace mantel built into the left wall. The verticality is successfully suppressed by the second-floor gallery which skirts the space on two and a half sides, above the entrance to the hall and the fireplace itself.

The Shallcross solution was to reach its ultimate refinement in Newbie Lodge designed in 1920 for M. P. Beattie on the beaches of Georgia Strait near Parksville. Here, in a slightly larger house the Shallcross plan is nearly duplicated except that the living area of the hall is further defined by entrance screens at either end, and a cantilevered gallery above which skirts all four walls. For the Beatties Maclure thereby provided an open central core where the spatial tensions of the cross-axial scheme are resolved by the balanced harmony of a symmetrical plan.

In all these halls the decor is Maclure's distinctive arts-and-crafts interpretation of Elizabethan revival, the play of subdued light from mullioned casements on half-timbered or wood-panelled walls, the core of the open space often transfixed by a heavy wrought-iron light fixture suspended from the beamed ceiling above. He expected his halls to be furnished in mission-style oak, Jacobean antiques, or plush leather; floors were to be carpeted with British India, Axminster, or quiet Orientals.⁶ The hall was the masterpiece, the quiet victory, of his pre-war period. No other local architect could achieve quite the same effect, strike quite the same empathy, to create a unity of living spaces which suited the particular tastes, habits, lifestyle, and daydreams of each client.

⁶ M. Segger, *House Beautiful: Style in the Decorative and Applied Arts* (1974).

Chapter 6

Arts and Crafts Artist

More than a Dalliance

In the early 1890's Samuel Maclure began giving lessons in watercolour painting. One early group of students, probably typical, included sisters Josephine and Susan Crease and Ada Pemberton. Four lessons cost \$4.00, noted Josephine Crease in her diary.¹

Josephine Crease, later a founding member and indefatigable promoter of the Island Arts and Crafts Society, documented the burgeoning interest in the English arts-and-crafts movement in Victoria. Her diary's 1895 year-end list of principal events notes that, as well as beginning sketching lessons under Mr. Maclure, the Half-Hour Reading Society included the life of Burne-Jones, "lectures on William Morris and Marion Crawford," and numerous sketching expeditions with such future Maclure clients as Hugo Beaven, the Pembertons, the Finlaysons and Robert Musgrave.

Maclure, thereby, introduced himself to the cream of Victoria society, the old HBC and colonial official families: Creases, Pembertons, Langleys; and thus the Todds, Dunsmuirs and Douglasses. These were to form the influential nucleus of Maclure's clientele. Here also was the core of Victoria's artistic circle, grounded of course amid the leisured classes, and focused mainly among the women. Maclure's houses were designed almost totally for, and in concert with, wives.

In a letter to Ross Lort many years after the event, Catherine, Maclure's oldest daughter, wrote of the Hatley Park commission, and James Dunsmuir: "he (Maclure) found him rather difficult to get on with, much preferred dealing with Mrs. Dunsmuir who was always gracious."² To Lort, who apprenticed in Maclure's office during the Hatley Park project, this would have been a familiar fact. Maclure worked well and easily with women. Sutherland turned over to his wife the design arrangements for their massive Foul Bay Road home. Indeed, it was Lady Evelyn Byng, wife of Governor General Lord Byng of Vimy, who was to write Maclure directly enquiring as to moulding detail. She had been very taken with the interior of Miraloma while staying there with Lieutenant-Governor, the Honourable W. C. Nichol in 1922. The society wife, trained in matters of domestic economy, *au courant* with current fashion and artistic taste, was the real client for domestic architecture.

Maclure, always an aspiring professional painter, and his wife Margaret, a talented amateur, both played a crucial role in the growth and development of Victoria's predominantly female artistic community. Quite often, it must have been Maclure the painter who brought round the beautifully rendered watercolour presentation drawings, and this avocation, as water-colourist and artist, must be examined in greater detail.

Maclure's name was first drawn to the attention of the Victoria public not as an architect, but by mention of a painting in the *Daily Colonist* on December 23, 1887:

¹ Christine Johnson-Dean, *Josephine Crease*, unpublished M.A. Thesis, University of Victoria (1980).

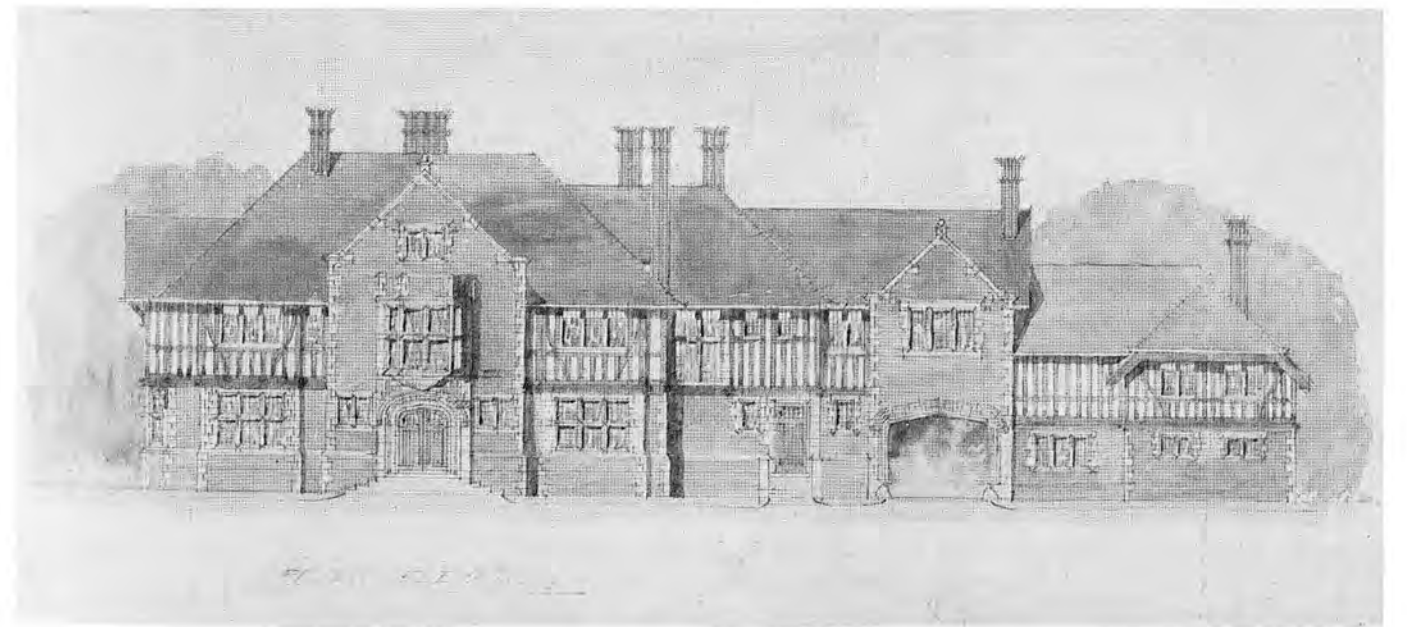
² Correspondence: Catherine Maclure to Ross Lort, February 8, 1959.



Lakeview, watercolour, n.d., S. Maclure. COLLECTION OF THE AUTHOR



View over Beacon Hill, watercolour, n.d., S. Maclure. COLLECTION OF THE AUTHOR



Presentation drawing, A. E. Tulk House, watercolour, Vancouver, 1913, S. Maclure. MLSC

There is on exhibition in J. Somers window a very clever water colour painting in two colours, by Mr. S. Maclure, formerly of this city, but now of New Westminster. The subject is a bit of scenery at Shawnigan Lake, this side of the Morton House, and depicts an Island, which in the calm of eveningtide stands with its counterpart reflecting in the placid waters of the lake. The sun has gone down behind the hills in the distance, and the reflection of light from both sky and water is very faithfully reproduced on the canvas (*sic*). This disposal of lights and shades had been very successfully treated and the result is a picture which proves Mr. Maclure a young painter possessed of no small amount of talent.

Samuel Maclure had drawn and sketched from an early age. Recognizing his talent, the family had encouraged him.³ Apart from his near addiction to this and early attempts at watercolour, little is known about Maclure's formal training apart from his 1884 studies at the Spring Garden Institute in Philadelphia.⁴

On June 13, 1885 the *Daily Colonist* noted "Mr. S. Maclure who has been absent a year at Philadelphia where he has been taking art lessons, returned here on Thursday and will visit his parents at Matsqui next week." Two months later an advertisement appeared on page one of the same Victoria newspaper indicating he was prepared to give lessons.⁵

Maclure continued as a Sunday watercolourist even in later life when one of his constant companions was a camera. His subject matter continued to be almost exclusively landscape and there were many sketching expeditions to capture scenes: about Victoria and the Sooke hills at broom time, at his boyhood home at Matsqui Prairie, the Lions of Vancouver's North Shore, the San Juan Straits, the Cranberry swamps of the Fraser, and Mount Baker from Oak Bay or the Gulf Islands from the CPR boat.⁶

Often the scenes were reproduced in his studio at home from memory. J. Sommers continued to retail his paintings into the 1920's. They were particularly fashionable as wedding gifts.⁷

In the early years, his taste was the fashion of the period, the meticulous and romantic manner of the French Barbazon School. His own style shows a development from a harsh linear record to a much more free impressionistic style fully achieved about 1910. Even his early work exhibits an almost Turner-like preoccupation with aerial perspective, the effects of light refraction in the atmosphere and the reflecting qualities of water and mist. A number of influences, however, prompted progression through to the lighter style.

Both CPR painter Mower-Martin and Frederic Bell-Smith were visitors to his office. Maclure very early developed a typical arts-and-crafts interest in Oriental art, and Margaret Maclure began to seriously collect Oriental prints. A particular influence, however, must have been the watercolours of English Shuswap recluse and artist John C. Collings, whom Maclure met and knew.⁸ Using the Japanese damp paper technique, Collings produced rare-quality, highly personalized interpretations of the Shuswap area and Rocky Mountain scenery. Maclure's later work utilizes the same technique and echoes a quality similar to Collings, no doubt intimating a shared response to the landscape subject matter the two artists shared. Also like Collings and Japanese painting techniques, Maclure's later watercolours illustrate an increased tempo in draughtsmanship, combined with an economy of pigment, colour range and brushwork.

Thus, works such as "Beacon Hill at Broom Time" capture the seasonal colours and familiar topographical elements with an effortless grace, as mountains, waters and gently rolling grasslands merge in a misty morning

³ Catherine Maclure, PABC tape 715.

⁴ Correspondence: J. Mass to L. K. Eaton, July 16, 1969.

⁵ *Colonist*, August 8, 1885.

⁶ *Colonist*, August 25, 1929.

⁷ *Colonist*, March 6, 1960.

⁸ Interview: Catherine Maclure to author, 1979.

penumbra. His best buildings are part of the landscape in a similar way, their windows framing nearly identical though less static views. Throughout these years, Samuel Maclure encouraged his wife in a similar pastime. Without benefit of formal training, Margaret Maclure developed a gift for portraiture, concentrating on recording the faces and dress of local native Indian sitters. So accurate were her pastel sketches that they are now valued as reliable ethnological records.⁹

Samuel Maclure's tastes were not exclusive. Shortly after the First World War, he met Emily Carr. He was taken with her work and appreciated her approach to achieving a highly personal artistic interpretation of the West Coast landscape; likewise, he was an avid supporter of the Group of Seven. It was one of the few points he was willing to argue extensively, even though the subject caused much heated discussion at home. There is indeed an affinity between Carr's expressionistic landscapes and Maclure's more aggressive rustic designs for some of the arboreal retreats of his wealthy clients.

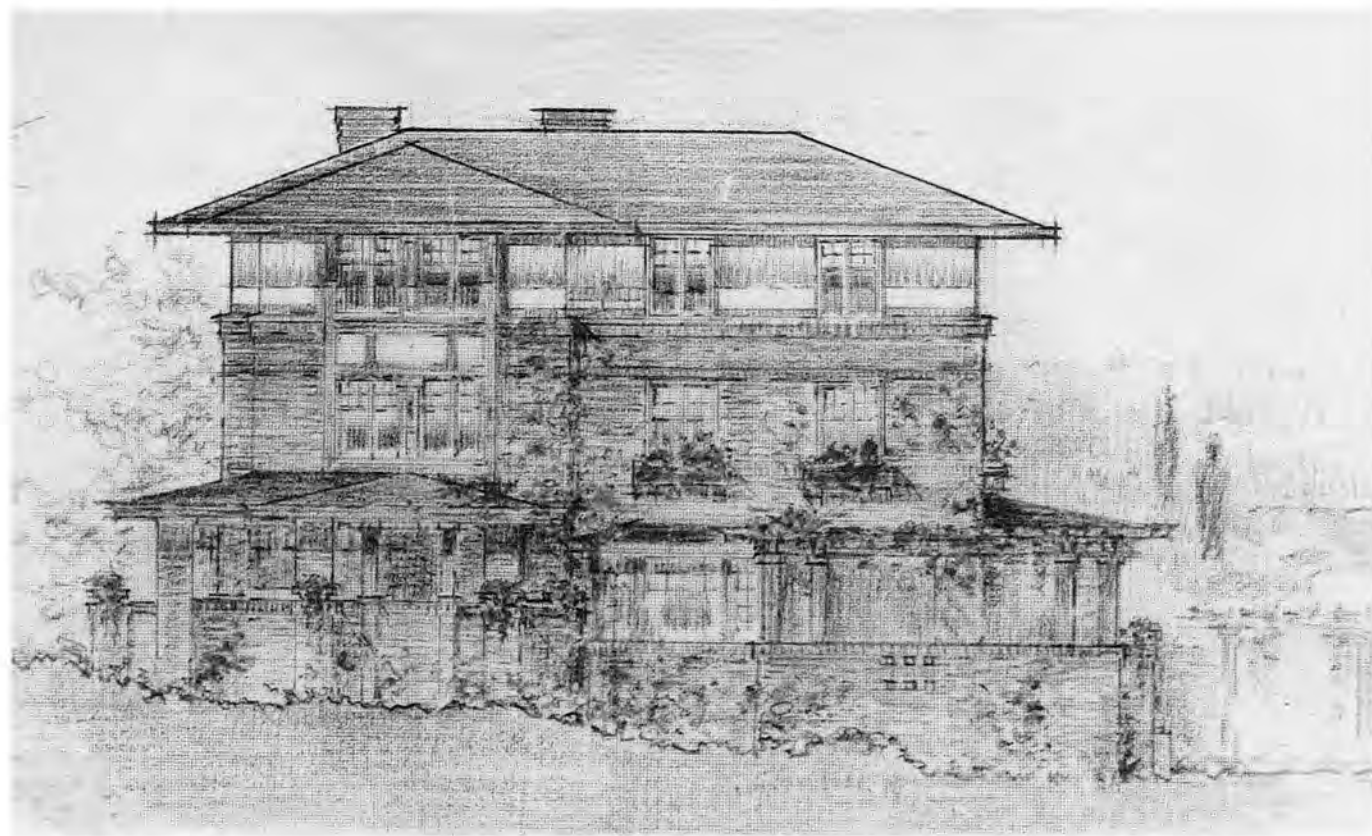
By 1909, Victoria's aesthetes had formally come together in the "Vancouver Island Arts and Crafts Society." The Society drew together a disparate but influential group through membership and exhibitions. Samuel and Margaret Maclure were members, both exhibiting; Samuel his watercolours, photographs and plans, Margaret her native Indian portraits. Emily Carr was a member; George Southwell, provincial artist and Parliament Building muralist and Bernard Carriere, sculptor with Charles Marega of some of the Provincial Library figures, exhibited. Mrs. Lettice of Lettice and Sears, decorators, was also a member along with the Lorts (Ross Lort then in Maclure's office), the Ridgeway Wilsons (Ridgeway Wilson, Victoria's society architect of the 1880's and 1890's), architect Leonard James, Willie Newcombe, anthropologist and sometime curator of the Provincial Museum and W. H. Carmichael, Victoria's most prominent silversmith. Out of a fluctuating membership which hovered around 100, over a quarter were directly Maclure clients.

The Island Arts and Crafts Society was briefly affiliated with the Toronto Society of Applied Art. Through exhibitions, both local and visiting, lectures and, in 1913, the founding of the School of Handicraft and Design on Courtney Street with the Maclures on the steering committee, the Society provided a powerful generator for taste and fashion in Victoria. Annual exhibitions were held in the Women's Alexandria Club and were opened by either the Premier or Lieutenant-Governor. Maclure also participated in the activities of the Vancouver Arts and Crafts Association, exhibiting his watercolours in its exhibitions and also those of its later progeny, The Studio Club. Maclure was among the founding members of a further development of this group in 1908, the British Columbia Society of Fine Arts.

Evening soirees and lectures were held at the homes of prominent members, thus often in a Maclure-designed setting. In 1911, for instance, Mr. and Mrs. Shallcross, founding members, hosted a show and lecture on Japanese prints at Tor Lodge, their Maclure-designed Foul Bay Road chalet. Collecting Japanese prints and ceramics caught on. In 1913, Crawford C. Oats lectured to the society on "The Revival of Georgian Period Architecture," and it is from that year that we can note a marked change in favour of Georgian among Maclure's commissions. In 1912 the Society elected to work with the local architectural fraternity in an attempt to "beautify" the city. The early membership lists read, not only like a Victoria *Who's Who*, but also like a list of Maclure's clients.¹⁰

⁹ Obit. Margaret Maclure, *Colonist*, December 28, 1938.

¹⁰ "Island Arts and Crafts Society," PABC file QC Is 4.1



Miss Reid house elevation, coloured pencils, n.d., Maclure. MLSC



Unidentified house elevation, watercolour, n.d., Maclure. MLSC

Chapter 7

Shingle Style and the Colonial Bungalow

At the Confluence of Traditions

Maclure spoke often and with fond memories of his art-school sojourn in Philadelphia. He described his long and frequent rambles through the city and its environs and further afield: tours to the large American cultural centres, Boston, New York (and possibly Chicago), and what he saw inspired him to take up architecture.¹ It is, therefore, probable that while in Philadelphia he saw the work of one of the city's most popular architects, Wilson Eyre.

Eyre was an unusual man. Born in 1858 in Florence, he came to the United States when eleven years old. He was educated at Newport and also Lenoxville, Canada; Woburn, Mass., and M.I.T. Like Maclure, he was a self-taught architect, having combined five years of home study with extensive travels, both at home and abroad. Opening his Philadelphia practice in 1881, he was successful with both public buildings and residential commissions; it was, however, the latter which were to mark for him a special place in the history of American architecture. Eyre was both practitioner and publicist for a new breed of American building. This was the famous shingle-style of residential construction for which its founder, Henry Hobson Richardson, was just beginning to find a following. *The Craftsman Magazine* writing some years later of Wilson Eyre noted his special contribution:

Mr. Eyre is best known through the dwellings he has designed. These range from large and costly country seats, set in the midst of acres of ground laid out with the idea of furnishing the best possible environment to the house, down to simple cottages and bungalows, which are if possible even more a part of the landscape than are the larger establishments.

Mr. Eyre is a stickler for the use of local materials, especially in the building of dwellings, for he holds that a properly built house should not only conform in line to the contour of the landscape, but that in character it should give the effect of having grown up where it stands. Therefore his houses are as distinctly one with their surroundings as are those in the quaint old villages among the hills of Kent or Surrey. He goes at the building of them in the same spirit that animated the builders of an earlier day, when craftsmanship was a matter of pride and thoroughness of workmanship was taken for granted. To his way of thinking architecture is based upon craftsmanship, and its beauty grows out of the thoroughness with which constructive problems are solved, and the necessary work is done.²

Eyre was not content to merely design buildings but was also very active on the Philadelphia arts scene, promoting the tenets of arts-and-craft

¹ Interview: Catherine Maclure to author, 1979.

² "Wilson Eyre," *Craftsman Magazine*, June 1910, p. 367.

design. He lectured extensively and was active in the Philadelphia Art Club and its *T Square Journal*. In 1901, together with F. M. Day and Herbert Wise, Eyre founded the magazine *House and Gardens*. Eyre was also active with the American Institute of Architects.³

The American shingle style is best summarized by the much lauded W. Watts Sherman house designed in 1874 by H. H. Richardson and built at Newport, Rhode Island, a vacation watering hole for New York's tycoon families. The brooding shingled bulk of the house, poised on a picturesque R.I. hillside, is relieved only briefly by a few decorative panels of half-timbering in the fenestration bands and layers of decorative shingles. The wide-gabled cross-axial superstructure seems pinned to its massive fieldstone first floor by the soaring Queen Anne chimney stacks. From this building, and Richardson's subsequent commissions in this style was born a new generation of American domestic architecture. From the 1870's on the *American Architect*, professional journal to both Americans and Canadians, carried illustrations of inventive variations on this theme: further Rhode Island mansions by Peabody & Sterns, McKim, Mead and White schemes for "River Houses" at Manchester-by-the-Sea, Mass. by Arthur Little and clean lined houses by William Ralph Emerson. Also covered in these years was a large, vaguely chateau-style shingle hotel and a similar house both at Mount Desert, Maine by Bruce Price (published in *American Architect*, 1879), who was to bring his chateau shingle-style to British Columbia in the Banff Springs Hotel, one of a number of his commissions from the CPR.

Inside, these houses were swathed in native woods, fir, cedar and spruce—often richly detailed with elaborate mouldings, coursework and turned balustrades—luxuriously stained and polished. It was also Richardson, and the illustrations of the *American Architect and Building News*, who together developed and popularized the idea of a central balconied hall to serve as living room and communicating axis for the house. This basically open-plan house with its intercommunicating rooms, large hall, and integrated verandahs was a peculiarly American development. Whether or not Maclure saw these houses or was able to discern these developments during his brief stay in Philadelphia is unclear. He certainly, however, would have read of them later while poring over American design journals of the period.

Maclure had direct access to this movement, perhaps through Eyre's work in Philadelphia, but certainly through the magazine *House and Gardens*.⁴ Eyre's work was markedly different from that of his contemporaries in the shingle idiom. Unlike the plain and unornamented shingle surfaces, the simplified massing, and economical detailing of Richardson, Emerson, McKim, Mead and White, Wilson Eyre was less averse to historical ornament and an element of whimsy in the design details. A particular presage to Maclure was his interest in combining English half-timber elements, Tudor bays, and Queen Anne brickwork with decorative shingle course work and massive rubble or masonry at the ground-floor level to provide a solid "podium" for the structure. Unlike Maclure who, over the years, developed a very compact, almost four-square plan based around a central hall, Eyre's specialty was a long axial plan with rooms in line, punctuated by halls either at midpoint or oriented exclusively toward the entrance and main social spaces, which looks forward to those low linear plans of Frank Lloyd Wright.

One further aspect of Eyre's work requires noting, what the *Craftsman* referred to as a style "frankly built up . . . upon a broad foundation of the

³ I am grateful to E. Walton, an expert on Eyre, for bringing this to my attention.

⁴ Catherine Maclure remembers her father subscribed. Interview: Catherine Maclure to author, 1979.

varied impressions he has received." That style is best illustrated in a house such as the Richard L. Ashurst house at Overbrook, Pennsylvania (c. 1885) which combined a Dutch gabled block with rambling wings articulated with English half-timbering, and a rustic shingled first floor on random fieldstone foundations. In such a building, perhaps under construction when Maclure left Pennsylvania, Eyre achieved not only his most successful plan but also a skilfully integrated mix of symbolic elements: Dutch in the gable roof forms, English in half-timbering window details and Queen Anne chimneys, and Richardsonian American in the ground-level shingle and fieldstone materials. Here was an independent new-born American design reflective of its unique location in an area noted for its traditional roots in two prominent Renaissance cultures, those of England and the Low Countries.⁵

Consciously or otherwise, Maclure's early Victoria work shows evidence of a similar struggle to find an architectural form expressive of the environment and its population. In this regard his first two most important commissions were houses for himself.

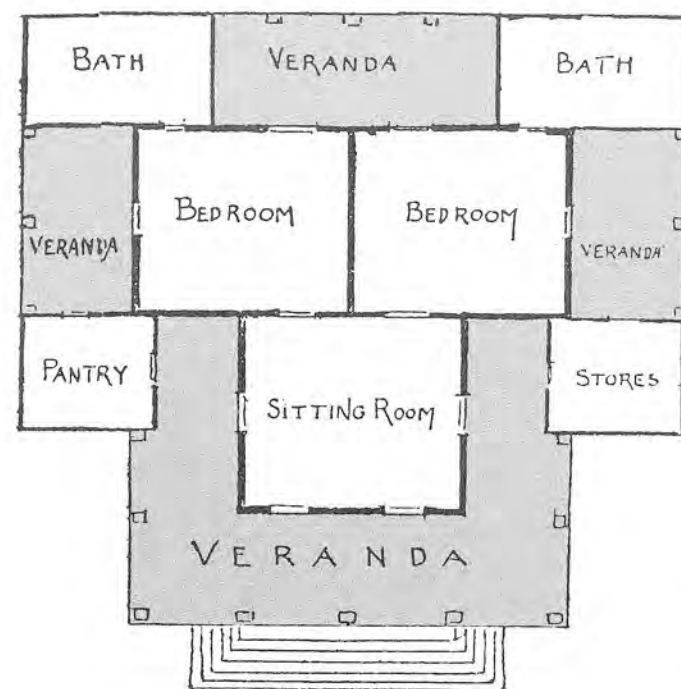
The Maclure Family House, 1895

The Beacon Hill house, built in 1895 to accommodate the family's removal to Victoria, contained much of the American school approach to design. It was a shingle-clad structure articulated by projecting gabled bays dressed with half-timber detailing. The gabled bays accented by heavy bargeboards contained banks of leaded windows and expressed interior arrangements such as built-in furniture, the parlour mantel and dining room sideboard, and the front entrance with its integrated entrance verandah. One unusual feature was a large central hall. A slightly flared shingle skirt raised the building slightly from ground level and the soggy James Bay water table. A heavy moulding at the floor and sill levels unified major design details. Many elements such as the combination of shingle and half-timbering and the break in the shingled balcony for the balustrade could have been direct references to Wilson Eyre; they were certainly American; but the form of the house carries no reference to a rambling country manse. Instead it is the compact plan, low massing and heavy dominant roof form, characteristics which came to be known as the bungalow house type. The interior confirmed the Maclures's arts-and-crafts taste for casual simplicity: walls panelled in native fir, beamed tongue-and-groove ceilings, parquet hardwood floors with hooked and Oriental scatter rugs, simple oak and rattan furniture enlivened by the use of large-print fabrics, cushions, skilfully placed potted plants and seasonal cut flowers. Samuel Maclure was obviously proud of his first house. He published three photographs of it in the *Canadian Architect and Builder*, one of which includes the Maclure family posed on the front lawn.

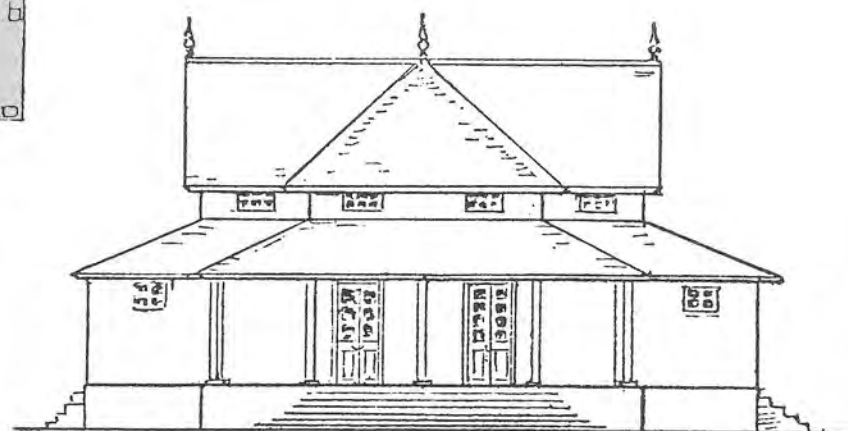
The Maclure Family House, 1899

The family lived in the house four years, then moved to a new house nearby on Superior Street in 1899. Both revolutionary but traditional, its startling fresh design was to be the prototype for a long line of smaller houses wherein even replicas of the architect's were both demanded and occasionally supplied with few modifications. Although again elevated from ground level by about four feet, the horizontal design was further suppressed by a low-rise hipped roof, flared at the perimeter to provide generous eaves, detailed with paired brackets. The roof form was echoed in

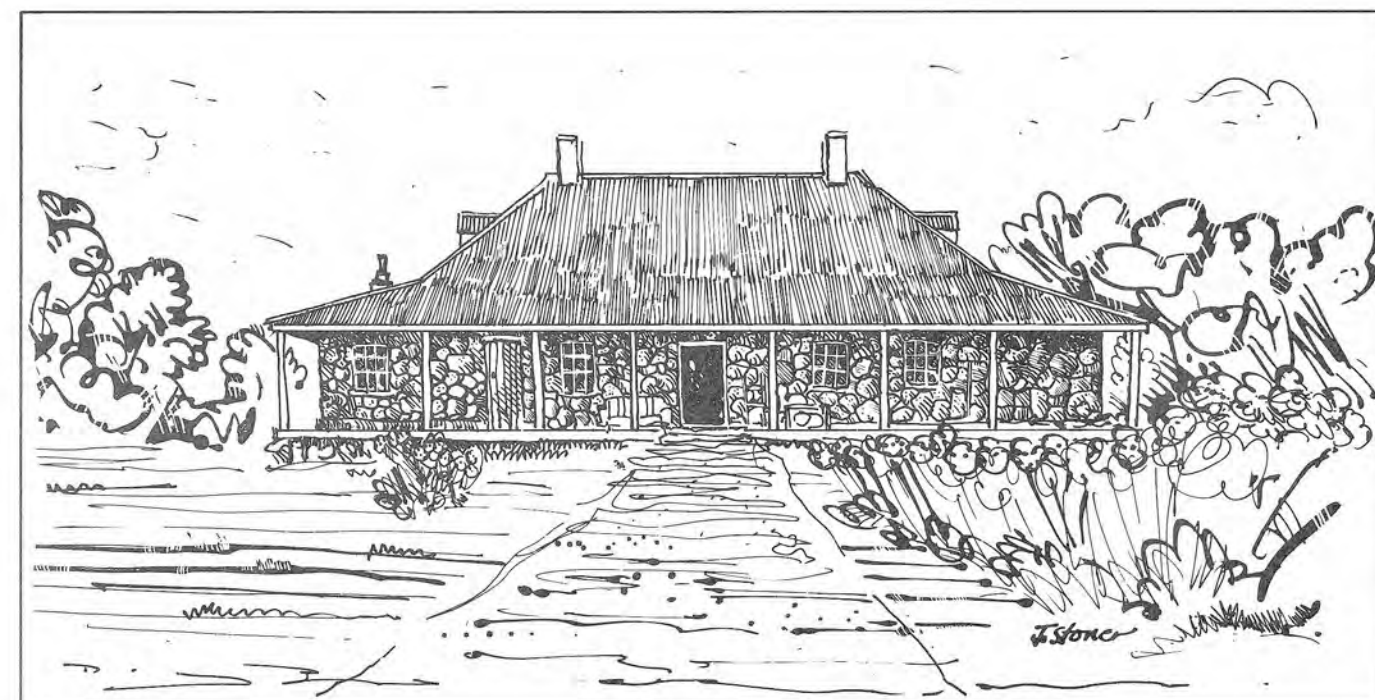
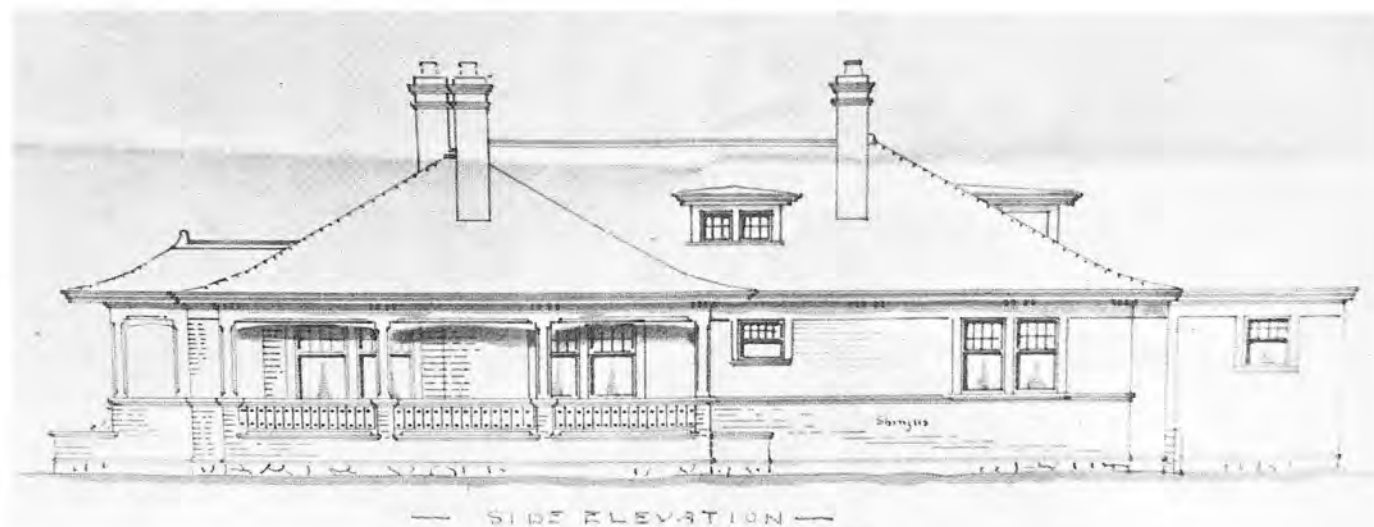
⁵ See W. Scully, *The Shingle Style* (1955).



Plan and elevation
of a Government "Dak" or posting
house, illustrated in *Country Life*
in America, February 1911.



Below:
T. S. Hussey House,
elevation, ca.1900, Maclure, PABC



Inverary Park, New South Wales, Australia, 1830's: a version of the colonial bungalow form.

Legislative Assembly Building, "Birdcages," Victoria, 1859, H. O. Tiedemann. PABC 28729





Above:
Shingle-style bungalow,
Dallas Road, Victoria, ca.1905.
PHOTO AUTHOR

Left:
"Macluresque"
builders bungalow,
Victoria, ca.1905.
PHOTO AUTHOR



Above:
Bungalow for Captain Verner, Duncan, 1911, Maclure.
PHOTO AUTHOR

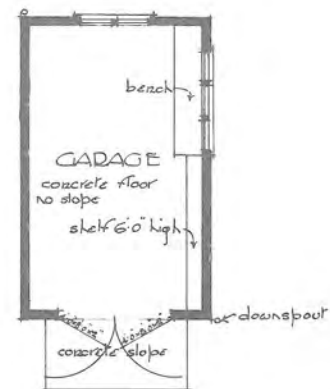
Right:
Shingle-style house, San Francisco, ca. 1890, architect Ernest Coxhead.
PHOTO AUTHOR

Below:
Edwardian classical style bungalow for Duncan McBeath,
Victoria, ca.1912. PHOTO AUTHOR





Above:
Bungalow for A. Gore,
Victoria, 1912, Maclure.
PHOTO AUTHOR



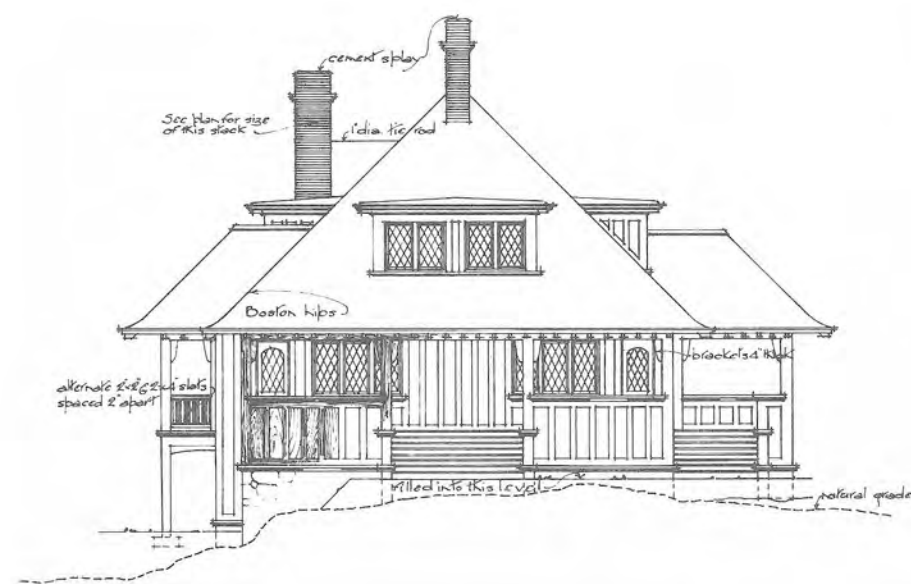
Left:
Garage for A. Gore,
Victoria, 1912, Maclure.
PHOTO AUTHOR



E. D. Todd House, Victoria, 1912, Maclure. PHOTO AUTHOR

Bungalow for C. M. Lamb, Victoria, 1912, Maclure. PHOTO AUTHOR





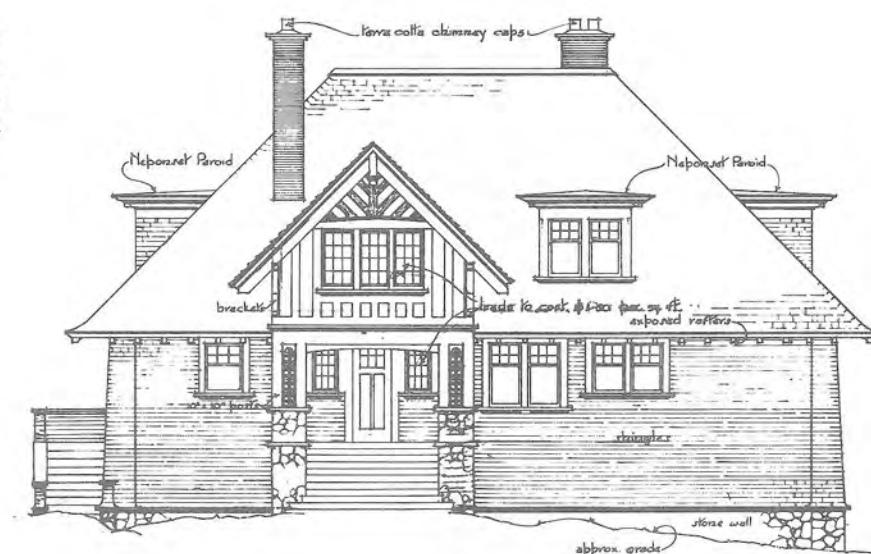
Left:
Drawing of front elevation
H. T. Shaw House,
Victoria, 1913, Maclure. MLSC



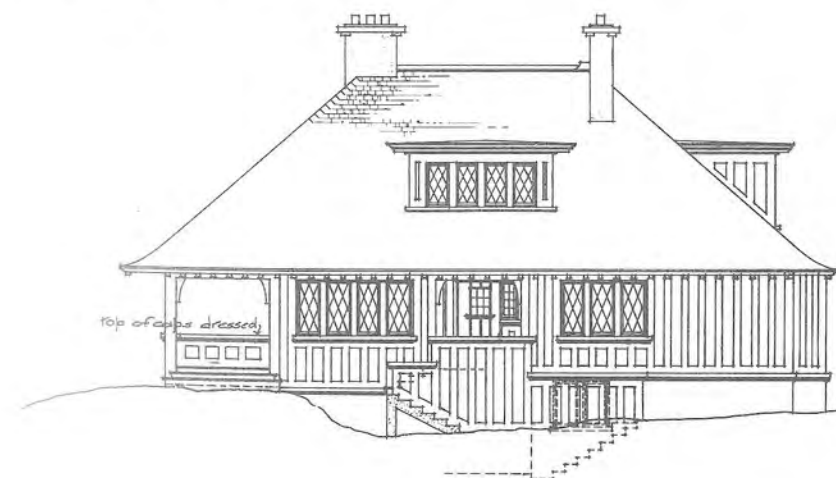
Above:
Sunporch detail,
H. T. Shaw House, 1913,
Maclure. PHOTO AUTHOR

Left:
Entrance porch detail,
H. T. Shaw House, 1913,
Maclure. PHOTO AUTHOR

Right and centre right:
Front elevation drawing and photograph
C. B. Jones House, Victoria, 1913, Maclure.
MLSC, PHOTO AUTHOR



Below and bottom right:
Bungalow for A. O. Campbell,
Victoria, 1912,
Maclure. PHOTO AUTHOR



a projecting entrance bay and dormer window at the front. The shingle-clad walls were briefly articulated with horizontal skirting mouldings at the floor and sill levels. A gracefully understated design, economically ornamented for the late Victorian period and constructed from the common native materials, the house was an instant success. Perhaps somewhat embarrassing for its architect, it was often illustrated in "Victoria Homes" newspaper features as a promotion for the city—along with a number of other almost identical copies which Maclure produced for clients such as E. Clegg and Robert Beaven. There were two commissions from Tacoma, Washington.⁶

The antecedent for this house type was quite obvious and uniquely Victorian with its English and Imperial connections. The colonial bungalow, identified by its extensive perimeter verandahs, dominant hipped roof, and low-slung horizontal form would have been familiar to any British colonist who had spent time in India or the Pacific possessions where it had become the standard expatriate house type.⁷ The bungalow, in a cruder form was already common to the Victoria landscape and a high-style version had been used even for the colony's 1858 administrative buildings, the legislative assembly and supreme court buildings in the nearby James Bay government complex.

Houses such as these owe their form to the building practices which came to Victoria directly or indirectly from the British Pacific Colony. The bungalow supposedly originated, as the word itself suggests, in Bengal. This single-storey dwelling with a generous roof sheltering a large one-and-one-half-storey central room adjoining the living quarters and peripheral verandah was well suited to climates where combinations of oppressive heat and monsoon rain dictated open, well-ventilated but sheltered living spaces. Victoria's own mild, yet not always completely hospitable, climate encouraged this kind of open, yet restricted relationship with the landscape. As in Victoria, and most other Pacific Rim colonies, the bungalow became the standard house type for expatriate officials.⁸

T. S. Hussey House, c. 1900

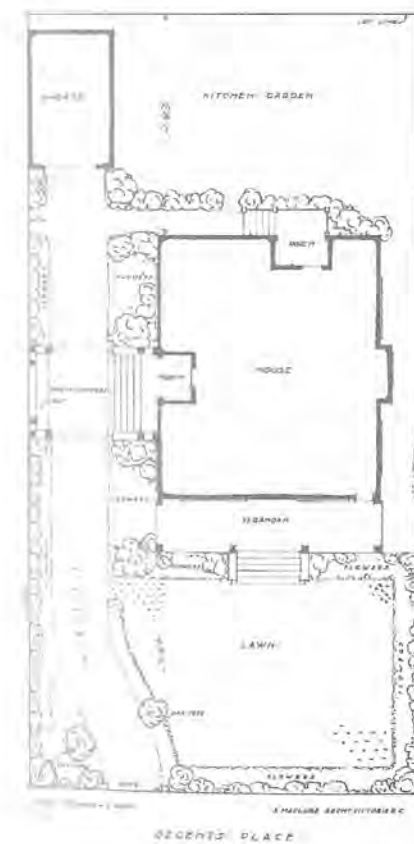
The sophistication of Maclure's adaption of this form can be appreciated from plans surviving for the T. S. Hussey house, although it probably was not built. The elevation sketch shows the low-rise shingle design which had already become a familiar formula. A sophisticated treatment of free-flowing flexible space is evident immediately on entry through the somewhat constricted vestibule on axis with a central corridor from which all the rooms radiate. Crossing this at the entrance is the flanking hall and drawing room linked by the sliding doors of the latter. The drawing room opens through to the verandah, past the bedroom to the garden. Behind this are located the two bedrooms, both opening into the bathroom and the corridor. On the other side are the kitchen and dining room in a functional relationship with the pantry between. Woodshed and separate water closet cluster with the larder and kitchen about a separate two-way entrance. Stairs to the servants' quarters rise from the corridor conveniently opposite a linen closet.

Captain Verner House, 1911

While builders and other architects were quick to follow with their own versions of the Maclure bungalow, the form remained with the architect a gradually evolving house-type to which he returned again and again,



The Maclure Family House, 1899, on Superior Street.



Elevations and garden plan, A. S. Gore House, Victoria, 1912, Maclure.

always with a variation which better adapted it to client, location and current taste. Typical of this was the Captain Verner house near Duncan, an ex-Indian Army Cowichan Valley farmer, in 1911. In this commission the bungalow form survives in a much simpler scheme. The simple rectangular plan contains a recessed verandah along the south front while a corner bay-window overlooks a brae and frames a magnificent view across the Cowichan River to Mt. Tzuhalem. The main entrance is from a stair on this side; French doors open onto the verandah. The exterior walls are finished in a fashion much followed by Maclure, a wide cedar board-and-batten system treated to resemble half-timber.

A. S. Gore House, 1912

The commission to design a house for Arthur S. Gore in 1912 on a heavily treed site nestling in the lee of the Rockland escarpment must have been treated by Maclure with unusual care and attention. Gore was Maclure's long-time friend and associate, his blueprinter. The resulting small but exquisitely designed bungalow is one of the architect's most sophisticated designs. The main floor opens out into the garden at ground level and is totally integrated with its treed and rocky site. Maclure developed the landscaping scheme along with the original house design. A tight symmetrical plan, the simple planes of the massive hipped roof are broken only by flat-roofed dormers, and an entrance porch which was originally planned to be extended further as a porte-cochere. The eaves extend down, protecting the board-and-batten cedar walls and leaded casement windows, also sheltering the southern bay windows and eastern garden-front French doors.

The architect's preciosity can be noted from the separate garage, designed in scale and harmony with the house. The simple but efficient plan features four rooms on the ground floor, kitchen, drawing room, dining room and bedroom. The two back-to-back fireplaces define the core of the design and provide motifs for the decor of drawing and dining rooms. The second floor contains two bedrooms and storage cupboards. Throughout the house is exquisitely detailed in fir, cedar and plaster, the scale and finish establishing different atmospheres in each room and making the house seem larger than it is.

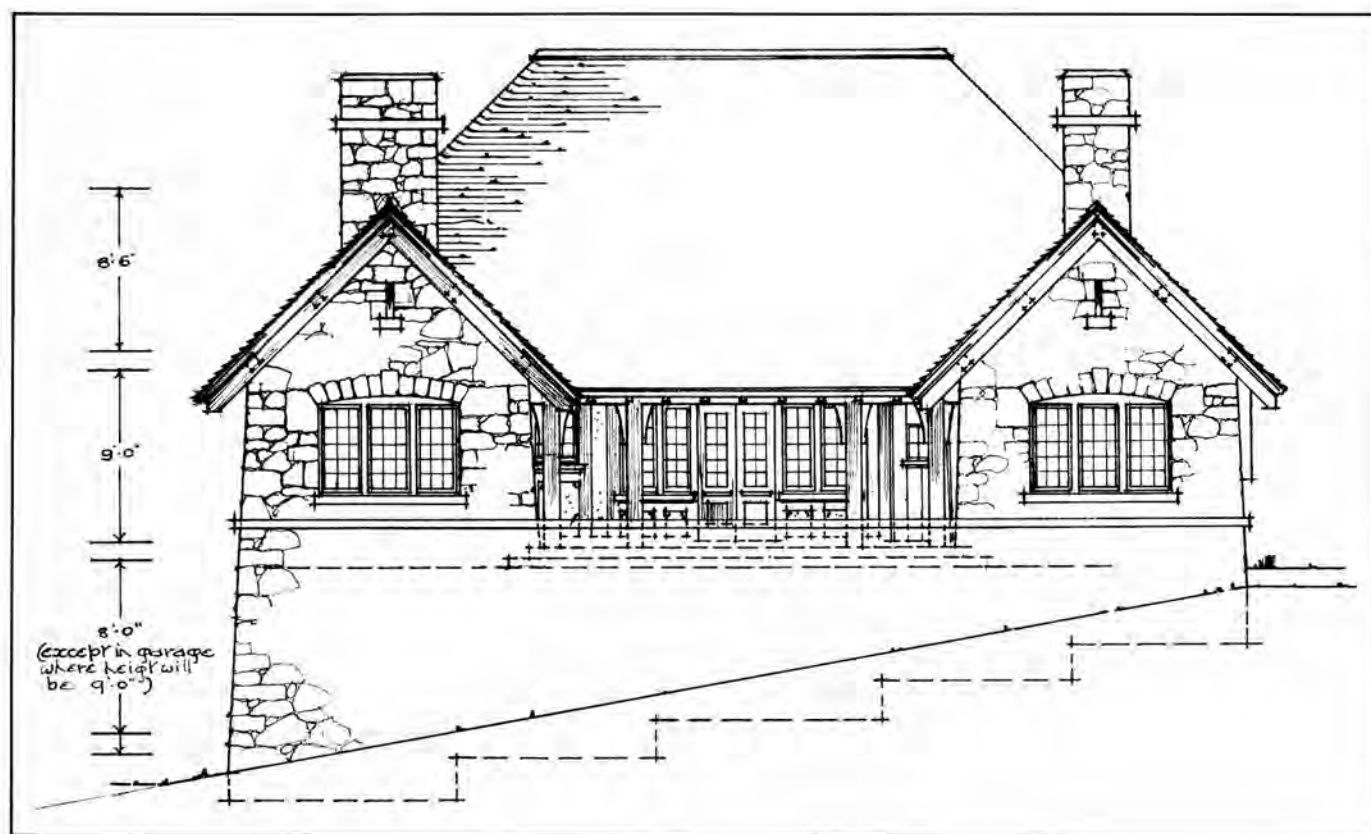
H. T. Shaw House, 1913

The success of the Gore house was startling. Either by client election or Maclure's prescription a number of similar commissions followed. The Harry T. Shaw house, designed in January of 1913, is a good example of how this later bungalow type could be inflated in size without decreasing the appropriateness or intimacy of the form. Built on the west slope of the Foul Bay ridge in a five-acre heavily treed site looking southwest over picturesque Fairfield, Beacon Hill, the Straits, and the far-off Olympics, the bungalow is sited so that on approach from the east it appears merely as a larger, symmetrical-design version of the Gore house with two flat-roofed dormers flanking the central hipped entrance porch. Occupying the entire south side was a recessed verandah, giving garden access from the dining and drawing rooms. Later this was extended to provide a main floor sun room, second floor sleeping balcony and open roof-deck, all claiming majestic prospects westward. Again, the interior features native woods and walls lined with natural burlap.

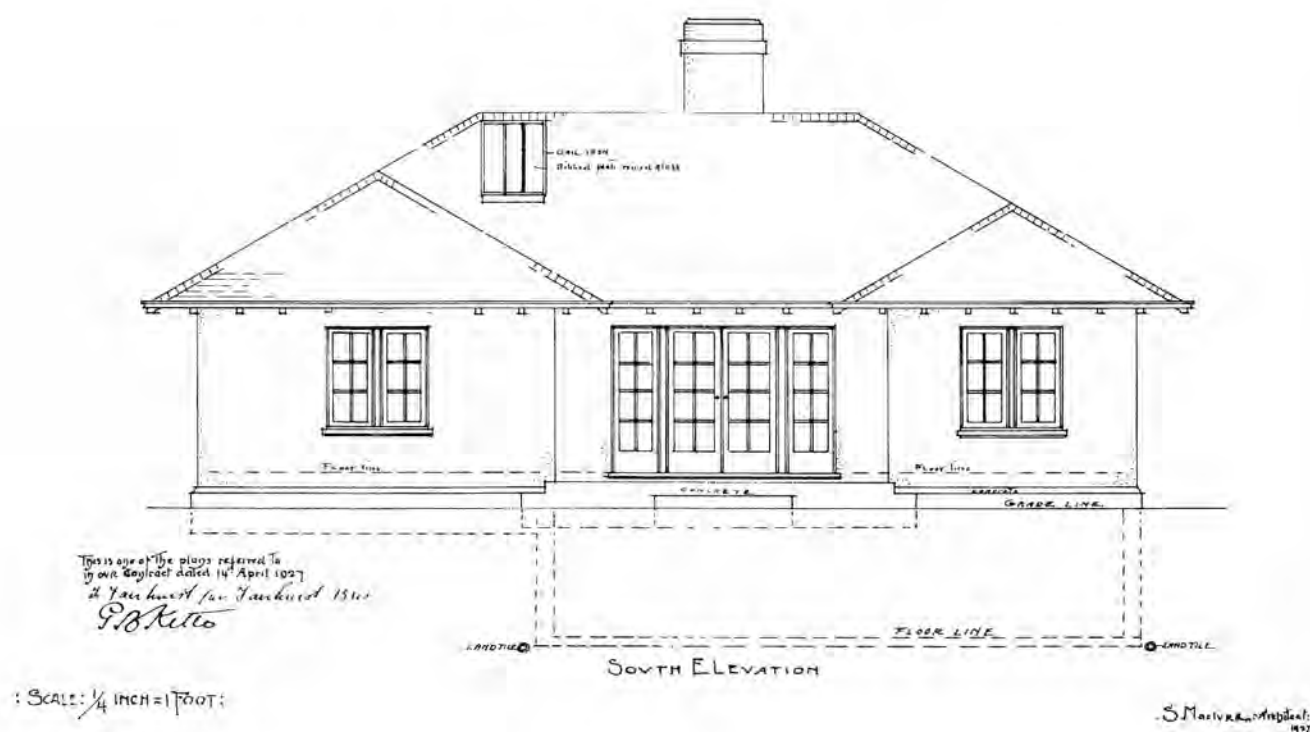
⁶ Interview; Catherine Maclure to author, 1979.

⁷ J. Pott, *Old Bungalows in Bangalore, South India* (1979) and Anthony King, *The Bungalow: The Production of a Global Culture* (1984).

⁸ P. Mollitt and D. Baglin, *The Australian Verandah* (1976).



Elevations for the Oldfield House (*above*) and the Kitto House (*below*) show similar design treatment.



G. S. Rothwell House, 1912

The beautifully sited house at Lake Quamichan in the Cowichan Valley for G. S. Rothwell is a companion to the Gore house design. Indeed, they were probably on the drawing boards at the same time. Although now much altered, the original concept of the house as built was a simple bungalow design, larger than the Verner house, and oriented toward the lake. A large hip roofed projecting verandah dominate the lakefront elevation and was designed to take advantage of the view. The understated front entrance was through an integrated open porch on the land side. French doors opened out into the gardens from the drawing room side where the main floor was at ground level before falling away at the lakefront elevation. The large oak entrance doors were taken from the Victoria "Bird-cages" demolished some 12 years previously. MacLure was given a more or less free hand with the interior, one particular personal detail being a painted frieze commissioned for the dining room and depicting the landscape view from the house.⁹

C. B. Jones House, 1913

The 1913 summer residence on the south slope of Mount Tolmie for contractor C. B. Jones echoes the Shaw design. Although of a similar size, it is simpler in form. The main rooms, dining and drawing rooms and a southwest corner and integral verandah are designed in line along the west facade so that from the elevated height they command impressive views over the City of Victoria and across the Georgia Straits to the Olympic Mountains. A more impressive entrance is marked by a large gabled entrance porch which is half-timbered and provided a contrast with the original shingled finish. The boulder-strewn site with its massive granite outcroppings constituted a firm foundation for the house and the substance for an impressive rock garden. A highlight of the drawing room is the massive granite fireplace, of special significance to the client as he was a heavy rock and excavations contractor.

A. O. Campbell House, 1912

Similar in form and feeling to the Gore commission is another house MacLure designed for his friend, A. O. Campbell in 1912. The rocky Oak Bay site provided the foundation material for this board-and-batten bungalow which shows the same meticulous attention to detail as the earlier Gore. Here, however, the dominance of the roof is suppressed, a horizontal effect achieved by lessening the angle of pitch and terminating the eaves in a slight flare, a detail carried over from the earlier shingle-style bungalows of the 1890's. The same flat-roofed dormer is used and a bank of windows on the south side provides a 180 degree view from the enclosed verandah through copses of oak trees up across the gentle rise of the rocky slope.

The bungalow form continued to be a source of inspiration to MacLure. Many later commissions such as the Lamb and Marsh houses of 1912 and 1927, the Discovery Island retreat of Captain Beaumont (1922), the Yarrow's family house of 1924 at Pat Bay were variations on the theme. One of his last commissions, a home looking out into Beacon Hill Park, for family friend and fellow watercolourist, Mrs. G. B. Kitto, returned to the simple single-storey ground-level bungalow. Here the enclosed southern verandah facing the park served as a painting studio.

⁹ Correspondence: G. S. Rothwell to S. MacLure, 1912.



Newel post carving, sculptor George Gibson, for "Miraloma," Sidney, 1925, Maclure.

PHOTO CAMPBELL

Chapter 8

The American Chalet

Picturesque Confronts the Sublime

Maclure's arts-and-crafts sympathies explain a continued interest throughout his career with vernacular building forms. Like Wilson Eyre and H. H. Richardson, and those of the preceding English arts-and-crafts movement, Maclure was to explore a number of building traditions and so find building types which would express not only a sympathy with the site and environment of the commission but also an architectural form appropriate to the lifestyle of his clientele. The early shingle style and later board-and-batten bungalow were one attempt to achieve a compromise solution.

The second attempt may have favoured site over client. The natural beauty of Victoria's setting occasioned continual comment from the time that Hudson's Bay Company officer, James Douglas, founded Fort Victoria in 1842. "The place itself appears a perfect Eden," he commented in one of his letters.

To the connoisseur of scenic splendours, as well as to those architects of a generation schooled in the subtleties of the "picturesque," Victoria, even today, would hardly prove a disappointment. The city is located at the tip of a narrow peninsular, surrounded on three sides by the saltwater Straits of Juan de Fuca. Some 20 to 30 miles away is the northern Washington State coast which describes a large protective arc around the southern end of Vancouver Island. On the American side, forming a backdrop to any ocean view from Victoria, rises the majestic snow-capped Olympic mountain range, punctuated by the towering peaks of Mount Baker and the Three Sisters. The Strait itself is dotted with heavily treed islands, islands which have long lent the area its reputation for pleasure boating and other marine sports.

Victoria, planned in the vicinity of two excellent harbours, one of which penetrates its business core, rises gently from the surrounding waterfront bays, headlands, and beaches in a series of benches. Its irregular topographical configurations multiply a series of scenic vistas to include a variety of bluffs and rocky outcroppings with extended stretches of rolling meadowland. Unlike most of the sombre coniferous forests which cover the Northwest Coast, the ground cover is a mix of deciduous trees, ferns, bracken and gorse studded with small copses of Garry oak, long praised for their picturesque qualities. Warmed year round by the Japanese Current and the moderating influences of the Pacific weather systems, lower Vancouver Island is spared the climatic extremes of the American midwest and is further protected by its latitude from the heavy rainfall generally common in the upper reaches of the Northwest Coast.

R. J. Porter House, 1896

Maclure's early groping toward a stylistic response to this unique scenic legacy can be detected in one very early Victoria commission. For the owner of the lot next to their Superior Street bungalow, Maclure designed a medium-size cottage. The Robert J. Porter house was built in 1896. The Porter house incorporates many elements which were later to be developed into the hallmarks of Maclure's highly personal idiom.

A cursory glance reveals a rather common looking classical cottage with a facade arranged about a centrally accented entrance porch, a gabled roof, and tongue-and-groove horizontal wall siding. Closer inspection will reveal a fastidious attention to design. The house rests securely on a brick foundation which elevates it from the ground. Two hipped roof bays project from the side elevations, betraying an interior cruciform arrangement of interior spaces. In fact the rooms are arranged around a central passage lit by a skylight. The facade is drawn together by a heavily timbered porch. One enters between two flanking bay windows, their shallow hipped roofs echoing similar roof forms of the side bays. The gable windows complete the symmetrical facade design and there is also a suggestion of half-timbering in the gable. While the fenestration generally betrays the Victorian vertical aesthetic, the wooden courses, the siding, shallow pitches of the roof, and horizontal bars across the upper zone of the facade bay windows (carried through by cross pieces between the porch posts), unifies each elevation in terms of a marked horizontal accent.

The symmetrical facade, centralized cross-axial plan, half-timbering, and extremely refined and articulated proportioning were to become the very personal signature of Maclure's later work. Here one can see its origins in a combination of the classical cottage and colonial bungalow.

The hipped roofs of the extended window and side bays, as with the horizontal accent of the overall design, are gestures to the bungalow idiom out of which the idea had grown. The wide-gabled cottage feature and the fretted detail of the porch posts hint, however, toward another building type which was to be fully revealed two years later in a very significant commission.

Judge McPhillips House, 1899

The 1899 commission from the judge and politician, Albert Edward McPhillips, was Maclure's second major work in the picturesque and prestigious Rockland area; it was his first on the Belcher (later renamed Rockland) Avenue escarpment which boasted the most breath-taking views out over the Fairfield farmlands and beyond the Straits to the jagged horizon line of the snow-capped Olympics. For this hillside site and its obvious topographical association Maclure's design frankly reveals its source of inspiration.

The bracketed second-storey balcony, wide-gabled roof with deep frontal overhang, symmetrical facade, rope moulding support posts and heart-pattern balcony motif, are all hallmarks of the Tyrolean chalet—a set piece of the mid-Victorian picturesque aesthetic. Carried over to this new form is the same respect for local materials in the treatment of wooden elements, in particular, the shingle cladding.

The Swiss or Tyrolean chalet has a fascinating history as an evocative image in Western architecture and dates at least as far back as early

nineteenth-century Romanticism. Even today this image of the compact, sturdy, log structure clinging to alpine ridges amid breath-taking mountainous terrain, excites the popular imagination. With the rise of the picturesque movement in the nineteenth 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 practitioners.

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.

The idea that the chalet form should be suitable to Victoria was not new. In a curious way Herman Otto Tiedemann in the Colonial Administration Buildings of 1858 had shared a similar sentiment by combining the colonial bungalow form with ornament in the manner of A. J. Downing's "bracketed chalet."¹ There seems little doubt, however, that a similar impetus put both architects in mind of the same solution: Victoria's magnificent mountain setting. The Colonial Administration Buildings were intended to be seen looking south from the city-side of James Bay harbour with the snow-clad Olympic Mountains,² on the far side of the Straits, as a back-drop. The McPhillips house shared a similar kind of location on the south side of Rockland Avenue and the balcony view took in a dramatic prospect to the Olympics. The steeply sloped site also makes the chalet prototype a logical solution.

How comfortable Maclure was in this first essay for a new idiom we can only guess. Unlike him is the additive fashion by which the balcony is applied rather than integrated with the structure—and also the fastidious treatment of the decorative detailing. On the other hand, the shingled exterior and half-timbering in the gable is typical of the architect; indeed the heart-motif was to become a personal design signature. Of particular importance, and indeed revolutionary in his art, was the layout of interior spaces.

One entered the McPhillips house from the north rear, or Rockland Avenue side into an entrance hall which contained a dogleg staircase to the second floor and then to the left and in line, was the kitchen, pantry, and dining room, the latter with its bay windows on the south facade. To the right was a study and drawing room with access from the central hall. On the second floor, a central landing allowed access to six rooms, the two front bedrooms opening onto the balcony. On the exterior this arrangement was expressed at roof level by gabled bays on a 45 degree axis to the main roof frame. The McPhillips house contained the embryo of an idea which was to become a personal hallmark: it was a step toward the centrally planned cross-axial scheme with its flexible and free-flowing spaces radiating from the massive hollow core of the two-storey central hall.

Over the next twenty-five years Maclure was continually to refine this formula. In the early 1900's the source of the design became submerged in a more sophisticated version of the chalet, which developed through a series of houses. One of them, the J. J. Shallcross house of 1908, would be Maclure's most pure arts-and-crafts architectural statement. Most of them share common components such as the bench of a hillside site and impressive mountain and water views. The chalets were particularly important as they contain some of Maclure's most daring and early experiments with the open cross-axial plan.

¹ For instance see A. J. Downing, *Landscape Gardening and Rural Architecture* (1844).

² M. Segger, ed., *The British Columbia Parliament Buildings* (1979).

H. Munn House, Craigmont, 1900

Not long after the McPhillips commission, in fact it may still have been in progress, Maclure received another request to design a house for a location which prompted a similar architectural response. Not far from McPhillips, indeed further up Rockland escarpment on Terrace Avenue and facing eastward over Oak Bay and the Gulf Islands, Harry A. D. Munn and his new bride, Kate Morrow, wanted a home in which to raise a family and entertain their numerous friends. Inheriting shares in his father's New Westminster canning business, Harry Munn went on to dabble in real estate with his father-in-law's firm of Morrow, Holland & Co., work as a reporter on the *Victoria Standard Newspaper*, then later to become part owner of the *Victoria Times* and Cochrane and Munn, Chemists. In 1891 Munn had represented James Bay ward on City Council, while politically allowing his name to stand on the Liberal lists.

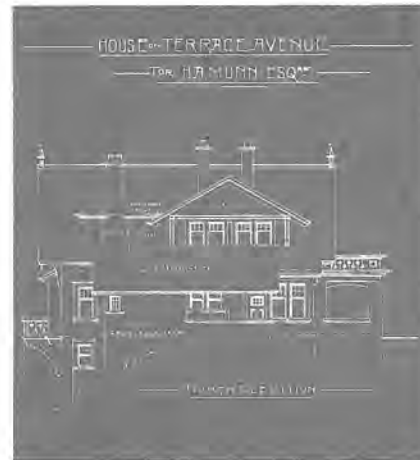
Craigmont is one of Maclure's earliest full cross-axial plans featuring a balconied two-storey entrance hall with fireplace and grand staircase. Although similar to the McPhillips house in its chalet form and room arrangement, the integrity of the overall design and handling of interior space are much more sophisticated. The ground floor contains four rooms: kitchen and dining room on the north side, study and drawing room on the south. Through the centre of the house from the west entrance is projected the "living hall" which opens out onto the balcony. A dogleg staircase, as in the McPhillips, ascends from the south side of the hall, going up over the entrance vestibule. In line, across the house on the second floor are three bedrooms, facing west and, flanking the stairwell at the rear, are two bathrooms. Focal points of the main spaces, dining room, study, drawing room and north side of the hall, are handsome tiled fireplaces. The dining room has a beamed ceiling and is panelled in cedar with a built-in sideboard. The hall is likewise panelled to dado height. The formal flowing spaces are sensitively broken by the provision of inglenooks on the stair landing and at the drawing room fireplace. The heart motif is carried through the house appearing in balcony railings, stair rails and balustrades, and variously in the hardware of the built-in furniture and fireplaces.

The exterior is shingled with the extended eave overhangs supported by brackets. The interior plan is expressed in the cross-axial flat-roofed dormers. The entrance from Terrace Avenue is through an attached porch detailed in scale and harmony with the facade and its massive staircase window.

In 1911 the Munns commissioned a bungalow in Oak Bay from Maclure, and the architect designed sympathetic modifications for the new owner of Craigmont, Miss Sarah Finlayson. These consisted of an addition below the main floor balcony to accommodate her servants.

Maclure's introduction to the chalet house type, in particular its potential as a shingle-style form, may not have come directly from the picturesque Swiss and Bavarian archetypes. Most of the major American shingle-style practitioners experimented with it. In the W. Chandler house at Tuxedo Park, New York, sometime CPR architect Bruce Price, in 1885-86, produced a startling essay utilizing shingle, half-timbering, and a series of ground floor bay windows to relieve a severe geometric treatment of the subject above. Elevated on a peripheral open deck the chalet block adjoined a more convectional-dormed wing.

McKim, Mead and White produced a lavish, almost lyrical, but powerful, statement in the William Low house at Rhode Island in 1887, the



H. A. Munn House, elevation, 1900, Maclure. MLSC

culmination of a series of their schemes based on the chalet form. Spare shingle surfaces negate even a gable overhang; and symmetrically arranged slightly protruding bay windows replace projecting facade balconies while an integral open porch under the eaves is retained.

Frank Lloyd Wright's own Forest Avenue house at Oak Park, Illinois, was designed in 1889 and owed much directly to the earlier Price-designed house. Even more severe in treatment, totally shingle, and unrelieved by any detailing save the Palladian window and first floor bays, both references to Price, the building is an abstract treatment far removed from, yet undeniably echoing, its European inspiration.

Two European chalet archetypes have inspired most new-world versions echoing this form. The open gable two- or three-storey houses, hugging the mountain slopes near valley floors in the southern Swiss Alps have simple symmetrical facades with their open verandahs protected by the extended gables or generous eaves to throw off heavy rainfall and wet snow. These have provided the most popular model. Less common in the Austro-Swiss mountain passes is a type most common to the Bernese-Oberland region. A tighter, more compact design, it is distinguished by a steeper roof form of gable and compromised by a hipped section closing in the gable peak, protection against the biting winds and driven powdered snow characteristic of the higher lateral valleys above Berne.

Major Cecil Roberts House, 1905

The Major Cecil Roberts house emulates the latter type. A much crisper and compact design than the previous open-gable chalets of the Rockland area, the Roberts house reveals Maclure in much more control of the external form. The roof, massive and dominant, contains the bulk of the building under its capacious eaves. Cross-axial gables are hipped at an angle to echo the gable bargeboards which on the front facade enclose the second storey, itself accented by half-timbering above the shingled first floor. Another feature of the compressed bulk was the indented northwest corner entrance porch balanced by a briefly projecting window bay on the opposite side of the facade. In the 1920's the house was duplexed, alteration plans were probably again by Maclure. The original entrance was closed in and two entrance porches added, unfortunately compromising the compactness and balance of the original design.

S. R. Crotty House, 1906

Not far from the Roberts house on Burdett, the town-end of the same Rockland escarpment containing the McPhillips house, Maclure designed another chalet in the following year for S. R. Crotty. This was marked by a return to the open bracketed gable type of the Munn house although the commitment to shingle was again compromised in favour of half-timbering, which delineates the second storey at the gable ends.

Captain G. M. Audain House, Ellora, 1909

While Captain G. M. Audain was passing through Victoria on leave from his Hyderabad regiment in India, he met and married Miss Byrdie Dunsmuir, eldest daughter of Sir James Dunsmuir. Born in Belfast, educated in Ireland, Switzerland, and at Sandhurst, Guy Mortimer Audain was the quintessential British Army officer. Devoted to hunting, fishing, tennis and gardening, Captain Audain was taken with Victoria and after returning



Roberts House, Victoria, 1905, Maclure. PHOTO AUTHOR



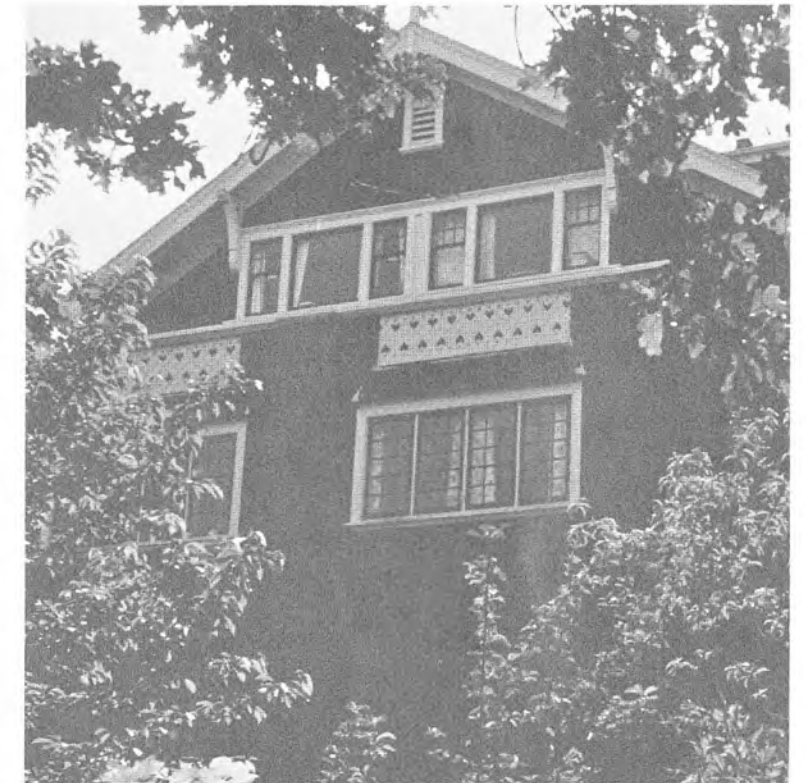
Left:
Sketch for a railway station,
n.d., from the T. C. Sorby
sketchbook.

COURTESY OF C. DEXTER STOCKDILL,
VANCOUVER

Below:
Judge A. E. McPhillips House,
Victoria, 1899,
Maclure. PHOTO AUTHOR



Left:
Verandah detail, Judge A. E. McPhillips House,
Victoria, 1899, Maclure. PHOTO AUTHOR



H. A. Munn House, Victoria, 1900, Maclure. PHOTO AUTHOR

Below left:
Dining room, H. A. Munn House, Victoria, 1900, Maclure.
PHOTO AUTHOR

Below right:
Dining room "built-in," H. A. Munn House, Victoria, 1900, Maclure.
PHOTO AUTHOR





Above:
"Tor Lodge" for J. J. Shallcross,
Victoria, 1907, Maclure.
PHOTO CAMPBELL



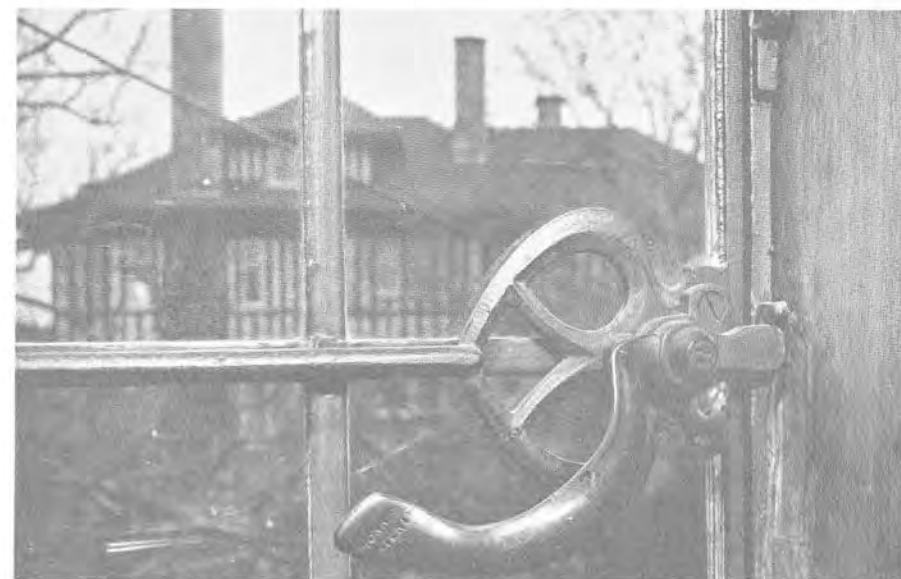
Right:
J. J. Shallcross House, Victoria, 1907,
Maclure. PHOTO CAMPBELL

Right:
Hall, J. J. Shallcross House,
Victoria, 1907, Maclure.
PHOTO CAMPBELL



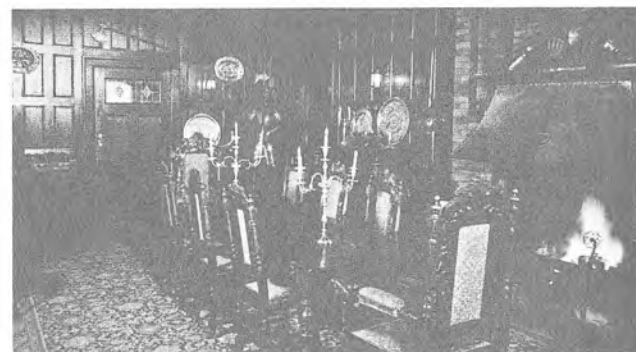
Below right:
Casement window latch and
view through to the R. Sutherland
House, J. J. Shallcross House,
Victoria, 1907, Maclure.
PHOTO CAMPBELL

Below:
Fireplace, J. J. Shallcross House,
Victoria, 1907, Maclure.
PHOTO CAMPBELL





Left:
"Rosemead" for T. H. Slater,
Victoria, 1909,
Maclure. PHOTO AUTHOR



Right:
Dining room, T. H. Slater House,
Victoria, 1909, Maclure. PHOTO AUTHOR



Left:
Entrance stoop,
T. H. Slater House, Victoria, 1909,
Maclure. PHOTO AUTHOR



Above:
G. Willoughby House,
Victoria, 1912, Maclure.
PHOTO AUTHOR



Right:
J. Baiss House, Victoria, 1909,
Maclure: an example of the hipped
or "closed" gable form.
PHOTO AUTHOR



Above:
A. Martin House,
Victoria, 1904, Maclure.
PHOTO FROM *Craftsman Magazine*, 1908

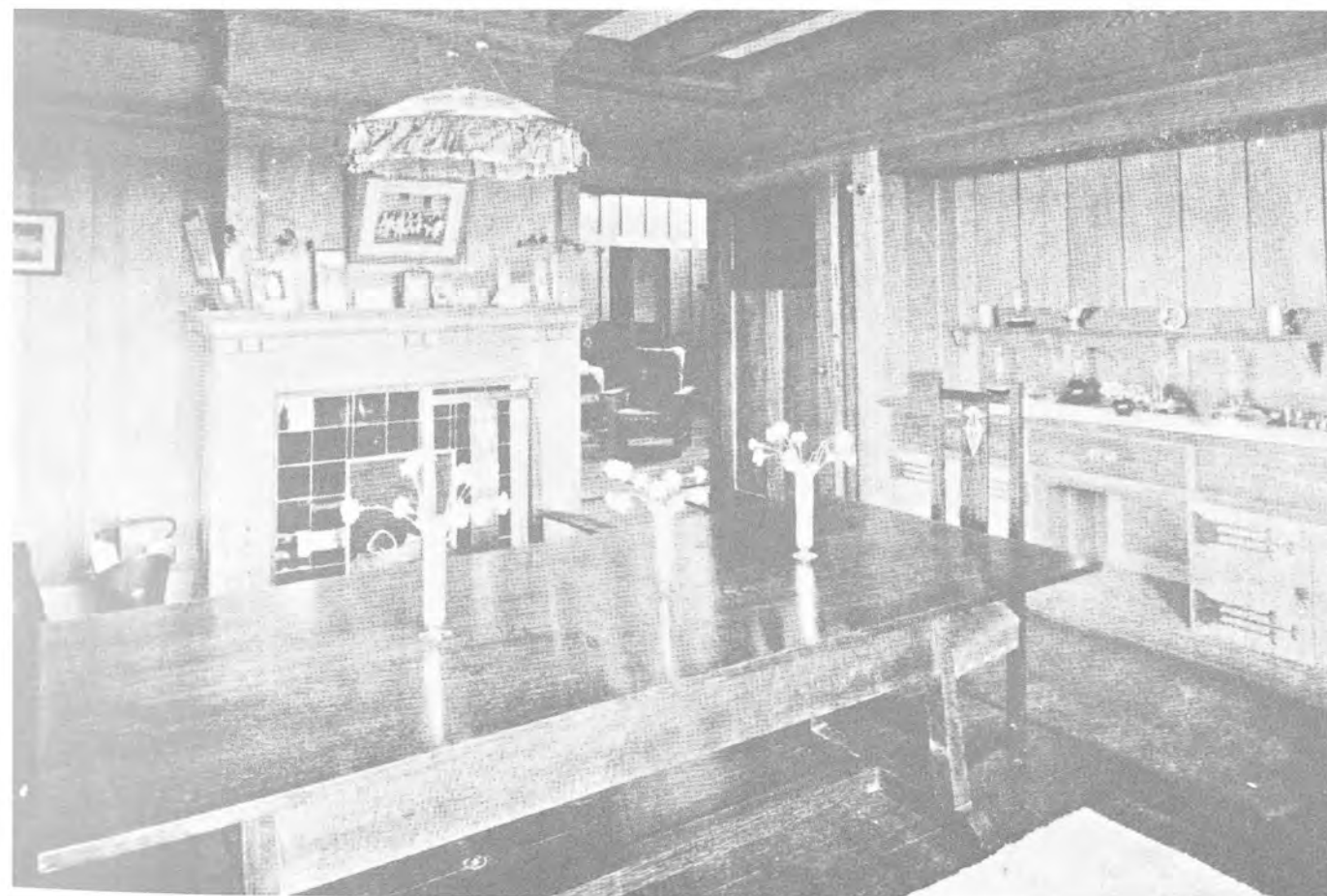


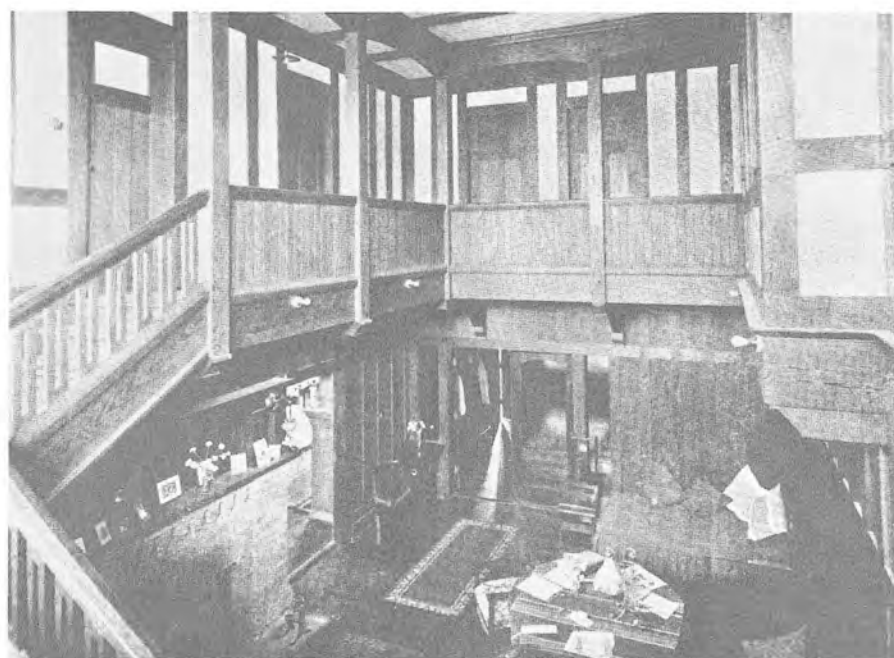
Left:
A. Martin House, 1985,
note closed in side porch,
Maclure. PHOTO AUTHOR

Right:
Living room, A. Martin House,
Victoria, 1904, Maclure;
furnished by Baillie Scott.
PHOTO FROM *Craftsman Magazine*, 1908

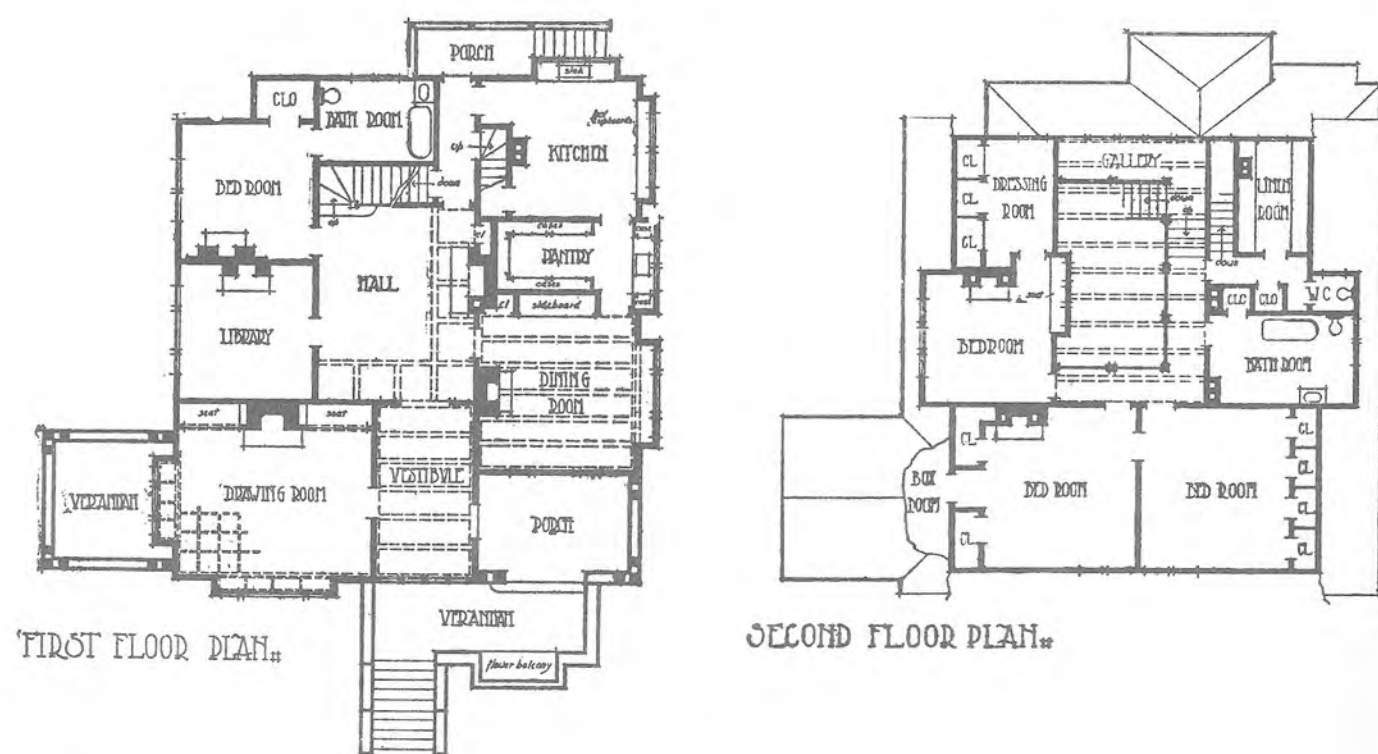


Below:
Dining room with "built-in,"
A. Martin House, Victoria, 1904,
Maclure; furnished by Baillie Scott.
PHOTO FROM *Craftsman Magazine*, 1908





Left:
Hall, A. Martin House,
Victoria, 1904, Maclure.
PHOTO FROM *Craftsman Magazine*, 1908



First- and second-floor plan, A. Martin House, Victoria, 1904, Maclure. PHOTO FROM *Craftsman Magazine*, 1908



W. Upton Runnells House, Victoria, 1911, Maclure. PHOTO AUTHOR



M. P. Beattie House, Parksville, 1920, Maclure. PHOTO AUTHOR

briefly to India was easily persuaded to take up an appointment as aide-de-camp to his father-in-law who had just accepted the position of Lieutenant-Governor. Maclure's office must have already started work on James Dunsmuir's massive Hatley Park when, in 1909, the son-in-law requested a design for a much more modest four-acre estate, known as Pemberton Wood, at the foot of Foul Bay Road, in the lee of Gonzales Hill.

The design of the house, romantically named Ellora, after the fabulous caves in India, has a curious history. Perhaps because the office work load at that time was heavy or because Maclure and the Audains felt particularly pleased with the design, Ellora was built to plans produced the previous year for Mr. Frank Hawkins. These were adapted to the Audains' requirements and the result was one of the architect's most inspired designs.

The broad bracketed gables of the chalet roofline conceal a large, low profile building, nestled comfortably into his gently sloping wooded site. The house is cleverly integrated with its extensive gardens which were among the most notable in Victoria. The symmetrical entrance facade features a half-timbered gable which overhangs the inset entrance, the whole unit framed and supported by massive granite corner piers. The interior spatial arrangements are suggested by a pair of large cross-axial gabled dormers and below the southern one, at ground level, French doors open out directly into the terraced gardens which gradually fall away from the house toward the sea. Large granite chimney flues, front and rear, rise through the roof flanking the dormers and further reinforcing the symmetrical composition. The exterior treatment, a tightly organized mix of half-timber, shingle, site-quarried granite and geometric units of leaded glass blend building and grounds in an effective and picturesque rustic harmony.

If the exterior was a modest success the interior was a dramatic masterpiece. Walking through the front entrance, compressed and recessed beneath the heavy facade gable, the visitor walked through a narrow vestibule into a soaring interior central space. The main rooms communicated directly with this large hall, dominated by a massive granite fireplace and a staircase which ascends from the south side, pausing briefly with a balcony at the large gable window which captures a superb vista through the receding terraced gardens, then proceeds to an open gallery. This landing or gallery cantilevered into the spacious hall, skirts three sides, and provides access to the bedrooms at this level. In Ellora, with its pivotal role in Victoria's social life, the hall matures in Maclure's design formula as an entertainment centre which, en suite with the peripheral rooms, multiplies spacial and functional combinations depending on the type and extent of the requirements, from quiet family "at home" to masked ball for a hundred. The Audain house was not to go unnoticed by Maclure's future clients.

J. J. Shallcross House, Tor Lodge, 1907

The John J. Shallcross commission was a very special one for Maclure. The Shallcross family were close friends of the Maclures and shared with them a love of art and deep interest in the aesthetic aspects of the arts-and-crafts movements. The house must, therefore, be seen as a very personal statement by the architect, and a set piece for his close circle of friends who supported the Island Arts and Crafts Society.

Tor Lodge was named after Ethel Maud Shallcross's childhood Irish home, John James Shallcross, born in Cheshire, England, and educated at



Drawing for Shallcross House, "Tor Lodge," 1907. MLSC

Reading School, came to B.C. in 1893. He founded a successful insurance, broking and import firm which eventually had offices throughout the province and the Prairies. In Victoria Shallcross was a staunch member of the business community, served on City Council, as President of the Board of Trade, campaigned for the Conservatives, was a member of the Union Club, and an Anglican. In his spare time his consuming passion was art and gardening. The Shallcrosses and Maclures founded the Island Arts and Crafts Society which itself, in part through a Shallcross bequest, founded the Victoria Art Gallery. This same group also founded the Arts and Crafts Institute which pioneered formal art education in the Victoria area. The Shallcross's extensive collection of Irish Jacobean oak furniture, Oriental rugs and china, Rembrandt, Gillroy, Bartolozzi and Rowlandson engravings was built up to grace Tor Lodge and then form the embryo of a provincial art collection.

Constructed in 1907 at the peak of rock bluff on a five-acre estate above Foul Bay Road and commanding Olympic views both across James Bay and the Gulf Islands as well as Fairfield, Oak Bay and the Juan de Fuca Strait, it is probably Samuel Maclure's most daringly sited commission.

Maclure's solution, reminiscent of the early work of H. H. Richardson, was a rustic chalet. Spread over its rocky hilltop site and rising out of it through a random-rubble first floor provided from the basement excavations, expansive low pitched gables pull the design to a formal unity. The rubble wall surfaces are articulated with massive slab sills of Haddington Island sandstone from which the deeply inset casement windows and entrance porch open into the gardens or provide prospects across any of the marvellous views from this fabulous eerie perch. No visually jarring black-and-white half-timbering assaults the eye from the gable ends. The massive lintel beams are artfully corbelled and detailed at the porch ends to echo the profiles of the window bay and gable brackets above. Above this, rough cedar board-and-batten is used, from which a window bay projects, delineated by horizontal shiplap in the same material. The nearly identical east gable side opens onto a balcony. At roof level the chimneys are demphasized, finished simply in brick. Cross-axial dormer gables are also finished in horizontal cedar siding, and a note of almost casual humour is introduced by the flat-roofed stairwell dormer adjacent to the south dormer. Tor Lodge is perhaps Maclure's most powerful evocation of the Richardson-Wright concept of "organic architecture."

In appreciation no doubt of the Shallcross's art and furniture collection, and also the formal lifestyle of a city businessman, the interior was a surprising contrast to the aggressively informal and rustic exterior. Mrs. Shallcross had demanded an Irish stoop at the front door. This entrance leads through a small lobby directly into the large two-and-one-half-storey spatial core. Even the staircase access to the second-floor balcony which skirts two sides of the hall is concealed so as not to detract from the effect of spatial drama combined with functional intimacy. Unlike other Maclure halls, this was intended as a genuine living area. Removal of the staircase achieves this making the space more static. The beamed and beautifully detailed balcony creates a more intimate scale which is further re-enforced by breaking up the main-floor area into suggestions of smaller units through the placement of posts, sills, inglenooks, and masterful scaling of the fir panelling, mouldings, and carved detailing. Above the balcony a decorative half-timber scheme provides a hint of the Tudor hall house, appropriate to the furnishings. Even the smallest details throughout the house such as the Morris & Co. Gothic window latches, carved balusters,

bevelled-glass leaded windows, wrought iron chandeliers and the living hall fireplace with its inlaid Gaelic inscription "cead mille failthe" (a hundred thousand welcomes) are typically arts-and-crafts.

Throughout the design and construction phases, Maclure and Mrs. Shallcross worked closely together. The result is one of Maclure's most fastidious designs, successful because the final effect seems achieved with casual simplicity and propriety.

From here on the chalet became a familiar Maclure house type, the components of which he manipulated to suit client, budget and location.

T. H. Slater House, Rosemead, 1909

Also in 1909, the massive Rosemead commission from another arts-and-crafts enthusiast, and successful realtor, Thomas Harry Slater, utilized the open gable chalet form to organize the bulk of a three-storey half-timber commission. Again this is an instance where both husband and wife worked closely with the architect to supervise every detail in the design and construction process. Mrs. Slater practised briefly and with some success as a dress designer. Both were avid gardeners. Unfortunately owing to the death of a daughter and the ill health of Mrs. Slater the family lived in the house only ten months. Like the Shallcross house, the heavy gable bargeboards shelter a masonry first floor.

Here the similarity ends, however, with the facade of Rosemead becoming a ponderous formal essay in decorative half-timberwork, obscured for the most part by a large porte-cochere. The sweeping roofplanes are broken by an assortment of picturesque but less successfully scaled gables. The interior is organized about an impressive two-storey hall dominated by a large tiled fireplace and staircase. The half-timber scheme, executed in oak and other exotic woods is meticulously detailed but rather overpowering. Overall, the Slater house lacks the control and economy of both the Audain and Shallcross houses and is perhaps less successful because of that.

Baiss House, 1909 and Willoughby House, 1912

The smaller commissions of these years remain more true to arts-and-crafts ideas. In the James Baiss house of 1909, designed for an urban lot on Belmont Avenue, Maclure returned to the compact hip-gabled Bernese-Oberland chalet. The entrance, located in a corner porch adjacent to the driveway, disputes the plain symmetry of the facade and hip-dormered roof; the exterior is clad in shingle. In the Rockland area, the Gerald Willoughby house of 1912 is a good example of meticulous shingle detailing and handling of compositional elements such as the repeated bay-window motif. Moulding courses relieve the shingle surfaces and articulate the internal spatial units with economical precision and skill.

Runnels/Grant House, 1911

The house built from Maclure designs for H. G. Grant in 1911 was originally designed for W. Upton-Runnels, an inspector of trust companies with the Provincial Department of Finance. Instead, after numerous changes to the plan it was constructed for Harold G. Grant, owner of Grant Electric Co. in Victoria. The house was a wedding gift from Grant's wealthy father, Captain William Grant, of sealing interests. The rigidly symmetrical, indeed plain, gable front belies an unusually complex and

HOUSE FOR MRS. JAMES BAISS,
BELMONT AVENUE, VICTORIA B.C.



four-square plan, the main hall and rooms of which are richly detailed in native woods. A constricted central hall is exclusively functional providing access to a tight grouping of first- and second-floor rooms. A well-lit corner breakfast room, separate from the dining room, is an unusual feature of the plan; drawing room and dining room both access onto a corner inset verandah from which stairs lead to the garden. Interestingly the gable encloses only half the second floor, obviously in consideration of increasing the amount of usable second-floor space. It is one of Maclure's finest interiors. The cedar and fir wood panelling is articulated with unique and complex mouldings, custom designed and fitted not only to the house but each room.

Alexis Martin House, 1904

Maclure's love affair with the shingle style can be summarized in two chalet commissions; one, an early-career commission which reveals its American stylistic sources, the second a late reiteration of the many strands to the complex chalet theme.

The Rockland Avenue home built in 1904 for lawyer Alexis Martin was perhaps Maclure's most celebrated design during his own lifetime. It merited a full feature article in both the *American Craftsman* magazine in 1908 and the *Canadian Architect and Builder* in 1907. The *Craftsman* article is worth quoting in part:

A HOUSE THAT SHOWS ENGLISH TRADITIONS BLENDED WITH THE FRANK EXPRESSION OF WESTERN LIFE.

An unusually interesting example of a house that is built of local materials and is absolutely suited to its environment, but which yet shows decided evidences of the tastes and traditions of another country, is a dwelling in Victoria, Vancouver Island, which was designed by Mr. S. Maclure, an architect of Victoria, and is owned by Mr. Alexis Martin. The house looks toward the south across the Straits of Juan de Fuca, which are about twenty miles broad, to the Olympian Mountains in the State of Washington—an outlook sufficiently imposing to demand a breadth and dignity of style greater than that of dwellings situated in a country where the natural features are on a lesser scale.

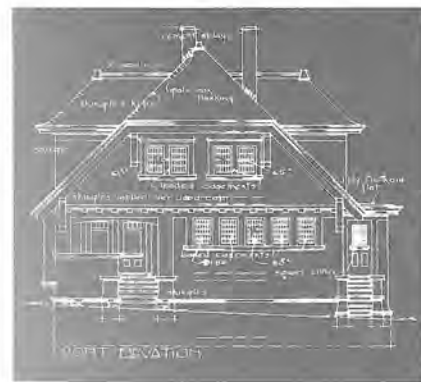
The house is built of wood covered with cedar shingles that were left to weather naturally. The foundation is of field stone...

Of particular interest is the description of the decor:

The vestibule and large central hall are paneled and beamed with Douglas fir, stained brown with what the architect calls a water stain. The high walls of the hall are made doubly interesting by the fact that this paneling extends only to the height of the first story, the upper portion being in plaster, which is divided into panels with broad stiles of the same wood. The ceiling is beamed and a particularly interesting structural feature is seen in the staircase and the gallery to which it leads and which encloses three sides of the hall. There is a large chimney-piece of brick, with an ample fireplace in which are Craftsman andirons. The furniture is made of oak, with leather cushions, and consists chiefly of large comfortable settles and ample armchairs. The Irish rugs are in green and brown with a shamrock border. Part of the furniture is Craftsman and the rest was designed by Mr. M. H. Baillie Scott and made by Mr. John P. White, of Bedford, England.

The drawing room, in which purely English taste is shown, has the familiar plastered walls and white enameled woodwork, with furniture of polished mahogany, upholstered in green tapestry. The rugs, cushions and lighting fixtures were made to harmonize, the prevailing colors being green and mauve.

Plans, Baiss House, MLSC



All these furnishings were designed by Mr. Baillie Scott and made by Mr. White, and the delicate color scheme and distinctly English style forms a pleasant contrast to the rich toned woods and plain, massive furnishings of the other rooms.

The dining room is paneled with unstained cedar, and is very interesting in its construction. The wall-paneling extends to the height of the frieze, which is of plain wood that shows a beautiful grain; the ceiling is heavily beamed, and the chimneypiece is of wood with tiling around the fireplace. One especially charming structural feature is the buffet, which is built for the room and is excellent in design and proportion. The general color scheme of this room is red; the furniture is of oak, upholstered in red morocco and decorated with an inlay of red poppies. The two large rugs are in tones of red and green with a black line at either end. The Irish rugs are also red, one with a shamrock border and one with a maple leaf border. These were hand-spun and hand-woven in Ireland by the Misses Hamilton, and are good examples of the soft coloring that is given by vegetable dyes.

The bedroom downstairs is a Craftsman room, with furniture made of silver gray maple. The study is done in brown with Craftsman chairs of fumed oak, upholstered in hard leather showing the same tones, and studded with dull brass nails. The whole of one side of this room is fitted with book shelves built to the height of five feet. The rug, which is in brown and green, was designed and executed by Messrs. Baillie Scott and White, and the pongee curtains are lined with brown silk, giving the last touch to an unusually rich and mellow color scheme.

The second story is divided into three large bedrooms, each one with ample closet room, and the one at the side opening into a good-sized dressing room. On the opposite side of the central hall are the bathroom and linen room, and the stairs leading down to the kitchen.

The house has an air of home comfort and restfulness, which comes only from the carrying out of a carefully considered and well-balanced scheme that includes planning, furnishing and decorating. The blending of English taste with that which is characteristic of the architecture of our own Pacific Coast has an effect of quiet sumptuousness, combined with straightforward utility....

The Martin house is pure arts-and-crafts. The extended west-side verandah gives a more horizontal overall effect and this along with the almost playful mix of half-timbering, shingle, and plastic handling of the surfaces carries more than a hint of the earlier bungalows and even more specifically the work of Wilson Eyre, who was also featured in the pages of the *Craftsman*. Yet all these elements are submerged within a scheme totally distinctive and original to Maclure. The casual elegance, as usual with a good Maclure design, often belies the studied attention to detail and proportion, the geometric simplicity of the symmetrical gable is repeated below in the projected window bay and recessed entrance porch which flank the central entrance stairway. The shamrock motif of the corner balustrade echoes throughout the house in the Baillie Scott designed furniture and fabrics, hand-crafted hardware and wood-inlay details. A mix of American architecture and English furnishings was well suited to this Canadian client, himself the son of a British trained B.C. Supreme Court Judge. This is Maclure at his fastidious best, betraying the reason for his popularity as Victoria's foremost architect.

The plan is compact yet spacious, with its central living hall mixing the discreet functions of the surrounding apartments: dining, withdrawing, reading, sleeping; or watching the ships in the busy Straits from within or without the house. Yet it is an easy house to manage and administer with ample storage, well-placed kitchen and pantry, bathrooms and separate servants' stairs. The building easily adjusted to a range of social programs from the intimate to the public.

The M. P. Beattie House, Newbie Lodge, 1920

The two schemes for Maclure's last chalet commission bracket the history of its inception in the Maclure vocabulary as early American shingle style and peak as an unique expressive form in Maclure's arts-and-crafts residential idiom. Newbie Lodge was built for Mr. and Mrs. Matthew P. Beattie in 1920. Miss Evelyn Gibbs, daughter of a Parksville pioneer, met Mr. Beattie in Victoria while he was a patient in the hospital in which she worked as a nurse. A native of southern Scotland, Mr. Beattie was a wealthy Hong Kong businessman. While in Victoria he became attracted to not only his future wife but the scenery and climate of Vancouver Island. The result was his marriage to Miss Gibbs and the purchase of some of her father's property at Parksville on the East Coast of Vancouver Island.

Maclure's first scheme was for a massive house, aggressively shingle style, and reminiscent of H. H. Richardson's Watts-Sherman house which had inspired the American shingle style some 45 years before. In the blueprints Maclure suggested a hipped-gable chalet, the roof of which would compress the bulk of the building whose surfaces would be articulated with abstract patterns in brick, shingle, half-timbering, and banks of leaded windows. Tall stately shafts of the Queen Anne chimney would transfix the commodious roof forms.

The proposal proved too costly and at Mrs. Beattie's instance Maclure was asked to produce a version of Tor Lodge, the Shallcross house, which the client had known from her childhood. This was done.

The final plan, however, was more than a mere replica but using the basic Shallcross scheme summarized in a great way the chalet commissions of the pre-war years. Besides the use of brick rather than fieldstone, more extensive use of wood, and more elaborate detailing, the house follows in a general way the Shallcross in both appearance and plan. Old cedar logs which had seasoned from lying in swampy land north of the house were milled on site and used. Local brick was utilized in the foundations and also for main supporting piers at the corners of the house and recessed porches, front and rear—a feature recalling similar elements from the Audain house which relates to the garden landscape in the same fashion. Like most up-Island bungalows, the cladding is cedar board-and-batten relieved here by shingles under the bracketed gables. The cross-axial interior arrangement is betrayed by the gabled roof dormers. The treatment of the brickwork, in particular the chimneys, reveals Maclure's later interest in the work of California and other "prairie-school" architects. The original scheme, common to most of Maclure's rough cedar work was mustard-yellow boards set off by dark-brown battens.

Like the Shallcross house Newbie Lodge is built around a central and impressive two-storey hall with a huge fireplace in the north wall, a balcony above and recessed stairwell. Unlike Tor Lodge, here the balcony extends completely around the central core, the house having more depth in the main east-west axis. Also in contrast to its prototype there is no front or rear as such. Entry from a motor car is from the western entrance, into a vestibule to the central hall through which one is drawn to the east garden front by a huge plate-glass window. These capture an unobstructed view across the garden to the sea and distant mainland mountains. Access to the recessed porch is by side doors. Thus the rather closed dark-panelled interior is successfully united with the expansive open seascape of the site.

The hall along with entrance vestibule received typical Maclure arts-and-crafts treatment—dark stained fir, heavy iron and brass hardware and



First proposed plans, Beattie House, Parksville. MLSC

a huge stone fireplace decorated with carved foliage by Maclure's Shawngan Lake friend, George Gibson. The decor of the other rooms utilized Maclure's later Georgian mode, a hallmark of his post-war practice.

Mr. Beattie was an avid sportsman and hunter. This and his gardens seem to have been the chief pleasure he derived from the surrounding heavily forested and mountainous upper eastern coast of the Island. For a short time the Beatties commuted between Hong Kong and Canada but finally settled permanently at Parksville. They brought a wide variety of trees and shrubs from the Orient and these were planted in an extensively landscaped garden in the formal English tradition. The garden was renowned even in Victoria.

Despite these successes, however, it was not the chalet form that was to perpetuate the architect's memory in Victoria. For that, another artistic strand must be traced and if the chalet influence was hardly recognized, this other style was almost completely misunderstood.



"Newbie Lodge" for M. P. Beattie, Parksville, 1920, Maclure. PHOTO AUTHOR

Chapter 9

The Elizabethan Revival

From the English Arts and Crafts

Had Samuel Maclure, on one of his frequent holidays in Spokane, Washington, stayed at the Davenport Hotel, he would have been treated to one of the most eclectic architectural smorgasbords imaginable. Hidden behind the rather unassuming Renaissance palazzo facades of the hotel was a veritable stylistic feast. Sumptuously appointed guest rooms were complemented by a multi-level complex of dining and meeting rooms exquisitely detailed in the decor of your choice: Louis Quatorze French, Baronial Tudor, Ming Chinese, Moorish, Egyptian, and others all finished with antique ceramics or other memorabilia appropriate to the mood and effect. The *pièce de résistance*, however, from which the internationally famed hotel took its reputation for monumental splendour was the internal multi-storey balconied hall, its richly carved galleries culminating in a polychrome art glass Tiffany dome, and the whole ensemble reflected in the waters of a huge heavily ornamented central fountain in the ground-floor court.

The Davenport Hotel was the creation of an architect of precocious talent, Kirtland Kelsey Cutter, and by the time the hotel's construction was finished in 1917, Cutter and Maclure were close friends.¹ The two architects had much in common. Among other things, they were the same age. Maclure was to design at least one Tacoma commission. Kirtland Kelsey Cutter had been born in Cleveland, Ohio, in 1860, of wealthy parents. Like Wilson Eyre, he was internationally educated in New York, London, Paris and Rome. Cutter formed an architectural partnership with John Poets in Connecticut. Coming west in 1889, he was in time to assist in the building of Spokane Falls after the disastrous fire of that year. Over the following years until his death in 1933, he was to design buildings for many northwest communities including Seattle, Tacoma, Boise and the Idaho State Building at the 1893 Chicago Worlds Fair.²

Tacoma, emporium of wealth and opportunity from nearby copper seams, rich agricultural land, and the hub of an extensive railway network, offered scope to an inventive architect with an informed taste for monumental opulence and bizarre eclecticism. Despite Maclure's more retiring personality and modest taste, there are many parallels between the two firms. Like Samuel Maclure's 1908 Hatley Park commission which occasioned his only visit to Europe on a furniture buying trip, the firm of Cutter and Malgrem offered a complete package to their wealthy but often uninformed clients. A number of Cutter's commissions included transcontinental buying sprees for suitable furnishings.

One such opportunity came in 1897 with the commission to design a luxurious mansion for P. F. Clark, a wealthy mining magnate. Anticipating the Davenport Hotel, various rooms were sumptuously detailed in

¹ R. Lort, "Samuel Maclure, MRAIC 1860-1929," *Journal of the RAIC* (1958); interview: Catherine Maclure to author, 1979.

² For career of K. K. Cutter see T. Vaughan and V. Ferriday, eds., *Space, Style and Structure: Buildings in North West America* (1974) and T. Stave, *Spokane Sketchbook* (1974).

approximate historical decors: French Renaissance, English Regency, Turkish, Chinese, Jacobean, and Gothic styles. Furnishings, light fixtures, draperies, wall tapestries, even the huge stairwell window from the Tiffany Studios of New York were either designed by the architect and fabricated in America or Europe to his specification, or purchased on Cutter's European tour in search of appropriate fittings and building materials.

It was soon after work had begun on Cutter's Clark mansion in Spokane in 1899 that Maclure got his first large Vancouver commission from sugar manufacturer, B. T. Rogers. Although not as flamboyant in concept or design as the Clark house, the two buildings have much in common as to overall scale and massing, both owing a debt to the Richardsonian romanesque fashion of the period. Indeed it is tempting to see in such details as the handling of the hipped roof, floating dormers, elegant chimney stacks and even such elements as the staircase feature window and conically roofed pergola extension of the verandah, elements of the earlier Clark house. Again, like Cutter's work the Rogers's interior exhibits fastidious craftsmanship although the native and exotic woods are blended in a mainly Renaissance theme throughout the house.

However close the Clark's and Rogers's designs are in feeling, they do not overshadow a particular mutual interest the two architects shared, that was for English Elizabethan revival.

As early as 1888, in the Glover house, Cutter had demonstrated his awareness and competence in this style. The design included hand-carved interior detailing which was prepared in Minneapolis. Two other Elizabethan revival commissions were the F. Lewis Clark and Amasa B. Campbell houses of 1897 and 1898 respectively. Both demonstrate Cutter's familiarity with earlier English revival work in this idiom which was currently re-emerging as a fashionable building style within the English arts-and-crafts movement.

Maclure had shown an early interest in the decorative potential of half-timbering, the distinctive hallmark of the Elizabethan style. His Albert Hill residence of 1890 and his own 1895 Beacon Hill home demonstrate experiments with it although here timber and stucco motifs are used mainly to complement the overall textural treatment of the structures or highlight individual design elements. The perception of its use is mainly within the more advanced American shingle-style aesthetic. However, of all Maclure's vernacular revival styles, it was this, the so called "Tudor or Elizabethan revival," that was to prove his most popular and memorable.

A. C. Flumerfeldt House, 1896

In 1896, a wealthy financier and friend of the influential Ward brothers, Alfred Cornelius Flumerfeldt asked Maclure to design a large mansion on Pemberton Avenue. It was the architect's first commission in the prestigious Rockland area. Maclure responded with an Elizabethan revival design. The half-timbering was restricted to the second floor, but it dominates the overall effect. The ground storey of the two-and-one-half-storey structure is brick veneer. Two bay windows flanked a central entrance porch and central roof dormer. The hipped roof was capped by a roof-top viewing balcony. Tall ribbed Queen Anne chimneys accented the overall verticality of the buildings which betray the extent to which the design was rooted in the late Victorian picturesque aesthetic. The hipped, nearly mansard roof, balcony and the porte-cochere are, of course, anachronistic



Clark House, Spokane, Wash., 1899, K. K. Cutter.

so that at this point Maclure's Victorian Tudor is still very much just that, and applied style to a standard multipurpose building form.

Completed in 1897, Ruhebhune (Resthaven), which for many years stood at 835 Pemberton Road, was a local residential landmark. It introduced themes which were to dominate Maclure's architecture throughout his career. The symmetrical facade with its central entrance portico and roof-level dormer is superficially reminiscent of Clow and Maclure's Royal Columbia Hospital some ten years earlier. The treatment and final effects are entirely different. A massive hipped roof horizontally severed by a balustraded "widow's walk" suppresses any verticality in design. The lean ribbed chimneys, along with the roof level and bay window dormers, break and lighten the roofline. However, the horizontal emphasis is maintained, as with the Temple Building, by accentuating the floor levels through an abrupt change in materials (brick to half-timbering) and having horizontal courses and mouldings (foundation/ground floor and first-floor window-sill level, second floor at its window-sill level, and bracketed cornice). An asymmetrical hint of the eccentric floor plan is the porte-cochere with its balcony.

True to the eclectic fashion of the period the "Tudoresque" exterior provided only a hint of the Jacobean interior decor. Direct classical reference in the manner of fluted composite columns and pilasters supported the timbered ceiling and framed doorways and fireplace mantels. Complex moulding combinations smoothed the visual transition from one structural element to another. But while Maclure was to later peel away these direct references to formal historicism, a successful formula had been established: the open-storey entrance hall dominated by a backlit formal staircase, domesticated by an informal hearth, and mellowed by the extensive use of native woods.

Mrs. Flumerfeldt, whose husband was to serve briefly as Minister of Finance in the McBride government of 1915, was one of Victoria's foremost socialites and the frequent gatherings at Ruhebhune set not only a certain pace to Victoria's round of home entertainment but broadcast Maclure's talents in the new-money circles where large architectural commissions were the order of the day.

From here on, the half-timbered motif was to stray continually into Maclure's domestic work. The full-blown essays in the style were, however, to be markedly different. In comparing the work of the well-travelled Cutter and the well-read Maclure, the inspirational source is decidedly not North American; it is directly English. To trace it we must return to the well-springs of the arts-and-crafts movement itself amid the rural country houses of mid-nineteenth-century England.

Even H. H. Richardson, "the father of American architecture," who sought inspiration for his domestic shingle style in the old colonial houses of rural New England and the eastern states, saw his mature style develop out of, and in concert with, the American-Victorian fashion for the eclectic "Queen Anne." The Queen Anne style takes its name from the reign of the English Queen (1702-1714) during which time a new building idiom was introduced, characterized by decorative red-brick structures articulated by half-timber Tudor elements, large bays of casement or sash windows, elegant ribbed chimneys, and most important, complex gable roofs and extensive zones of wall-hung plain and patterned tiles. English and American architects of the Victorian period found in this style limitless opportunities to play with complex textures, asymmetrical massing and roof forms so beloved of the picturesque aesthetic. The English arts-and-crafts

movement adopted the Queen Anne as an English Renaissance style with deep roots in English vernacular building traditions and utilizing materials indigenous to the country.³ Moreover, the materials honestly expressed construction techniques and building forms bespoke the nature of the spaces enclosed. It was also a style which, unlike Gothic or continental styles, was comparatively free of political or sectarian overtones. The great statement for the adoption of Queen Anne was made by William Morris, himself father figure to the arts-and-crafts movement, when his friend and architect Phillip Webb designed Morris's famous Red House at Bexleyheath in 1860 in a rural Queen Anne and, therefore, red-tile and brick idiom.

An architectural idiom of "sweetness and light" as it has since been termed, was seized by a number of practitioners who developed and popularized various aspects of the Queen Anne.

Phillip Webb, who later joined Morris's design and decorative crafts firm as well as participating with him in founding the Society for the Protection of Ancient Buildings, did not, in later commissions, stray far from the red-tile and brick and aesthetic, even in his larger commissions: Clouds in Wiltshire (1879-91) or Standen in Sussex (1892-94).⁴ Other country-house architects such as G. E. Street, under whom Morris himself trained, A. W. Pugin, architect with Charles Barry of the Houses of Parliament and whose own house was red brick, William Butterfield and W. E. Nesfield utilized the Queen Anne and its Dutch variants although they were not averse to mixing in Gothic details.⁵ Two architects in particular, however, were quite different and, what is even more important, more widely known.

Richard Norman Shaw had, like Morris and Webb, been in G. E. Street's London office.⁶ When Shaw's scheme for Leys Wood Sussex was published in *The Building News* in 1871, and in Charles Eastlake's book *The Gothic Revival*, the following year, the result was a minor revolution in architectural inspiration. This massive rambling building, sited on a craggy hilltop overlooking the rolling Sussex hillside melded the Queen Anne tiles, brickwork, hipped and open gables and towering stately chimneys, mullioned leaded glass, timberwork and bargeboard gables of the Elizabethan Revival—with consummate skill. This and other Shaw commissions published in the *The Building News* throughout the seventies such as The New Zealand Chambers, London in 1873, Hopedene, Surrey in 1874, and Lowther Lodge, Kensington in 1874-75, was a powerful influence on H. H. Richardson in America.

Two other architects, George Devey and Ernest George, put more emphasis on the Elizabethan survivals within the Queen Anne and while Devey's work was rarely published, a number of George's commissions were carried in *The Architect* and *The Building News* during the 1880's and 1890's.

Examples such as the scheme for a cottage in Harpenden, Herts. in *The Architect*, 1888, the W. Salting House, Ascot, Berks. in *The Building News*, 1889, demonstrated the achievement of the picturesque roofline through the use of ribbed chimneys and steep saddle roofs broken by open, half-timbered gables and framed with heavy bargeboards. Ernest George's "House with a studio" published in *The Architect* in 1890 prophetically anticipates the large hip-roofed structures of Samuel Maclure, especially his geometric use of half-timbering.

From 1895 on, however, it was another architect who propelled the Elizabethan Revival to its dominant stylistic phase during the Edwardian



Leys Wood, West Sussex, R. N. Shaw.

³ A. Service, *Edwardian Architecture and its Origins* (1975); also P. Ferriday, ed., *Victorian Architecture* (1963).

⁴ W. R. Lethaby, *Philip Webb and His Work* (1979).

⁵ P. Thompson, *William Butterfield* (1971).

⁶ A. Saint, *Richard Norman Shaw* (1976).

Period. This was M. H. Baillie Scott who, as we have seen earlier, was to provide furnishings for Maclure's Alexis Martin House in 1904.⁷ *The Building News* in the early 1890's introduced Baillie Scott through aggressively arts-and-crafts Elizabethan commissions: a "proposed house" in *The Building News*, 1891, was a large half-timbered, hip-roofed structure with an appended Dutch gable and open gable above a stairwell wing. Oakleigh, Isle of Man, featured in 1893 was a more compact design featuring a half-timbered bay, red-tiled wall surfaces and banks of tall Queen Anne chimneys. Red House, Isle of Man, also in 1893, shows a similar combination of surface treatments on a gabled L-plan house organized about a massive chimney flue, the garden entered through a charming lych-gate. The larger Bextron Croft, Knutsford, Cheshire, appeared in 1896 and combines a number of elements. A massive hip-roofed block, its rough-cast second storey sparingly detailed in half-timber, rises from a brick ground floor. Projecting gabled bays articulated with carved bargeboards and half-timbered wall surfaces relieve the mass of the main block. Tall finely ribbed chimney flues rise through the roof, almost as casual afterthoughts to the main design features.

The Carl St. Amory house, Bedfordshire, appearing the previous year, basically symmetrical in the composition of half-timbered gables bracketing a linking wing is significant in that *The Building News* also illustrated the scheme for a two-storey hall complete with gallery, inglenook fireplace and stairwell to an upper level gallery. Also a part of this Elizabethan revival was a new interest in the old Tudor Hall-house and its reintroduction to the Victorian house plan. The heart motif is dominant in the decorative scheme. By 1895 Baillie Scott had taken over the pages of the English magazine—arbiter of progressive taste—*The Studio*. Indeed, he was to dominate architectural matters in the journal for many years, even when two of Maclure's own commissions were to grace its pages.⁸

Perceptive architects such as Maclure and Cutter isolated by distance from the British and American cultural mainstream must have, nevertheless, followed these developments with fascination. Wilson Eyre, for instance, closer to these artistic centres and in a more influential position than many, went to England in the 1890's and visited buildings by Norman Shaw and Ernest George. A number of Eyre's commissions during the early 1880's are open tributes to the English movement.

Two commissions built at Chestnut Hill near Philadelphia are typical.⁹ The Charles Newhall house of 1881 echoes Ernest George's handling of Elizabethan and Queen Anne half-timber and hung-tile, although as with most American Queen Anne buildings, shingle replaces the tile. The nearby Charles Porter house finished in 1882 is unabashedly Shavian, even down to the use of real pattern-cut tile above the brick first storey, the pargetted entrance gable, and ribbed-brick Queen Anne chimneys. And while Eyre edited the *House and Gardens* magazine from 1902-06, among those featured in its pages were Ernest George and his circle. Eyre's own early commissions were published in the Chicago based *Inland Architect*, the *American Architect and Building News* and *The Architectural Record* in the years 1886-1893.

Although Maclure did not share the reputation of his *confrere*, F. M. Rattenbury, for extensive travels, he did travel, at least in the early years, occasionally visiting San Francisco where he stayed with cousins. There, even during the 1890's, shingle style was the rage. In the hands of such capable architects as Ernest Coxhead and Bernard Maybeck, it had begun to develop a unique character of its own.¹⁰ While Rattenbury's work does

⁷ The book, James Kornwolf, *M. H. Baillie Scott, His Life and the Arts-and-Crafts Movement* (1972) has been a major inspiration and general background source for this book.

⁸ The Biggerstaff Wilson and J. J. Shallow houses were discussed and illustrated in *The Studio*, Vol. 45 (1911).

⁹ R. Teuleman and R. W. Longstreth, *Architecture in Philadelphia: A Guide* (1974).

¹⁰ D. Gebhard and R. Winter, *A Guide to Architecture in Southern California* (1965).

owe something to the plane vertical, almost English, forms of Coxhead and Willis Polk, Maclure's bears little relationship to the California scene. In fact in later years, he was to decry the mission-style so-called "California bungalow" as being inappropriate to the climate and scenery of British Columbia. On the other hand, Maclure must have seen and been impressed by some of the half-timber work of those years. Both Irvine Gill and Bernard Maybeck (who had been in Frank Lloyd Wright's Chicago office) were using half-timber elements in a highly idiosyncratic manner. In Maybeck's Senger house, Berkley, in 1907, the timbers are used merely as expressionistic abstract patterns to articulate the wall surfaces. In the later Roose house, San Francisco, of 1909, Elizabethan and Gothic motifs decorate the wall surface with almost gay abandon, complementing the interpretive treatment of the baronial hall theme within.

In any event, the important lesson of the Bay area arts-and-crafts architecture from these years is the freeing of historical motifs from both traditional stylistic and contextual form. Maclure would often follow this lead but never to the extremes found in the southern work. His sense of propriety and the conservative tastes of the clients would not allow it. He did, however, continue to follow developments in this stream, the logical extension of the American shingle idiom into the "prairie-school" style. He reportedly corresponded with Frank Lloyd Wright over a period of several years and purchased, at some expense, a copy of the great 1910 Berlin publication of Wright's work.¹¹

Maclure's seeds of the "Elizabethan revival" were not sown on barren ground in Victoria. In fact, like anywhere else large enough to support a fraternity of professional architects, building practices reflected the world scene. One of Victoria's earliest and most important buildings which survived into the 1890's was the Colonial Administration complex overlooking James Bay. Designed by Herman Otto Tiedemann and erected in 1858, these have already been mentioned for their bungalow and chalet references. In fact, the construction of these buildings utilized, as Rattenbury in his condition report noted, the old Elizabethan "brick-nogging" technology, that is, huge structural timber frames filled in with brick. The later work of the Victorian period, even that of Maclure, would only approximate the effect through applied boards and stucco to standard frame construction.

In 1889, architect Leonard Buttress Trimen introduced the Victorian "Tudor revival" to Victoria in his Rockland commission for the Scottish merchant, James Angus. Typical of the eclecticism of the period, Triman united a stucco rear wing featuring a Tudor arched entrance, Elizabethan oriel window and castellated pediment with a half-timbered, double-gable facade where half-timbering is applied directly to the horizontal siding. In a slightly lighter vein, Tiedemann gave the waterfront Victoria Roller Flour and Rice Mills a half-timbered upper two storeys. Not far from the Angus house is a rather imposing Shavian Queen Anne essay built in 1894 for rancher, politician, and newspaper owner, Hewitt Bostock. William Ridgeway Wilson here produced a much more successful design, composing the large hipped roof and shingle second storey above a red-brick ground floor. Maclure was later to plan alterations to this house. Two half-timbered gable bays flank the entrance porte-cochere and are focal points in the design which terminates above in a cluster of tall ribbed Queen Anne chimneys.

¹¹ R. Lort, *op. cit.*

Arthur Pitts House, 1904

The Victorian "Tudor revival" legacy of the Flumerfeldt house was therefore indirectly inherited and reinvested in the design of a nearby house for wealthy businessman, Arthur Pitts. In this much more mature scheme, Maclure purged from the earlier "Tudoresque" the eclectic dross of the Victorian stylistic mix. The gabled facades are expressed in the intersecting pitched roofs, which also hint at the centralized plan: main rooms of the ground and second floors opening into a central galleried hall. Each storey is deftly articulated, the battered fieldstone walls giving way to a half-timbered second floor, and terminating in a top half-storey in the projecting bracketed eaves. Tall Queen Anne chimneys terminate the composition but do not dominate it. Fieldstone planters at foundation level accomplish a smooth transition to the garden setting. The symmetrical severity of the composition is relieved by the addition of a sun porch on the west side. Also, skilful detailing masks the fact that the two front bays are of unequal size and the broad, flat-roofed entrance porch draws the design together above the gently flared flight of steps. These lead through a vestibule to the main hall and the already successful Maclure interior arrangement, pioneered in the nearby Munn house of 1900.

W. Biggerstaff Wilson House, 1905

The Wilson family were one of Victoria's business pioneers. English-born William Wilson had been with a London firm of silk importers when the disastrous French import tariff was introduced. Coming to Victoria in 1862, he established a men's clothing store at Barkerville the following year as well as mining gold on the side. In 1890 he bought the wholesale grocery business of S. J. Pitts and later gave his sons an interest. As a public spirited citizen he served on the school board and as an M.L.A. William and Isabella had five sons and one daughter. William Biggerstaff was the second son and received his second name by nature of a curious promise his father had made with a wealthy bachelor friend in London. By continuing the name Biggerstaff in his own son, that son when he came of age would inherit the London Biggerstaff's substantial fortune. In later years, Biggerstaff Wilson was to manage the cold-storage and frozen-food parts of the large Wilson business empire and it was no doubt this position and the inherited fortune which provided funds for the large Biggerstaff Wilson house constructed in 1905. His English inheritance might also have prompted the Elizabethan revival design. The final scheme is a curious combination of motifs which the overall plan does not entirely digest. The house is dominated by a massive hipped roof which breaks into projecting gables on the north and south facades and a wide central gabled entrance bay at the front. A small dormer floats above the main window bay to the left of the porch and is accented by quatrefoil half-timbering. The random ashlar first floor blends with the surrounding rock gardens which time and foliage growth since have assisted. The geometric pattern of the half-timbering sets off the second storey and a single horizontal band unites numerous architectural elements such as window sills and balustraded porch rails which repeat the quatrefoil motif. The south porch opens directly into the gardens and balconies above this and the entrance provide spectacular views across the landscaped grounds. The Elizabethan revival scheme, perhaps for reasons of economy, is not carried through to the rear where it is replaced by shingled wall surfaces and flat and hipped roof-dormers.



Elevation drawings,
Biggerstaff Wilson House. M.L.S.C.



Left:
"Idlewild" for Albert Hill,
New Westminster, 1891,
Sharp & Maclure. NWPL

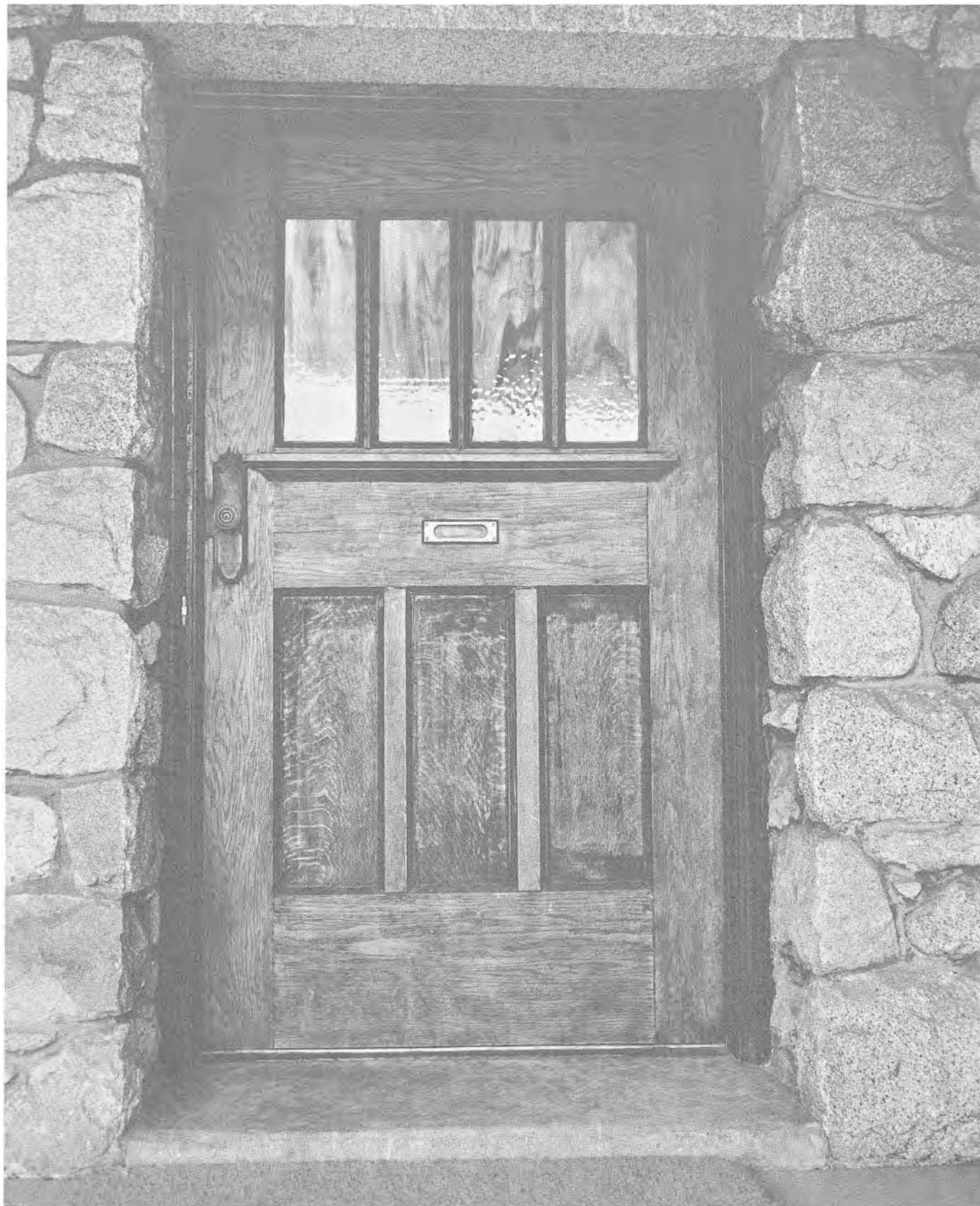
Below:
Colonial Administration Building,
"The Birdcages," Victoria, 1859,
architect H. O. Tiedemann.
PABC 1790



Above:
S. J. Pitts House,
Victoria, 1904,
Maclure. PHOTO CAMPBELL

Right:
"Ruhebühne" for A. C. Flumerfeldt,
Victoria, 1896-97, Maclure.
PABC 30509



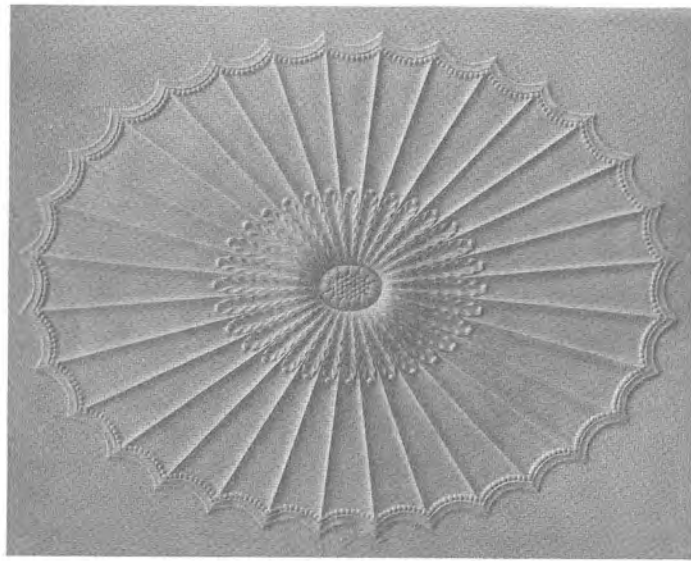


◁ *Left:*
Main entrance door,
Biggerstaff Wilson House,
Victoria, 1905, Maclure.
PHOTO CAMPBELL

Right:
Dining room,
Biggerstaff Wilson House,
Victoria, 1905, Maclure.
PHOTO CAMPBELL

Below:
Biggerstaff Wilson House,
Victoria, 1905, Maclure.
PHOTO CAMPBELL





Left:
Ceiling detail,
Biggerstaff Wilson House,
Victoria, 1905,
Maclure. PHOTO CAMPBELL

Below:
Hall, Biggerstaff Wilson House,
Victoria, 1905, Maclure.
PHOTO CAMPBELL



Above:
Hall, C. F. Todd House,
Victoria, 1908,
Maclure. PHOTO CAMPBELL

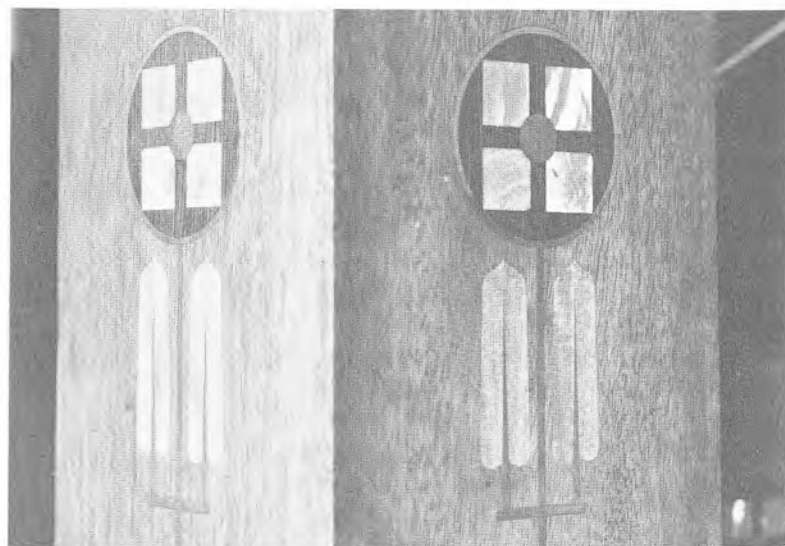
Right:
"Illahie" for C. F. Todd,
Victoria, 1908, Maclure.
PHOTO CAMPBELL





Above:
Hall, featuring
McCausland & Co. windows,
"Spring," C. F. Todd House,
Victoria, 1908, Maclure.
PHOTO CAMPBELL

Right:
Newel post detail,
mother of pearl inlay,
C. F. Todd House, Victoria,
1908, Maclure. PHOTO CAMPBELL



Right:
Seldon Humphreys House,
Duncan, 1912, Maclure. PABC



Below:
C. W. Cross House,
Edmonton, Alta., 1912,
Maclure. GAI





Above:
Manager's House,
Bank of Montreal, Vernon,
1914-15, Maclure.
PHOTO AUTHOR



Left:
Carriage House,
Manager's Estate,
Bank of Montreal,
Vernon, 1914-15, Maclure.
PHOTO AUTHOR

Right:
Manager's House,
Bank of Montreal, Armstrong,
1911, Maclure. PHOTO AUTHOR



Below:
"Rappahanock" for H. Bowen,
Victoria, 1906,
Maclure. PHOTO AUTHOR





W. P. D. Pemberton House, Victoria, 1928, Maclure. PHOTO CAMPBELL



W. C. Todd House, Victoria, 1912, Maclure.



Hall, W. P. D. Pemberton House, Victoria, 1928, Maclure. PHOTO CAMPBELL

The Wilson house is majestically composed for its gently sloping site and comprises an imposing front-gate vista. Retaining the original garden scheme, this is one of Maclure's most impressive surviving houses.

The interior, however, is equally successful. The large central hall is galleried on three sides and lit by a bank of art-nouveau leaded windows on the fourth above the stairwell. It is treated as a living room with a large fireplace, richly panelled below the balcony and half-timbered above with a massive beamed ceiling. It is one of Maclure's most successful halls, where the handling of light, space and architectural detail combine to produce an almost sculptural quality, three dimensional, which through the course of a sunlit day is infused with a dynamic sense of movement.

As in Cary Castle, the adjoining rooms are simply but boldly detailed to provide settings appropriate to their function. An Adamesque decor establishes a Georgian flavour for the drawing room. The beamed ceiling and more somber tones of the stained fir woodwork in the dining room echo the baronial overtones of the central hall.

C. F. Todd House, Illahie, 1907

When Charles Fox Todd inherited his share in the profitable West Coast salmon canning business from his father, Jacob Hunter Todd, Illahie was commissioned to express both his new wealth and position as leading partner in one of the West Coast's largest industrial concerns. The house, built in 1907, would provide an appropriate setting for Mrs. Todd's active entertainment program.

The design Maclure produced for the Todd house was a development and refinement of the earlier Pitts commission. The double bay front is retained along with end-gable side elevations. The compositional elements are, however, articulated with more vigour in this somewhat larger house. The gables and window bays project further from the wallplanes; the flat central dormer of the Pitts house has become full gabled, and the main gables themselves culminate in a larger hipped roof pierced by the towering but by now signature brick-ribbed chimneys. The porches, entrance and west side have become balconies for second-floor bedrooms, the latter at ground level opening into the gardens. Finials transfix the gable bargeboards, a brief gesture to the English picturesque ancestry in such manorial commissions as R. N. Shaw's Grimm Dyke (1872) and Boldre Grange (1872), some thirty years before.

E. D. Grierson House, Hawthorn Dean, 1910

Of all the Elizabethan revival commissions, the E. D. Grierson is probably the most sumptuous. Little expense can have been spared either on the massive quarried-granite exterior or the sumptuously detailed exotic wood rooms inside. The granite podium which serves as a base to lighter half-timbered second and attic storeys extends the geometric foundation-level planters of earlier Pitts commission into a garden within a garden. The timber detailing above is heavy in scale and decorative elements such as the quatrefoil half-timber motifs are more complex. The symmetrical plan and enclosed volumes of the earlier Elizabethan houses have given way here to an open T-plan with a cross-axial entrance scheme opening into the house from the east garden front and a north side porte-cochere. The granite rockwork of the first storey is carried up into the heavy clean-lined chimney flues almost as a conscious harmonizing motif.

The interior is a rich essay in exotic wood detailing. A number of art-



Elevation drawing, Grierson House.
MLSC

nouveau motifs are worked into the delicately coloured leaded windows throughout the house and its built-in cabinetry: red mahogany in the dining room, blond oak in the hall. Each baluster stave of the galleried hall carries a repetitive floral emblem and various fruit and vine moulding bands are worked into the glazed terra-cotta fireplace tiles and plaster ceiling mouldings.

Delbert Hankin House, 1911

The Delbert Hankin commission is the most precious of the Elizabethan revival commissions. Comparatively small, yet complete in its parts and unexcelled in the quality of craftsmanship, it has an almost jewel-box quality. Although only in Victoria briefly as the manager of the Puget Sound Lumber Co., Delbert Hankin commissioned a modest-size home. From the exterior, the design is tight and controlled, in response, no doubt, to this being an urban house located on two standard city lots. The narrow east end of the deep oblong saddle-roofed house, therefore, faces the street. A driveway penetrates the north side of the lot and entrance is by means of a side porte-cochere over which a cross-gabled bay abuts the side of the house. On the opposite south side elevation are two gabled window bays, the larger west bay balancing the porte-cochere and articulated with diagonal cross timbers through the vertical second-storey half-timbering. On the street facade a window bay, rising vertically through all three storeys is articulated in each by a slightly projecting masonry bay at the ground-floor level and timber patterns above. The quarried granite of the first storey is used for the low street-front walls, and entrance posts. The meticulous design and craftsmanship of the exterior is carried into the interior joinery. From the porte-cochere one enters through a vestibule into an oak panelled two-storey hall which divides the house in half. A beautifully finished stairwell rises against the south wall, terminating in a balcony which provides access to two sides of the house which contain the main bedrooms. On the main floor, this same hall serves both as a breathtaking but handsomely scaled entry to the core living apartments and as a spatial break between the front drawing room and rear dining room, giving an impression of freeflowing spaciousness which is, in terms of the overall restricted floor area, an illusion.

John Hirsch/Seldon Humphreys House, 1911

The scenic jewel of the Cowichan Valley is picturesque Quamichan Lake. On the gentle slopes, back from the lakeshore, many British army officers retired from colonial service to establish farms on the rich and fertile flood plains. John Hirsch, although Canadian born, had served with the Strathcona Horse during the South Africa campaign and in the early 1900's stayed to practice as a surveyor at Bloomfontien in the Orange River Colony. Returning to Vancouver Island in 1904 he eventually established a farm in the Cowichan Valley and in 1911 commissioned from Maclure the designs for a bungalow residence on meadowland overlooking Quamichan Lake. In 1914, Hirsch re-enlisted and wounded in France, was invalided and with the rank of major, returned to London, Ontario.

The house was then bought by Seldon Humphreys, after his 1915 marriage to Kathleen, a daughter of James Dunsmuir. A former Hong Kong businessman, Humphreys' passionate interests were hunting and gardening, pursuits for which the Cowichan Valley was admirably noted. The Humphreys engaged Maclure to design extensive alterations to the



Elevation drawing, Hankin House.
MLSC

Hirsch bungalow, transforming it into a residence more suitable to their tastes and pocketbook. The resulting building, a melange of roof-forms, textures, and materials, evocative of the rambling additive country-house commissions of Shaw and Ernest George, was achieved probably more by accident than design. In any event, the half-timbered cladding and baronial interior decor was chosen either in emulation of the nearby Maclure-designed hunting lodge of their close friend, Sir Clive Phillips Wolley, or in sympathy with the extensive English gardens which the Humphreys were to develop over the years.

Acknowledging this history, the house has two distinctly different facades which somehow sensitively interpret the different landscape settings. From lakeside the original bungalow form is dominant although a two-storey half-timbered bay is capped by a large gable between two flat-roofed dormers. Broad plain-stuccoed chimney flues rise only slightly above the roofline. A recessed porch with steps down to the lawn flanks this bay on one side, the other terminates in an open verandah. The garden elevation is extended into two gables, the rear extended further than that on the lakefront, a motif repeated in the treatment of the two northern gables. The main gable on this side opens onto the roof of a porte-cochere. A random ashlar foundation course skirts the building, extends to sill-level in the window bays and becomes the balustrade for the lakefront verandah.

The interior features a two-storey entrance hall which provides a staircase and balcony access to the second-floor bedrooms.

Like the previous Biggerstaff Wilson house and Mrs. Humphreys' previous family home, Hatley Park, the main social rooms are given individual decors. The beamed baronial hall therefore leads into a beamed and panelled dining room while the drawing room is given a Georgian flavour by the application of plaster ceiling mouldings and a handsome composite-columned oak mantelpiece. The combination of the horizontal bungalow lines broken by the vertical accents of the half-timber gables and Elizabethan revival detailing strikes a successful compromise for the informal garden setting of the picturesque lakeside site.

C. W. Cross House, Edmonton, Alberta, 1912

It is not clear what connection there was between the office of Samuel Maclure and C. W. Cross, Alberta's powerful Attorney General. Even so, it seems Maclure unwittingly designed a house which was to play host to decades of the most Machiavelian political intrigues in Alberta's history.

Charles William Cross was born on November 30, 1872, in Madoc, Hastings County, Ontario of Scottish ancestry. His father was a native of Aberdeen; his mother, Canadian born of Scottish parentage. Charles Cross was educated at Upper Canada College, Toronto University, and Osgoode Hall where he studied law. He moved to Edmonton in 1897 and was called to the bar soon after. Not content with his thriving law practice of Short, Cross, McLean and McBride, he sought election to the Legislature in 1905 and was successful. He was immediately appointed Attorney General under the administration of A. C. Rutherford—a distinguished honour for so young a man. This was at the time of the foundation of the first government for the Province of Alberta.

Cross was as staunch a Liberal as he was a Presbyterian and it was with an almost religious tenacity that he pushed for the introduction of party politics into the election and administrative machinery of provincial government, something hardly well received at a time when the federal

government itself was highly suspect to settlers in the far removed western provinces. A fierce power struggle ensued for the control of the provincial Liberal party; but throughout this, as in the many skirmishes that followed, Charles Cross always stayed out of the limelight to emerge on the side of the triumphant faction in the hour of victory. Rutherford and Cross survived the attack on their leadership with Rutherford more than ever dependent on Cross for the formulation and execution of government and party policies. Next came a conflict with the federal government over a multi-million dollar transportation deal; although the policies were Cross's, it was Rutherford who was finally forced to resign in 1910.

The bleakest years in Cross's political career were 1910-12. He tried to get Rutherford a seat in the Federal Senate through his family connection with Sir Wilfrid Laurier but failed. By this time, Cross had survived three governments with Rutherford. After Rutherford's resignation public pressure, as well as pressure from within the Liberal party itself, forced Cross to resign also. The many political enemies who had opposed him for a variety of reasons during the years now attempted to finish his political life by forcing his eviction from the Liberal party. To simplify a complicated set of events, the bid failed and by February 16, 1912, Cross was called back to Parliament and was reinstated as Attorney General under the Sifton Administration. From this time to his death Cross continued to survive government after government and, while never himself taking the premiership, it is generally acknowledged by his various biographers that it was he who held the real reigns of power.

Thus, it would seem that the house built for Charles Cross in 1912 was more than just another new residence, but rather a "victory house." Indeed, this may well explain why so large and so different a house was constructed. Different from anything else standing in Edmonton at the time: certainly larger and more lavish than even the Lieutenant-Governor's residence.

If the plans were followed, and from the evidence it would seem they were—quite faithfully (the only alteration seems to have been the extension of the roofline over the second-floor side balcony) the house would have boasted a full basement complete with laundry, drying room, asbestos lined boiler room, a servants' bathroom, and various storage areas. The first floor featured the usual large Maclure galleried hallway replete with a huge fireplace and sweeping staircase. The hall opened into a large dining room finished like the hall in red oak with ebony and ivory inlay. A large library branched off the drawing room and here the plans called for finishing in Australian mahogany. A large kitchen area adjoins the dining room and every living area boasts a large fireplace. Five large bedrooms and an open balcony occupy the second floor, each complemented with dressing rooms and storage closets, as well as two bathrooms and a single toilet.

The site was very close to the Parliament Buildings (so much so that expansion of the precinct is the reason why the house no longer stands) and overlooked the Saskatchewan River from a site well treed with groves of Silver Birch.

The Cross house was a rather conservative rendition of Maclure's Elizabethan revival, deriving mainly from the Biggerstaff Wilson commission. The distinctive gable bays seem to be appended to the hipped-roof bulk of the house with gables and eaves a little more extended, perhaps in appreciation of the Edmonton snows. Brick replaces ashlar at the first floor elevation and the chimney stacks are a simplified Queen Anne profile. In

anticipation of the hot dry heat of the Alberta summers, the architect inserted ground- and second-floor verandahs integrated under the eastern hip of the roof. The entrance porch is also somewhat deeper than that of the Biggerstaff Wilson house. But whether because of the cool severity of the design, the crisp lines of the brick walls on concrete foundation, or the sparseness of the landscaping dictated by the harsh Alberta climate, the house seems to lack the imposing majesty of its Victoria prototypes.

Commissions for Bank of Montreal, 1902-1912

Between 1902 and 1915, Maclure received a number of commissions from the Bank of Montreal. This may have been through the good offices of Rattenbury although it is likely the Bank, with a reputation for engaging the best and most prominent architects for what was then one of their prime advertising media—the bank building itself—sought out Maclure. Bank managers played a role in small communities akin to that of the clergyman, judge, and doctor. The manager's house was, therefore, an important accoutrement where home entertainment was a crucial part of the social program. Distinctive half-timbered manager's houses arose in a number of B.C. communities and those in Vernon, Armstrong, and Summerland were designed by Maclure.

Vernon in the early 1900's was settled by wealthy expatriate Englishmen who had come out to develop the promising fruit farm industry. The banks found lucrative business in handling their regular remittances and no doubt, the investments of the land companies. Large imposing residences with stables for polo ponies and kennels for dogs dotted not only the surrounding countryside but also began to mark the steep hillside overlooking Vernon from the east. Back from this slope on a deep well-treed bench, the Bank of Montreal provided a ten-acre estate for its local manager. Maclure designed a complex of buildings including a stable and carriage house, gardener's cottage and the main house itself. The approach was a long tree-lined driveway which circled under the entrance porte-cochere. This and the formal garden side, at the head of a long landscaped garden vista, were half-timbered. Despite this, the building is more Queen Anne in the way various textures are mixed into the design. The second storey and porte-cochere entrance gables are half-timbered but the others are shingled. The fieldstone ground floor is aggressively rustic in feeling and, almost as an afterthought, the kitchen and servant wing is added onto the back and is totally shingled. An extended verandah on the garden side makes the best of the prospects through the extensive landscaped grounds.

For the Armstrong house, built in 1911, the plans call for a medium size house by Maclure's standard; but interestingly enough a "status" house in small scale. Complete with partial basement and Chinaman's room; kitchen, dining room, study, drawing room, central two-storey hall with balcony and stairs, washroom and open verandah on the first floor; landing, three bedrooms and two bathrooms on the second floor (plus open and semi-open verandah), and a servants' room, play room, and storage closets in the attic. All was to be ambitiously contained within a ground area of 2,400 square feet (48' x 50'). The result is a rather uncomfortable claustrophobic feeling of constricted space—uncommon even in most of Maclure's small houses. No doubt there was an attempt to buy a maximum of status by enclosing within a minimum area a numerically impressive array of architectural elements associated with "high-class" living. How-

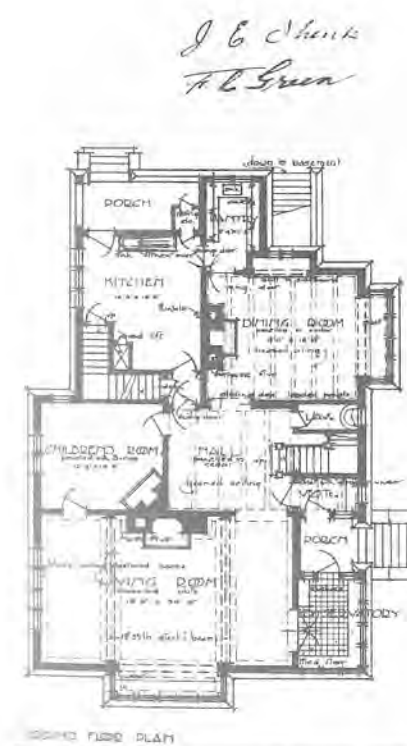
ever, judging by the local architectural standards of Armstrong and the surrounding countryside, it worked—both in its own day and even now.

But what is most interesting about this house is Maclure's inability to come to terms with the local climatic conditions—perhaps through lack of knowledge on his own part—perhaps through lack of foresight on the part of the commissioners. Whatever the reason (one doubts it was a matter of cost) the basic design of the house was ill equipped to handle the harsh extremes of weather. Despite a verandah on the garden elevation and large sleeping porch above, the attic rooms have proved unuseable. Heat permeating the roof in the summer plus that rising through the house, made the upper rooms unbearable except in the spring and early fall. During the winter they were impossible to keep warm. Soil conditions as well as heating problems made the Chinaman's room an impossible feature also. Locations of the washrooms and kitchen water outlets called for the pipes to go up the exterior walls; these were accordingly built into the walls with the result that they froze and burst during the first winter, having to be replaced on the inside of the walls, detrimentally affecting the finish of the interior. Every entrance way—balcony, front door, and kitchen door—opened out under an eave of the steeply pitched roof. Heat escaping through the roof would intermittently cause this to slide off in the form of large sheets of ice, threatening serious physical harm to anyone who happened at that moment to be leaving the house. Because of this, the front entrance steps were moved so the approach is now under the north gable and a porch was added to the existing rear door to divert the ice from the approachway. Despite this the extra porch proved too flimsy; a huge sheet of sliding ice completely destroyed it. Also unaccommodating to the cold weather were the leaded windows which proved far from windproof and were excellent conductors of cold. Thus, despite a large hot water furnace and the many fireplaces, numerous rooms had to be abandoned during the winter. Even so, when the house was in the possession of the Bank, the heating requirements of the house consumed two boxcars of coal per winter.

F. C. Green House, 1911

Unusual among Maclure's urban commissions were a series of designs which effected the Elizabethan revival style through a distinctive west-coast use of materials. A typical early example of this was the Foul Bay Road house for F. C. Green.

Frank Compton Green graduated in civil engineering from the University of New Brunswick in 1897, worked briefly with the railways then came to British Columbia in 1899 where he qualified as a B.C. Land Surveyor. He then practiced in the Kootenays. The house was commissioned in 1911 when Green, his wife and five children moved to Victoria where he established a private practice with his brother. Later, in 1930, he was to be appointed British Columbia's Surveyor General. The house occupies a prominent site at the beginning of Foul Bay Road overlooking the Bay itself. The plans were produced very quickly as Green was due to leave for an extended survey expedition in the north. The attic storey was furnished for Green's mother. Mrs. Green played an important role in the design and among other things agreed with Maclure that the house be crowded into the northern corner of the lot to save a large tree. The lot was originally terraced, the terraces blending into the fieldstone foundation wall which is carried to the first-storey sill-level. Above this, on a T-plan, rise two gabled



Plan, F. C. Green, 1911. MLSC

blocks, the lower one pierced by a gable window above a small hipped-roofed bay. This detail is repeated on a larger scale on the north elevation, breaking up the design into casually repeated motifs. In contrast to these bay-window extrusions is the inset sleeping balcony and entrance porch at the northwest corner, briefly accenting the entrance.

Entrance is through a vestibule into the main hall. The stairwell, although leading into the hall, is the key feature as this is not a "living hall." The adjoining rooms do, however, open into the hall and sliding doors reveal the drawing room and living room on each side. The interior is richly finished in native woods, a beamed ceiling and cedar panelling with walnut inlay carried through from the hall to the dining room which features a built-in sideboard. The drawing room is huge for the size of house, 30 x 18 feet, and supported by steel I-beams. Here the decor is Georgian with plaster detailing and the focal point is a large fireplace finished with Rookwood tiles. Opening into the living room is a large "children's room" anticipating the modern "family room," with burlap panelling.

The Maclure Cottage

Almost as a footnote to the highstyle Tudor revival commissions was Maclure's invention of a small scale cottage version. Best represented by the J. Smart house, built on Oak Bay Avenue, Victoria, about 1900, this double gable-end house with dormers inserted cross axially to the saddle roof, became a popular builder's house-type throughout the city. An often repeated design among the smaller commissions, the exterior of the gable ends was sparingly decorated with brackets and half timbering. The house was published in the *Canadian Architect and Builder* in April 1905, in April 1905.

J. D. Pemberton House, 1911

The Pembertons were a cornerstone family in Victoria society from colonial times. Joseph Despard Pemberton had been Surveyor General to the colony and had later formed the large real estate company which his son inherited. The son, typical of the wealthy class of the day, belonged to the appropriate clubs: Union, Hunt and Victoria Golf, and was a member of the Royal Colonial Institute.

Maclure designed renovations to the house numerous times over the years and for various owners so that the picturesque additiveness, so typical of the Victorian English Elizabethan revival work, creeps into the final scheme. While unlike Maclure's original plan, this commission illustrates how the style lends itself so easily to "organic growth."



J. Smart House, Victoria, ca. 1900, Maclure, an example of the "Maclure cottage."

Chapter 10

High Styles

Maclure and the International Giants

Two giants tower above twentieth-century western architecture: in America the brilliant and eloquent rebel, Frank Lloyd Wright; in England, more reticent but equally a pioneer, Charles Francis Annesley Voysey. From Wright, North America would inherit low horizontal forms and flat floating roof planes which typify architecture of our times, from suburban builder-homes to rural country residences. In England, Voysey was to purify the Victorian Queen Anne into the distinctively vertical but clean-lined brick and stucco housetype popular both on the vast government-financed council housing estates of the 1930's and 1950's and even earlier in the country and suburban residences of the middle class. Few perceptive architects of the early twentieth century could entirely escape the influence of at least one of these men. Maclure was to enjoy a contact with both, and subsume their influences in his own work, subtly but completely.

C. F. A. Voysey, the son of a clergyman, was three years older than Maclure. He had articulated under the Gothicism J. P. Seddon and worked for H. S. Snell and the influential Queen Anne and Elizabethan revivalist, George Devey.¹ Voysey established his own London office in 1882 and his designs from those years through the nineties got considerable coverage in the pages of the *British Architect*. In those published schemes we can trace Voysey's shift from the forms and detailing of the Elizabethan revival to clean, clinical, architecture of his own highly individualistic style. The scheme for "A Country Residence" published in 1889 is a tightly controlled exercise in Elizabethan half-timber. The timbered second floor is carried above a masonry ground storey articulated with projecting window bays; the heavy tile saddle-roof is relieved by a row of connected gables accented by heavy bargeboards. The plan, organized around an open galleried central court hints at Maclure's later central halls.

A massive roof dominates the so-called "Bungalow" at Bellagio, Surrey published in 1898 (although designed earlier ca. 1885) but is compromised by a Shavian two-and-one-half-storey half-timbered bay and an Elizabethan bay window which punctuate the ends of the structure. The use of the half-timbered gable bay to open up the roof of the hip-roofed bungalow was to become a familiar Maclure motif.

The independent character in Voysey's work begins to emerge seriously with the design for an "architect's house" published in *The Studio* in 1894 (designed in 1885). In this long two-storey structure the half-timbering becomes quite devoid of historical reference, merely serving to articulate the second storey. Long banks of leaded casement windows, chucked up under the capacious eaves of the low rise hipped roof, are part of the texture of the facade treatment. Below, a stucco ground storey is articulated by cambered buttresses which support the overhang of the second floor and in

¹ The best introduction to Voysey's work and that of his circle is J. Kornewolf, *M. H. Baillie Scott and the Arts-and-Crafts Movement* (1972); see also David Gebhard, *Charles A. F. Voysey, Architect* (1975) and D. Simpson, *C. F. A. Voysey: An Architect of Individuality* (1979).

the centre, frame a shallow window bay. It is uncanny that Maclure's own Oak Bay house of 1907 resembles Voysey's "artist's house" in both plan and elevation. This kind of severe rationalization in the decoration of design elements would directly influence many architects, in particular M. H. Baillie Scott who promoted this feature in his own published designs. These themes would be further developed in Voysey's scheme for "The Cottage, Bishop's Itchington, Warwickshire" (published in 1888) in which half-timbering is banished entirely from the wall-surfaces and a hipped dormer replaces gables in the even more severe "A. J. Ward house, Dovercourt, Essex" which appeared in *The British Architect* in 1890. A single-storey bungalow version, "Lodge for a Manchester Suburb," appeared the same year and reappears in a larger blown-up version in an 1897 design which was illustrated in 1898 as a scheme for "semi-detached houses, Brackley, Northants." The most influential of Voysey's buildings, however, was probably Broadleys, Gill head, Westmoreland, which finds the eccentric architect at his finest. Here the great hipped bungaloid roof, enhanced by massive robust chimney stacks shelters the main rooms of this two-storey house. Capturing the magnificent prospects from this hilltop site, are three semi-circular window bays which rise through both storeys and break through the soffit of the roof. These light not only the two principal bedrooms but the drawing and dining room which on both floors flank a central open hall. The hall is flooded with light from a solid bank of windows in the central bay; a recessed stairwell and second-floor gallery to the bedrooms complete the hall and contribute to a spatial unity unusual in Voysey's work. At the east end an enclosed porch contained within the body of the house opens directly out into the landscape and the terraced gardens. Broadleys, designed in 1898, was featured in *The Studio* the following year.

The effect of Voysey on the English arts-and-crafts movement was shattering. M. H. Baillie Scott quickly became a convert to the clinical white rough-cast look, stripping away all but the briefest hint of the Elizabethan. In America, Wilson Eyre, then editing *House and Gardens* published the first American article on Voysey in April 1903. The same year Maclure opened a Vancouver office and the young Englishman in charge, C. C. Fox, had come from Voysey's London office.²

From this point, however, the Voysey influence begins to creep into Maclure's own Victoria office work, progressively taking a firmer hold over the various stylistic threads which dictated the form and character of his work. For instance after 1903 the low-rise hip-roofed colonial bungalow undergoes a transformation into a larger roofed building of much more simplified form. It is the difference between the Beaven house of 1902 and Verner bungalow of 1911. The H. Shaw house of 1913 uses the hipped gables in manner of Voysey's Bishop's Itchington cottage; the C. B. Jones house of 1913 much like the contemporary Humphreys addition at Somenos Lake utilize the half-timbered gable both in the ornamental manner of Voysey's Bellagio bungalow and as a means of fenestrating and increasing useable roof space. The most pure, however, of these Voyseyesque bungalows is the Lamb house on Windsor Park in Victoria designed quite late in 1912, but surely owing its origin directly to Voysey's Lodge for a Manchester Suburb published in *The British Architect* some 23 years before. Another Voyseyesque detail which appeared at this time is the vestigial buttress, especially to define the external corners of the chalet-style residences, for instance the S. R. Crotty house of 1906 and the Audain house in 1908. The Crotty house also exhibits Maclure's willingness to experiment

magnificent

² Correspondence: J. Brandon-Jones to author January 16, 1974 and February 14, 1975.

with the much lighter Voysey touch in the handling of interior decorative details, white woodwork with more delicate moulding profiles, attenuated vertical lines, round-arched fireplaces in delicately detailed inglenooks, and the use of casement windows rather than sash, distinctive of the Queen Anne.

R. Hall House, 1910

By 1910 Maclure was not averse to producing residences which must be almost literal interpretations of the Voysey manner. One example is the Robert Hall house of that year. An influential businessman with diverse interests, Hall was variously business manager for Robert Ward & Co., an independent insurance agent, a partner in the Walter Walker Fuel Co., president and shareholder in the Victoria Sealing Co., and in 1889 had been elected to the Provincial Legislature from Victoria.

Obvious Voysey elements in the scheme are the rough-cast wall treatment relieved at the second storey by rectilinear half-timbering, battered corner buttresses, the massive slightly flared hipped roof, and banks of leaded casement windows. In the second floor these are neatly tucked under the eaves as in Voysey's Moor Crag at Windermere. The house is excellently proportioned if slightly vertical. The roof dormers are plain and unobtrusive while the plain stucco chimneys which rise through the roof act as stabilizing units in the composition.

Upstairs the master bedroom was papered with a Voyseyesque floral pattern while the adjoining rooms were finished in cedar. The interior is successful but not impressive, catching perhaps the essence of the English arts-and-crafts style in decorative understatement. Indeed, this may have been Maclure's earliest all-stucco house. The south side hip-roofed wing contained a ground floor verandah which provided access to the gardens; entrance was through a similarly inset corner entrance porch, balanced on that facade by a slightly extended bay window. The interior plan focuses on a two-storey balconied entrance hall located against the north wall and which featured the staircase. The high point of this space was a huge wall mural over the entrance door which depicted a scene from the Arthurian legend.

F. Nation House, 1914

From here on the Voysey-Baillie Scott manner can be detected in much of Maclure's work. In the Frederick Nation commission of 1914, a building much altered over the years to plans prepared by Maclure for subsequent owners, the English influence can be detected in the use of buttress accents at the corners, the contrasting textures of the plain stucco above a split-granite first storey and the gabled bay which breaks the harsh planes of the hipped roof. The rigid symmetry of the basic composition, comprised somewhat by the extended east verandah, and the bay window below the half-timbered gable are personal traits of Maclure, giving the house a more informal Elizabethan flavour than the severe design actually merits.

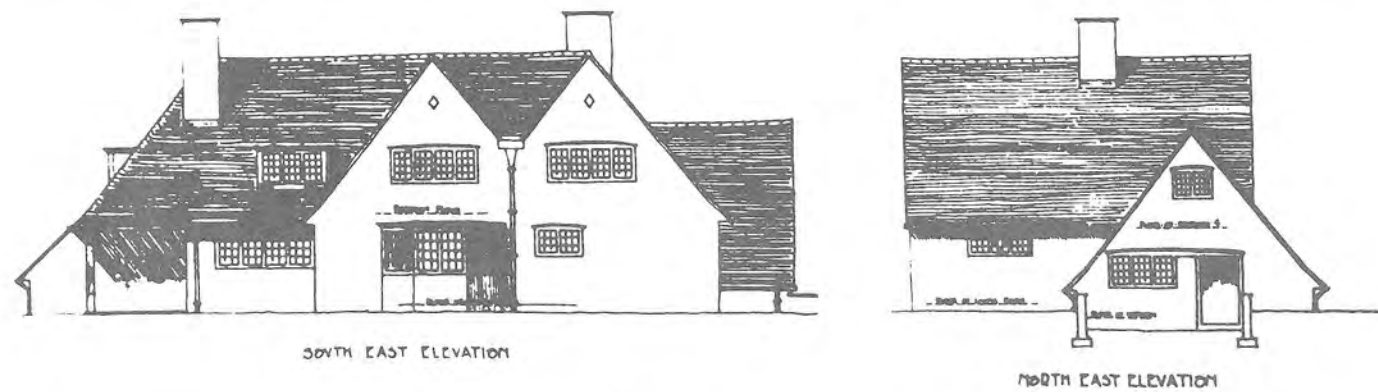
Roderick Finlayson House, 1914

It is to this group of commissions, heavily exhibiting influences of the English school, that we must add one of Maclure's most imaginative and exquisite designs.³

In 1914 Maclure had time on his hands. The war had collapsed the local

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³ For an earlier discussion of this commission see M. Segger, "The Englishness of Samuel Maclure: An 'In Memoriam' for Cecil Croker Fox," *West Coast Review*, Vol. 15, No. 4 (1981).

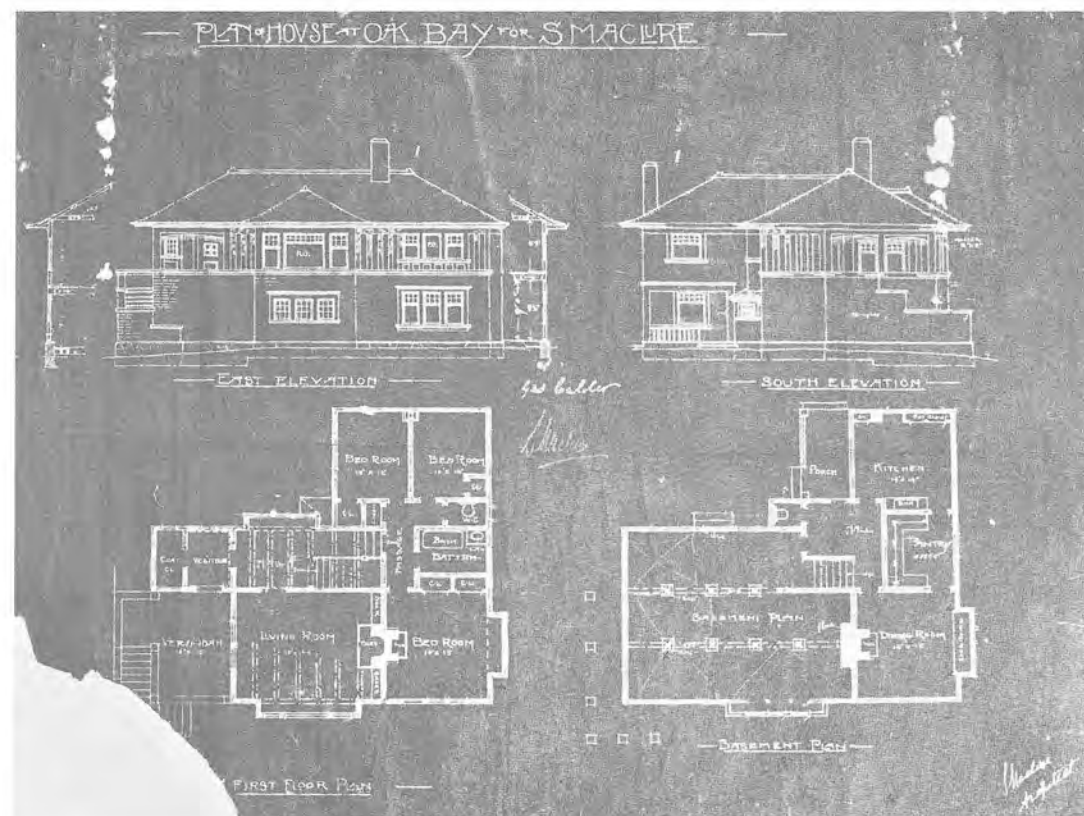


Elevations for "Corrie Wood," Letchworth, Herts., U.K., 1907-08, architect M. H. Baillie Scott.

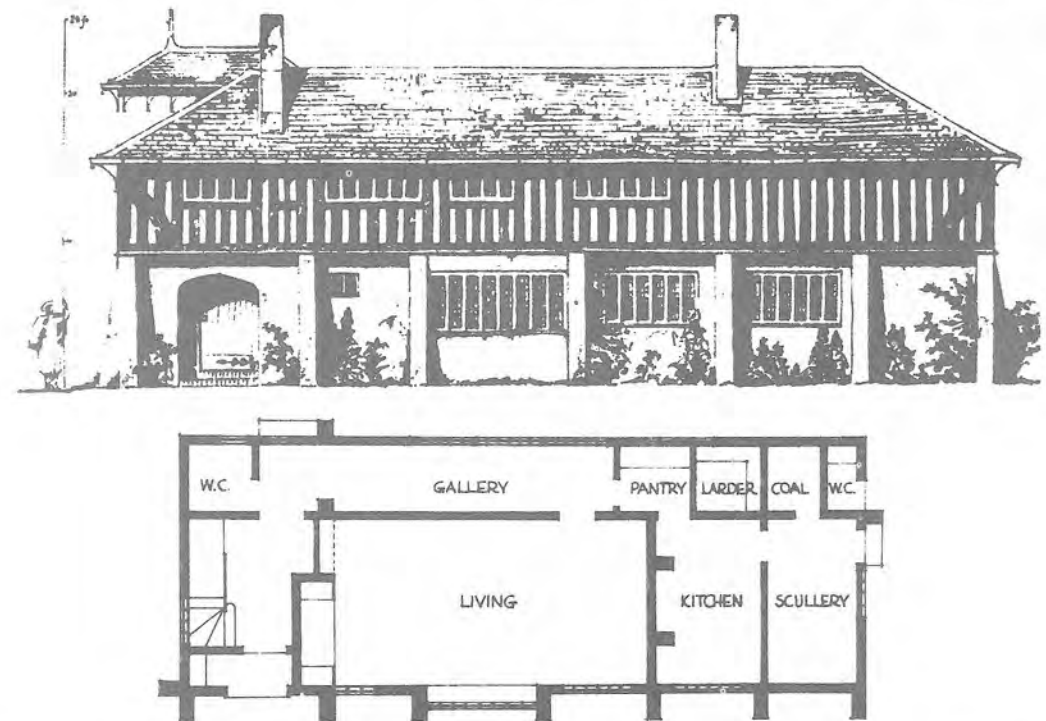


Left:
"The Haven," garden side,
for Samuel Maclure, Victoria, 1907, Maclure. PABC 63900

Below:
"The Haven" for Samuel Maclure,
elevations and plan, Victoria, 1907, Maclure. MLSC



R. Hall House, Victoria, 1910, Victoria, Maclure. PHOTO AUTHOR



Elevation and plan for an Architect's House, 1885, published in *The Studio*, October 1894, architect C. F. A. Voysey. Bears a striking resemblance in both plan and form to Maclure's own "Haven" in Victoria.



Above:
R. D. Finlayson House, Victoria, 1913-14,
Maclure. PHOTO CAMPBELL

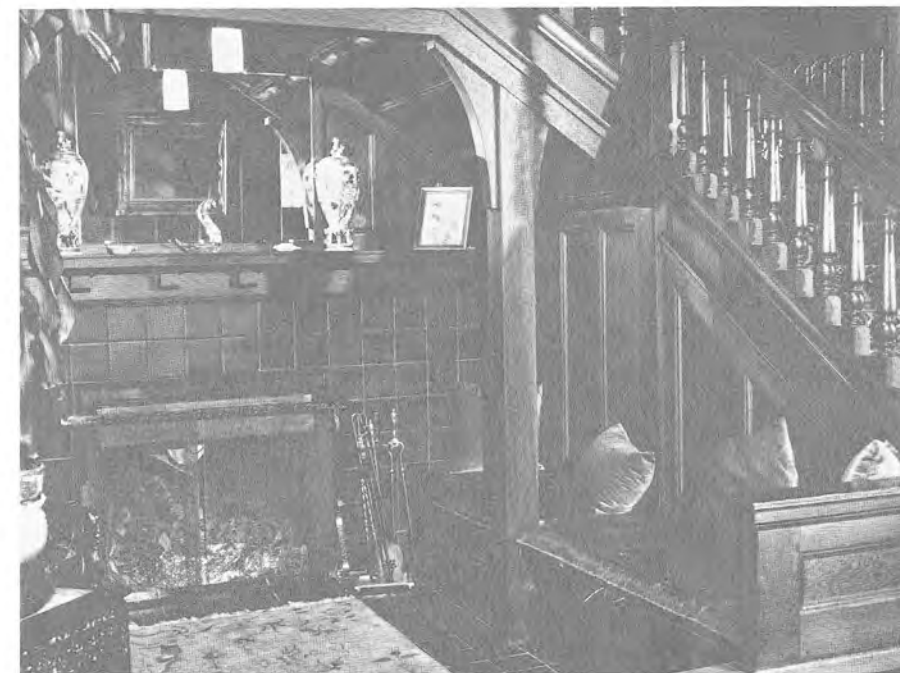
Right:
Grapevine plaster detail,
probably George Gibson; R. D. Finlayson House,
Victoria, 1913-14, Maclure. PHOTO CAMPBELL



Below:
Rookwoode tile, fireplace detail,
R. D. Finlayson House,
Victoria, 1913-14,
Maclure. PHOTO CAMPBELL



Right:
Hall, R. D. Finlayson House,
Victoria, 1913-14, Maclure.
PHOTO CAMPBELL



Below:
Entrance front,
R. D. Finlayson House, Victoria,
1913-14, Maclure. PHOTO CAMPBELL



real estate industry, Fox had left for the front lines in France and the Vancouver office was closed. Then in 1914 Maclure was approached to design a house for R. D. Finlayson, Jr. The location was choice: a gently sloping bench a few metres from the seashore not far from where Samuel Maclure himself had located his own home some six years previously. The Finlaysons were one of Victoria's founding families, scions of the Hudson's Bay Company establishment. R. D. Finlayson, Sr., had been chief factor at Fort Victoria, had later served on the founding city councils and had been Mayor of Victoria. A family uncle was Governor of the Red River settlement. Roderick, Jr., who had qualified as a surveyor, inherited the family's vast real estate holdings and married the daughter of an HBC chief commissioner.

The Finlayson home is one of Samuel Maclure's finest and most personal architectural statements. It combines, in subtle harmony, and with quiet understatement most of the stylistic themes he had pursued over the preceding 14 years. The building features massive bungalow-roof forms, hipped and with extensive spreading eaves under which walls and windows nestle. The capacious closed gable of the Bernese-Oberland chalet shelters the grey stuccoed walls. These are broken in the subtle play of solid and void: real in the projecting porchbays, banks of leaded window casements and recessed porches; imaginary in the rectilinear patterns created by bracketed gables dressed in half-timber patterns. Even the tall elegant chimney flues tantalizingly evade historical analysis—only a suggestion of the Queen Anne, expressed perhaps in abstract arts-and-crafts detailing. The same brick provides a foundation course which is carried to the lintel height on the seaward gabled bay. A sheltered porch between these two facade bays leads out into a terraced garden which steps down gradually to the seashore. Views from the seaside windows capture magnificent prospects out across the Georgia Straits to Maclure's beloved Mount Baker—a subject of his numerous watercolour sketches. The hint of Voysey is perhaps traceable as in M. H. Baillie Scott's 1907-08 scheme for Corrie Wood, at Letchworth, although Maclure's is a much more complex composition. For instance the general massing, play of gable and roof forms, and the treatment of the low slung eave brackets to carry down the soffits with a slight lyrical gesture, are common to both buildings. Fastidious detailing completes the Finlayson design: the complex profile of the lip mouldings which protect the window openings in the stucco walls, the alignment of the roof-top gable windows with architectural elements below, the insertion of trellis-work into the verandahs and porte-cochere, all encourage the blending of garden and building.

The interior is characteristically Maclure, yet with a lightness in the detailing which again recalls the effect, if not the substance, of Voysey and Baillie Scott. One enters through a tiled vestibule to the main hall, a breathless creation in the best Maclure tradition. The woodwork is no longer the angular carpentry of the earlier Wilson and Todd houses but milled, turned, and joined cabinetry. From the parquet floors to the gallery-high panelled walls, beamed ceilings and spindles of the majestic staircase and gallery railings to the half-timbered gallery walls—the sumptuous effect of the polished dark grained fir introduces a note of baronial splendour so typical of Maclure.

However, a fragility in the detailing, almost unknown in Maclure's more usual robust soft-wood joinery, must be noted. The hall itself is romantically suffused in the soft glowing light from a bank of mullioned art-glass windows, lending an ethereal quality to the massive two-storey spatial core

of the house. Under the stairwell one steps down into a small inglenook with intimate seating arranged about a tiled fireplace. Adjoining the hall is the dining room, similarly panelled but with Jacobean detailing and built-in cabinets. A grape-and-vine motif is carved into the fireplace mantel and also worked into the plaster mouldings of the coffered ceiling.

Recrossing the hall one enters through sliding doors into the drawing room. The effect dramatically contrasts with the somber tones of the hall. A light airy Georgian decor, here the focal point of the elegant white plasterwork is a large marble fireplace. Into the marble mantel is carved the decorative vine motif which is repeated throughout the plaster mouldings. The room is generously lighted by small leaded windows, French doors to a sun room, and a bay window looking out into the gardens.

The Finlayson house was completed in 1915 and Canada was at war. Cecil Croker Fox was killed in action the next year. With uncanny prescience Maclure produced a memorial more fitting than any granite monument to his close friend and collaborator. Fox had brought to Maclure's artistic imagination the thread which would bring to a climax the arts-and-crafts work of 1908-14. It was Maclure's last enthusiastic commission in that vein. At this point the stream of nineteenth-century architectural philosophy that had fuelled the first 27 years of his practice was abandoned. The arts-and-crafts movement was left behind.

If the diffident Voysey influenced the direction of twentieth-century English architecture, Frank Lloyd Wright, designer, author, propagandist and cult hero, dominates modern American design.⁴ The low slung cantilevered planes, hovering flat roofs, complex open plans and merging spaces of the "prairie school" houses are now a familiar backdrop to North American life. One would think that there could be so little common purpose between the domineering international demagogue, Wright, and a self effacing, retiring regionalist such as Maclure. Yet the earlier years of their work show uncanny parallels, parallels which if nothing else demonstrate identical well-springs of inspiration: the arts-and-crafts ethos and a feeling for materials and the symbolic functions of space.

At the time of Maclure's New Westminster period in 1891, Wright was also searching for his architectural roots in the Richardsonian Queen Anne style. The W. M. Gale house of 1893 at Oak Park, Illinois is typical of Wright's work during this period when he "moonlighted" on jobs out of the offices of Adler and Sullivan. The play of robust forms, the enclosed main floor block, massive steep pitched roofs abutting a conical tower, all tightly integrated within a compact form, is echoed in other commissions such as the R. G. Timmond residence at La Grange, Illinois and the T. H. Gale residence also at Oak Park, both in 1892. All these hark back to Wright's earliest commission, the Hillside Home School in Spring Green, Wisconsin of 1887, which is pure shingle style in the Queen Anne manner.

Also during these years Wright experimented with a vernacularized version of the chateau style, just as the Rattenbury's hotel projects for the CPR were coming into the Five Sisters Building in Victoria. The steep pitched roofs and conical dormers of the Wright's Chauncey Williams residence of 1895 in River Forest, Illinois, betray the French inspiration. In the George W. Smith house of 1896 at Oak Park, the steep hipped roof, flared at the eaves, retained a vaguely chateausque flavour and more directly presaged Rattenbury's CPR projects.

Almost co-incidental is the work of Maclure and Wright with the chalet-house type. Maclure's most literal early experiments, the A. E. McPhillips

⁴ The literature on Wright is extensive. I have used E. Kaufman and B. Raeburn, eds., *Frank Lloyd Wright: Writings and Buildings* (1967); N. K. Smith, *Frank Lloyd Wright: A Study in Architectural Content* (1966); and for a chronology of commissions and projects, W. A. Storrier, *The Architecture of Frank Lloyd Wright* (1974).

house of 1899 and the H. A. Munn house of 1900 predate Wright's two chalet essays, the E. H. Pitkin house of 1900 at Sapper Island, Ontario, and the A. Heartley cottage remodelling commission in 1902 at Maguette Island, Michigan. However, Wright's own residence of 1889 at Oak Park, with towering A-frame roof protecting the set-back main floor dormers harkens back to the archetypal chalet form.

Like Maclure, Wright early detected the expressive and textural potential of half-timbering. If one compares, however, Wright's most formal Tudor revival design, the N. G. Moore residence at Oak Park in 1895, with Maclure's Flumerfeldt Rockland commission of 1896, Wright's is far more individual and sophisticated. Already the play of half-timber, extensive roof planes, and heavy bargeboards, even the trefoil timberwork in the stable gables, are exploited as formal elements in overall composition of solid, void and line. It is quite unlike Maclure's late Victorian surface treatment of the Flumerfeldt house.

Also like Wright, Maclure became interested in the expressive possibilities of board-and-batten exterior sheathing. Characteristically, where Wright quickly adopted a horizontal manner such as in the E. A. Davenport residence of 1901 at River Forest, Illinois, Maclure clung to the traditional vertical treatment, especially for his later bungalows but occasionally exploiting it for the effect of half-timbering such as in the J. D. Pemberton house of 1911.

Thus with Wright, designs such as those for W. W. Willits (1901) at Highland Park, Illinois and C. E. Brown (1905) at Evanston, Illinois, look forward to Maclure's freer treatment of half-timber elements, more to control scale and relate formal elements of the design rather than archaeologically reiterating the Elizabethan heritage.

In one area, however, the ghost of Frank Lloyd Wright seems to hover over the spirit of Samuel Maclure. Both men demonstrate an early fascination for the balanced symmetry of Georgian. Wright's first independent commission as an architect, the W. D. Winslow house of 1893-94 at River Park, Illinois, remains one of the architect's most sophisticated designs. Winslow was, by happy coincidence, the publisher of the influential *House Beautiful* magazine. The rectangular block of the house rests firmly on a foundation course, a second course delineated the first and second floors at sill level and the broad eaves of a shallow hipped roof suppresses the entire composition. On the front a slightly extended bay emphasizes the central entrance foyer and provides a pivotal point for the rigidly symmetrical organization of the windows and other features. The rectangular porte-cochere on the north was to have been balanced by an octagon pavilion on the south. Only the building materials, Roman brick and terra-cotta would have been slightly misplaced with Maclure. Indeed the Winslow house with Wright plays a similar seminal role for an entire stream of later commissions, as the Robin Dunsmuir house of 1900 provided for Maclure. The Winslow formula, with slight variations, is repeated by Wright in the W. Adams house of 1900 in Chicago, a very cool but urbane version of Winslow which with its full length facade verandah seems almost to be the model for Maclure's H. E. Beasley commission of 1912, while Wright's P. D. Hoyte residence (1906) at Geneva, Illinois, looks forward to Maclure's G. H. Richardson house of 1912.

The relationship of Wright and Maclure remains somewhat of a mystery, but it was more than a mere interest on the part of Maclure in Wright's works as published in various popular and professional journals of the day. Maclure may have known directly of the Banff National Park Pavilion

designed by Wright in association with R. C. Sullivan in 1911. Certainly by that time Maclure's interest in Wright was substantial enough that he purchased one of the expensive portfolio editions of Wright's work *Frank Lloyd Wright Ausgeführte Bauten*.⁵

As with other influences on his work Maclure usually suppressed direct or obvious references. Instead they became subsumed, reworked and translated into a motif within his own personal architectural response to particular design problems. Even so, elements of the Wrightian vocabulary surface more obviously in a number of Maclure's commissions. Thus while the Temple Building can be viewed as a salute to the current Chicago school work of H. W. Root, Louis Sullivan, and others, it is difficult to ignore Wrightian sympathies for the horizontal aesthetic in such early shingle-style commission as the T. S. Hussey house (c. 1900). Here Maclure's usually more bulky bungalow form is suppressed and elongated. The hipped roof is considerably flattened, the basement half storey eliminated, and the plan unified within a tightly drawn perimeter which contains integrated verandahs and entrance porches under a single roof plane. The interior still consists of rigid functional definitions of space by rooms, but the entrance hall-passage-drawing room linked by sliding doors and the three-door central bathroom all indicate an early attempt to reach flexible spatial options.

Like the bungalow, which may demonstrate Prairie School parallels, but which also owes its form to a local archetype, so the so-called "Georgian" Maclure house type enjoys a complex ancestry. Maclure's clients were by and large successful middle-class entrepreneurs whose entry into the preserve of Victoria's social elite was gained at least in part by the acceptance of some locally revered, and now time-honoured symbols. Some of these were, without doubt, architectural.

Robin Dunsmuir House, 1900

Fort Victoria owed its origins to the Governor and Company of Adventurers Trading into Hudson Bay. The Fort, though long-gone by 1900, was still within living memory of many, and its traditions and values certainly lived among the Company's surviving landed gentry, the Todds, Pembertons, Douglasses and others—many Maclure clients. Likewise the standard building form of the HBC remained a revered house form with special associations for the old self-made Scottish "aristocracy" which survived the retreat of the Company. The house type was the HBC's standard building formula across the country, a Georgian vernacular survival. A number of these still graced the Victoria townscape: Craigflower Manor, the former home of HBC estate bailiff William McKenzie at the head of the Gorge Inlet, and also the home of Governor James Douglas, for many years Government House, strategically located adjacent to the Parliamentary Precinct in James Bay. Further out in the Saanich farmlands stood the Captain Dodd house, home of the former master of the HBC coastal trading vessel, the *Beaver*, and also the John Todd house on the Oak Bay farm of an old HBC trader.

The simple, clean lines, symmetrical facade and four-square plan of these prototypes continued to carry powerful association in the minds of Victoria's social elite. It was, then, this basic form, used by the HBC for their Fort officers' quarters across the country which Maclure adopted for the Robin Dunsmuir house in 1900.

The low rise hipped roof created a strong horizontal effect by compres-

⁵ R. Lort, "Samuel Maclure MRAIC 1860-1929," *RAIC Journal* (1958); and L. K. Eaton, *The Architecture of Samuel Maclure* (1971).

sing the rigid symmetry of the shingled facade. In effect much like Wright's Winslow house some six years previous, Maclure's design also featured a porte-cochere west entrance on one side balanced by single-storey extension on the other. Compressed within the bulk of the house but providing a centre focus for the facade was an integral second-floor sleeping balcony, the balustrade of which slightly extended over the drawing room window bay so defining the extent of the open verandah below. On either side the projecting window bays of the west study and east dining room matched bracketed bedroom window bays above. The subtle play of advancing and retreating surfaces was further complicated by the sill-level horizontal moulding courses which girded the bulk of the house, and articulated even the shingle-clad piers which comprise the only conscious vertical element in the design. A note of whimsy in the heart-shaped detailing of the balcony balustrades was not out of place, as the house was a wedding gift of James Dunsmuir to his favourite son.

The interior was one of Maclure's earliest spatial triumphs. And already we see a major divergence from the Wrightian manner. Wright was to become the master of the solid-core house—the spatial organization pinned at the centre by the all-symbolic family hearth. Wright's Winslow house plan is his major dramatic introduction to this concept. The huge chimney block defines the centre of the compact plan, providing a focus for the entrance hall and dining room as well as pivotal point for the other rooms radiating about it. The W. W. Willits's residence of 1901 at Highland Park, Illinois, typifies Wright's progression to his fully fledged cross-axial concept. Here in a cruciform plan the central chimney core becomes the axial reference point from which four wings reach out through the landscape dissolving into it, conceptually by banks of windows or functionally by porches and patios.

Maclure rejected this approach and instead focused on the spatial core, a common and communal space wherein people and functions would merge, conversation linger, ritual welcomes and farewells transpire. This would also be the place from which the organization of the house would reveal its own logic. The problem remained to make at once this towering two-storey interior well, impressive yet intimate, dramatic but unimposing. With the Dunsmuir house Maclure achieved a sophisticated solution which shortly became his personal hallmark and key to later successes.

One entered the house from the western porte-cochere. The short vestibule then opened into a vast two-storey hall located against the north wall so that an elegant staircase against this wall, gave access to the second-floor balcony hall.

The staircase paused halfway at a landing before turning inward across the hall. The landing was backlit by a towering stained glass north window which bathed the entire hall in light. Below, on the main floor recessed under the landing, was an intimate inglenook featuring a fireplace, itself opening in line, westward to the study, eastward to the dining room, and southward onto the terrace above the gardens. The plain plaster detailing of the drawing room contrasted with the sombre tones of the panelled study and dining room but provided an even more dramatic relief from the mellow tones and soaring light-suffused space of the hall, itself finished in Douglas fir wainscoting stained a deep red, Australian gumwood floors, and wherever the eye rested, the heart motif inlaid or fretted into the woodwork. When the house was destroyed in 1971, one of Maclure's most significant structures and a unique work of art was lost.

Churchman-Kirkbride House, 1910

The W. N. Churchman-Kirkbride house of 1910 represents one of the few times that Maclure was able to break away from the standard half-timber formula and continue the Robin Dunsmuir shingle theme. The overall effect seems, therefore, all the more American arts-and-crafts, indeed Wrightian, in spirit. The notion of a stable foundation podium is here interpreted as an extended perimeter granite terrace. Corner piers, detailed from the first-storey granite course frame the elevations, unified horizontally by moulded granite sills that wrap around into the indented entrance porch. The heavy mullions of the leaded glass bays complement these robust masonry elements, from which the transition to the shingled upper storey is accomplished by the shingle strongly horizontal sub-roof, an element repeated on the side elevations. The splayed bay window above the entrance porch anchors the symmetry of the design, a seeming casual reference to Wright's longtime playful interest in the possibilities of the hexagonal form. The low slung eaves, under which the windows at both levels are tucked, but particularly the clean lines of the hipped roof, suppress the entire composition. The multilight heavy mullioned windows are integral to the overall surface which features several layers of almost free floating forms deftly anchored by the heavy masonry chimney stacks dramatically penetrating the roof planes. Despite what seems a rigidly symmetrical scheme, Maclure had no compunction about breaking it on the south side where the house opens out through a verandah onto the terrace, and beyond into the gardens of the four-acre estate.

The interior is much more intimate and informal than other schemes of this size. Drawing room and den flank the entrance vestibule and beyond this a beamed single-storey living room traverses the entire house with its inglenook opposite the entrance. On the south wall French doors opened into the verandah. Beyond are a children's room, kitchen and dining room, not really integrated with the rest of the house. There were, however, numerous built-in features: closets, window seats, bookcases, wall seats and interior leaded-glass screens. An intimate house on which the arts-and-crafts love of materials, respect for craftsmanship, and sympathy for light are expressed with quiet reticence.

H. E. Beasley House, 1912

Maclure's Wrightian influence is most literally expressed in the Harry Exeter Beasley residence of 1912. Although obviously within Wright's Winslow house orbit, the house has no direct sources. Yet the treatment of the bulk of the building, stratified into a series of horizontal zones, is generally Wrightian. Each layer, distinguished by contrasting textural treatments and defined by heavy courses or the floating planes of shallow hipped roofs, is treated as a tightly controlled single unit, symmetrically organized on each elevation. The granite podium, capped by a concrete sill, provides a solid base for the stucco first storey, broken at regular intervals by the tightly grouped banks of sash windows. Two extended bays are unified under a single roof at the sides and sheltered at the front by the broad facade-wide entry porch. From this rises the half-timbered second storey, itself sheltered and compressed by the generous Wright-like eaves. Here the half-timbering abandons its Elizabethan pretence and serves mainly as an abstract rectilinear pattern to articulate the structure and visually related upper roof to lower sub-roofs.



Left:
F. T. Adams House
Victoria, 1913-14, Maclure.
PHOTO AUTHOR

Below:
Florence Rattenbury House,
Victoria, 1925, Maclure.
PHOTO CAMPBELL



Above:
C. E. Brown House,
Evanston, Illinois, 1905,
architect F. L. Wright.
PHOTO WAYNE ANDREWS

Right:
Robin Dunsmuir House,
Victoria, 1900,
Maclure. PHOTO AUTHOR





Above:
H. E. Beasley House, Victoria, 1912-13, Maclure.
PHOTO AUTHOR



Left:
Porch detail, H. E. Beasley House, Victoria, 1912-13, Maclure.
PHOTO AUTHOR

Right:
Eaves detail,
R. Sutherland House, Victoria,
1913, Maclure. PHOTO CAMPBELL



Below:
R. Sutherland House,
Victoria, 1913, Maclure.
PHOTO CAMPBELL





G. Richardson House, Victoria, 1912, Maclure. PHOTO AUTHOR

"Kildonan" for R. Sutherland, Victoria, 1913, Maclure. PHOTO CAMPBELL



Hall, R. Sutherland House, Victoria, 1913, Maclure. PHOTO CAMPBELL

Beasley was a typical Maclure client. Working his way up in the CPR to Vancouver divisional superintendent in 1902, he had served two years as Montreal office manager for Sir Thomas Shaughnessy before settling on Vancouver Island in 1909. There he became the CPR's superintendent of the E & N line which had just been purchased from the Dunsmuir interests. Athletic, a devoted lacrosse player, and noted sportsman, he was also the brother-in-law of J. E. Griffith, a sometime deputy minister of railways in the B.C. government.

G. Richardson House, 1912

Businessman George Richardson commissioned Maclure to design his Moss Street family home in 1912. The son of one of Victoria's founding families from the Hudson's Bay Company era, Richardson prospered as a dry goods merchant and by the time he was 45 had acquired both the capital and position to require a home of substance in the prestigious Rockland area. Maclure's final scheme echoes the earlier Georgian essays by Wright, in particular the Winslow house and P. D. Hoyt residence of 1906. In effect, however, it is a quite blatant revival of the Hudson's Bay Company fort officers' quarters form and its Georgian ancestry.

In other examples of this type, the black timberwork set against the white plaster tantalizes the eye from behind a variegated screen of foliage. The arts-and-crafts delight in the exploitation of textures and materials within a romanticized aura of medievalism is manifested. This camouflages the real source of the design, and the real significance such buildings conveyed to their owners. The Richardson house quite clearly illustrates (primarily because the present colour scheme is quite close to the original), that there is nothing medieval about it, and the allusion to arts-and-crafts decorative principles is superficial and incidental. From any angle the elevations are symmetrical and formal: the balanced facade fenestration pattern, the paired chimneys rising from the roof hips, the squared bay window projections on either side, the horizontal division of the elevations into equal parts, and the vertical bipartite division of the side elevations by projecting oriels. The central axis of the front elevation is defined by the hooded porch where the rough stone finish is a welcome relief from the sparsely articulated proportions of the overall massing. A close analysis reveals the true source for this design: the English Georgian vernacular house type. The insistence of a colour scheme at the lighter end of the spectrum is Georgian as is the regular use of the box sash window. Plain rough-cast, or white plaster accentuated by white timberwork, is the hallmark of rural Georgian. As in elevation, so in plan, the house is thoroughly eighteenth century, with four first-storey rooms grouped symmetrically around a central stairwell, though in many Maclure houses it expands into a large two-storey open central core.

In such homes as this, the true nature of Victoria's middle-class taste demonstrates the fundamentals of its complex nature. It is that the really important backbone of the economy and society, the middle-class merchants, were neither deceived by the romantic fantasies of Ruskinian medievalism (on which incidentally the nineteenth-century British Empire came to depend for its rationale), nor attracted by the doctrinaire faddism of the American arts-and-crafts movement. As rational, hardheaded businessmen, in an undeveloped country of great potential, they understood only too well the meaning of imposing reasoned order on natural

chaos. They found a sympathetic precedent in the building styles of Georgian England: the age of liberal enlightenment, the nascence of the industrial revolution.

R. R. Sutherland House, Kildonan, 1913

The most grandiose of Maclure's commissions in this vein must be the Roderick Ross Sutherland house, Kildonan, constructed within a large estate on the Foul Bay escarpment. A flamboyant character, gregarious and genial, perhaps even extravagant, Sutherland was the son of a Manitoba senator. Having been a Winnipeg lawyer, R. R. Sutherland rose to become Manitoba minister of mines as well as father of 13 children. His wife, a member of the wealthy Winnipeg investment family, the Richardsons, provided, no doubt, additional opportunity for their significant fortune in Manitoba mining stocks. From the beginning the house was to be one of the most impressive in Victoria. Mrs. Richardson worked closely with Maclure on the interior arrangement and finishing. The hilltop site, itself a major topographical feature, provided views both east and west over Oak Bay and Fairfield and commanded the prospect over a large estate stretching eastward into Oak Bay. On the stepped benches were located croquet and tennis courts, extensive rock gardens, the servants' quarters and a fruit orchard. Designs for the large two-storey house were completed in 1912. Construction started in 1913 and was completed two years later at a cost approaching \$30,000.00. Six Scottish stonemasons were employed on the site to quarry the granite and shape it into the hexagonal stones used in the construction of the first storey. The interior is one of Maclure's most lavish. Exotic woods, Australian eucalyptus and African gumwoods were used to panel and finish the interior. Carved detailing highlights the main fireplaces and bookcases in the "Gothic" library. As in the Robin Dunsmuir house, individual mouldings were designed and milled for each of the main rooms and distinctive plaster cornices were also provided. Sliding panelled doors were used throughout the main floor.

The plan is also a development of the Robin Dunsmuir house some 13 years earlier. The entrance from the western porte-cochere is off axis. From a spacious exterior porch one enters through a rather constricted, richly panelled vestibule to a lobby. On the south side is a glazed conservatory and adjacent sunrooms. From the lobby one turns directly into the hall or detours via the sliding doors of the sunroom through the library. The hall is one of Maclure's most impressive. A majestic staircase winds up against the west wall, backlit at the mid level landing by two large leaded glass windows, then continues up terminating in a balustraded gallery which skirts the upper level. A recessed skylight above the beams was an unusual feature, intended to increase daylight penetration of the space. Beneath the landing, and recessed against the west wall, is the distinctive Maclure inglenook. Directly across from it, at cross axis to the hall, one enters through wide sliding doors into the 20 x 30 foot drawing room. Steel I-beams were used to span the space, the ceilings and walls articulated with cornices and decorated rib mouldings. From the drawing room, dominated by its huge south-end fireplace, one could look out through the wide plate glass windows (or enter through a door to one side) onto a sheltered verandah, and beyond to the open terrace. The dining room, *en suite* north of the drawing room, is itself on axis, through a spacious butler's pantry and servery, with the kitchen.

The change of elevation on the eastern slope provided an under-storey for the house on that side. Thus a large den, and 21 x 31 foot billiard room with its own ingle shared the same prospect out over Oak Bay as the main rooms above. A change-room, wine cellar, and tool house were also provided at this level; the billiard room was lit by the insertion of luxfor prism glass into the exterior verandah floor immediately above the table.

At the second-floor level the main bedroom follows the orientation of the major rooms below, all opening onto a sleeping porch located above the main-floor verandah. The southeast corner adjoins another sleeping porch while the master bedroom features an *en suite* bathroom and dressing room in line above the north-wing kitchen and servants' accommodation. Above this level, several dormers punctuate the capacious hipped roof, providing further bedrooms.

It is, however, the exterior elevations which indicate Maclure's singular skill in grafting the massive bulk of the large structure to its hilltop site. The severe, almost bleak, western elevation is hardly visible from the approach up the steep promontory to the porte-cochere. Here the disguised L-plan reveals itself although the block-like forms are dissolved into a series of volumes broken by contrasting treatments: grid-iron half-timbering of the second storey and the uneven hexagonal granite below, transfixed by the granite window bay and soaring masonry chimney. On the east elevation, gardenside, however, this barren formality breaks into a complex series of multilayered volumes and voids, defined by the pyramidal retreat of hipped skirts and roof planes. Here the black and white half-timber treatment becomes part of a complex geometric texture which creates the illusion of a scaled-down building growing organically, as natural as a piece of groundcover clinging to the windswept, craggy treed, escarpment. The spirit of Frank Lloyd Wright is recognized and subsumed within Maclure's synthetic vocabulary of form.

It is, therefore, unfortunate that by 1918 the Sutherlands, bankrupt by the stock market collapse, were forced to surrender the house to foreclosure. For Maclure the house was a rare triumph, and a fitting high point for the Wrightian spirit in his work.

Chapter 11

The Vancouver Office

No doubt spurred on by the high profile and good press received by the B. T. Rogers's commission, Gabriola, completed in the West End of Vancouver in 1901, in 1903 Maclure opened his Vancouver office.¹ Although never to receive the volume of work attained in Victoria, this Mainland connection was to obtain some of the largest and most expensive commissions ever undertaken by the architect, and indeed much of the most prestigious work available in the rapidly expanding commercial and industrial capital of British Columbia. As his architect-in-charge of this office, Maclure chose an immigrant Englishman, Charles Croker Fox, and the business was formally registered as Maclure and Fox.

C. C. Fox was a fascinating man, diffident, somewhat shy, but intelligent and very competent. What is more interesting is Fox's background and direct connection with the major figure of the English arts-and-crafts movement, Charles Frederick Annesley Voysey. Fox was born in 1879 in Falmouth, England, into the Quaker family of George Croker Fox. A great-aunt, Caroline Fox, kept a fascinating diary between 1835 and 1871 which was quite a sensation when it was published in 1881.² There was an intellectual middle-class background whose relatives included Robert Were Fox, a scientist and Fellow of the Royal Society, who had invented the Deflector Dipping Needle which revolutionized the compass and was used on many of the early Arctic expeditions. The Fox family had been in touch not only with leading European scientists but also writers and intellectuals including Coleridge, Carlyle, Kingsley, and Emerson.

Cecil Croker Fox had apprenticed in the large London office of Alfred Waterhouse but was with Voysey subsequent to his departure for Canada. *Who's Who and Why*, in a brief biography of Fox published in the 1913 edition, records that he was educated at Malvern College and that he came to Canada in 1898. In Vancouver his clubs were the Vancouver, Western, Jericho Country, and Canadian. He claimed to enjoy yachting and golf and registered himself as a Conservative and an Anglican. He was also a charter member and a council member of the B.C. Institute of Architects.³ Apparently Fox had heard of Maclure before arriving in Victoria. He approached Maclure for a job and worked briefly in the Victoria office before going to Vancouver to establish the branch of the practice there operating from an office at 744 Hastings Street, the Credit Foncier Building.⁴

There seems little doubt that Fox ran the Vancouver office with little interference from Maclure in day-to-day affairs. It was Fox who negotiated with clients, supervised the draughtsmen, drew up the contracts, and carried out the site inspections. It is less than clear as to extent of design freedom which Maclure allowed his "partner-in-charge." Certainly the

¹ Ross A. Lort, *Colonist*, March 6, 1960, cites the date 1903; the biography of C. C. Fox in *Who's Who and Why* (1913) gives the date of the partnership as from 1905. The firm was first listed as doing business from the Fairfield Block, 433 Granville Street, in *Henderson's British Columbia Directory and Street Index* in 1905.

² For details regarding Fox's family background I am indebted to J. Brandon-Jones.

³ C.V.A. Add. MSS. 326/1/4.

⁴ For a summary of Maclure and Fox's Vancouver work see J. Bingham, *Great Houses by Samuel Maclure, a Tour Sponsored by the Museums and Planetarium Complex* (n.d.).

buildings, with few exceptions, have the familiar Maclure motifs: Tudor-revival dressing, open interior organization with the two-storey hall feature, always a special sympathy for site and setting. Beyond that there are many differences, and it could be in the interpretation of Maclure's conceptual pen in the final drawings and construction under the control of Fox. This is evident in a number of commissions.

J. S. Rear House, Alberthau, 1909

In 1909 Maclure and Fox received the commission to design a large house for J. S. Rear, the son of a Toronto doctor who had developed substantial interests in Pacific Coast lumber, mining, insurance, and real estate. Designed to accommodate their family of four children in a style appropriate to Rear's wealth and ambitions, the house is set against the rising escarpment of Point Grey overlooking Jericho Beach and the Spanish Banks. Originally including stables, tennis courts, and extensive gardens, the house rises out of a granite-walled terrace, through a ground floor and main floor also granite dressed, into a half-timbered second floor and hip-roofed half-storey with large dormers and heavy granite chimneys. A capacious verandah communicates to the garden on the south side and extends round to the main entrance on the west; its roof provides a balcony for the bedrooms above. On the north side the verandah is matched by a conservatory. The main floor features a large mahogany-panelled hall dominated by a stone fireplace in an inglenook under the sweeping staircase. The floor of the dining room and living room are finished in rosewood.

There is little doubt the Rear house is solidly within the Maclure design tradition, utilizing the basic plan which had been pioneered in the Robin Dunsmuir house of 1900, and which was soon to be used again in the Sutherland commission of 1913 on an even more grandiose scale, the exterior detailing and formal elements being much closer to the latter. Thus despite the Tudor references, it is the spirit of F. L. Wright that is most evident.

W. F. Huntting House, 1911

The W. F. Huntting house is strikingly different from other Vancouver work of Maclure and Fox during this period. It is perhaps one of the few insights into the creative directions which C. C. Fox pursued outside of the mainstream influence of his senior partner, Samuel Maclure.

W. Foster Huntting commissioned Maclure and Fox to design his Shaughnessy Heights home in 1911. A wealthy Vancouver lumber mill owner, Huntting had grown up in Iowa, immigrated to Vancouver in 1902 at the age of 23 and founded the Huntting-Lea Lumber Co. His business, despite a 1909 fire, prospered and was obviously able to support the then exorbitant \$18,000 construction cost of the new house.

Unlike the dominant half-timbered volumes which normally mark a Maclure design this house is characterized by its low-slung informality. The steep pitched roof reaches down to austere grey rough-cast walls but opens out into a pair of gables which bracket each end of the facade elevation. A hipped roof porch shelters the entrance; bands of casement windows punctuate the otherwise bland surfaces; the foundation level is defined by a brick finish which provides a podium for the house and assists the transition from rather bleak wall surfaces to the landscaped garden



J. S. Rear House,
Vancouver, 1909, Maclure & Fox.
PHOTO AUTHOR

setting. The windows seem to follow little design logic, but instead are informally dispersed across the elevations in horizontal banks. They respond, one presumes, more to some internal functional order rather than external architectural control.

The interior is spatially oriented about an entrance hall which is handsomely panelled in native cedar. In other rooms the exterior Spartan design approach continues. Walls and ceilings are finished in smooth plaster; ornament is almost non-existent; mouldings are kept to a minimum. Only the fireplaces are given special treatment, the one in the drawing room is decorated with tiles from Tiffany of New York. Also unlike the typical Maclure design is the handling of space which, rather than responding to functional requirements with multi-purpose fluidity and complexity, is here defined by rooms and controlled by doors, an English rather than American feature.

It is very obvious that the source of the Huntting design is very much in the English Voysey stream. Indeed the overall design bears a striking resemblance to Voysey's own house, The Orchard, at Chorley Wood, Hertfordshire, built in 1898. The double gable, dominant steep roof, proportional massing of the elements, and rough-cast finish are common to both designs. In the Huntting house there is a more generous use of leaded casement windows, and the large front porch is an addition feature. But the overall Englishness of the total effect points to Fox's hand in the design; the direct Voysey references would seem to confirm this.

E. P. Gilman House, Thorley Park, 1911

Ellis Philip Gilman arrived in British Columbia in 1899 to take up duties as Provincial Assayer. He was 24 and had already mastered six languages, finished two degrees in mining and metallurgy, and looked forward to a career as a mining engineer. By 1905 he had left provincial employ and formed a consultant partnership known as Pellew-Harvey, Bryant and Gilman. From there he began to invest very successfully in real estate. At that time he began assembling land near Jericho Beach where he planned to build his own home on site which looked across Burrard Inlet. It took three years to complete the series of transactions and accumulate the entire site in the area known as Thorley Park after its original owner, Albert S. Thorley.

Construction of Thorley Park commenced in 1913. Maclure and Fox supplied the plans for a baronial twenty-two-room manor house to be set in extensive formal gardens fronting on the beach. Gilman himself probably played a large part in the design requiring an appropriate balance between romantic indulgence and modern convenience. The house finally featured some one hundred and thirty windows, five verandahs, ten open fireplaces, forty-three built-in cupboards but also a built-in burglar alarm, a large walk-in fireproof vault, extensive electric alarm and firehose system, fresh air filtering and circulation system, cold and refrigerator rooms for food storage and built-in vacuum cleaner system.⁵

The house is designed to be part of its gardens which slope gently away down a series of grassed terraces to the seawall and beach. The first floor is stuccoed, the second half-timbered and the large hipped roof set off by two large gabled bays, one almost twice the size of the other. Protruding bay windows, the numerous verandahs and the panelled tall brick chimneys lend the house a distinctive English Queen Anne flavour. Only the garden side sleeping porch and ground-level verandah hint at the more American

⁵ Correspondence: T. L. Brock to M. Segger, January 3, 1979; March 19, 1979; March 9, 1980.



Left:
"Kanakla" for E. P. Davis,
Vancouver, 1911-12,
Maclure & Fox. PHOTO AUTHOR

Below:
W. F. Hunting House,
Vancouver, 1911,
Maclure & Fox. CVA



Garden side, C. J. Peter House, Vancouver, 1909, Maclure & Fox. PHOTO AUTHOR



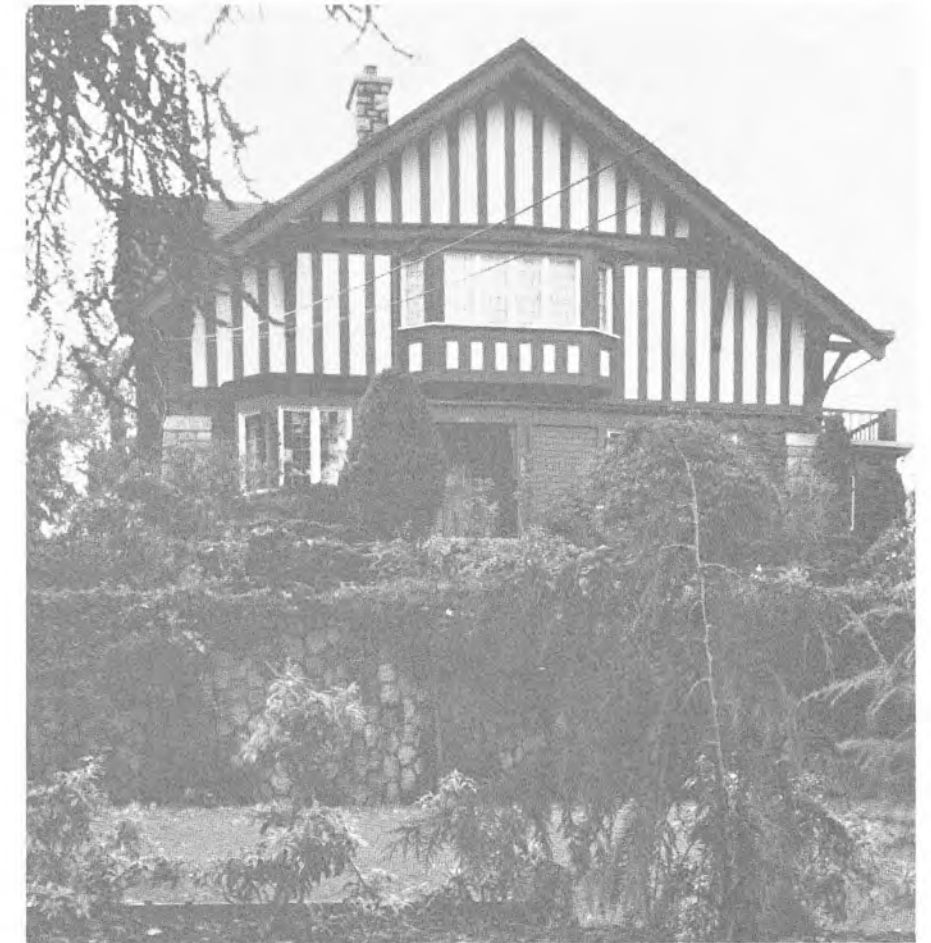
Left:
C. J. Peter House,
Vancouver, 1909,
Maclure & Fox.
PHOTO AUTHOR



Above:
J. H. Hendry House,
Vancouver, 1912-15,
Maclure & Fox.
PHOTO AUTHOR

Left:
Jericho Country Club,
Vancouver, 1913,
Maclure & Fox. VCA

Right:
G. C. Tunstall House, Vancouver,
1912, Maclure & Fox. PHOTO AUTHOR



Below:
G. C. Tunstall House, Vancouver,
1912, Maclure & Fox. PHOTO AUTHOR



shingle-style effect. The garden itself contained ample room for a tennis court, vegetable garden, Japanese-style tea house and garden overlooking the water, and extensive areas given over to rose beds, shrubs, formal flower planting and natural woods.

The centre of the interior constitutes a two-storey entrance hall finished in imported oak panelling and an oak beamed ceiling. The dining room was finished in a similar manner while other major rooms such as the library and drawing room were detailed with oak mouldings, doors and casements. Fireplaces were set in baked tile breasts with large handsomely detailed mantelpieces.

The plans for Thorley Park were delivered on March 13, 1913 and were signed by both Gilman and Maclure. There remains, however, an unusual fastidiousness to the design of the house, both in detail and amenities that may represent the very close working relationship between the client and Fox, the supervising architect.

Philip and Dorothy Gilman lived in the house with their five children for barely ten years. Gilman was an active sportsman, at one time was both singles and doubles local badminton champion and singles table tennis champion, a member of the rifle club, keen sailor and avid golfer. It was therefore a great loss when in the real-estate market collapse after the Second World War that Gilman gradually came under increased financial pressure and in 1922 was forced to sell.

A. E. Tulk House, Rosemary, 1913-15

Between 1913 and 1915 Maclure and Fox were engaged in the design and construction of a large house in Shaughnessy for A. Edward Tulk. Tulk was born in Hamilton, Ontario, in 1860 and came to British Columbia to participate in the Klondike gold rush as a general store operator. Returning to Vancouver from the Yukon in 1902, he set up the Goldseal Liquor Company which became a major whisky distributor throughout the province. Quickly becoming very wealthy he returned east, enrolled at McGill University, and completed a law degree. It was then, as a successful and wealthy lawyer, that he commissioned the house which he called Rosemary after his only daughter. It was built in two stages, a major interruption being caused by the shortage of materials during the First World War.

Tulk entertained on a large scale, and the house was designed to accommodate this. The landscaping, terrace and sunken gardens, coach house and riding stables were as important a part of the design as the house itself. On the ground level the house is functionally divided between the service areas and family area. The service areas, including the kitchen, pantry, servants' dining room, are in the main body of the house and these are linked via a porte-cochere with the garage and stables in an adjacent separate block. One enters the house from the sweeping driveway through a vestibule. Through a second set of doors the huge entrance hall is dominated by an on-axis inglenook fireplace and to the right is a grand staircase which winds up back over the entrance to a gallery which skirts three sides of the hall; above this a barrel vaulted ceiling defines the space and reinforces the baronial splendour of this architectural event. Around this hall are organized the main social spaces. To the left a large drawing room opens out through a verandah onto the garden terrace at the rear. Directly on axis from the entrance and accessed by either side of the fireplace is the dining room, a bay window catching the main vistas



Tulk House, 1913-15. PHOTO AUTHOR

through the garden. On the right, also in line are a small breakfast room and library. On the second floor the gallery provides access to the main bedrooms, dressing rooms and bathrooms. A long corridor leads from the gallery to a 19 x 24 foot billiard room which spans the north end of the house. A high degree of finish is evident in the interior detailing: extensive use of leaded art glass, the hall panelled in light unvarnished oak, casement windows with wrought-iron hardware, the *fleur-de-lis* motif carried through in the glass and plasterwork. The Tudor arch of the entrance porch is repeated in the fireplace of the hall, the entrance to the drawing room, and occurs again for instance in the library cupboards. The breakfast room ceiling is highlighted with a plaster fruit-motif moulding; the dining room is given an old-world clubby atmosphere with rosewood floors, mahogany panelling, and tapestry wallpaper.

The exterior of Rosemary is a fitting introduction to the lavish old-world charm of the interior. It is high-style Queen Anne and was initially designed to be built in brick masonry dressed with stone and half-timbered gables. Because of the First World War materials shortage the design was changed to wood; the porte-cochere wing was finished in mahogany. Leaded casements, bay and oriel windows give texture and playful variety to the wall surfaces while conjuring up images of the rambling Tudor manor houses of the English West Country. Even the garden, rather than informal, follows a Renaissance geometrical plan with architectural elements punctuating the views and vistas through the formal plantings and parterred beds. Yet both the literalness of references, and the sprawling linear organization of the plan itself, are so unlike the usual four-square compactness and robust amplitude of Maclure's Victoria work. Rosemary is much more directly within the William Morris, Nesfield and Shavian revivalist stream of the arts-and-crafts tradition and could only have been designed by an architect with direct familiarity to it. Again this points to the hand of Fox, who would have known much of this work first hand.

Institutional Commissions:

The Western Residential Schools and The Vancouver Tennis Club, 1912-13

While the years 1905-1913 were very active for Maclure's Victoria office the volume of work under way in Vancouver should not be underestimated. Over 55 commissions by Maclure and Fox in Vancouver have been identified; many of them of a substantial nature and at least 30 date from the 1911-1913 period.

Two particularly large institutional commissions were for a single client, Western Residential Schools operated by the Presbyterian Church. Braemar, the school for girls was opened on October 1, 1912, a large three-storey Tudor-revival design, located in Shaughnessy at 27th Avenue and Willow Street. Langara, the residential and day school for boys was opened the following year. In both instances the schools were large and sprawling Tudor-revival structures no doubt purposely evocative of the English public school, on whose traditions the curricula were intentionally structured. Unfortunately, however, both educational and economic developments had already bypassed such institutions. Following the First World War Braemar became the Shaughnessy Military Hospital for returning wounded veterans and was finally demolished in 1956. Langara became an RCMP barracks and training centre.



Langara, RCMP barracks and training centre. PHOTO AUTHOR

The Vancouver Tennis Club, another Shaughnessy institution, was designed by Fox and Maclure in 1914. Fox was a member of the club. Again the British associations and pretensions of the social elite who patronized its courts demanded a Tudor-revival dressing for the building. The high point of the clubhouse was its tea room, richly panelled and meticulously detailed. Just after construction the building burned but was rebuilt to the same plans.

Earls Court, Lytton, for R. V. Winch, 1912

While some mystery surrounds the design process in the Vancouver office an attempt to reconstruct the role of the senior partner, Maclure, and the architect-in-charge, Fox, can be achieved by examining an unusually complete set of drawings for a commission which came to the firm in 1912 from Vancouver industrialist and financier R. V. Winch. Four complete sets of plans survive which trace the development of the design from a very sketchy idea through to the finished contract drawings.

Earls Court was to be a summer retreat and house for a fruit ranch which Winch was developing in the Fraser Canyon near Lytton, British Columbia. Three undated sheets of pencil on tracing paper survive which contain a rough freehand sketch in Maclure's hand and bearing his signature. They show a front and rear elevation plus a floor plan. The concept is for a bungalow with a verandah extending across the rear elevation and half way along each side. Opening onto the rear verandah are the three main rooms, the hall, the dining room and living room. The main spaces are interconnected with freeflowing access between the rooms via the central hall. Facing the front a kitchen, an enclosed entrance porch and bedroom match the rear rooms. The exterior is sketched as fieldstone walls, unbarked log timberwork, and a spacious hipped roof with gable ends.

Subsequent sets of plans appear with the Maclure and Fox designation indicating they were drawn up in the Vancouver office under Fox's supervision. An interim set of plans drawn on linen with pen and ink is contained on six sheets dated August 1912. Construction materials have been changed to frame and shingle on a fieldstone foundation with tiled roof. The plan is more complex containing, for instance, a basement wine cellar and billiards room; on the main floor a Chinaman's room, woodshed, cloakroom, and pantry have been added. The second-floor plan reveals a galleried stairwell providing access to the bedrooms, each with a sleeping porch. While overall the plan retains the openness of Maclure's sketch spaces are much more constricted and circulation complicated.

A third set of plans on paper but drawn in pen with a watercolour wash to highlight details are dated variously through December 1912, and were signed by Winch. Notes indicate various pages were cancelled December 12, then drawn again on December 17, and revised December 23. The succession of alterations show progressive modifications to room sizes and locations, a reorientation favouring the entrance porch and perhaps most importantly an erosion of the hall as a dominating element with a concomitant further constriction of circulation. The hall now accesses the verandah only by a corridor between the living room and dining room.

The fourth and final set of plans is contained on five linen sheets. All dimensions are indicated and this seems closest to the final as-built design. The changes indicate a drastic reassertion of the original floor plan of the first sketch. The plan is much more open; the hall is reasserted as the domi-



Sketch plan of R. V. Winch Bungalow, December 1912. MLSC



Plan of R. V. Winch Bungalow, March 1913. MLSC

⁶ This methodology seems to be confirmed by a former apprentice of Maclure during the 1920's, K. Crabtree (interview with S. MacAdam), who asserted that Maclure would sketch out the concept "in a few minutes" then hand it over to be drawn up.

nant feature element with the circulation among the rooms on both floors dependent on it.

The design process as revealed through these documents would seem to confirm Maclure's role as the primary design architect whose function in the Vancouver office was to negotiate and set the basic parameters and concept. Fox would then continue discussions with the client to develop and refine the design. In this case it appears these elaborations got a little out of hand, and perhaps out of budget, as more rooms, functions, and activities were designed into the building. Emphasis shifted from the hall and the verandahs as other types of space encroached. The final set of plans, probably following another visit by Maclure to the office, reasserted the original concept, simplified the design, and brought back those distinctive Maclure traits of spatial integrity and generous proportions to the overall plan.⁶

There were numerous other large commissions during these years, the Arthur Brenchley house on upper Granville Street in 1912 was another Tudor-revival Shaughnessy design adapting Maclure's chalet house type to the dramatic hilltop site. Almost next door, and one of the most Voyesque houses in exterior form, is the 1912 W. C. Nichol residence also famous for its extensive Edwardian style landscaped gardens. Nearby, also in the Shaughnessy is the Judge MacAulay residence of 1912 and the John Hendry house of 1912-15 on Angus Drive.

Two other very large commissions which also exploit their dramatic siting, high up on the promontory of Point Grey are the E. P. Davis house of 1911-12 and the LeFevre house of 1915. Almost neighbours on the perimeter of the University of British Columbia campus, the two houses look out across extensive gardens which run to cliff edge where the drop affords magnificent vistas across Burrard Inlet to the Squamish mountain range in the far distance.

Some time in 1914 Fox returned to England to enlist. He was killed in action early in 1916. Maclure closed the Vancouver office, not reopening it until 1919 and then under the able direction of his former pupil and Victoria office manager Ross A. Lort. The Vancouver office then continued to operate as Maclure and Lort until Maclure's death in 1929. From that time Ross Lort continued the practice on his own until joined by his son William Lort. The firm survives today as Lort and Lort.

In the final analysis it must be recognized that the Vancouver work for the most part is not pure Maclure, but a creative blend of the formally trained, intelligent Englishman and the self-taught but talented Canadian. Fox brought to the Vancouver office work a direct connection with the British well-springs of the arts-and-crafts movement and direct experience of the high luminaries of the period, in particular Voysey and his circle. Maclure's own experience was American, Eastern States, the Philadelphia circle and California, the rest he experienced vicariously mainly through the trade journals and architectural publications. In England MacIntosh, Voysey, and Baillie Scott were reacting aesthetically against the heavy visual bombast of the Victorians. They were consciously stripping their buildings bare although often, and enthusiastically, allowing the bones, and even occasionally the skin, of the English Renaissance or Queen Anne—the only period they admitted much enthusiasm for—show through. Fox would have known both camps, the Waterhouse revivalists and the Voysey purists. The Huntington commission is no doubt his attempt at an evocation of the latter. Other designs such as those for Tulk or Gilman

ed him to bring forward an almost archaeological revivalism, albeit
ered by West Coast building materials and the Maclure design
lae.

e Vancouver work is not devoid of the Maclure signature elements:
and free-flowing space, a special relationship with the site and land-
, the magnificent central hall which is the key to functional and
etic organization of the house. Small details such as the T-squared
boards and geometric handling of the half-timbering are also evident.
here is a lightness to the detailing, an airiness to the spaces, a reticence
any of the bolder design features, and often compromises in favour
of
lateral historical quotations such as oriel windows and Tudor arches, which
are by-and-large foreign to the hand of Maclure. This places the Van-
couver work in a separate category. Indeed it is Maclure, but Maclure by
another name. That name is Maclure and Fox.



Verandah, W. C. Nichol House, Sidney, 1925, Maclure. Verandah links the house and garden.

Chapter 12

The Maclure Garden

Through the Seasons and the Years

Samuel Maclure's interest in the flora and fauna of British Columbia began at an early age. His father had tramped the length and breadth of the province observing with the curiosity of an amateur scientist its geography and wildlife. This fascination, passed on to his children, was taken up by his eldest son and increased with the enthusiasm of an artistic sensibility.¹ Samuel Maclure observed the minutiae of his surroundings through the microscope of his sketchbook. In later life the early training in this vast but elementary visual vocabulary never left him and he retained phenomenal powers of visual memory which allowed him to remember in detail a piece of scenery for many weeks before finding time to commit it to paper in one of his charming watercolour sketches.²

It is not surprising, therefore, that these botanical interests should soon develop into a love of flowers and their cultivation. There was much comment about the floral displays with which he transformed the dreary telegraphic repeater stations into blazes of summer colour. At home in Victoria, Samuel and Margaret Maclure were avid gardeners. Indeed in the siting and design of numerous commissions one can detect that he saw the well-cultivated garden as an important complement to the dramatic vistas and powerful scenic settings.

That the garden could complete and enhance the natural environment was an attitude which developed in Samuel Maclure's approach to design as he moved away from the early shingle style to the more studied picturesque qualities of the Elizabethan revival. Still he remained throughout his life passionate about conserving trees with which he associated almost mystical qualities, being ever conscious of the tremendous investment of time and natural energy in these complex but impressive organisms. He would go to great lengths to site his houses so as to avoid either cutting trees, or greatly altering the terrain. Still from those early completely natural gardens of the Hill brothers during the New Westminster years to his later 20-year association with Mrs. Butchart's Gardens as consultant architect, he moved toward a much more sophisticated understanding of site and setting. This is evident in the gardens which he was increasingly called upon to design.

The Edwardian garden as it developed in Victoria was a special creation. Foremost, like Maclure's residential interiors, gardens were designed to accommodate a particular social program.

Perhaps perpetuating the living habits of colonials throughout the tropical and subtropical British Empire, the distinction between interior and exterior was somewhat blurred; gardens were seen as an extension of the living space of the house, not mere ornaments to the external structure. The mild climate of Victoria encouraged this kind of lifestyle although

¹ Obit. John Charles Maclure: *Province*, October 31, 1955; also *Sun*, May 20, 1950.

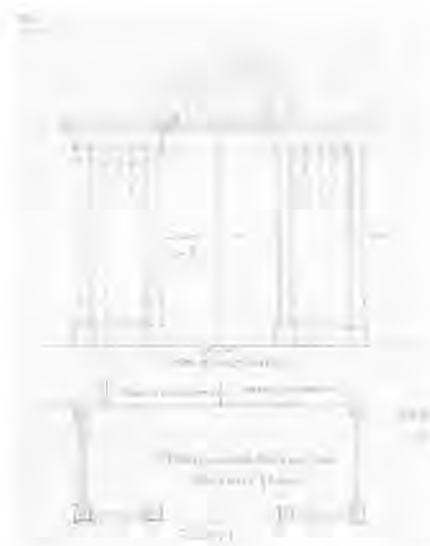
² Interview: Catherine Maclure to author 1979.

somewhat compromised even in the warmer seasons by stiff cool Pacific breezes and extended periods of rainfall. Verandah life was therefore important. Protected from the rain, activities could be extended into the outside—breakfast, afternoon tea or evening drinks. Lawn games were common. Croquet was always popular, occasionally lawn bowling could be accommodated in larger gardens but, after 1900, tennis was the rage and a grass court essential at any respectable upper-middle-class home. Only much later, in the 1920's, did swimming pools appear. By European standards, however, gardens were not large. The successful garden, therefore, combined a mix of aesthetic and functional considerations. Particularly important was the use of physical and visual screens to open and close vistas, to delineate tennis courts from flower gardens, or to shield fragile plants from the weather.

Flowers were mandatory ornaments to the home during summer months and cutting gardens were common. Roses in their secluded special gardens or trellised arbours were propagated as much for scent as show. Sketch clubs met in gardens, women's auxiliaries held teas, all ages read books, poetry, novels or tracts for self-improvement—in the garden. Church fetes were a garden activity as well as family entertainment such as "dress-ups" or occasional plays on temporary stages. Protection against occasional inclement weather during these activities provided the need for the construction of the pergola or summer house. The porte-cochere was required for similar reasons. And to extend the pleasures of the garden through the winter months, in particular ensuring the provision of cut flowers, a conservatory became a desirable component of the house plan. Beyond this, of course, were practical components of the garden, the vegetable lot, orchard, and space for such requisites as accommodation for servants, chickens, horses, dogs and carriages. All these competed for space on the small estates of Victoria's suburban gentlemen.

Symbolic associations must be recognized in the design and layout of Victoria's gardens. The English are a race of gardeners taking their passion for the manicured micro-environment with them throughout the world. To those who made their fortunes, often after years of deprivation in the frontier wilderness, the paradisaical and sentimental qualities of the well-cultivated garden were important assertions of their part, and success, in the civilizing process. Thus, particular features of the garden such as extensive lawns, oak trees, rose bowers, and neatly trimmed box hedges were reminders of the mother country and became touchstones for the national conscience.

The major problem of the landscape architect during this period was therefore to meet a wide range of requirements within rather tight economic and spatial constraints. Help, whether skilled artisans or servants, was expensive on the West Coast by world standards of the period. Most Victoria upper-class families could not afford more than two full-time servants, and often these would be a Chinese cook and a gardener. Most other help would be occasional or daily. A gentleman could keep, and even groom, his own horse, but by 1905 with the extension of the streetcar lines and a good suburban railway system even this was not necessary. Many of Maclure's residences were designed for two- to five-acre suburban plots, but most were no larger than two city lots. Even on the five-acre estates, however, most of the land was given over to minimal cultivation such as orchards, hayfields or purposely left wild and retained quite consciously as investment property for later subdivision. Maclure's particular success as a landscape designer relied, much like his building plans, on providing



Trellis details, Butchart Gardens.
MLSC

within a constricted space, all the elements required to serve the many pretensions and activities of this lifestyle.

In the midst of a society of enthusiastic amateur gardeners, skilled contract labour, and world renowned nurserymen, the landscape architect had a limited if seminal role. Much of Maclure's advice was verbal, directly to the owner, or prompted by the structural features of the house itself. Trellises were integrated into facade elements as in the porte-cochere of the 1912 Finlayson residence. Foundation terraces were part of two Foul Bay Road commissions, R. Sutherland's Kildonan of 1913 and the Churchman-Kirkbride house of 1910. However, even where a more complete landscape "platt" survives there are no detailed planting schedules, only general directions such as notes indicating topographical features, extant trees and generalized labels such as "flowers," "herbaceous border," "fruit orchard" or "grass." In these instances Maclure obviously went further than merely siting the house and tried to create an immediate context for the building and its relation to the site. The architect's control would often extend further by providing details for the location and design of architectural features such as trellises, fences, garden gates and pergolas. Occasionally delicate watercolours or crayon sketches would show in plan or elevation the placement and mature form of planting arrangements. These, however, are never detailed in species or name.

The reason for this is probably to be found in the diverse soil types and mild micro-climatic zones of the exposed peninsula location and complex topographical landforms which typify the Victoria area.³ To service such a wide range of individual location needs, Victoria supported a large number of highly qualified nurserymen and well stocked nurseries. These had evolved from the tradition of magnificent gardens for which the city had become famous by the 1890's. Thus after nurseryman, gardener, and client had devised the planting program, in the case of Maclure clients this most often came directly under the development control of the mistress of the house. Gardening in Victoria was and remains a pastime with a large following among house owners.

Maclure gardens reflect the architect's same sense of spatial acuity, his penchant for complex spatial inter-relationships, the subtle tensions between the formal and informal, constricted and open space, that he demonstrated in his houses. Where the feature of the site is a magnificent scenic vista encompassing sea, mountains or meadows, this is never challenged—only enhanced and controlled by the elaboration of an arboreal frame. The function of the garden setting for the house was always to soften the edges of the building and assist the transition from ground to wall, wall to roof. By trellising the porte-cochere or bringing down the eaves into flanking arbours strung out into the garden the bulk of the building is cleverly dissolved into its setting.

The wellsprings of English landscaping history can be found in Victoria's gardens: the trellised arbour of the Jacobean knot garden, the parterred sunken rose garden and summer or "banqueting house" of Elizabethan origins, the adjacent "evergreen wilderness grove," itself a Georgian revival of the Italian renaissance "bosco," the taste for exotic plants, especially oriental, and the hothouse and conservatory from William and Mary's age of botanical explorations. Perhaps most distinctive of all to the native landscape of Victoria are oak parklands so beloved of the contrived romantic naturalism with which we associate the names of those great English eighteenth-century picturesque landscapists, Capability Brown and Humphry Repton. Only a few Victorian features were totally

³ While there are significant variations in temperature and rainfall within the lower Vancouver Island region describing the vicinity of Victoria, the following data provide some indication of the general climate for Latitude 48.3° N and 123.26° W: Mean monthly temperature 9.6; mean monthly minimum 5.3; mean monthly maximum 13.9; extreme low -15.6; extreme high 36.1; mean monthly rainfall 811.1 mm; mean monthly snowfall 45.5 cm; mean monthly total precipitation 856.5 cm; average hours sunshine 1,985; % of possible sunshine hours 41; freeze free period 202 days; average date of last spring freeze April 13; average date of first autumn freeze November 2; extrapolated over 30-year period 1951-1981. See R. H. Chilton, *A Summary of Climatic Regimes of British Columbia* (1981).

rejected: complex parterres, exotic topiaries, extensive bedding out and overt formality in the grand manner, perhaps because of the high cost of labour-intensive care as much as aesthetic reasons. Italian architectural features such as balustraded terraces, casinos, and peristyle screens in arboreal western Canada become panelled fences and extended treillages. But Maclure's immediate aesthetic legacy, of which all his designs are an integral part, was that marvellous late Victorian eclectic tradition which was perhaps more successful in the English garden than any other art form.

William Robinson's *The English Flower Garden* of 1883 provided the seminal thesis for another century of smaller scale landscape design, a planting philosophy based on the intrinsic qualities of flowers and shrubs in a compatible natural setting. And it was this philosophy that was brought into the Edwardian age by Maclure's articulate and prolific contemporary, Gertrude Jekyll, whose thoughts and gardens reached the English-speaking world through the feature pages of the journal, *Country Life*.⁴ Thus the best of Maclure's gardens are built around large expanses of open lawns which accommodate diverse social functions and games. These are defined by paths or driveways, themselves bordered by deep beds for long flowering perennial planting with tall hedges or fences for background and wind protection. Low terraced ramps, a formal rose garden, or trellised arbour might set off the house while on another side the gardens give way to a rocky outcrop transformed into an alpine bed. In another part the wide sweep of the lawn dissolves into a glade of oaks or tall dark firs where naturalized bulbs such as daffodils, bluebells or native lilies (camas) and delphinia take their turn amid rhododendron and the ground cover of salal and fern. The native plant garden, often secluded in a wooded glade harkens back to the Renaissance "bosco" or wildwood. It was a favourite of many of Maclure's sportsmen-naturalist clients. One of the best examples, the now public Oak Bay Native Plant Garden on Beach Drive, is the only part surviving of the extensive gardens of Maclure's early commission for R. H. Beaven.

In many instances natural landscape features become garden features. Outcroppings of rock are reserved for alpine gardens or, as in one later design, developed as a swimming pool. Gravel paths or paved driveways are diverted to the side of the lot so as not to intrude upon the expanses of green sward or groves of Garry oak. A large coniferous tree might provide the rationale for a driveway location and curve. Even after the advent of the automobile, garages were of course never part of the house but relegated to a separate building at the rear.

Developments in Victoria's early garden history can be traced through the annals of one major local nursery, for many years British Columbia's largest, the Layritz Nursery of Royal Oak. Located on the interurban rail line on the outskirts of Victoria, the nursery was founded by Richard Layritz in 1890. Specializing in fruit trees for this, the province's burgeoning new industry, Layritz products were shipped as far afield as Wasa, California; Yokohama, Japan and Shanghai, China.

The company ledger books over the years 1913-1919 show some 40 identifiable Maclure clients patronizing Layritz's.⁵ The R. Sutherland house in Victoria and the A. E. Tulk estate in Vancouver, for instance, stand out as major Layritz customers. Even Butcharts, although sustaining a large plant propagation and seed retailing business, regularly bought from Layritz. The Dunsmuir family's many Victoria homes with renowned show gardens were Layritz clients along with F. Barnard whose

⁴ For examples of G. Jekyll's writings see *Wood and Garden* (1899) and *Colour Schemes for Flower Gardens* (1919).

⁵ The ledger books and catalogues of Layritz Nurseries were made available to me by Richard Collier from his private collection.

large well-known garden surrounding Clovelly in Esquimalt had numerous Maclure-designed features.

The Layritz catalogue, the annual publication of which was an event of anticipated interest among local gardening enthusiasts, provided Richard Layritz with a ready pulpit from which to pronounce on the advantages and correct uses of his products. In particular, Layritz promoted the use of small domestic orchards which he advised:

By making judicious selections of summer, autumn and winter sorts, a constant succession can easily be obtained of this indispensable fruit for home use... it is recommended to plant Dwarf Apples, these worked on Paradise stocks and will bear at once extraordinary large and fine fruit, which makes them specially suited for small city gardens.

The 1900 catalogue listed 13 summer apples, 19 fall and 33 winter varieties. Most Maclure plans contained a small orchard. Regarding peaches, Layritz recommended that "On the coast peaches will give the best satisfaction if planted against walls of buildings, etc., so as to protect the blossoms against prevailing late spring frosts." He also noted the subsoil of the Victoria area was generally too hard for cherries. Plums could be used as orchard or garden "fillers."

Layritz had numerous specific directions to the planter. He recommended that the house owner should acquire and plant land enough not only for the immediate requirements of his house but also an adjacent vacant lot, thus adding commercial value to both. Flower gardens and gravelled walks were expensive to maintain, whereas grass and trees required little care. Therefore, he advised:

In laying out and planting of grounds have regard to economy of labour; let there be as few walks as possible, cut your flowerbeds (not too many) in turf, and don't make the lawn a checker board of trees and shrubs. Mass them in boundary lines or in groups leaving a broad expanse of green for the eye to rest on, and the mower to sweep freely over.

For exposed and windswept Victoria, Layritz's recommendations regarding hedges were most appropriate:

The idea of planting hedges for use and ornament, and screens for the protection of orchards, farms and gardens, is a practical one, and rapidly becoming appreciated. They serve not only as a protection against fierce winds, but there is much less trouble from blowing off of fruit... Nothing can be more beautiful than ornamental hedges of Evergreens and Shrubs well kept and pruned to serve as boundary lines between neighbours, or as a division between lawn and garden, or to hide unsightly places.

No garden is complete without beautiful flowering shrubs... Requiring but small space, they can be used on lawns to fill vacancies where large trees could not be harmoniously grown, breaking the monotony of the landscape by grouping, or distributing singly, according to the rise of grounds and scenic effect.

T. S. Hussey Garden, 1900

The earliest surviving Maclure-designed garden accompanies a house commissioned for T. S. Hussey about 1900. The plan is sketchy and very simple. A distinctive feature, however, was Maclure's proposal to site the house against the back lot line of the street corner of the 54 x 64 foot property, arranging both main and service exits from the side street. This allowed the verandah side of the house to front onto an extensive sward of



Above:
Carriage way to Biggerstaff
Wilson House, Victoria, 1905,
Maclure. PHOTO CAMPBELL

Right:
Gardens of "The Haven"
for Samuel Maclure, Victoria, 1907,
Maclure. PABC 63897



Right:
Gardens of the
W. P. D. Pemberton House,
1928, Maclure.
PHOTO CAMPBELL



Below:
Gardens of Hatley Park,
Sooke, 1908-13,
Maclure with Brett & Hall. PABC 63861



Right:
Rock gardens of the
R. Sutherland House,
Victoria, 1913, Maclure.
PHOTO CAMPBELL



Below:
Verandah, R. P. Butchart House,
Tod Inlet, 1911-25,
Maclure. PABC



Above:
Rose gardens,
W. C. Nichol House, Vancouver,
1911-12, Maclure & Fox.
CVA

Right:
Garden front,
W. C. Nichol House, Vancouver,
1911-12, Maclure & Fox.
CVA

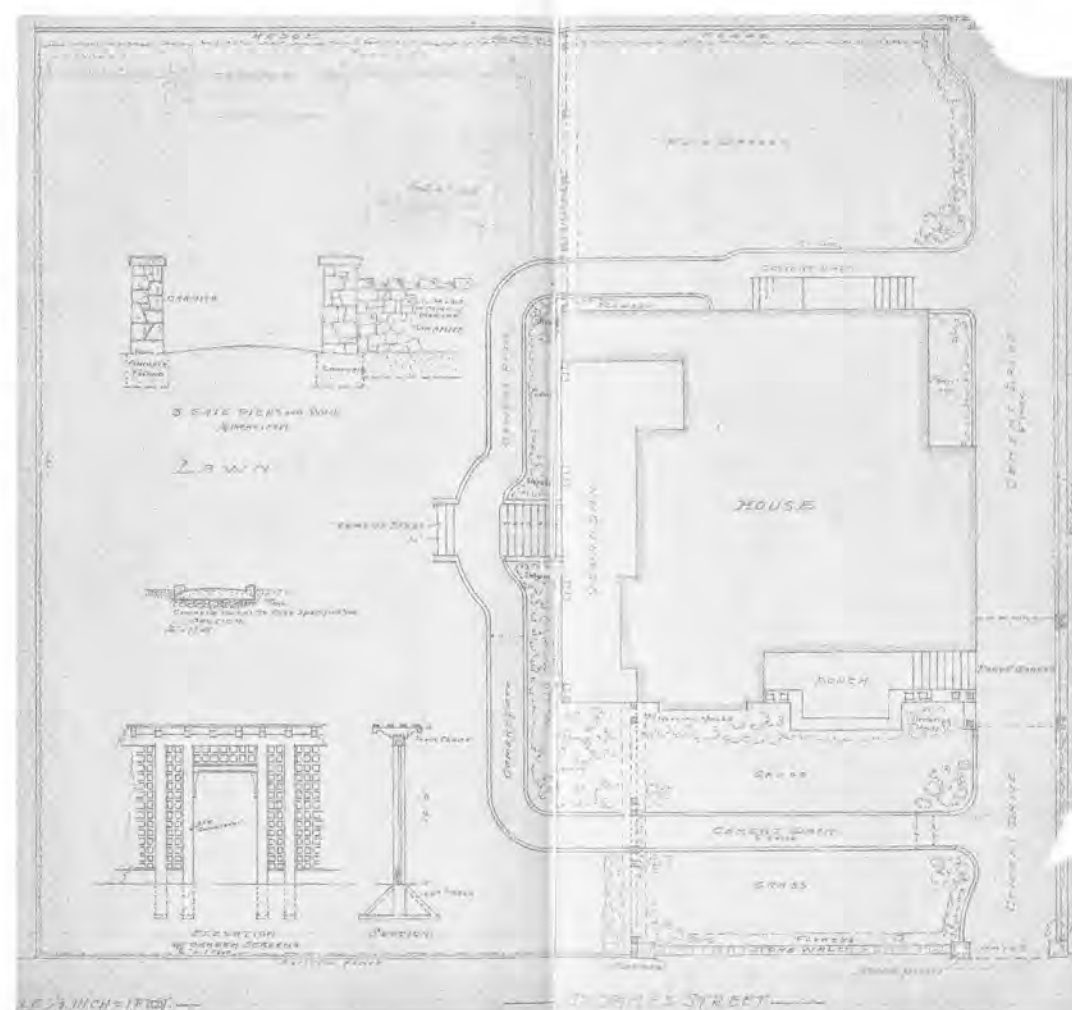


open lawn bordered at the periphery by regularly spaced trees and flowerbeds. Similar beds of shrubs and flowers crowded up against the foundations of the house. This achieved the main effect; it closed vistas from the verandah down a length of open lawn.

This is similar to an unidentified landscape plan for a house on Government Street typical of the design informality of the early Maclure gardens. A U-plan entrance driveway meanders past the entrance front of the house then splits in two to return to the road by one branch, or down the lot line past the house to a garage at the end of the garden. On the driveway side bay windows overlook the symmetrical parterres of a rose garden. At the rear the house opens onto a terrace with steps down to an expanse of sunken lawn, defined on one side by a gravel walk, on the other by a long herbaceous border. Across the end of this lawn a pergola screens the rise across a stone retaining wall into a rock garden marking the end of the lot. From a small pavilion in one corner of the entrance front, or the parterre on the terrace, the main features contain or present tightly controlled prospects which give ample depth and illusionary space within what would otherwise be a tightly constricted lot.

W. S. Terry Garden, 1915

A garden plan surviving from 1915 was keyed to alterations for a previous Maclure commission, the Oak Bay home of pharmacist W. S. Terry. An entrance porch and garden front verandah were added to the house so that its main focus was now at right angles to the road onto a large garden. The side entrance porch was integral to a new porte-cochere at the back of the house. Stairs led up to the main entrance and also provided a view over a small wide garden. The entrance drive opened on to Transit Road where the property was set off from the street by a stone wall and entrance gates. As is typical with many of Maclure's small lot plans, the driveway extends past the house along the length of the lot line, in this case providing access to an orchard and kitchen garden in an adjoining field to the rear. The new garden front verandah contained a conservatory and stairs leading directly onto the lawn. A summer house flanked by flowerbeds stood in front of a tall hedge at the back of the property. Two 10-foot-high latticed trellises connected each side of the verandah with front and back property lines, thus dividing the lot in half, secluding the front garden and creating two more intimate gardens on each side of the house between the trellises and the driveway. At the back was a rose garden; the front was open and grassed to the roadside stone wall. A path, connecting at each side of the house to the drive allowed one to walk around the house through the rose garden, under the treillage screen onto the terrace in front of the verandah, then continue through the front treillage back to the drive. The driveway curbs were to be covered with ivy and other climbers, and adjacent to the house were beds for flowering shrubs. The overall effect was to create in a constricted space three quite distinct gardens. Motor cars and the business of coming and going were effectively screened from garden life on which the conservatory, verandah, summer house and open lawn were focused. Terry also owned the well known Terry's Soda Fountain and Restaurant and in 1916 Maclure provided an interior design scheme cleverly developed as a garden harbour theme.



Garden plan, W. S. Terry, Victoria, 1915.

MLSC

Arthur Gore Garden, 1912

The Gore garden plan of 1912 adapts a small economical bungalow design to a restricted lot. On a corner location in the Rockland Avenue district the house is situated about mid-lot against the lot line dividing it from neighbouring property which rises steeply toward the west. Care was taken to preserve existing Garry oak trees, even to the point of realigning the carriage way at the entrance. The drive extends along the Belmont Avenue side of the lot passing under a porte-cochere and along the Belmont Avenue side of the lot passing under a porte-cochere and terminating at a garage—on axis—at the rear. A four-foot panelled cedar fence matching the external detailing of the house, set off the gardens from the two streets. Inside this a hedge provided a screen and backdrop for flowerbeds. In front, the drawing room and dining room opened out through French doors onto a full-length verandah, and then out into a small lawned garden bordered by flowerbeds and hedge. Against the house itself were flowerbeds with shrubs screening the corners, softening the transition from house to landscape at the main points of intersection.

J. S. Bowker Garden, 1913

One of Maclure's most sophisticated plans was for the Oak Bay seaside estate of J. S. Bowker. The 1913 scheme is preserved via a watercolour "platt" and numerous sketches of architectural garden features. The Bowker property fronted the sea between Beach Drive and Willows Beach on the Uplands border. The final scheme provided access to the house by way of a treed drive connecting to a beach access road at the side of the property. This driveway roughly bisected the gardens, which were bordered at the property line by hedges. To the west, the main features were two large croquet lawns, at the far corner of which was a summer house raised on a dais. This was fronted by a semicircular pergola which captured the prospect eastward over the lawns to the garden on the far side of the driveway. The east garden contained an enclosed formal parterred garden, the main feature of which was a tank pool. This garden opened eastward through the hedge onto the beach. Northward, outside the enclosed garden, the pool became a serpentine pond which meandered through an informal rock and shrub garden, itself overlooking the green expanse of a tennis lawn in the northeast quadrant. Within the small space of four to five acres, Maclure thus achieved a grand garden design of changing moods from intimate formal spaces to wide expansive vistas—mainly by multiplying views across and through a series of constricted multipurpose spaces.

M. P. Beattie Garden, 1920

In conjunction with Maclure's plans for the large chalet-style house for M. P. Beattie in 1920, the architect also supplied a detailed garden "platt." Although only vague outlines survive at the house site today, it seems in large part to have been fairly closely followed. The house was approached by a driveway from the north side. The entrance was marked by a turnaround pivoting on a large cedar tree. The cross-axially planned house thus focused on this entrance and gardens on the three other sides. On the west front a large paddock intervened between the gardens and the seashore without disrupting the view to the distant peaks of the mainland mountains. The large gardens themselves were comprised mainly of lawn parterred with a simple cross-axial system of gravel walks and geometric

flowerbeds. Rose bower arches marked the main intersections of the paths and a summer house overlooked a grass tennis court in the northeast quadrant. The main feature, however, was a large symmetrical parterred rose garden laid out across the front and centred on a circular bed in the axis of the garden entrance from the interior central hall, and through that to the turnaround in the driveway at the main entrance. On each side of the house, screening the driveway from the garden, a trellis with vines and shrubbery provided an arboreal transition from house to garden.

The powerful symmetry of the design, echoing that of the house floor plan, is in accordance with Maclure's increasing interest in post-war classical revival and its attendant mathematical discipline. But while evident in plan, the talent of Maclure was in submerging this structure within the overall effect which is dominated by the massive sweeping roof planes of the house.

H. F. Hepburn Garden, 1921

An unusual landscape plan in 1921 for H. F. Hepburn on Transit Road, Oak Bay, made a feature of the tall maple tree, centred in the front lawn. Maclure here provided access at the right-hand corner of the lot onto a circular driveway around the tree. The garage was located at the left-hand front corner fronting onto the driveway requiring one to always drive nearly completely round the circle. The lot lines were delineated by hedges and flowerbeds; the driveway itself set off the lawns and accentuated with shrubs. A terraced slope set with rocks and alpine flowers led up to the house, steps and pathway on each side. A small secluded garden on the right side of the house provided a focus for the view from a bay window. The garden led on through a lattice screen to the orchard, kitchen garden and, screened by a further lattice fence at the far end, a chicken run.

Archdeacon Dewdney Garden, 1922

The most detailed garden scheme surviving among the plans is that done in 1922 for Archdeacon Dewdney in Oak Bay. Unfortunately the key to the numbered planting program has been lost. The large lot, with the house approximately centre, links Beach Drive with sea beach, bounded on one side by a neighbouring lot and on the other by an access lane to the beach. The garage was to be located directly on the road at one corner of the lot, a path communicating from it and the road front with the house and along one side to a large open garden fronting onto the sea. The plan attempts to accommodate an unusually rocky site, the stiff sea winds and a vista from the house out to the sea and mountains beyond.

Maclure's final plan evolves through three schemes, each indicating a process of simplification. The large rock outcropping at the upper roadside was to be developed as a rock garden, brought down along the far side of the house to communicate with the open lawns at the front. Rubble and stone walls, probably constructed from beach and on-site material, were to divide the property from its neighbours and provide a street front wall and a terrace wall on the beach side. Against the side wall was to be planted flowering shrubs behind a long herbaceous border. Along the length of the lane side was to be planted a Blue Fir windscreen, this forming a background for herbaceous borders on the inside. The garden itself was roughly quartered by six-foot-wide stone-edged pathways, linking the house and the lane on one side and the beach in front. A Laurel hedge was to link one side of the house with the Blue Fir screen, thus providing a more secluded

garden back from the beach at this side of the house. In one drawing this area is earmarked for an orchard and kitchen garden. Flowerbeds masked the house foundations at the front and lane side and similar beds bordered each of the pathways. The rather formal rectilinear plan is indicative of the increasing classicism evident in Maclure's move toward English Georgian revival architecture during this period.

Gardens of J. L. Dunlop, 1928 and H. A. Ross, 1915-26

A further development in this severity of design treatment is more evident, for instance, in the Lansdowne Heights J. L. Dunlop house of 1928. Here the rocky natural grade, on top of which this imposing neo-classical edifice is perched, is totally subsumed within a large terraced podium for the house. However, even in his severest classical moments Maclure never lost touch with making the best of natural land forms. When adding an outdoor swimming pool to the Georgian revival house for H. A. Ross, Maclure sympathetically adapted a rock outcrop for a large natural looking pool, complete with rock garden landscaping and an arts-and-crafts pergola. This pergola not only masked a pump house but provided a viewing location for the length of pool, across extensive sunken gardens behind the main house and further out over the oak treed landscape of Oak Bay.

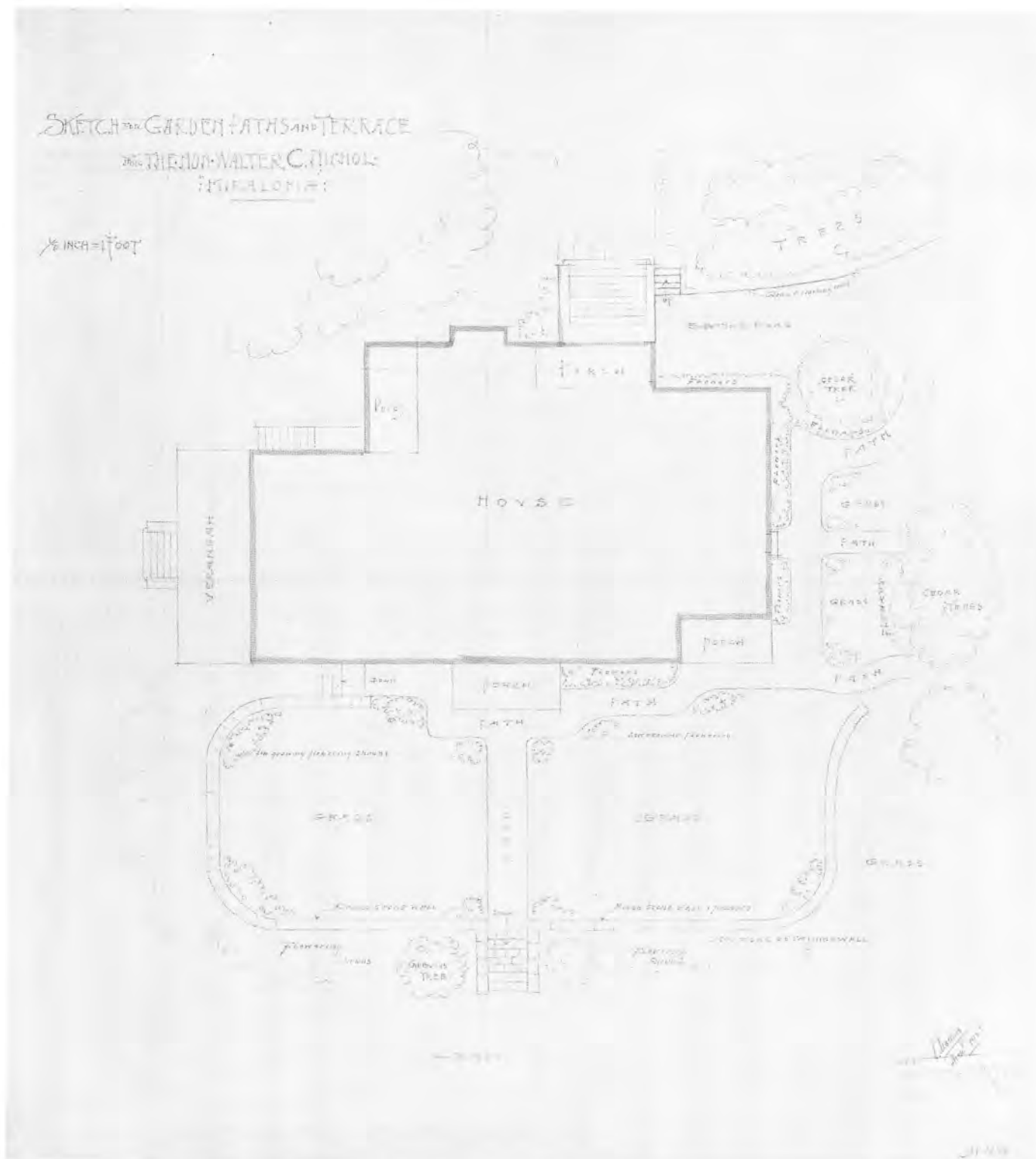
L. A. LeFevre Garden, 1915

It is interesting that Maclure was quite capable of working with some of the leading landscape architects of the day. In fact he may have sought out such opportunities in the earlier years as occasions for gaining experience from masters. The Boston firm of Brett & Hall provided a landscape plan for the Dunsmuir's Hatley Park in 1913.

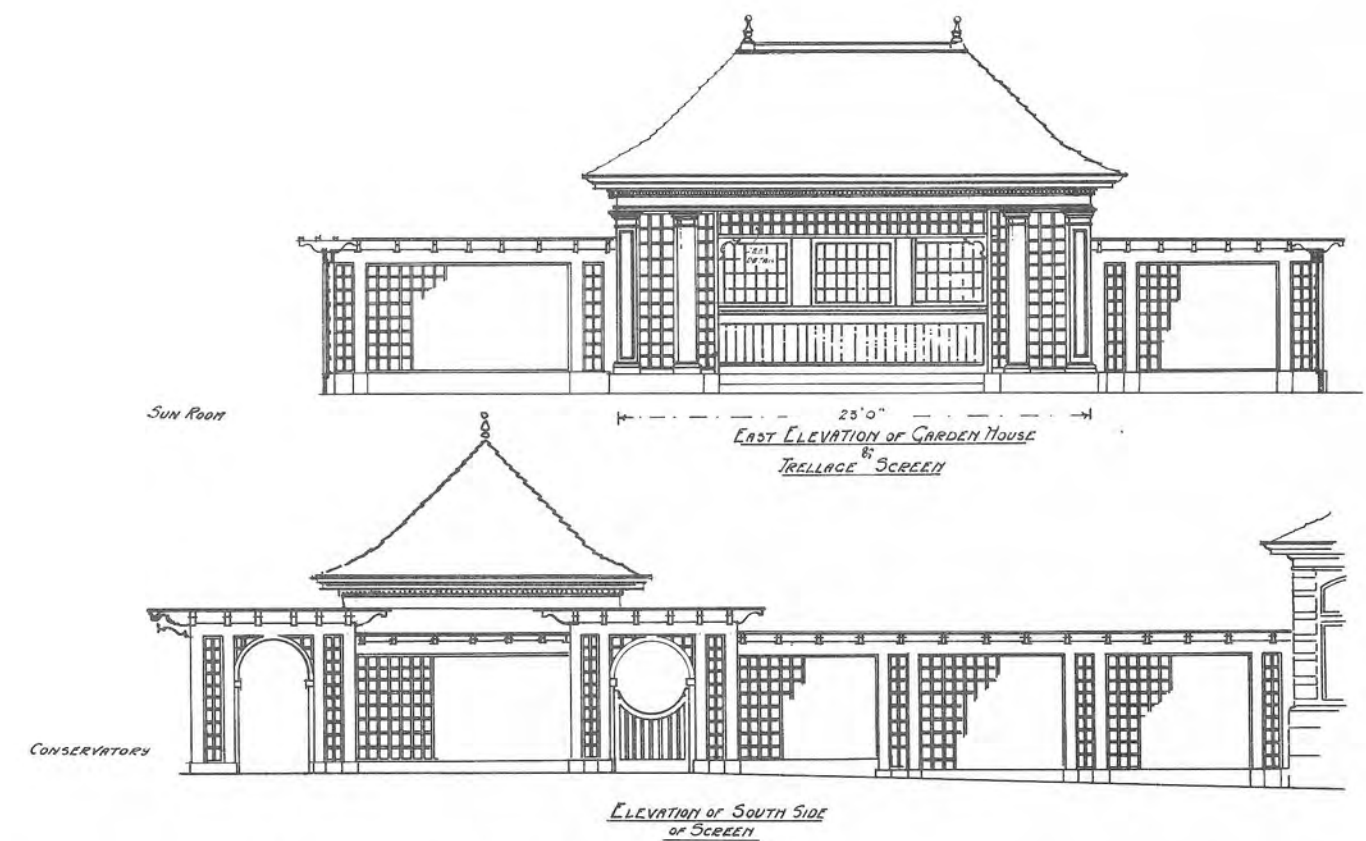
In 1915 Thomas Mawson, the English landscapist and town planner, provided plans for the LeFevre house then being designed by Maclure and Fox for a dramatic promontory location overlooking the sea from Point Grey. Skirting a deep ravine on the east side, the V-shaped lot focuses a view seaward from the garden front of the house which was set back on a terraced rise across the top of the V. From the highway a curved driveway led to the house and under a porte-cochere to turn back into itself within a "carriage court." Against the ravine on one side of the drive were located the kitchen gardens. The other side, fronting the highway, was to be planted with a dense screen of trees and shrubs. Further down the ravine side, just below the house—and probably with good sun exposure—was a small orchard. Immediately in front, the main floor terrace gave onto a lower terrace, the semicircle of which opened out into two extended lawns, a V inverted to that of the lot configuration. These two lawns contained on the east a croquet lawn, on the west a tennis lawn. Behind, on the west side, the terrace connected to a formal parterred rose garden complete with pergola ambulatories, flanking summer houses and lily pond terminating the prospect at the far end. On either side of the property these features were filled in with a "wild garden," presumably native trees and shrubs, although down the centre an open glade, accessed by curving paths from each of the croquet and tennis lawns, provided a constricted vista seaward from the lower terrace. It was a masterful design, punctuated by statuary and architectural features, but much more formal than anything Maclure would himself attempt.



Garden plan,
Archdeacon Dewdney, Victoria,
1922, Maclure. MLSC



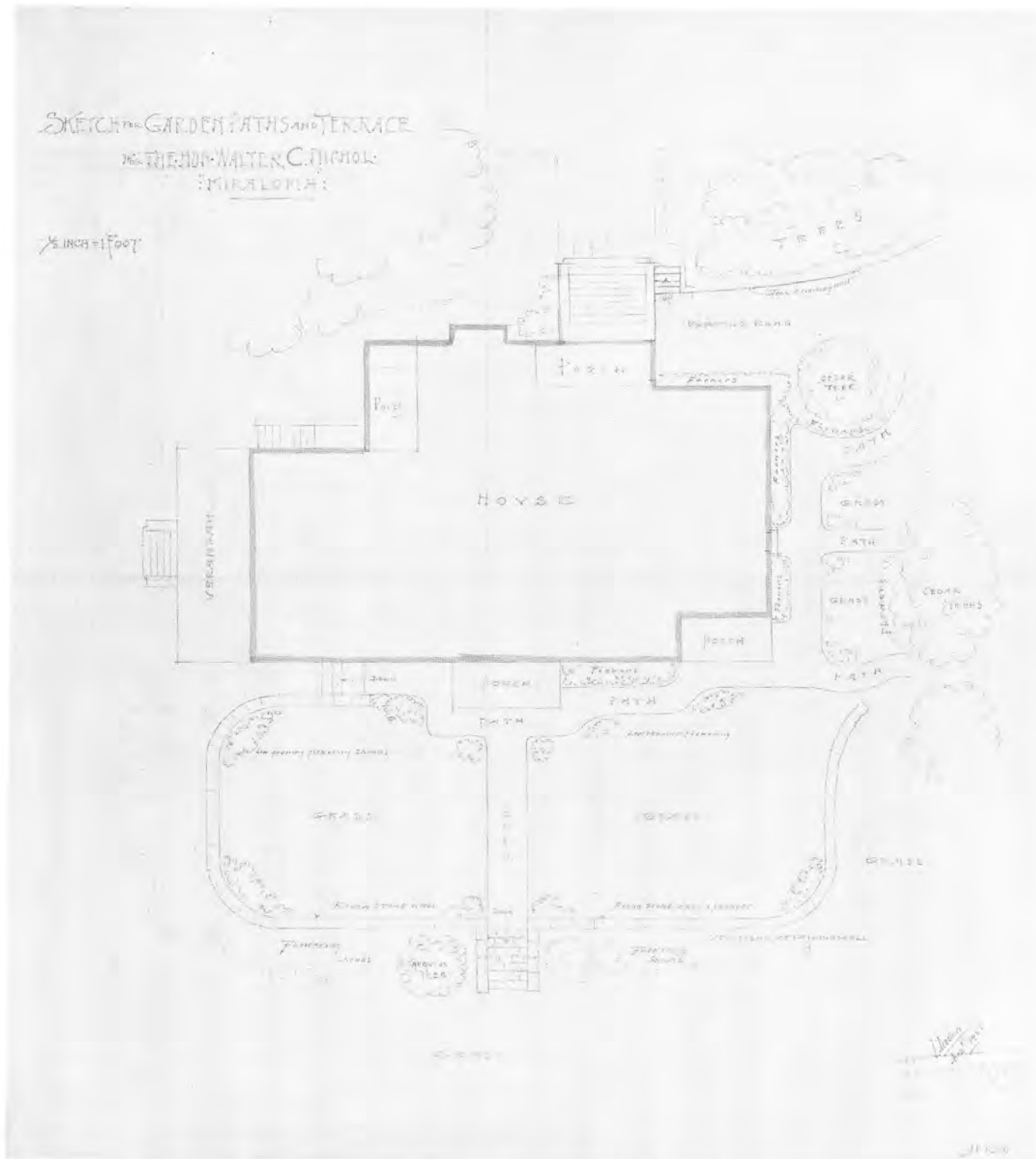
Garden plan, "Miraloma" for W. C. Nichol, Sidney, 1925, Maclure. MLSC



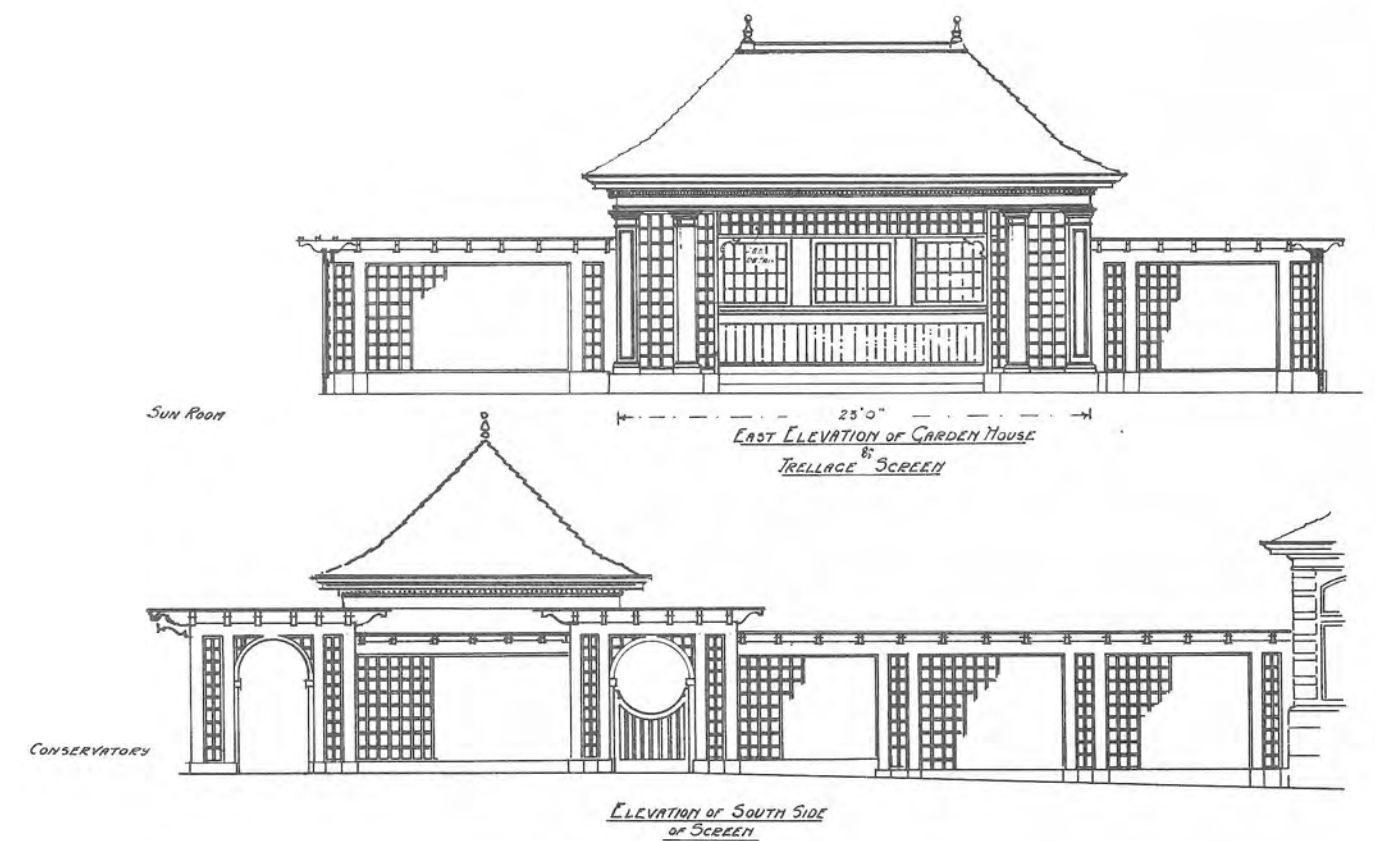
Detail, garden trellage for R. P. Butchart, Victoria, 1920, Maclure. MLSC



House and garden of "Arden" for R. H. Beaven, Victoria, 1902-22, Maclure. The "native gardens" survive as the Oak Bay Native Plant Garden. PABC 63908



Garden plan, "Miraloma" for W. C. Nichol, Sidney, 1925, Maclure. MLSC



Detail, garden trellage for R. P. Butchart, Victoria, 1920, Maclure. MLSC



House and garden of "Arden" for R. H. Beaven, Victoria, 1902-22, Maclure. The "native gardens" survive as the Oak Bay Native Plant Garden. PABC 63908

Maclure, however, may have been directly influenced in his earlier arts-and-crafts garden designs by Mawson's first publication *The Art and Craft of Garden Making* (1900), especially the architectural features such as garden benches, gateways, pergolas, and herbaceous borders. In 1910 Mawson was in Canada at the behest of Governor General Lord Grey to develop a new plan for the nation's capital, Ottawa.⁶ Although his plan was not adopted, Mawson travelled and lectured extensively spending much time in the west in particular for consultations regarding the Banff town plan in 1913 and planning schemes for Regina, Calgary and the University of Saskatchewan at Saskatoon. Maclure had served on the adjudication committee for the campus plan for the University of British Columbia's Point Grey campus in Vancouver. Mawson, along with two other international architectural authorities, William Laird, Professor of Architecture at the University of Pennsylvania and Richard Durley, Professor of Engineering at McGill, comprised a special consultant committee to ratify the details of the winning scheme by Sharp and Thompson. Mawson established a Vancouver office and from it came such plans as the Coal Harbour scheme for Stanley Park and Vancouver City Centre, and Meadlands, a garden-city type of waterfront resort near Victoria on the Saanich peninsula for the British Columbia Electric Company. Curiously, however, Maclure's practice may have had an even more direct link with this doyen of Imperial town planning. Mawson had developed a close early friendship with C. F. A. Voysey in England, in 1901 designing the gardens for one of Voysey's most accomplished house designs, Bradleys, built overlooking Lake Windermere in 1898. Charles Croker Fox therefore may have known him directly.

Nowhere is Fox's Voysey influence more evident than a charming watercolour design for a summer house in the A. E. Tulk garden. The steep, pitched roof slightly flared at the eaves like a "witches" hat, the white seat set-off with half-timbering and the horizontal effect of the stretcher brick courses of the structure and terrace walls are Voysey quotations. And equally captivating, exhibiting the same aesthetic, is the design for a wellhead set within a pergola structure fancifully draped with vines, a jug squatting precariously on one side of the well.

Because of the ephemeral nature of garden design, planting and the maintenance process and, in particular, Maclure's only very general reference to planting materials, the specific planting programs are difficult to reconstruct in detail. However, a number of accounts have survived which describe the gardens of Maclure residential commissions at various stages of their maturation.

E. P. Davis Gardens at Kanakla, 1911-12

The E. P. Davis house Kanakla overlooking Spanish Banks, Vancouver, was intended to make the most of a natural and historic setting, looking out as it did over the location where English and Spanish ships of Dionisio Galiano and Don Gayetano Valdez met Captain Vancouver. Although the design was by Maclure and Fox, it is not certain they were responsible for the garden. It was, however, typical of the Maclure garden type. Two massive 20-foot-high old tree trunks at the front entrance were preserved at the instance of Mrs. Davis and by 1928 were garlanded with roses and Boston ivy, in commemoration of the event they may have witnessed in sapling youth. In the major rooms large plate glass windows replaced the mullioned casements more usual to the otherwise Tudor-revival design in

⁶ J. C. Freeman, *Thomas Mawson: Imperial Missionary British Town Planning*, RACAR, Vol. 2, No. 2 (1975).

order to take advantage of the spectacular vistas over the gardens and out to the sea and North Shore mountains. These views, cleverly controlled and multiplied throughout the house itself, were themselves framed through the garden landscape by tall cypresses, firs and cedar.

A pheasant motif worked into a decorative frieze in the drawing room fireplace illustrated the birds at large in the gardens outside. By 1928, the gardens were extensive. A formal parterred 100 x 70 foot rose garden was surrounded by clipped hedges, adjacent to a tennis lawn. Below the conservatory a sunken badminton court was bordered by beds of immense lilies. Beyond this was a woodland area preserved in a "controlled" natural state with aubretia and rhododendron ground cover through which wound paths designed to permit glimpses of the shoreline and water beyond.

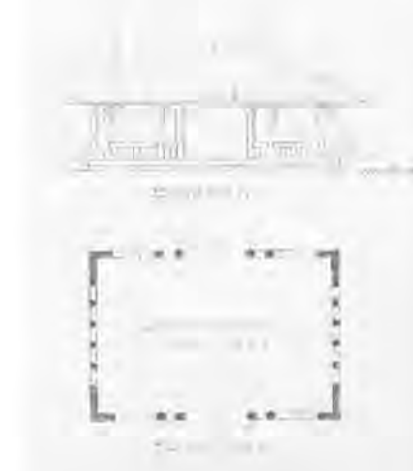
W. C. Nichol Gardens at Mirama, 1911-12

Previous to the construction of Miraloma, Maclure and Fox had designed the Vancouver home of the Nichols, named Mirama and located on a steeply banked site on Crescent Drive in the CPR's prestigious Shaughnessy Heights. Although by 1929 the Nichols had sold the house, its garden setting was fully mature and basically unaltered. Mr. G. E. Altree-Coley, writing for *Canadian Homes and Gardens* noted that the garden had certainly been "influenced" by Thomas H. Mawson who lectured in Vancouver during his visits.⁷

From boulevard Crescent Road one entered the grounds through a stone wall arriving under the porte-cochere via a gravel semicircular turn. The driveway was outlined by low retaining walls draped with Irish ivy and *Cotoneaster microphylla*. On axis from the front door one walked out through a formal circular rose garden whose bordering hedges screened two flanking smaller gardens. In May, tall Darwin tulips were planted among the roses; in June these were replaced by flowering Standards. Stepping stones led across a green sward to a sundial, on which was inscribed a motto from Fitzgerald's Omar Khayyan "The moving finger writes . . .", etc.

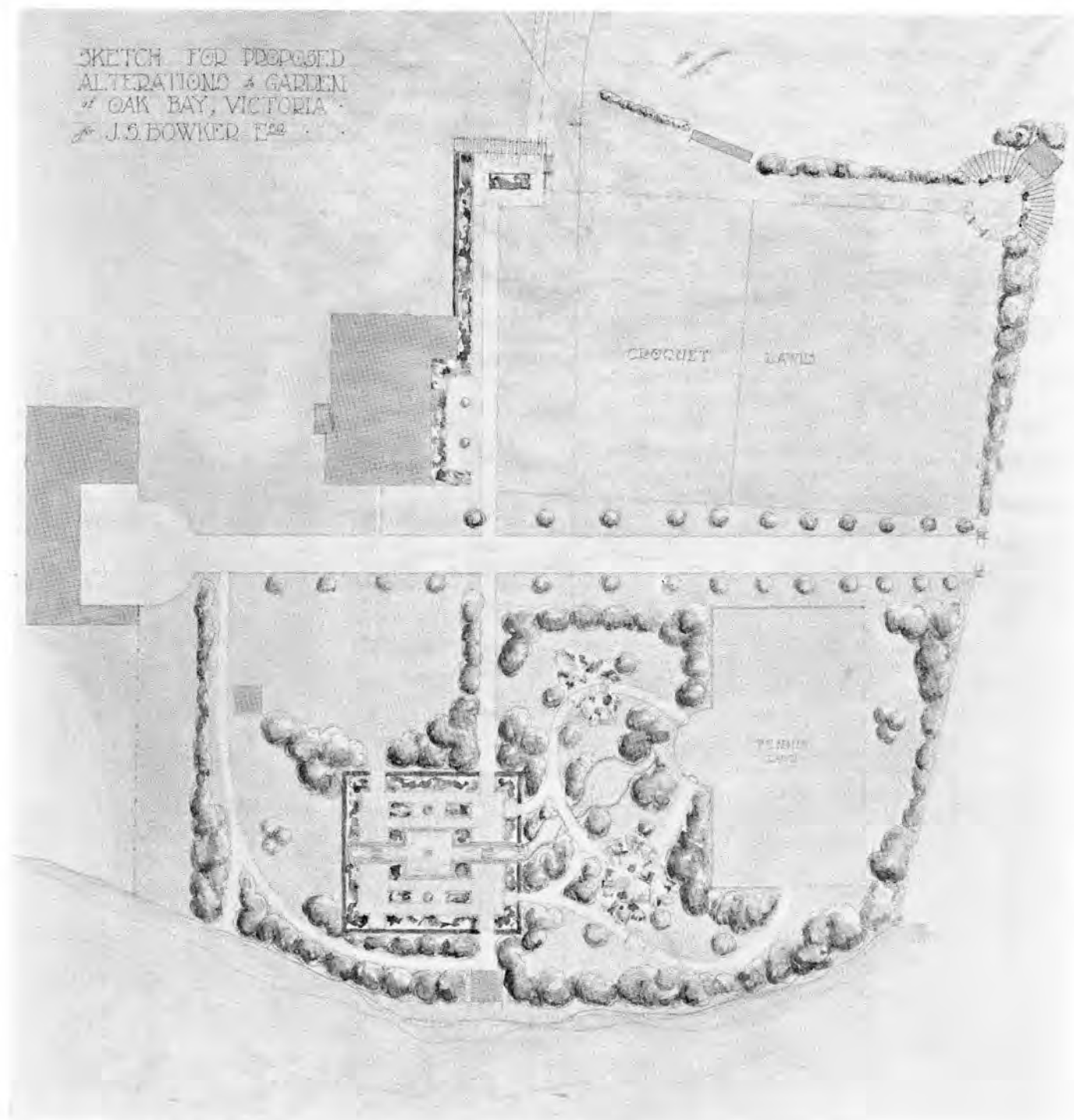
On the west side was a small orchard, cherries, apples, plums and pear trees growing in the closely cropped turf. Laurel hedges backed the surrounding herbaceous border planted with masses of shrubbery; Forsythia, Philadelphus and Lilac. The flower garden on the opposite side was shaped like a curved pear, the curvilinear outline being determined by the oval contour of the rose garden entrance drive and the curve of the boulevard without. Against the stone wall were planted Japanese maples. This provided a backdrop for an everchanging riot of floral horticulture through the seasons: White Spirea van Houttei mingled with crimson masses of double Hawthorn and borders of brilliant gold and salmon pink azaleas in the spring, followed by many-hued pyrethrums, columbines, Michaelmas daisies and late summer annuals.

Across the drive, on the east side of the house where the ground fell away to a steep bank was a quiet lawned glade with a birdbath shaded by maple, plane and liquid amber trees. Through the glade one approached a broad terrace overlooking a sunken tennis lawn. In the sloping bank, below a low hedge of clipped ivy, were imbedded innumerable species of rockplants. The far side of the lawn was bounded by a rose pergola. All this, Altree-Coley recorded, "providing a quiet foreground to the wide panorama seen from the porch and terrace—the gleaming harbour and majestic mountains above the city's haze."



Sketch plan for a summer house, W. C. Nichol Gardens. MLSC

⁷ *Canadian Homes and Gardens*, Vol. 6, No. 10 (1929).



Garden platt for J. Bowker, watercolour, Victoria, 1912, Maclure. MLSC

The Butchart Gardens, 1911-1925

Maclure enjoyed long and close relationships with a number of Victoria's foremost gardeners. For some seventeen years, between 1912 and 1925, Maclure provided sketch plans and designs for Clovelly, the fabulous house and garden of Sir Frank Barnard overlooking the Esquimalt Lagoon. But probably as taxing, though more satisfying, was his long involvement in the development of a major garden showplace at Benvenuto, the home of wealthy industrialist, Robert Butchart.

Robert Pim Butchart founded his limestone quarries and ancillary cement plant at Tod Inlet some 13 miles northeast of Victoria in 1904. It was very successful. The gardens, however, which began to envelop the bungalow house soon after 1905 were conceived and developed by Mr. Butchart's indomitable young wife, Jenny Foster Kennedy. Mrs. Butchart was an accomplished amateur painter but was spirited enough to fly with Blériot, the French aviator who was the first to cross the English Channel.⁸ As the house and its gardens became the prime focus of her energies, soon Maclure became increasingly drawn into the project as consultant architect, continually producing sketch plans and drawings for revisions, additions and extensions for the house and architectural features for the ever expanding gardens. From surviving drawings we can trace the evolution of the house and gardens as they became a showplace of international acclaim.

By 1912 the gardens had begun to transform the worked-out quarry to the south of the residence into the now famous sunken garden. In 1911 Maclure was already designing a sunroom addition for the house, followed by details for custom-made furniture. However, despite, or perhaps as a result of, this extended commission, the house can never be judged one of Maclure's successes in terms of a cohesive overall design. It is not clear that the original bungalow was by Maclure, although it may have been. It certainly became a haphazard assembly of parts, responding on the one hand to the demands of the ever increasing public visits to the Gardens (18,000 served tea in 1915), the continually growing gardens, the whims of the Butchart family, and on the other, Maclure's persistent attempts to give house and landscape some kind of design unity and control.

The working relationship between the architect and Mrs. Butchart's gardeners and landscapers, William Westby who developed the sunken garden and Raoul Robillard of Vancouver who assisted with the more formal areas, is not clear. Raoul Robillard learned his trade in Victoria, working as a landscape gardener with his brother and French-trained father. Then previous to the First World War he articulated as a landscape designer in Maclure's office. Certainly in the early years few permanent structures were required in the gardens and most of Maclure's work centred on the house. In 1913 extensive plans were drawn up for alterations featuring an extensive roof garden and on the main floor a spacious billiard room. Maclure designed a second-floor saltwater swimming pool which opened into a conservatory and series of aviaries for Mr. Butchart's growing collection of exotic birds. Overhead a huge skylight provided the pool, and interior gardens, with natural light. In 1917 the conservatories and roof gardens were extended, and in 1919 a sunroom was remodelled with a classical decor, and expanded into a conservatory addition.

During winter, the Butcharts abandoned Victoria for a series of world travels, often in search of rare birds and exotic plant material with which to embellish the gardens. Gradually the feature gardens developed, the old

⁸ *The Butchart Gardens* (1981).

tennis court was transformed into the Italian Garden, followed by the Rose Garden and also the Japanese Garden between the house and Tod Inlet.

The development of the gardens called continually for designs to construct trellage, fences and other features. More permanent items included the "Chinaman's" cottage in 1917, a classical-style boathouse on Tod Inlet in 1919, and in 1920 plans and details for a private garden with lily pond and summer house adjoining the house. In 1920 the Butcherts formed the Benvenuto Seed Company for the production and sale of surplus floral seed stocks. Thus in 1922 and again in 1925, MacLure designed a new seedstore and greenhouses to contain these activities. Also in 1925, MacLure provided plans for new arbours and a duckhouse.

In general the building program documents MacLure's own artistic development as the house and grounds were embellished with visual quotations from the architect's own stylistic progress from the early warm informality of arts-and-crafts shingle style to the academic coolness of post-war classicism. Throughout, however, unifying the many discordant elements MacLure's delicate touch is always evident. The studied attention to detail is obvious for instance in full size drawings of 1923 for a table and mirror in the house. The concern to unite house and gardens can be read not only from the roof top gardens, conservatories and sunrooms but also in the 1913 sketches for interior flower boxes, perhaps an unconscious reference to those he made for the telegraph repeater stations in his youth. There is little doubt the lengthy association with The Butchart Gardens, and the spirited doyen who oversaw them, had no small influence on the many garden "platts" which accompanied MacLure's residential commissions elsewhere. This also provides an introduction to a completely different *vein* in MacLure's repertoire of styles—the rustic house-type.

Chapter 13

The Rustic Style

An Aggressive Vernacular

Nothing is more North American than the log cabin. It conjures up a number of associations: the frontier spirit, the heroic pioneer, primitive individualism against brute nature, the patrimony of the west and its history of compromise with the wilderness. It may seem curious, therefore, that the revival of the log cabin as an image of a pioneer past is of recent vintage. In fact, the use of log "architecture" as an urban or even suburban house type was rare in Victoria during the heyday of the vernacular revival styles: 1890-1935. When it was used, it was usually conceived within quite a different context and with quite different associations.

A. J. Downing in his influential book *Cottage Residences*, published in 1842, deemed log structures appropriate only as garden ornaments. Logs, or "branches," were used in his illustrations only as applied decoration, usually treillages to unite house and garden. The image followed popular European thought: a Rousseauian notion linking the primitive pleasure of rustic nature with the well-manicured garden.¹

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, designed by MacLure's friend K. K. Cutter, dressed up as the familiar chalet and was intended to promote the State's forest industry. The Oregon Forestry Building for the 1905 Lewis & Clark Exposition at Portland by 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 State at the Panama Exposition at San Francisco in 1915 from designs by architects Foulkes and Hogue. MacLure probably visited these expositions at Portland, Seattle and San Francisco.²

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 Stickley, published a series of domestic log designs for "the summer camp or holiday home" in 1907. In the Northwest, however, with a few notable exceptions such as Seattle architect Elsworth Storey, this was by-and-large ignored by the architectural profession.³ No doubt the wilderness was still a little too close for comfort, geographically as well as

¹ D. Watkin, *The English Vision* (1982).

² For a more detailed discussion of these buildings see T. Vaughan and V. Ferriday, *Space Style and Structure: Buildings in North West America* (1974).

³ G. Hildebrand, *Elsworth Storey*, unpublished MS. (1975).

historically. Clients who approached architects for house designs obviously expected something more in the way of proof of their efforts in civilizing the frontier.

Moresby White House, 1915

A notable exception to this general tendency was Maclure's first major essay in the rustic style. The house was designed in 1915 as the wilderness retreat for a wealthy developer, Moresby White. The simple rectangular box with its pitched roof and stone chimney was certainly the closest Maclure came to the log-cabin image. Structural elements for the entrance porch were whole log but the walls were vertical unbarked slab and matched the bark-slab roof. Notes on the drawings indicate the chimney was to have been capped with a "sewer pipe." While the house was indeed located in the wilds of Swartz Bay near Sidney the immediate environs were far from untamed forest. The house and its rustic water tower added in 1918 were elements in one of the most exotic garden landscapes on Vancouver Island. It is interesting, therefore, that 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, *Revue Moderne*, who praised it as being truly evocative of the West Coast.⁴

Maclure, predictably, often incorporated the rustic log structure as furniture in landscape projects. The garden house for Mr. Bowker in Oak Bay in 1913 was typical of these. Until recently one of these tea-house structures from Maclure's designs stood in the grounds of Government House in Victoria. It is perhaps also worth noting that in 1911 F. M. Rattenbury was designing a series of small rural stations for the Grand Trunk Pacific Railway, essentially log pavilions with his hallmark, a chateau-style dormer, in the roof.

E. McGaffey House, 1913

In 1911 Maclure had produced a rustic-style garage using this slab technique for John Bannerman. But the rustic cottage for E. McGaffey in Gordon Head in 1913 reinterpreted Maclure's bungalow form in the rustic style. Indeed the McGaffey commission must have come onto the drawing boards soon after the Arthur Gore house of 1912. Thus as well as the overall form and massing of various elements such as the roof, extensive verandah and banks of leaded windows, features such as the hipped roof porte-cochere are direct references to the earlier Gore commission in Rockland. Although there is no record of the project being executed, detailing on the sheets reveals Maclure's method of handling the slab roof, that is the use of a heavy creosote membrane between the shiplap subroof surface and the unbarked slab overlay. The house provided a transition from log cabin and garden ornament in the rustic style to a formal architectural statement. Oddly Maclure never worked in whole logs, the one exception being additions and renovations to a log farmhouse for F. E. Abbot at Long Harbour, Salt Spring Island, British Columbia. Maclure was to wait some 12 years before achieving a final grand statement in this manner.

W. C. Nichol House, Miraloma, 1925

Throughout 1912 and 1913 Maclure's Vancouver office was at work on a large log ranch house for R. V. Winch at Lytton in the Fraser Canyon. The rustic style was ultimately rejected. Thus with only two comparatively

minor precedents, although obviously a long-time interest, in 1925 Maclure was able to turn his imagination in an unusual direction to create one of the masterpieces of his career. Miraloma, the large summer retreat for W. C. Nichol at Sidney, transformed a small cottage into a massive rambling structure combining references to the chalet, American log cabin and Downing's picturesque cottages. And like those previous garden ornaments the buildings would not be truly log, but rather unbarked slab on frame. It was to be sited amid several acres of meticulously landscaped gardens overlooking the sea. Miraloma is situated on the northeast side of a promontory near Sidney, B.C. some 20 miles from Victoria. Thumb Point, a rocky, heavily treed projection from the Saanich Peninsula defines the southern reach of Shoal Bay. On the north side, on a small off-shore island stood Rest Haven, then a hospital, but originally a large Maclure structure built in 1912 as the country club for a planned exclusive subdivision that never occurred.

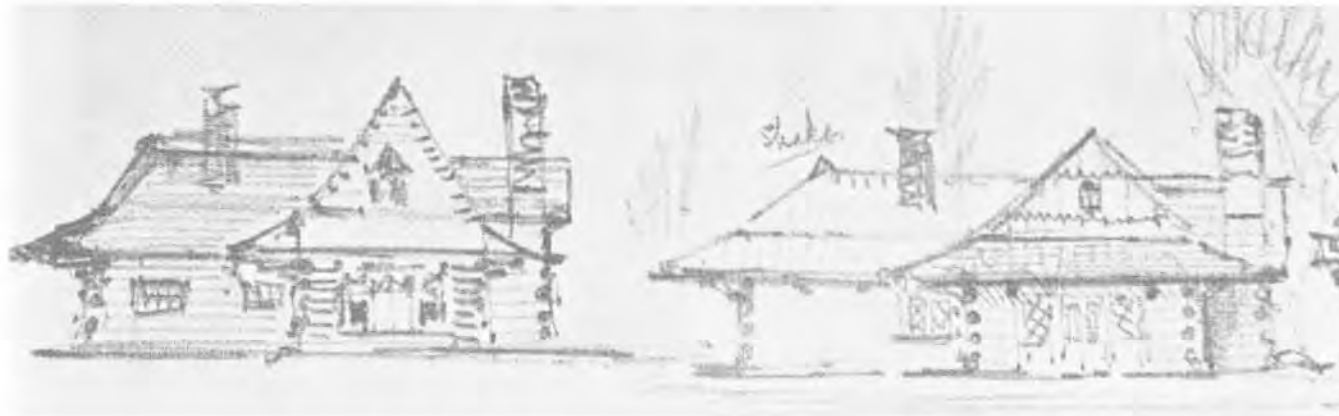
Within this large garden estate the buildings were treated as landscape features: a 20 x 30 foot summer house, a garage with chauffeur's quarters 25 x 45 feet, and a dance pavilion complete with men's and women's cloakroom and toilets, and a huge inglenook fireplace. The garden plat shows only the immediate environs of the house and called for the retention of cedar and arbutus trees to be set off by extensive lawns. The slope downward on the southwest side was to be contained by a two-foot dry-stone retaining wall with steps on axis to the front verandah of the house, the length of the wall front planted with flowering shrubs. Flowerbeds were indicated adjacent to the house on the southeast side.

However, the major feature of the 15-acre site remained its heavily wooded natural state, in particular the mature growth of firs, flowering maple, yew, balsam, cascara and arbutus. Through spring, summer and autumn the woodland floor supported an ever changing carpet of mosses, lichens and trailing forest plants highlighted by native wild flowers, notably erythronium or wild lily.

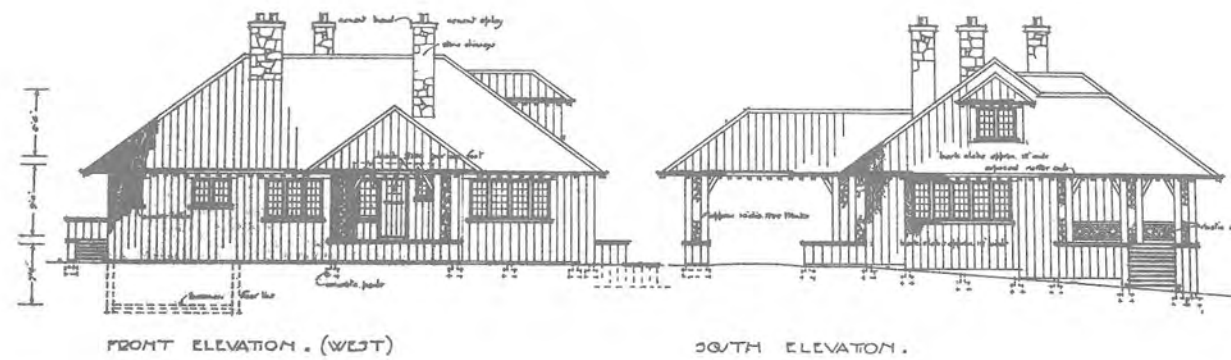
The house itself was described in 1926 as a long terrace of rustic brown, nestling against this sloping wooded background. In the spring of that year alpine plants, set among the stones of the retaining walls, were already blooming; delicate white flowered *Hutchinsia*, *Morisia hypogea*, shrubby daphne, pink saponaria, *ocymoides*, several varieties of aubretia, and *primula denticulata*.

During summer and autumn the flowering program would change through blue saxifrage, white penstamons, deep violet primula, and several varieties of thyme. An interesting feature of Miraloma was the way the exterior and interior decor reflected this wild yet delicately coloured landscape. On the exterior sash and carpentry details were painted vermillion green—an accent against the red-brown bark walls. The roof was finished in dark red asphalt shingles, the interior ground floors in tile of a similar colour. The bark-slab finish was carried inside into the smoking room which with retractable windows doubled as an enclosed verandah. In the rest of the rooms panelled walls were stained various hues: rose, pink, lavender, pale lavender, lilac and similar colours. Painted plaster finishes were shades of pale apple green to light greys. The finishes in the dining room and billiard room featured oranges shading to golden brown with dull gold curtains shot with heavy brown thread. Furnishings also attempted a natural theme with a conscious regional flavour. Hand made native Indian rugs with "Indian figures" worked into their design carpeted the billiard and smoking rooms. The large dining table, seating 20, was

⁴ *Revue Moderne*, December 1925.

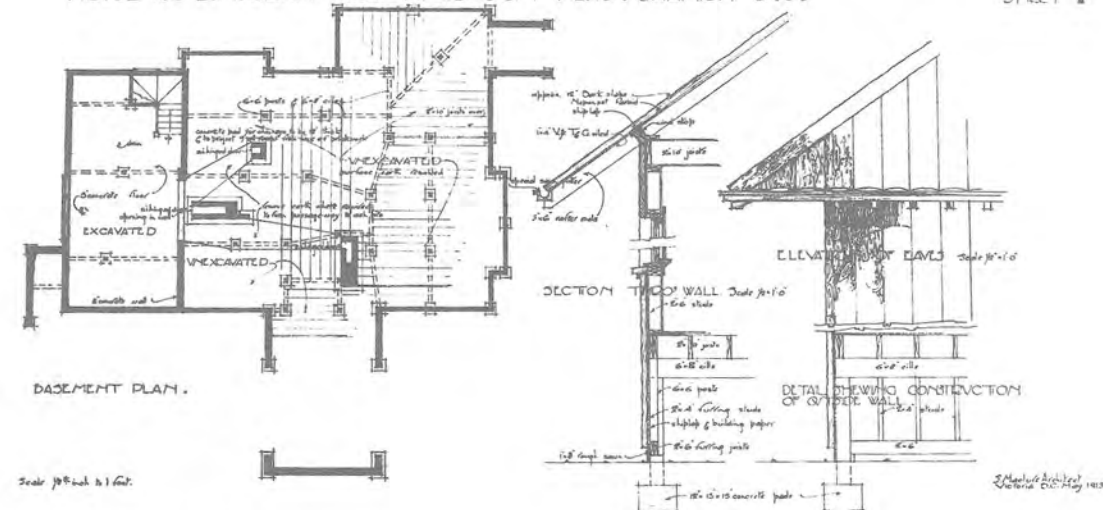


Sketches for log station, Grand Trunk Pacific, 1911, architect F. M. Rattenbury. PABC

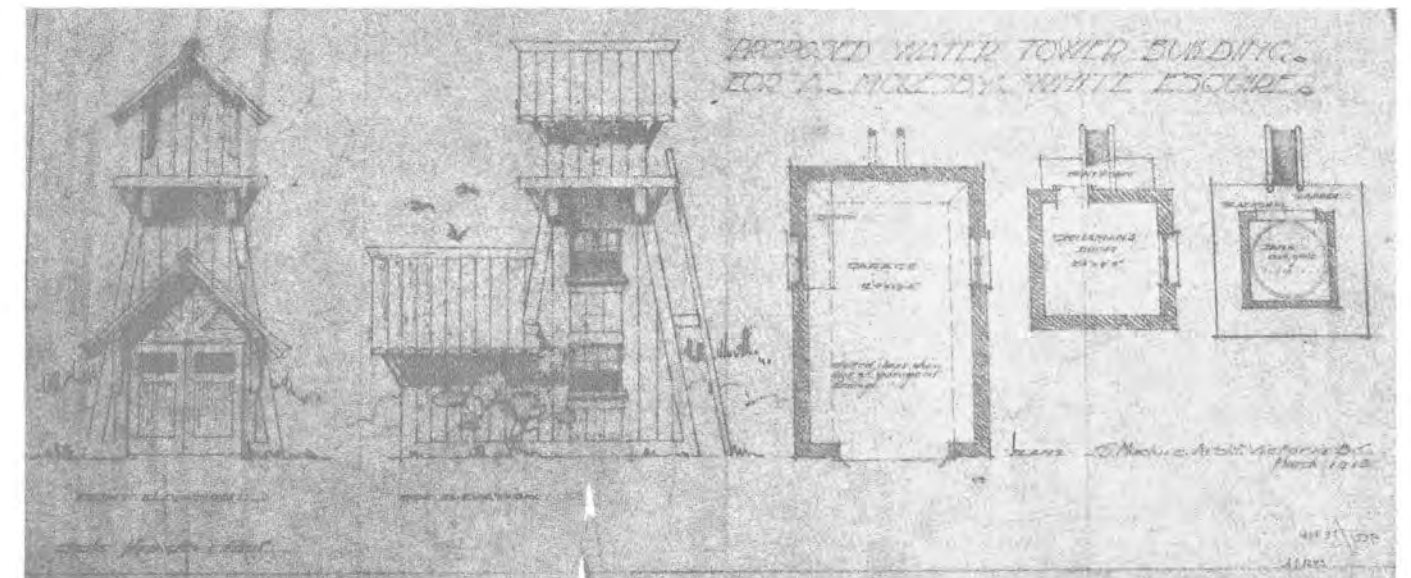


HOUSE FOR E. MCGAFFEY ESQ. AT GORDON HEAD, SAANICH D.C.

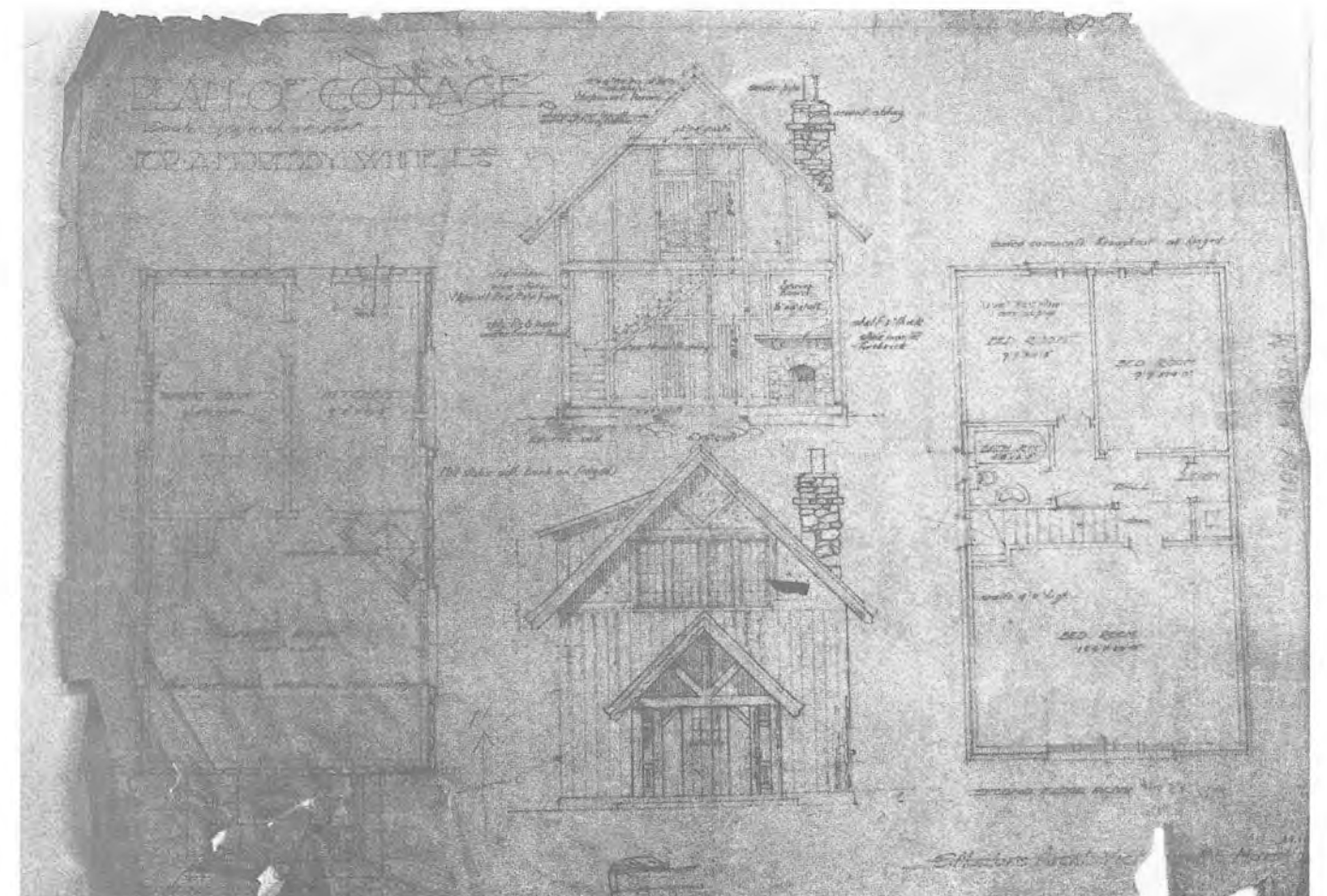
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Elevations, plans and gable details for E. McGaffey House, Victoria, 1913, Maclure. MLSC



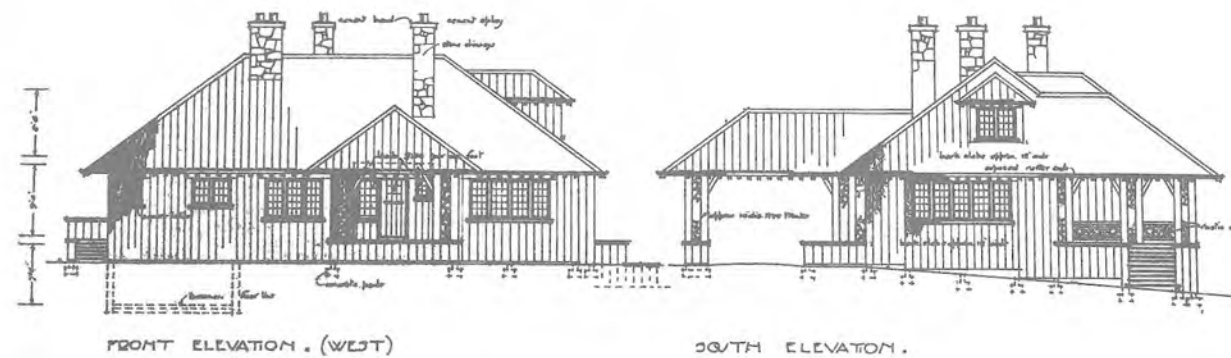
Watertower for A. Moresby White, Sidney, 1915, Maclure. MLSC



Plan and elevations for A. Moresby White Cottage, Sidney, 1915, Maclure. MLSC

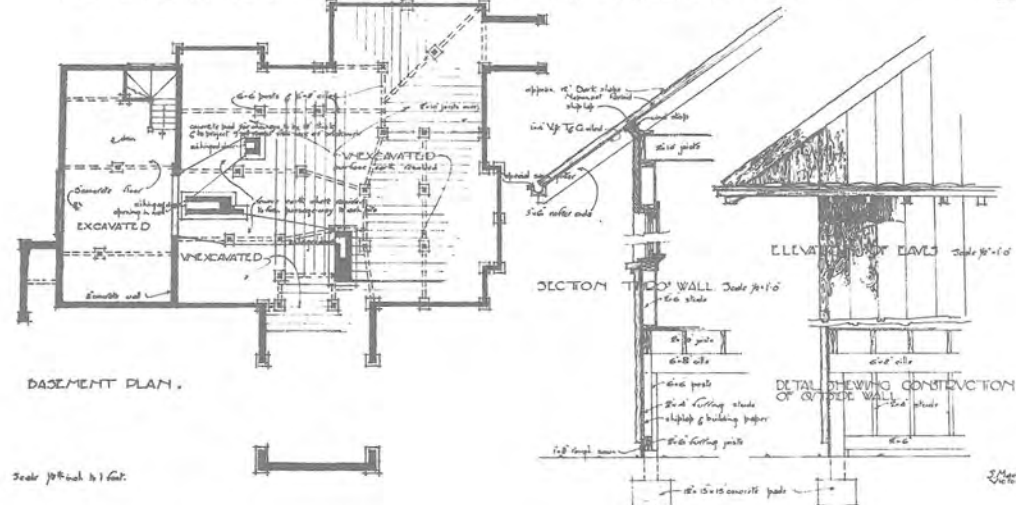


Sketches for log station, Grand Trunk Pacific, 1911, architect F. M. Rattenbury. PABC

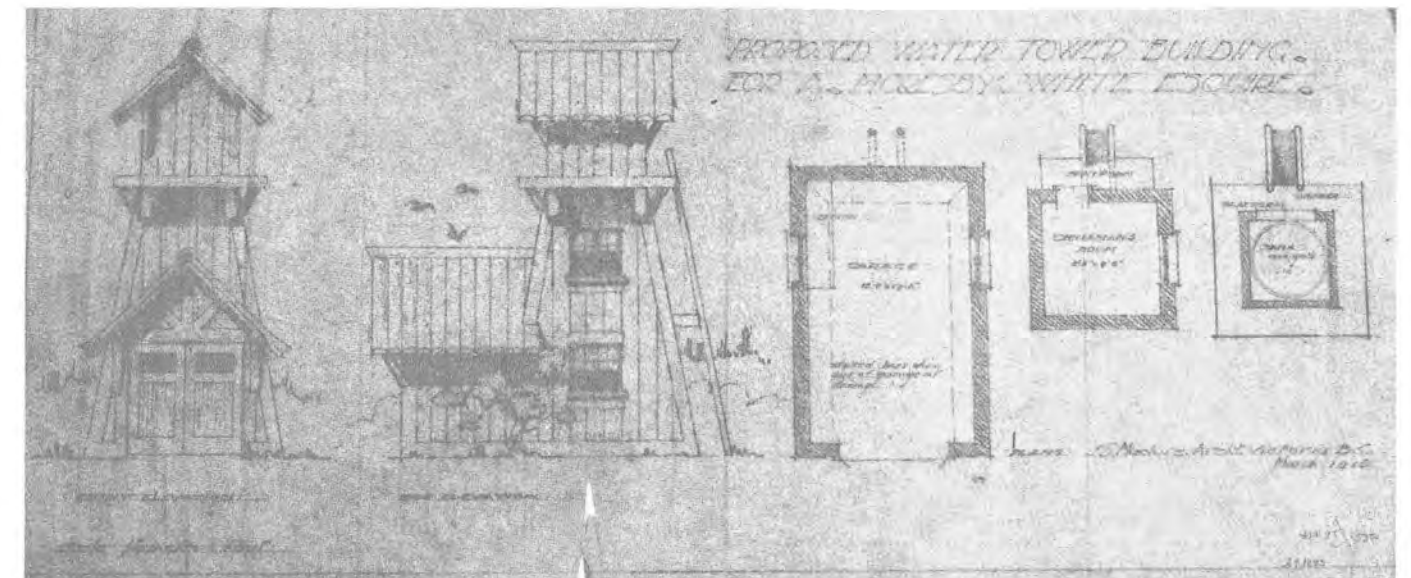


HOUSE FOR E. MCGAFFEY ESQ. AT GORDON HEAD, SAAKICH D.C.

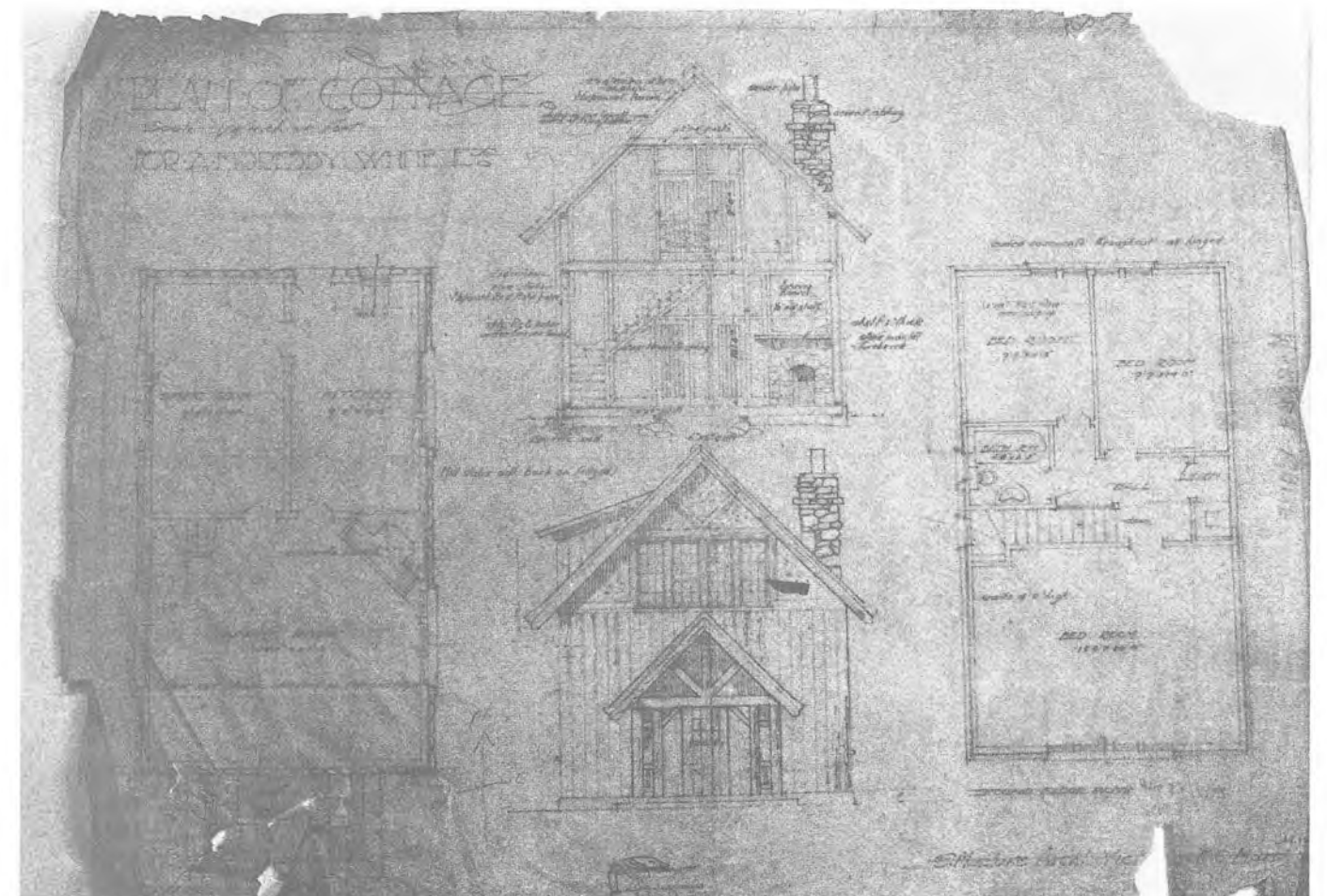
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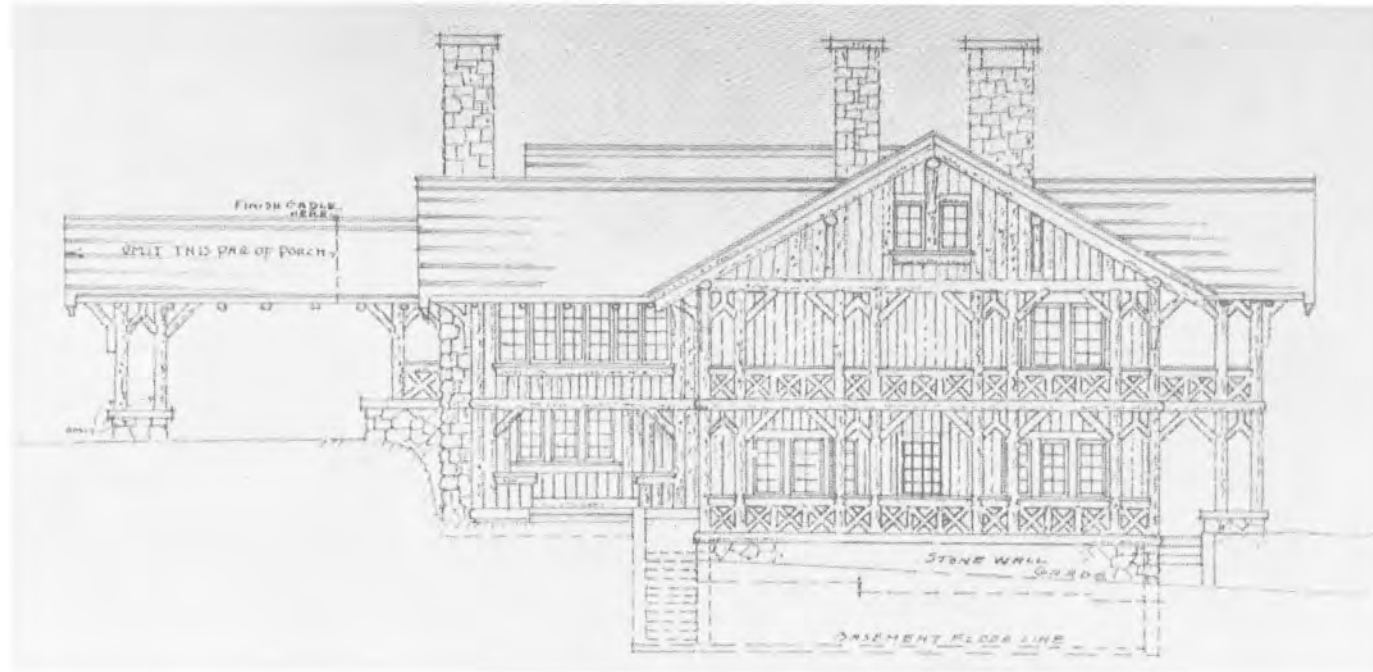
Elevations, plans and gable details for E. McGaffey House, Victoria, 1913, Maclure. MLSC



Watertower for A. Moresby White, Sidney, 1915, Maclure. MLSC



Plan and elevations for A. Moresby White Cottage, Sidney, 1915, Maclure. MLSC



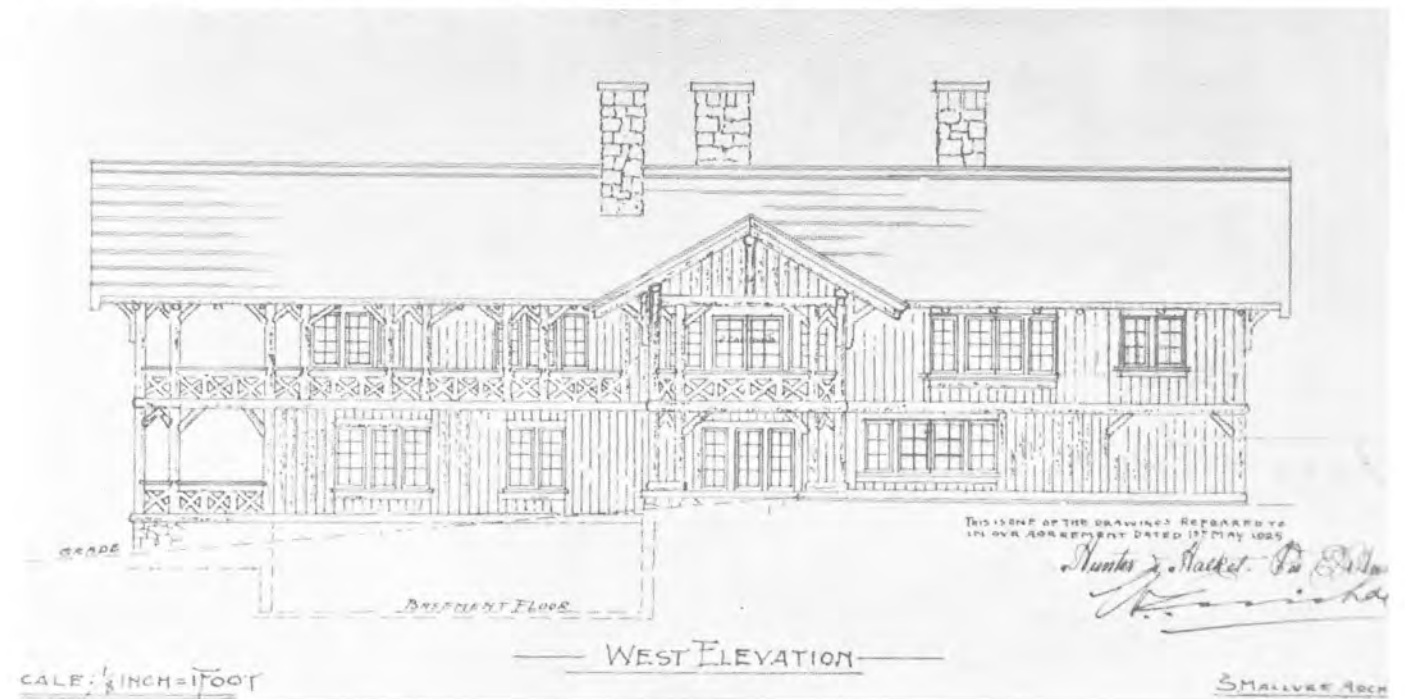
North elevation, W. C. Nichol House, Sidney, 1925, Maclure. MLSC

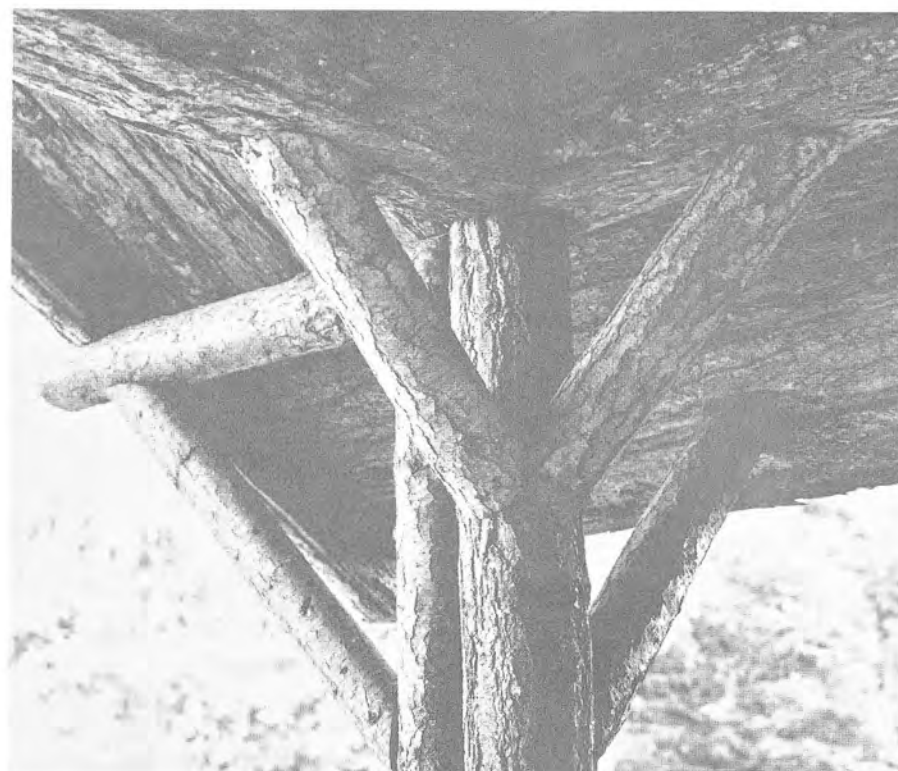
Entrance front, "Miraloma" for W. C. Nichol, Sidney, 1925, Maclure. PHOTO CAMPBELL



Garden front, W. C. Nichol House, Sidney, 1925, Maclure. PHOTO CAMPBELL

West elevation, W. C. Nichol House, Sidney, 1925, Maclure. MLSC





Left:
Verandah detail,
W. C. Nichol House, Sidney,
1925, Maclure. PHOTO CAMPBELL

Below:
Drawing room,
W. C. Nichol House, Sidney,
1925, Maclure. PABC 63891



Above:
Sitting room,
W. C. Nichol House, Sidney,
1925, Maclure. PABC 63890

Right:
Living room mantel and fireplace,
W. C. Nichol House, Sidney,
1925, Maclure. PABC



decorated with painted West Coast Indian motifs. The main rooms featured the curious impressionistic stain painting by Sheldon Williams which utilized coloured tints and the wood grain of veneered panels to depict medieval scenes and landscapes. George Gibson's newel post carving and floral motifs in the mantels were a high point of the interiors and these were set off by pottery and even lampshades decorated with native Indian motifs.

Miraloma was a rare meeting of the minds between architect and client, Samuel Maclure and Walter C. Nichol, wealthy Vancouver publisher and Lieutenant-Governor of British Columbia. Used during its early years as a "second Government House," although intended as a retirement retreat, it hosted for the Nichols the wealthy and influential from around the world. After the stay of Lord and Lady Byng during their B.C. tour in 1925, Lady Byng wrote personally to Maclure asking for samples of the mouldings used at Miraloma and also information on the cottonwood panelling. She also recorded

I am taken back again to Canada and to its flowers and to that peninsula which I saw on a grilling hot August day, when the grass was scorched a crackly buff brown, its surface as slippery as ice. The peninsula was a steep hillock, thickly wooded with cedars, hemlock, spruce and madronas, while through the burnt-up grass stood dodecatheon stems with their golden brown seed pods, tall seed heads of pink and white erythroniums, fritillaries and *lillium colombianum*. Thickets of fairy roses with their tiny leaves and equally tiny lips covered where the sun penetrated, while blue-mauve *modiola minor* and *grandiflora*, spread themselves in big patches, and the heavy heads of pink and white alliums nodded in the breeze. And all this was native; there was no cultivation, nothing but Canada's wildings in their natural state. Could any gardener wish to improve on such a succession of bloom? Could any man have chosen a more sustaining spot for a summer retreat?⁵

In Miraloma two traditions coalesce in a single image with multiple references.

Maclure and Fox had designed the Vancouver Shaughnessy Heights home of W. C. Nichol. While Miraloma was under construction, the Nichols were residing in the Maclure-Rattenbury Cary Castle, and Maclure was later to design landscaping and additions to a third house for the Nichols in 1926-27 on Rockland Avenue.

Successful businessman, sportsman, amateur ethnologist, enthusiastic gardener and dedicated British Columbian Nichol was the quintessential Maclure client. For the project Maclure gathered together his most trusted craftsmen, contractors Hunter & Hackett, Knott & Jones carried out the landscaping. Sculptor George Gibson came to embellish the interior along with artist R. Sheldon Williams who created haunting impressionist landscapes by the use of stains on the cottonwood veneer of the three-ply panelling.⁶ In the final design house and garden are indivisible.

~~just~~ suitable

⁵ Quoted in *Sunday Province*, March 21, 1926.

⁶ E. Gibson and P. Guest, "British Columbia Architectural Carver George Gibson," *Canadian Collector* (January/February 1980); also correspondence: D. Walker to author, October 6, 1978. For Sheldon-Williams, see "Inglis Sheldon-Williams (1870-1940)," in R. Stacey, *The Hand Holding the Brush* (1983).

Chapter 14

Baronial Splendour

A Castle in the Country

As the Dunsmuirs dominated Vancouver Island's economy, so they dominated its social life. In like manner they commissioned its most fashionable architecture. Believing no Victoria architect capable of the job, Robert Dunsmuir had commissioned his Scottish baronial castle, sited high on the Rockland slope, from a Portland practitioner, H. H. Williams in 1885. Although the founder of the Dunsmuir family fortunes never lived to see it finished, his widow tightly grasped the reins of his financial empire for many years and from there looked out over the city, the pretentious middle-class mansions of the Rockland estates, and even Government House itself. Likewise sons, daughters, and their offspring commissioned the city's most impressive, often trend-setting residences.

Robert Dunsmuir had been born in Hurlford, Ayrshire in 1825 and like his father and grandfather before him was trained in the business of coal-mine management.¹ In 1847, this tough and canny Scot married the perspicacious Joan Olive White and three years later set sail together for British Columbia joining an uncle, Boyd Gilmour, as employees of the Hudson's Bay Company, to prospect for coal. At the end of his three-year contract Gilmour returned to Scotland but Robert, at the insistence of his wife, stayed.² Through a series of shrewd manoeuvres he was able to buy out not only the Hudson's Bay Company but also the other shareholders of Wellington Collieries which made his first fortune, and from whose profits Craigdarroch Castle was built.

In the meantime, his eldest son, James, who had become pit manager at Wellington was proving a capable businessman while the second son, Alexander, settled in California to organize the sales and distribution system, and then a shipping fleet for the transportation of the coal. In 1886 the Dunsmuir assets were pooled with California capital to build the Esquimalt and Nanaimo Railway. The Dominion mileage subsidy and a provincial grant of two million acres with coal rights were a considerable inducement although some portions of the tortuous mountain route cost \$60,000 a mile to construct.

During these years Victoria's most pure version of the Queen Anne was invested in Ashnola, the stately country house built for Robert's daughter Emily as a gift on her marriage to Worthing Snowden. Designed by Leonard Buttress Trimen and constructed in 1889, its multi-bayed red brick walls quoined with ashlar, the tall Queen Anne chimneys, gables and roof and Tudor-domed entrance tower overlooked the Gorge waterway in a landscaped parkland of formal gardens and coniferous trees.³

The same year James and his wife Laura Surles built their first Victoria house on a large estate on the opposite south side of the Gorge. Burleigh

¹ For a general background to the Dunsmuir's financial and political interests see G. Audain, *From Coal Mine to Castle* (1955).

² R. W. Gosnell, *The Story of Hatley Park* (n.d.).

³ M. Segger and D. Franklin, *Victoria: A History in Architecture* (1979).

finished in 1892 to the design of Victoria architect, John Teague, was built in a large and walled estate professionally landscaped in the informal English manner.

In the meantime, Robert had entered politics, elected in 1882 to the legislature from Nanaimo and succeeding to the office of President of the Executive Council in 1887. On Robert's death in 1889, just before the completion of the magnificently presumptuous Craigdarroch Castle, James succeeded his father as president of the company, which by this time included extensive blocks of shares in the Matsqui Dyking Company, on the mainland and in Victoria, Albion Ironworks, the Canadian Pacific Navigation Co., the *Daily Colonist* newspaper, and vast real estate holdings. James immediately moved to expand the coaling and coking operations, opening mines at Comox and Ladysmith and bunkers at Oyster Harbour. In 1898, somewhat reluctantly it is said, he entered provincial politics, was elected to the legislature from Comox and then in 1900 from Newcastle, V.I., when he assumed the premiership of the province. On behalf of the province he attended the coronation of King Edward VII in London.⁴

During this time Burleigh, in the hands of its charming hostess became the province's first residence, continually a stopping place for the Dunsmuir family friends, acquaintances and business associates with a continual round of family and seasonal events appropriately celebrated with parties, balls, and general conviviality. The Dunsmuir administration was not a popular success, however, and in 1902 James bowed out of politics and perhaps somewhat embittered, even began to lose interest in his business empire. He decided to sell the railway interests, a transaction eventually completed with the CPR.

One of the accomplishments of Dunsmuir's term was completion of the new Government House, Cary Castle, designed by Maclure and Rattenbury. And it was to here that he was called from Burleigh in 1906 to serve a term as Lieutenant-Governor. Thus, while the glittering social life of the Dunsmuir continued at Cary Castle under the watchful eye of its popular chatelaine, Burleigh was sold and the building program commenced at Hatley Park.

In 1900, Maclure had entered the patronage of the Dunsmuir by designing the bridal home for James's son Robin and his wife Maud Schubert. Built overlooking the Esquimalt Lagoon, halfway between Victoria and the British Navy's Pacific Fleet home port, it was Maclure's first large shingle-style commission. James and his wife were no doubt impressed with the superbly crafted elegance of Maclure's Cary Castle interiors, and had probably settled on him as architect for their new home, but it was Robin who suggested an English country-seat design based on the sixteenth-century Warwickshire manor, Compton Wynyates.

Compton Wynyates embodied the essence of what the English Elizabeth and Queen Anne revivalists sought to invoke in the studied rambling plans and detailing of their new commissions. In England, Ernest George, W. E. Nesfield, Norman Shaw and their circle were themselves inspired by this genuine additively vernacular, weathered and composed collections of regional styles and periods. It was common for these English architects to draw their detailing directly from archaeological field trips examining weald architecture of this kind.

Hatley Park farm was located some 20 miles ^{10 west} north of Victoria. It had been developed by a Scot, Rowland Stuart. Springs on the land produced some of the most pure water in the area and for years Stuart enjoyed a water-provisioning contract with the Royal Navy. In 1905, the Stuart

? West Bay

⁴ For biography of James Dunsmuir see S. W. Jackman, *The Men at Cary Castle* (1972) and S. W. Jackman, *Portraits of the Premiers* (1969).

farmhouse was destroyed by fire; and following this, Dunsmuir bought the farm and expanded it to an estate of over 650 acres. The choice of the location seems to have been Mrs. Dunsmuir's and it was she in particular who was attracted by the woodland setting, broad swards of open meadowland, and the delightful glen with its sun-drenched waterfalls and towering crooked arbutus trees—adjacent to which the house was built. The property sloped gently down to the seashore and a large crescent shaped lagoon where visiting launches could shelter and the family steam yacht, *Dolaura*, could be anchored.

Maclure accepted the commission in 1908. Already the volume of work going through the Five Sisters office was substantial; and of course the Vancouver office was also in full swing. In 1904 Maclure had brought a young articling student, Ross Lort, into the office and occasional draughtsmen drifted among the various architectural practices in the Five Sisters Building as work loads required. With the Hatley Park commission coming in, Maclure needed a more experienced draughtsman to produce drawings and superintend the project. Fortunately, a young Englishman who had begun articles in England arrived in Victoria and was available. Among the other qualifications of Douglas James was the fact that as part of his training he had spent time sketching and measuring historic country houses, one of them Compton Wynyates.

The Maclure scheme for Hatley Park carries almost all the elements of his personal signature, but it must be seen within the mainstream of the English Queen Anne and Elizabethan revivals of the Edwardian period. In the mixture of Tudor arches, half-timber details and banks of leaded casement windows, it carries more than a hint of Norman Shaw's Cragside (1870-82) and his earlier Leys Wood (1868-69), or W. E. Nesfield's ponderous masonry of Plas Dinam, Wales (1872-75). But it is pointless to seek specific influences because the inspiration for Hatley Park lies in the English vernacular revival movement itself, its Queen Anne sources, and its arts-and-crafts methodology. Like the best work of Ernest George, Shaw and Americans like Wilson Eyre and K. K. Cutter, that inspiration lies in an intuitive design process based on what they had seen, studied and sketched in the wealds and dales of the English countryside, or on their European grand tours. Maclure, however, had not travelled to the sources. His was a bookish knowledge, honed by an unusually sharp aesthetic acuity, and supplemented by his better travelled colleagues, in this instance an empirically trained office draughtsman. Hatley Park is the product of Maclure's artistic imagination and experience, sparked perhaps by the sixteenth-century seat of the Countess of Warwick.⁵

It is fascinating to study how much of Compton Wynyates is embedded in the Hatley Park scheme. There is indeed more than the casual observer might recognize, for the Dunsmuir castle is the skin of Wynyates, with many of its elements rearranged, wrapped around a totally different plan. We find for instance the tall castellated tower block, and commodious entrance porch, the half-timbered and bargeboard gable ends, banks of stone mullioned windows, end towers, faceted Tudor chimney stacks, and crenellated parapets, all drawn together by long saddle-roofed spines as at Wynyates, repeated but reorganized in Hatley Park. And with the reorganization, gone is the casual additive rambling nature of the English manor brickwork and masonry forms, to be replaced in Maclure's work by his characteristic symmetrical proportions, the balanced harmony of his quarried granite massing and the formal posture of the building rising from its plynth-like balustraded terrace. Even in later years the enveloping

⁵ On the subject of Douglas James involvement in the project, and his later claims to have been substantially responsible for the design, this was vehemently denied by Catherine Maclure; correspondence: C. Maclure to R. Lort, December 8, 1959.



Above:
"Compton Wynyates," Warwickshire,
U.K. PHOTO COPYRIGHT *Country Life*

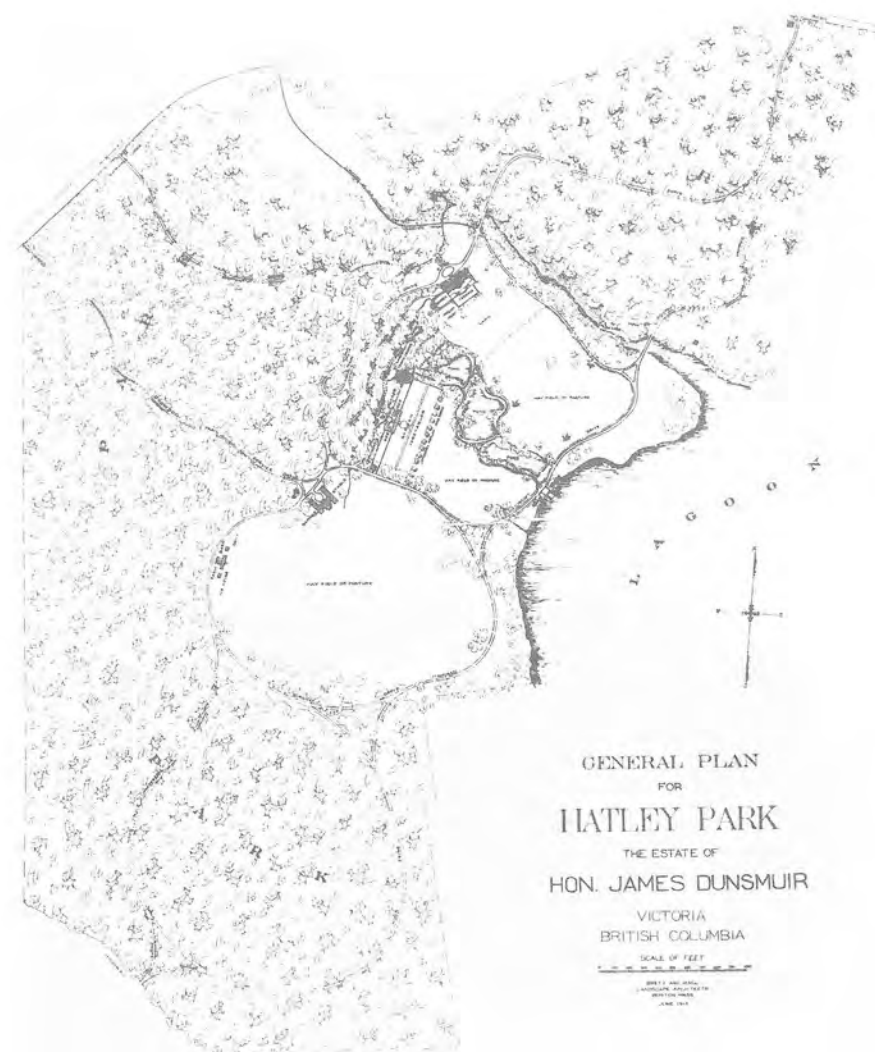
Left:
"Rosemead"
for T. H. Slater,
Victoria, 1909, Maclure. VCA

Right:
"Ashnola," James Dunsmuir's
wedding present to his
daughter and son-in-law,
Captain and Mrs. Snowden,
Victoria, 1889, architect
Leonard Buttress Trimen. PABC



Below:
Hall at "Ashnola"
decorated for Christmas
while owned by the
Edgar Crow-Baker family. PABC 38336





Left:
"Hatley Park," estate of
Hon. James Dunsmuir, as laid
out by Boston firm, Brett & Hall,
with Maclure, Sooke, 1908-16.
RRMC, PABC 78015



Above:
Hall, "Hatley Park," Sooke,
1908, Maclure. PABC 63924

Right:
"Hatley Park," north side,
Sooke, 1908, Maclure. PABC 63864



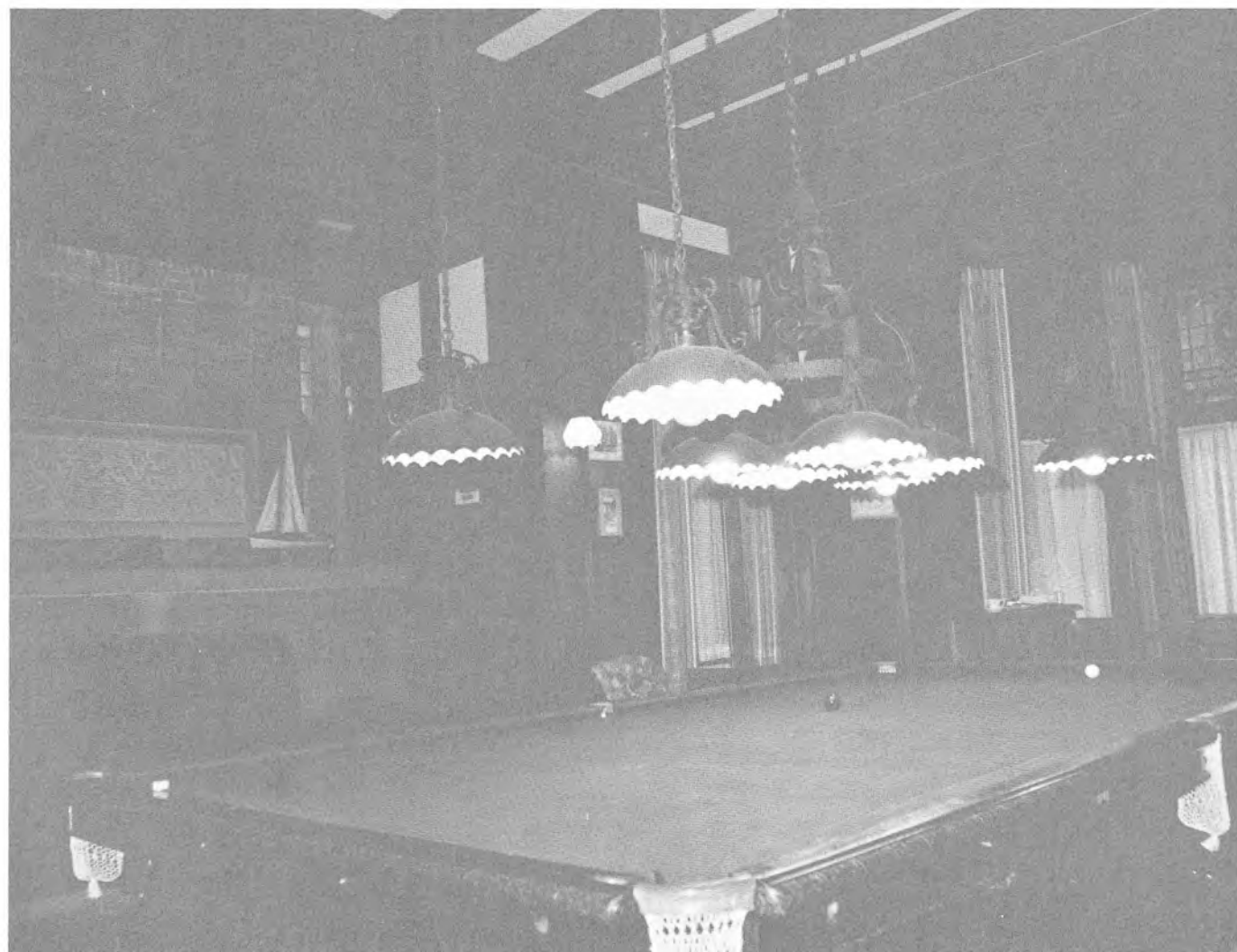
Right:
"Hatley Park," east side,
Sooke, 1908, Maclure. PABC 63860





Left:
Main entrance, "Hatley Park,"
Sooke, 1913, Brett & Hall,
with Maclure. RRMCC

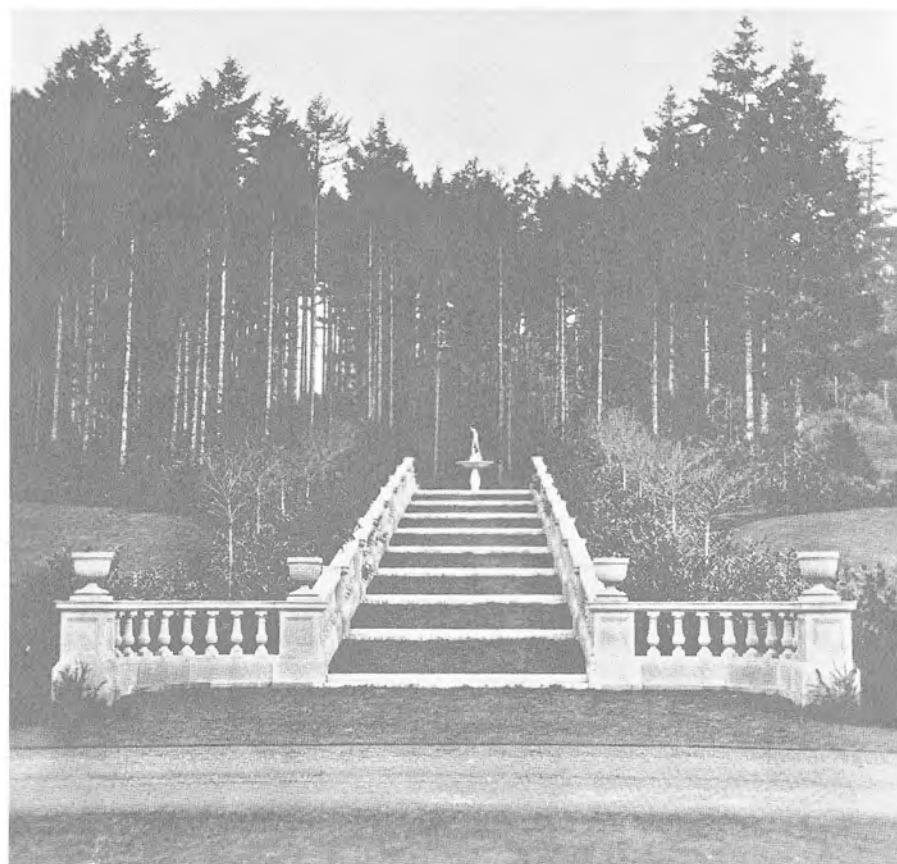
Below:
Billiard room, "Hatley Park,"
Sooke, 1908, Maclure. PHOTOAUTHOR



Drawing room, "Hatley Park," Sooke, 1908, Maclure. PABC

Conservatory, "Hatley Park," Sooke, 1913, Lord & Birnham. PABC 79967





Left:
Garden stairs, "Hatley Park,"
Sooke, 1913-16, Brett & Hall,
with Maclure. PABC 79960

Below:
View from the Japanese Gardens,
"Hatley Park," Sooke, 1913-16,
Brett & Hall, with Maclure. RRMG



Above:
Dining room, "Hatley Park,"
Sooke, 1908, Maclure. PABC 63869

Right:
The Study, "Hatley Park,"
Sooke, 1908, Maclure. PABC 63865



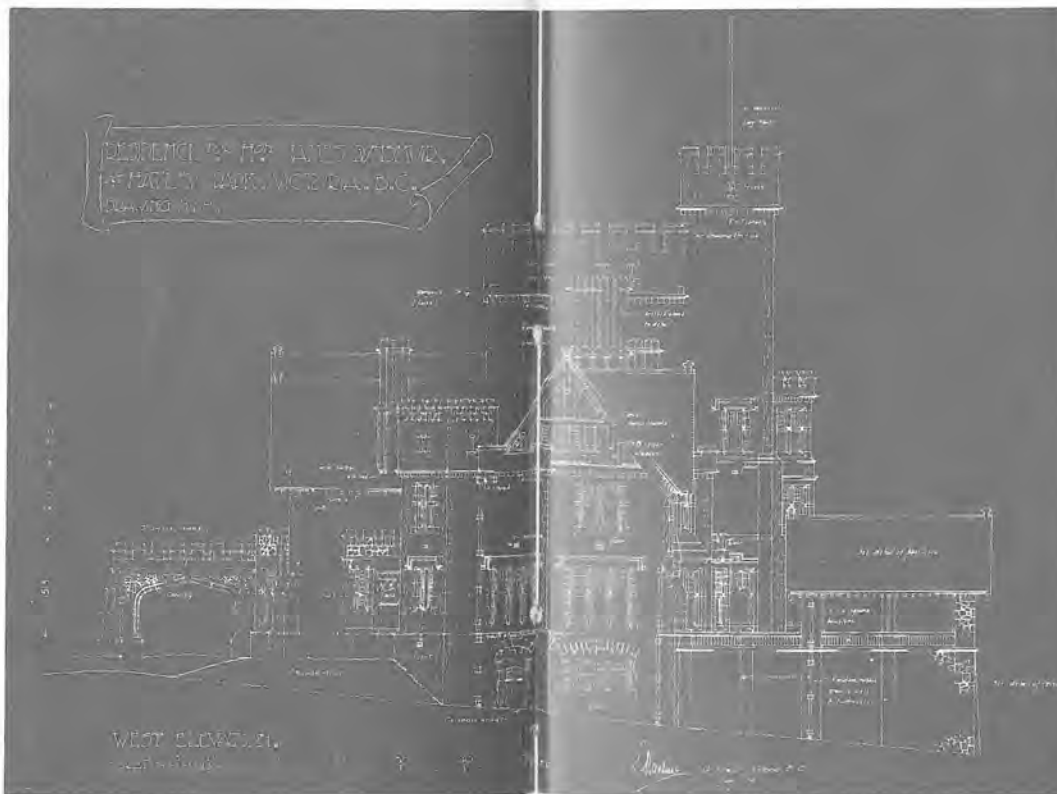
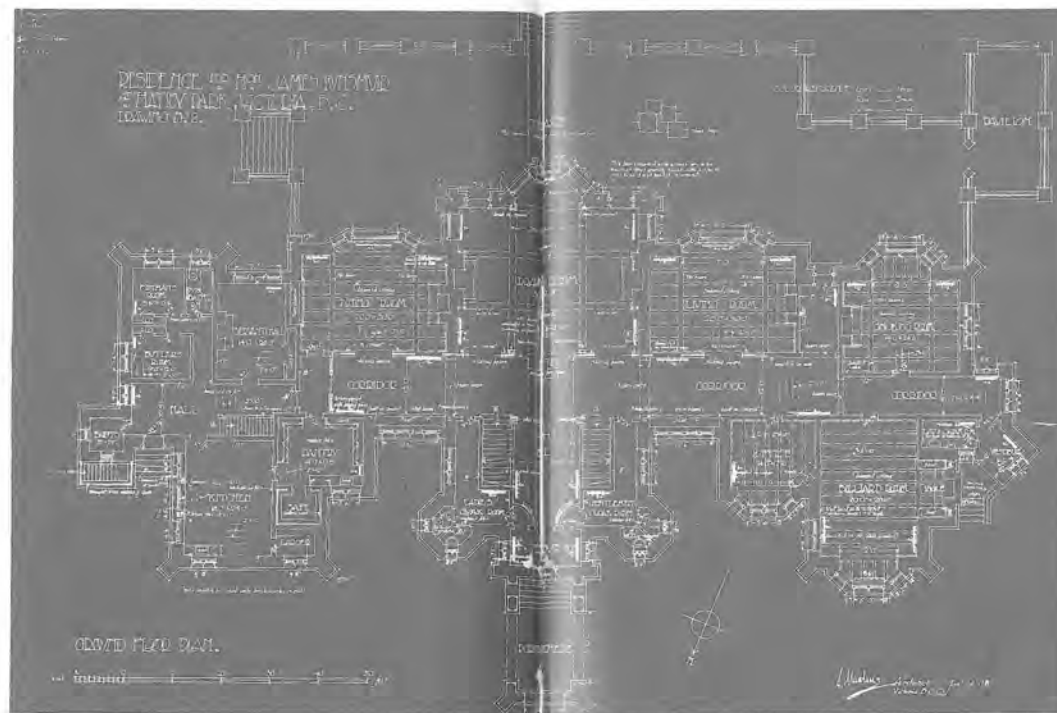
sheath of Virginia creeper fails to mitigate the formal bulk and rectilinear forms of the masonry masses. In substance and spirit the two structures have little in common.

Beginning in 1908, the design and construction process assumed the normal pattern of Maclure's close client, architect and trades relationship except on a much more vast scale. James Dunsmuir approved the overall scheme and the final designs, but the details, from the first concept to the interior decorations and furnishings involved close collaboration with James's wife, Laura.

The plan of Cary Castle must have suited the lifestyle of the Dunsmuirs. That of Hatley Park is a near duplicate, minus the central wing containing the public ballroom. A large porte-cochere shelters the main entrance on the north, leeward side. One proceeds through the massive carved oak door to an oak-lined vestibule with ladies' and gentlemen's cloakrooms on either side. Immediately inside is the grand hall, its double staircase flanks the space, rising along each wall, meeting on a landing over the entrance, and continuing up to the gallery of the second floor. A large stone hooded fireplace reminiscent of that in Shaw's Adcote hall, faces the visitor. The tracery carved into the blond oak detailing is Gothic and the arches are Tudor with trefoil detailing. At ground floor, a corridor, running the length of the house, intersects the hall. On either side of the fireplace are sliding doors admitting entry to the drawing room. To the left a corridor gives access to the dining room and kitchen wing, on the right, west side, to a living room and smoking room on the seaward face; on the north side to a study and billiard room. The dining room is finished in Douglas fir in an arts-and-crafts decor with a beamed ceiling, panelled walls, large built-in glazed cabinets and tiled fireplace. It was furnished with a large Jacobean dining suite on Axminster carpets. The large drawing room is a much more formal space and is treated in the traditional Maclure-Georgian manner, the coffered plasterwork Adamesque in feeling, with a swag frieze and Grecian urn relief. The room is lit by crystal chandeliers; large Ionic pillared fireplaces provide focal points at each end of the room while a massive bay window flanked by arched French doors opened out seaward, on the terrace. The colour scheme was ivory, the furnishings white-and-green Louis Quinze. Beyond this lies the living room, beamed and panelled in mahogany, then a smoking room dressed with yaka wood panelling which frames leaded-glass bookshelves. On the north side of the corridor is the billiard room with its clubby atmosphere, large fireplace and convivial inglenook; next to the hall, a study, panelled in yellow cedar. The corridor is panelled to plate-shelf height in oak wainscott and was furnished with seventeenth-century style English oak.

From the corridors and the hall, large banks of leaded casement windows, some detailed in fruit motifs and set in heavy sandstone mullions, catch vistas through the surrounding formal gardens or out across the lagoon and seaward to the everpresent jagged fringe of the Olympics.

The second floor, reached from the hall by the double dogleg staircases contains five main bedrooms and three spare rooms, and in the left end wing a nurse's room, sewing room, and linen chamber. The hall and corridor is detailed like those below; the master bedroom, adjacent to the central hall, is Adamesque, with flanking boudoir and dressing room. The third floor is reached by newel stairs, off the staircase landing and is devoted to guest bedrooms and dressing rooms. The fourth floor of the central tower contains a large ballroom.



"Hatley Park," Sooke, 1908, Maclure. MLSC

These interior arrangements can be read from the exterior, the distinctive Maclure curve-mullioned windows accenting the major interior spaces. On the south side a two-storey crenellated granite range rises from the garden terrace and is dominated by a huge six-storey castellated block, a large window bay extending upward through three storeys. Within this squats the long saddle roof, broken by small gable dormers and punctuated at each end by larger half-timbered gables, the huge cedar bargeboards fretted into linear quatrefoiled tracery.

On the west facade a castellated bay marks the end of the axial corridors, a projecting gable wing contains the billiard room, and a generously proportioned block with battlements like the main tower contains the hall with attached octagonal towers that are circular servants' stairs. On the east side of the wide Tudor-arched porte-cochere is a large gabled wing containing the kitchens and servants' rooms. Throughout, the main floors are polished oak with inlaid gumwood parquetry.

Between 1913 and 1916 the landscape planning and development proceeded under the general direction of an outside consultant, Brett and Hall of Boston.⁶ Dunsmuir would have been familiar with the work of George D. Hall and Franklin Brett through their previous work in British Columbia, in particular the spectacular garden-city plans the firm had developed for the Grand Trunk Pacific Railroad townsites at Prince Rupert, Prince George, and Vanderhoof.

Among the features constructed under the Brett and Hall scheme were general visual improvements to the layout of the estate, the planting of formal gardens at the main house, and the development of a model farm. Grades were adjusted in the immediate vicinity of the house to improve the transition from buildings and gardens to the fringe or surrounding spruce forest. The creation of a "Fountain Court" extending into the woods on the axis of the entrance porte-cochere was intended to provide a visual focus for the west elevation of the house. Two paths from this court through the "controlled" naturalism of the woodland scenery led to the picturesque "Falls" and passed through groves of enormous hemlocks. A balustraded terrace at the north face overlooked an English croquet court. The terrace itself contained a formal Italian garden, dominated at the far end by a classical-style pavilion, itself flanked by circular loggias, or pergolas, and terminated at each end by a vine-covered gazebo. The garden is parterred with cross-axial gravel paths, each terminating in the statue of a Greco-Roman woman, emblematic of one of the four seasons. Other Italianate features include the low box-hedge borders, the potted trees and geometric beds for seasonal bedding out of annuals.

Beyond the croquet court, farther into the woods, were tennis courts and a secluded rose garden. Farther south, and commanding the vista over extensive pasture and hayfields stretching down to the lagoon was a large greenhouse complex. Around it, in a symmetrical layout were orchards, cut-flower gardens, vegetable and fruit gardens. The greenhouses led into a large conservatory prefabricated by the Ontario firm of Lord and Burnham. The conservatory was renowned for Dunsmuir's collection of rare Indian orchids and under its central dome grew a huge banana tree. Dividing this area of the estate from that of the main house had been an old reservoir and drain. The reservoir was remodelled to form a pool in the centre of the walled rose garden, then drained off to form several brooks or rills which meandered down to the lagoon through three large ponds and connecting waterfalls, the main features of a Japanese garden. This garden

⁶ F. Brett, "Developing a British Columbia Estate," *American Architect* (March 1916). My thanks to Judy Oberlander for bringing this article to my attention.

was designed and planted by a landscape architect and gardener, Isaburo Kishita, whom the Dunsmuirs brought out from Japan.⁷ Different levels of the garden and its pools were interconnected with fish ladders so that the trout and salmon could swim unhindered through the entire course. The banks of the ponds were planted with native flowering trees, shrubs and herbaceous plants which formed a transition from these "contrived" areas to the fringes of the natural wooded parkland beyond. With a similar intent the pastures and paddocks were enclosed with wire fences designed so as not to intrude on the landscape while handily containing the browsing cattle, themselves a picturesque feature intended to add life to the meadowland vistas.

The model farm consisted of barns, three 100-ton silos, a slaughterhouse, piggery, dairy, smokehouse and refrigeration plant. There was also accommodation for the work force of over 100 Chinese gardeners and labourers. In 1913, to enclose the park, an extensive granite wall was built along the Sooke Road front. This included a lodge at the main gates and a lodge at the west side for the estate manager.

For this commission, the largest and most prestigious undertaking of his career, Maclure assembled the best of his contractors, tradesmen and craftsmen. The septuagenarian, Thomas Catterall, who had built Craigdarroch for James's father and Burleigh for James and Laura returned to build Hatley Park as a general contractor. Dixon and Howes as contractors for the carpentry and millwork employed 25 skilled carpenters and joiners for the interior finishing. Maclure's friend, architectural sculptor George Gibson, created the vine and foliated wood and plaster detailing at his Shawnigan Lake studio. Local granites were quarried in the park for the walls while Haddington Island andesite sandstone was brought in for the detailing of the sills, mullions, and copings. Specialty materials such as the rose-coloured Arizona sandstone for the hall fireplace had to be imported. The stained glass was made in the art-glass studios of the London firm of Morris & Co. Exotic woods were brought in from the West Indies and Australia. To complete the work, Maclure made his only visit to Europe, when he was commissioned to select and purchase furnishings at the request of Mrs. Dunsmuir.

Despite ultimate success in completion of the project, it is generally acknowledged that Hatley Park is not Maclure's best work. Unlike Lutyens's castle projects, Lindsfarne in 1903 and Drogo 1910-30, Hatley Park looks back to Shaw and the English arts-and-crafts rather than ahead, in, say, a Voyesque or Wrightian manner. The size of the undertaking came close to defeating the architect. Dunsmuir, a sombre and morose man, by this time was difficult to talk to. Much of the detailed decision making fell to Maclure in sole consultation with Laura Dunsmuir. Hatley Park was vastly different in scale from Maclure's normal work on which he lavished so much attention to design and construction detail. Increasingly, design decisions and inspection work fell to Maclure's able head draughtsman, Douglas James. Maclure's organizational abilities, energy and his health were taxed to the breaking point. Recognition of this by Mrs. Dunsmuir may well have provided the impetus for Maclure's trip to Europe on her behalf. In any event it is in the rigid formality of the design, its rather ponderous exterior massing, constricted symmetry and the almost clinical logic of the interior spatial arrangements that we can sense Maclure's grim determination in coming to grips with the massive size and complexity of the building program.

⁷ Toyo Takata, "Victoria's Community that Vanished," *Colomist*, April 23, 1972, p. 2. Professional gardener Isaburo Kishita constructed Japanese style gardens for other Maclure clients such as Mrs. Butchart and F. Barnard. My thanks to Neil Kellock for this information.

Chapter 15

Maclure and the Lutyenesque

A Return to Classical Discipline

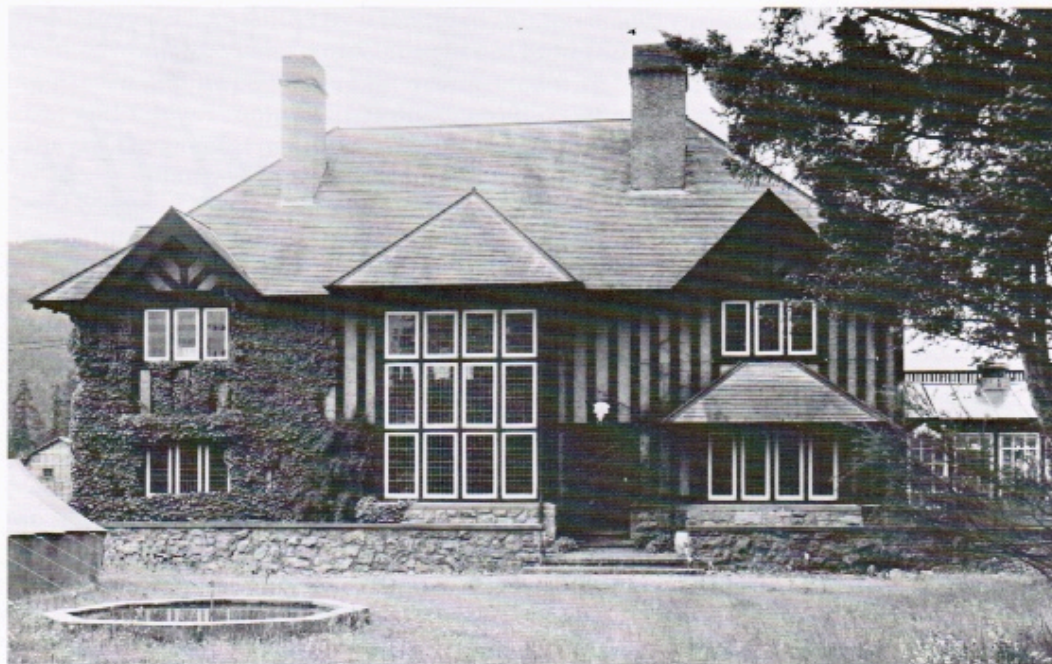
During the early years of the twentieth century great changes were taking place in the mainstreams of world architecture. Eventually even Samuel Maclure was to be affected by these. The result would be an almost total transformation in his art, one which would at first glance seem to be a complete denial of those arts-and-crafts precepts which inspired his work up to the First World War. A commission which unexpectedly reveals the source and direction of this radical transition appears in one of Maclure's most masterfully executed commissions.

Clive Phillips Wolley House, 1911

On the face of it, the hunting lodge designed for Clive Phillips Wolley at Somenos, Vancouver Island, in 1911 appears to be one of those typical, if perhaps a little more flamboyant, Elizabethan revival houses at which the architect excelled. Captain Sir Clive Oldnall Long Phillips Wolley, a descendent of "Clive of India," was one of those archetypal Maclure clients. Born in 1854, a product of the British public school, he had studied law at Temple Bar, served overseas in the diplomatic service as British Vice-Consul at Kerch on the Russo-Turkish border, and had been commissioned as a Captain of the 4th Battalion, South Wales Borderers. In 1876 he inherited the family country seat, the Wolley Estates at Hanwood in Shropshire. In 1887, however, while on a world tour, the Wollies decided to settle, for at least part of the year annually, in Victoria. Wolley, an addicted hunter and sportsman, was to turn his hand to journalism, politics, and various literary pursuits. He briefly owned the *Nelson Miner* newspaper, edited the *Vancouver Province*, and wrote numerous books of prose and poetry extolling the natural beauties of British Columbia. He was a consulting editor for the *Badminton Library* and a contributor to the *Spectator*.¹ The knighthood followed in 1915, which recognized a lifetime of services to King and Empire, including Wolley's work with the Navy League in British Columbia and his "Coronation Hymn" composed in honour of the coronation of George V. On Vancouver Island the Wollies owned houses in Victoria and also Piers Island, which was purchased as a hunting preserve. Finally in 1911 they commissioned Maclure to design the Somenos "hunting lodge" near Duncan.

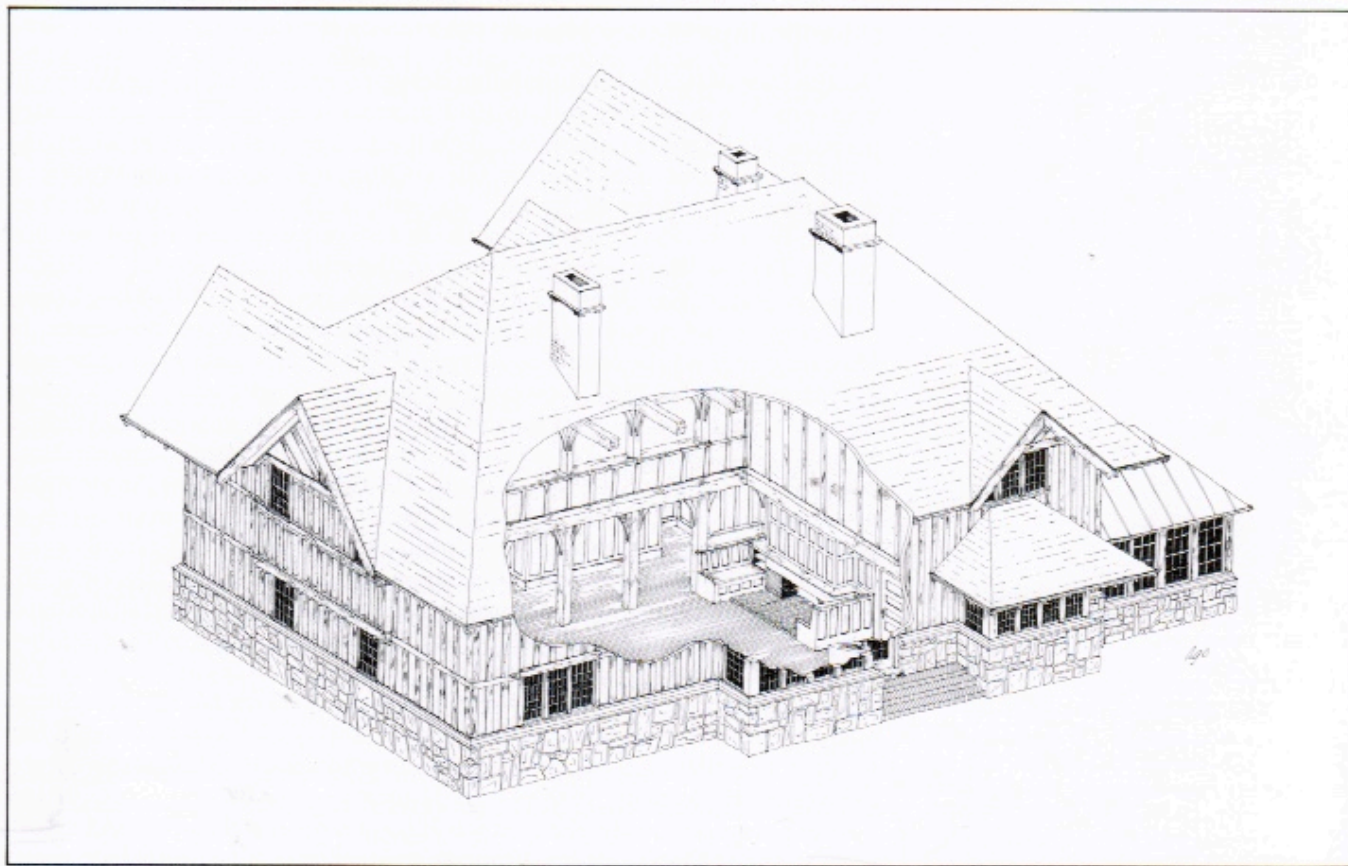
The house, set amidst the gently rolling meadows of Somenos Lake flood plain is one of Maclure's consummate masterpieces. The protective spread

¹ P. Dunae, *Gentlemen Immigrants* (1981).



Left:
Captain Sir Clive
Phillips Wolley House,
Duncan, 1911,
Maclure. PABC

Isometric section, Phillips Wolley House, artist: Alan Oliphant.



Right and below:
Living hall,
Phillips Wolley House, Duncan,
1911, Maclure. PHOTO CAMPBELL

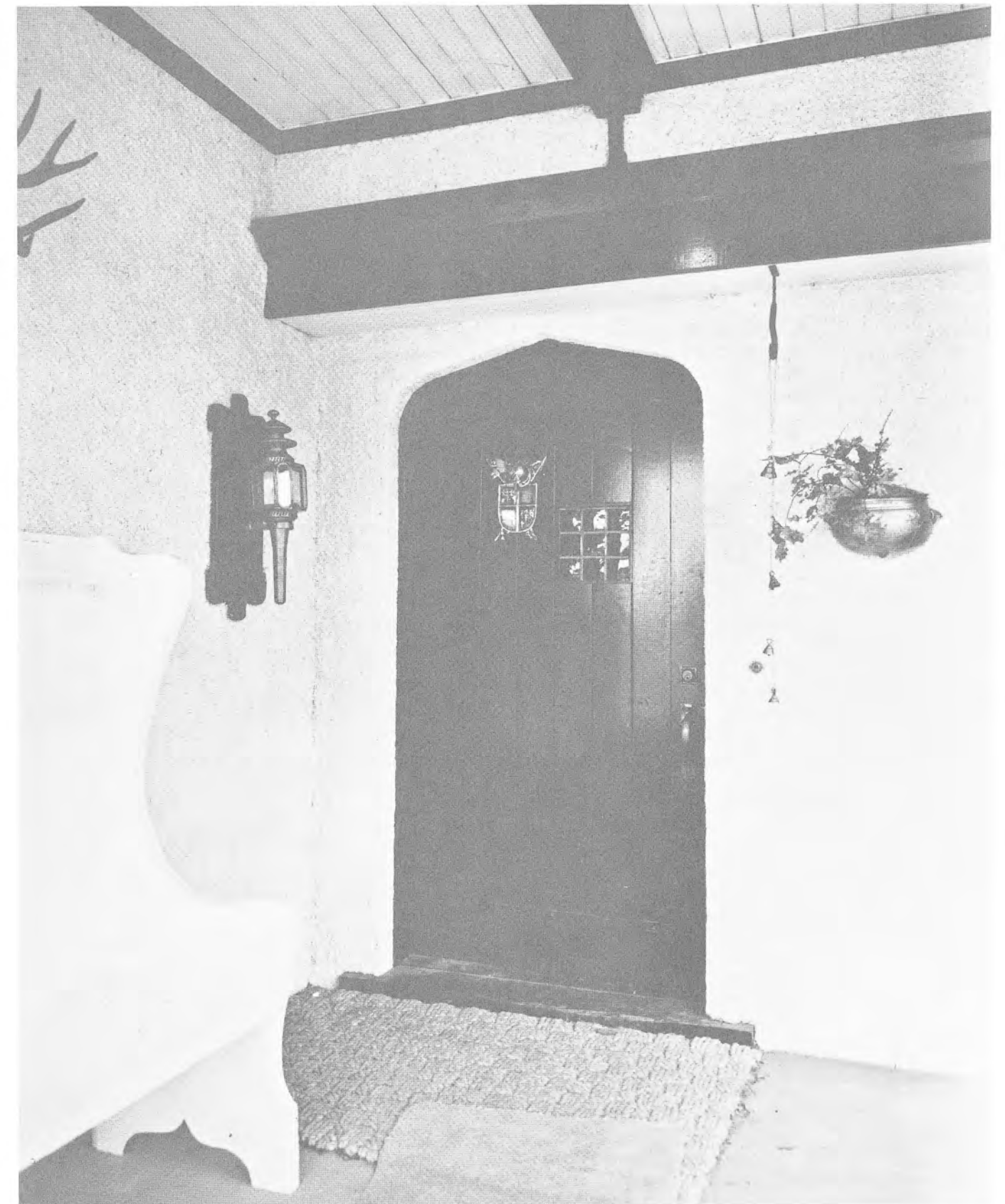




Left:
Dining room "built-in,"
Phillips Wolley House,
Duncan, 1911, Maclure.
PHOTO CAMPBELL

Right: ▷
Rear door,
Phillips Wolley House, Duncan,
1911, Maclure. PHOTO CAMPBELL

Below:
Dining room,
Phillips Wolley House, Duncan,
1911, Maclure. PHOTO CAMPBELL



of the great hipped roof is relieved by gables on each elevation but dominates the half-timber walls which rise out of solid granite peripheral terraces and foundation work silled with random ashlar. On the front elevation a hipped roof extends down from the gable to shelter the entrance porch. The garden front is composed around a central two-storey mullioned window bay, its roof-level hipped gable echoed by that of the single-storey dining room bay. A sleeping porch and verandah complemented by a glazed conservatory extend the house out into gardens on the east elevation. There is a formal harmony to the seeming casual design which on the interior can be detected by the prominence of a majestic Maclure living hall. Despite the organization of the spatial circulation in a U-form around this large central hall with its feature wall of mullioned glass and cozy ingled hearth, in many aspects the house is without precedent in Maclure's previous work. Although on the east side the dining room and kitchen are aligned in the standard manner, there is no drawing room. On the corresponding west side the plan terminates in a small study and boudoir. These open off an internal corridor which crosses the plan and is screened from the hall by large posts which support a gallery above. On the second floor an axial corridor connects the two bedroom wings. The stairwell is recessed and drops to the ground floor in a constricted dogleg behind the gallery. The openness of the plan permits the spaces to be penetrated by numerous views, especially from the second-floor gallery, through the hall and out through its large window to the gardens or in the other direction across the stairwell through windows framing the undulating farmlands of the Somenos estate. The living hall effectively remains an enclosed space, however, totally static without the cross-axial circulation of previous plans such as the Shallcross house.

The source for these unusual elements, the long spinal gallery, self-contained hall and two-storey window bay are traceable to houses which had appeared some years previously in the pages of an English magazine, which by that time had become prime arbiter of taste and fashion, *Country Life*. Deanery Garden, Sonning, built for Edward Hudson, publisher of the magazine, and Munstead Wood, Godalming, for its garden columnist, Gertrude Jekyll, seem to be obvious sources for the Wolley house. The designer in both cases was a young architect, Edwin Landseer Lutyens.² The Wolley house bay-windowed hall with fireplace inglenook is a scaled down version of Lutyens's earlier Deanery Garden (1900), the external elevations are remarkably similar including the crowning hipped gable. The arrangement of gallery, stairs and hall flanked by library and dining room is remarkably similar to that of Munstead Wood completed in 1899.

The position of Edward Hudson and his publications under the *Country Life* imprint in the first half of this century must be compared to that of Ruskin in the nineteenth century and Lord Burlington's in the eighteenth. In particular, Hudson's life-long friendship with Lutyens, along with the *Country Life* exposure of his work, two books on his work and a posthumous biography gave the architect's career an enviable stature throughout the English-speaking world. Many an architect at the edges of the cultural mainstream must have been nourished by this amazing and spectacular career as illustrated and broadcast through the pages of *Country Life*. A major stream of English and international architecture followed in his footsteps and increasingly through the period from 1900 on, Samuel Maclure was joining that company.

While it is unlikely Maclure ever met Lutyens there are remarkable parallels in their lives.

² For the life and work of Sir Edwin Lutyens see C. Hussey, *The Life of Sir Edwin Lutyens* (1950); R. Garrick, *Edwin Lutyens: Architect Laureate* (1981).

Laureate

Lutyens's father was a British army captain and, later, an animal painter. For our purposes it is perhaps coincidental that he married his wife while stationed in Canada. It was in recognition of a friendship with the famous English painter that Lutyens decided to name one of the 14 children, Edwin Landseer. Born March 29, 1869, E. L. Lutyens, like Maclure, was dogged with frail health throughout his life, was informally educated and from an early age sketched everything he saw. Also echoing the older Maclure, it was on long countryside walks that Lutyens very early developed a love for the natural landscape and its rural vernacular architecture. For about a year in 1885-86 Lutyens attended the Royal College of Art but he failed to complete the architecture course. In 1887 he started an apprenticeship in the office of George and Peto, vernacular revivalists from the William Morris tradition. Again he failed to finish, instead accomplishing the unusual feat of setting up his own practice in 1889 at the age of twenty. Like Maclure, a number of fortuitous events shaped his career, among them Lutyens first major commission and then long association with Gertrude Jekyll, a major figure in the English arts-and-crafts movement and later inventor of the English "woodland" garden. Over a period of some 30 years the two developed at her property at Munstead Wood a house and garden which defined the ethos of the arts-and-crafts vernacular revival in both architecture and landscape gardening. It was through Jekyll that Lutyens met Edward Hudson, the owner and publisher of *Country Life* magazine. As well as publishing Lutyens major buildings, in a series of articles starting in September 1900 written by Lawrence Weaver, Hudson was to use Lutyens for his own buildings and recommend the architect to his circle of powerful and influential friends. During a long and incredibly productive career Lutyens produced more work than any other English architect except Wren and again, like Maclure, he did this in the main by employing a very ordinary, young, semi-trained and frequently changing staff. One exception to this manner of work was his lengthy partnership with Herbert Baker who ran the New Delhi office in India during the planning and construction of the Viceroy's house and government complexes there. Also finding an echo in Maclure's manner of practice was Lutyens's attentions to design and construction detail, consummate workmanship on the job, coupled with a casual disregard for what he called the "stuffing" of architecture. That is what heated, watered or drained it. Unlike Maclure, Lutyens went on to create a grandiloquent heroic style which was to set the pace for British colonial architecture between the wars with massive public and private institutional commissions. Yet Lutyens remained a very quiet, notably shy person, famed for a wry, almost childlike, wit and sense of humour which often found a way into his building designs by way of an unusual juxtaposition of features, proportions or decorative details.

In 1913 Lawrence Weaver's *Country Life* essays were published by Hudson in book form.³ Above all else, what the book demonstrated was Lutyens's move from his early romantic phase, seeking design inspiration in the English mediaeval vernacular, to an interest in the classical roots of English Georgian, the architecture of Christopher Wren and the Italian Renaissance work of L. B. Alberti and Palladio. A similar shift, probably with one eye on the published work of Lutyens, can be noted in Maclure's work at this time.

³ Anthologized as Sir Lawrence Weaver, *Lutyens Houses and Gardens* (1913).

J. M. Whitney House, 1912

In 1912 Maclure received the commission for a house on Victoria Avenue for J. M. Whitney. The design as revealed by the extant drawings was without precedent in Maclure's domestic work. Completely gone are the shingle-style references, or half-timber detailing, contrived asymmetry and picturesque gable rooflines. In their place is an almost cubical classical block. The symmetry of the facade is anchored by a double-columned entrance portico with a pedimented dormer and balcony breaking the roofline. Above the double-door entry, a round-headed Palladian window opens out onto a balustraded balcony, the motif repeated in the gable above as a single arched casement, and in windows flanking the portico at the ground floor level.

Above, two bay windows briefly penetrate the surface planes of the facade. Panelled pilasters frame the elevation at each corner, and also bring the eaves soffit down to the portico balcony, almost as baroque mannerist pediments break a classical entablature. The hipped roof rises to a parapet, or "widow's walk" as they were known in the Victorian period. The parapet piers are capped with ball-type finials, a riposte to the classical urns on the balustrades of the porches below. A quite obvious proportional scheme controls the elevation, a rooftop-to-ground sill height equals two-thirds the facade breadth; while sill-to-eaves distance is in a ratio of one-half the overall facade length. The outside columns of the portico divide the facade into thirds.

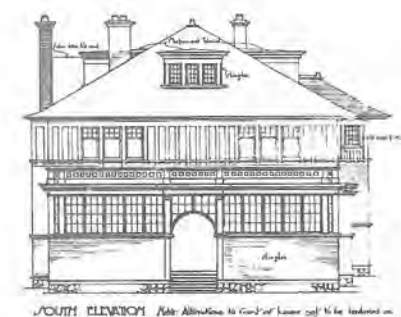
The interior arrangements of the Whitney house are cross-axial in only a minor key. The double doors open into a large entrance hall. Unlike the "living halls" of earlier houses, however, this space is primarily a setting for a feature staircase which rises against the left side wall. Flanking the hall, drawing room and library communicate across it through sliding doors in the more traditional Maclure manner. Kitchen and dining room do likewise through a pantry at the rear of the house; dining room and library are also connected by sliding doors, a rather unusual arrangement. Another innovative feature is the cloakroom and lavatory opening off the lower landing of the staircase.

While the same rigid symmetry is not carried through the fenestration of the remaining elevations, the rear detailing centres on an attic dormer and large bank of leaded glass which marks the spacious stairwell landing inside. Also at the rear a lean-to containing an entrance porch and second floor trellised balcony seem to be a casual afterthought, although finished in classical elements in sympathy with the main design.

The Whitney commission marks a turning point in Maclure's work. As such it must be compared to Lutyens's Palladian essay at Heathcote, Ilkley, in Yorkshire of 1905-07. While somewhat clumsy, tentative in their use of the classical vocabulary, and not wholly successful in either overall concept or detail, both pointed the way to future work for each man. Beyond this, however, the Whitney design can be directly compared to Lutyens's 1911 commission, the Salutation, Sandwich, Kent. Although the scale of the two is hardly comparable, a number of external elements such as the massive hipped roof, classical detailing and design symmetry in plan and elevation certainly recall that vein in Lutyens's work which started in the 1899 design for St. John's Institute, London, and through that to the previous "wrennaissance" work of Richard Norman Shaw and W. E. Nesfield. In any event it demonstrates the degree to which Maclure was in tune with his architectural times, how his lines of communications, and



Original south elevation,
L. Genge House, Victoria,
1905. MLSC



Proposed alterations, south
elevation, L. A. Genge House,
1913 (see page 235). MLSC

with them influences, had changed from largely American to largely British, and how he tried to adapt these influences to his own situation.

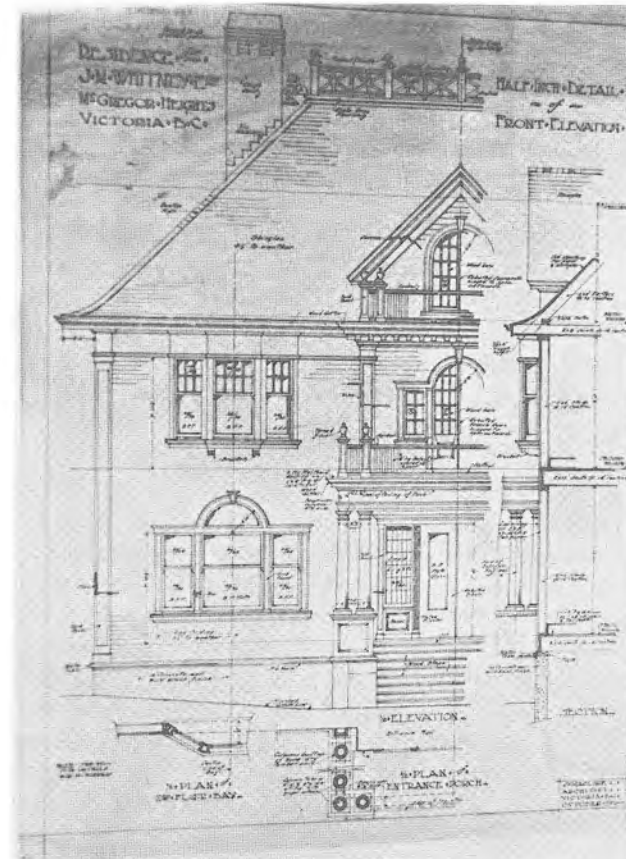
As has been intimated previously Maclure was no stranger to the classical manner. Early commissions such as the Flumerfeldt house of 1899 contained a hall with quite literal classical references, and indeed the best of his interior detailing was always governed by a classically inspired discipline. Furthermore the formal spaces in his larger commissions, Government House and Hatley Park being perhaps the best examples, were executed in a sensitive if studied Adamesque. Beyond this, however, a less obvious classical vein in Maclure's work can be discerned because it was local in origin and symbolically meaningful in the regional context.

Throughout the Canadian west the Hudson's Bay Company had used a Georgian vernacular house type as the model for its officers' quarters and main buildings within the compounds of its trading forts. Two such buildings stood within living memory of Maclure on the site of the original Fort Victoria near Wharf Street. These large two-storey hipped roof buildings dominated the forecourt of the fort. Georgian, therefore, still conveyed a sense of rule, order, and elitism as we have already seen. Maclure consciously incorporated this building form into his early repertoire. Indeed the central hall with its feature staircase and radiating rooms is of similar Georgian origin and could be readily found in its colonial offspring. A large number of commissions therefore, starting with the Robin Dunsmuir house of 1900 and continuing through the more restrained W. H. Churchman-Kirkbride house of 1910 illustrate this strain of neo-Georgian and have already been discussed. Indeed, the most literal version Maclure achieved, the G. A. Richardson house located in Rockland, would have been on the drawing boards at the same time as the Whitney Commission. However, the developing literalism of Maclure's classical references can better be discerned in the alterations to the house designed previously in 1905 for Lawrence Genge on the Holly Bank estate of his father-in-law, R. P. Rithet. The hipped-roof house, shingle clad with a half-timbered second floor, had originally been completed with a rather disorganized facade consisting of a verandah extension on one side, balanced by an integral entrance porch on the other.

Maclure's 1913 renovation designs unified this elevation with a sun-room gallery strung across the entire front elevation at the ground-floor level. Entrance was by way of a central arch hung between two free-standing columns. The effect was reinforced by the insertion of a central roof dormer, and so to change the stylistic reading from casual arts-and-crafts to an almost formal Beaux-Arts classical.

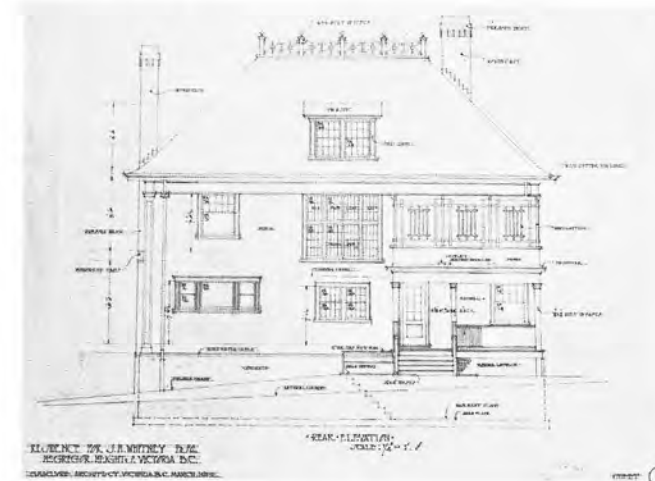
This work must be seen against the backdrop of other Victoria architectural developments. Nineteen hundred and twelve witnessed the completion of the Union Club by San Francisco architect, Loring P. Rexford, in a grand Beaux-Arts Renaissance Palazzo design. Almost next door, the Belmont Hotel by Phipps and Norton with rich Italianate glazed terra-cotta detailing, was going up. Two years later, work would start on Victoria's impressive monument to Edwardian classicism, the Hudson's Bay Company Department Store by Toronto architects, Horwood and White.

The heated economy of those pre-war years, and the attendant building boom, tempted even Maclure away from his domestic specialty and for his old friend Stephen Jones, he designed the Douglas Street Jones Block. The imposing facade which dominated the street front until its demolition in 1981 featured some of the best Italianate glazed terra-cotta detailing, and particularly well-scaled cornice work in the city.

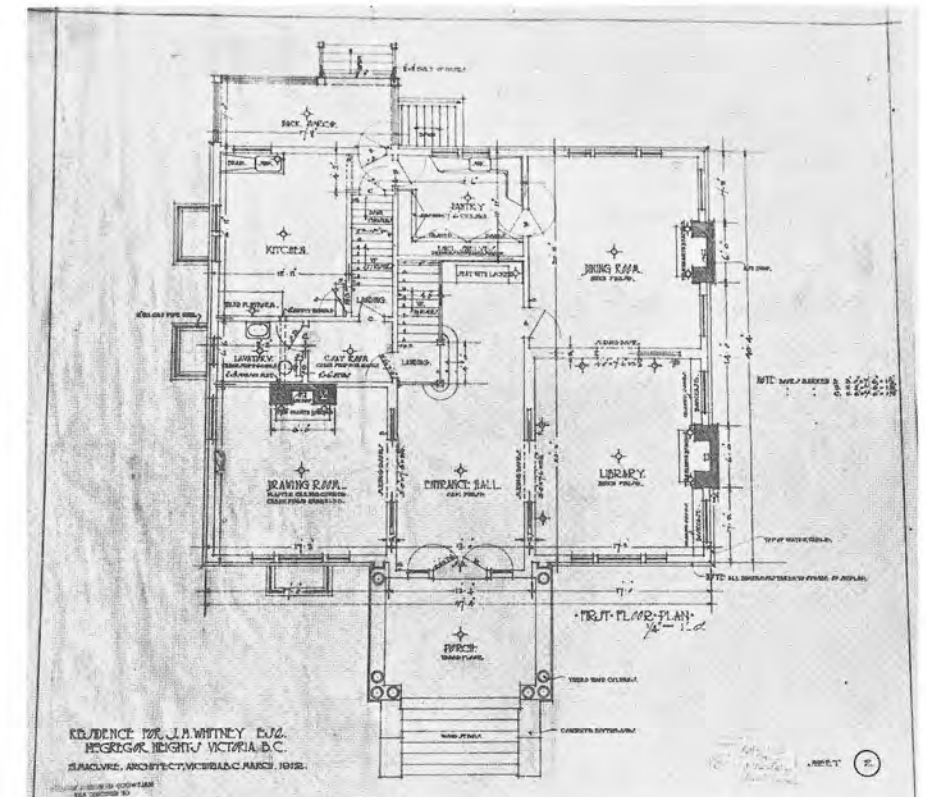


Right:
Elevation and section detail,
J. M. Whitney House, Victoria, 1912, Maclure. MLSC

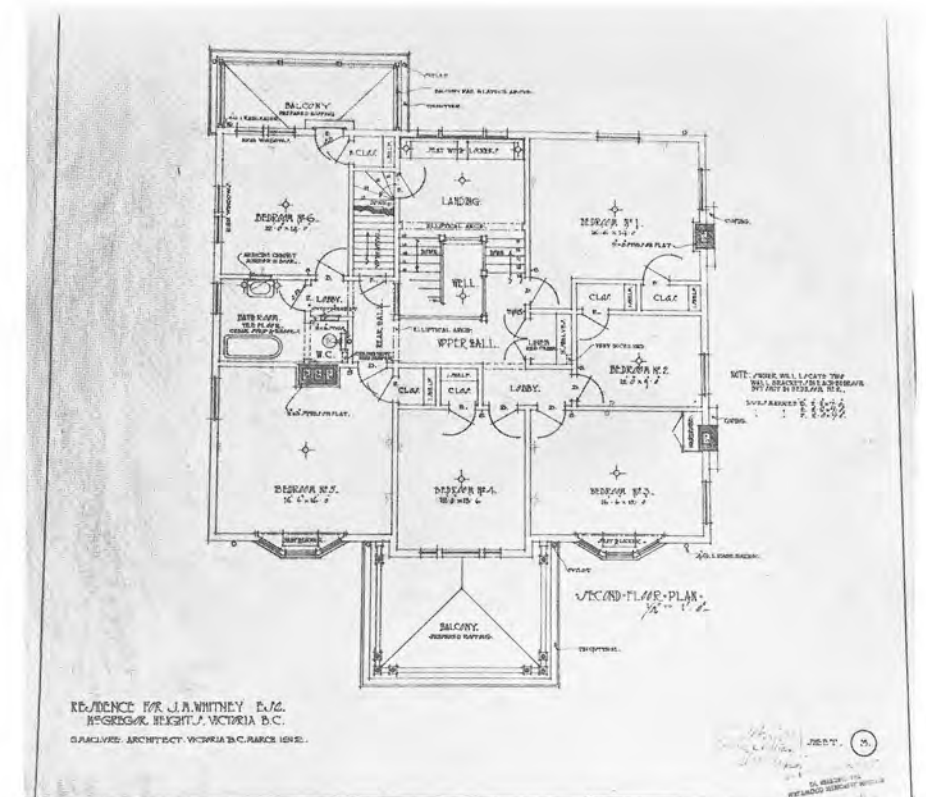
Below:
Rear elevation, J. M. Whitney House,
Victoria, 1912, Maclure. MLSC



J. M. Whitney House, Victoria, 1912, Maclure. MLSC



Right:
Main floor plan,
J. M. Whitney House, Victoria,
1912, Maclure. MLSC



Right:
Second-floor plan, J. M. Whitney
House, Victoria, 1912, Maclure. MLSC



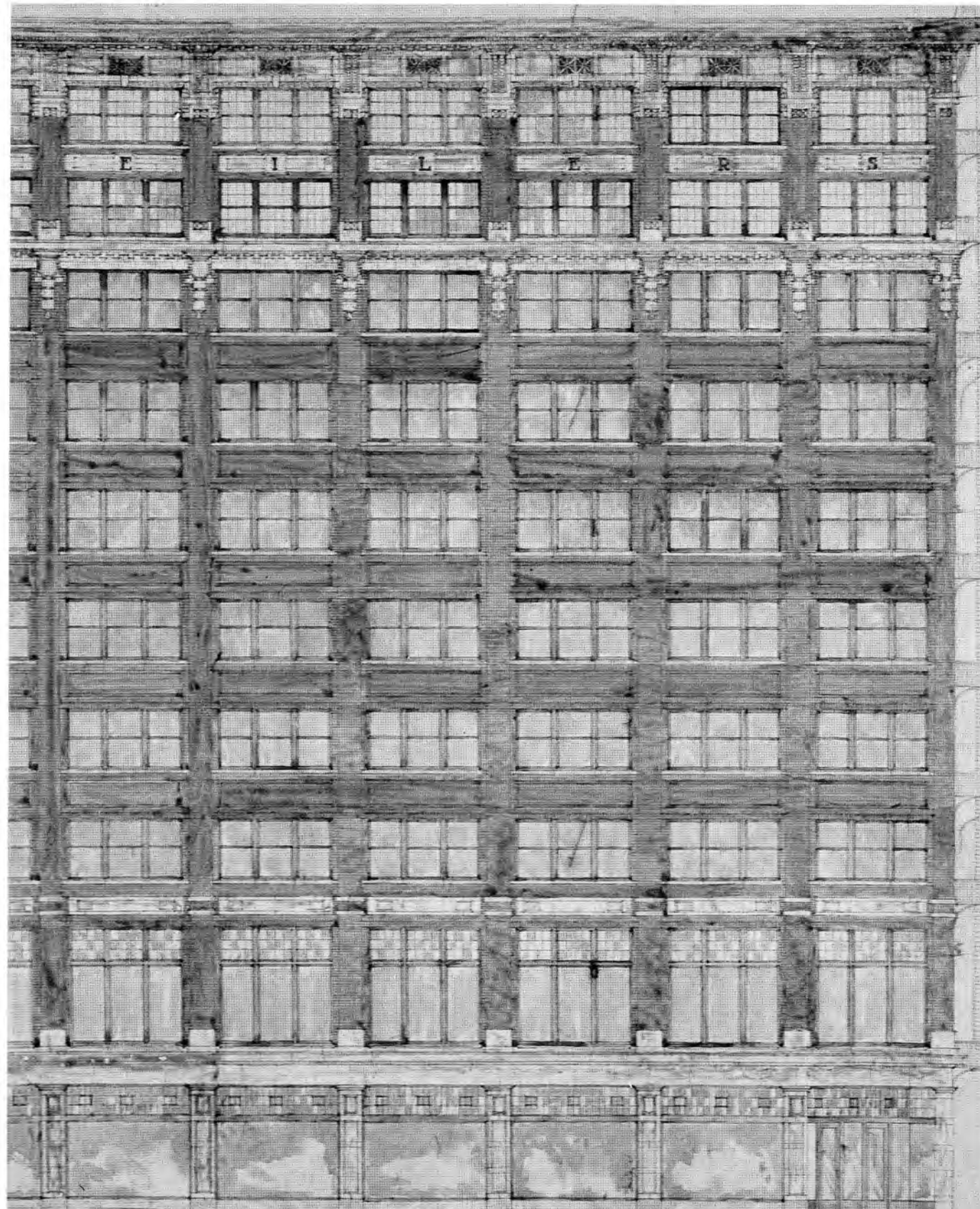
Officers' Quarters, Fort Victoria, 1840's. PABC 10601



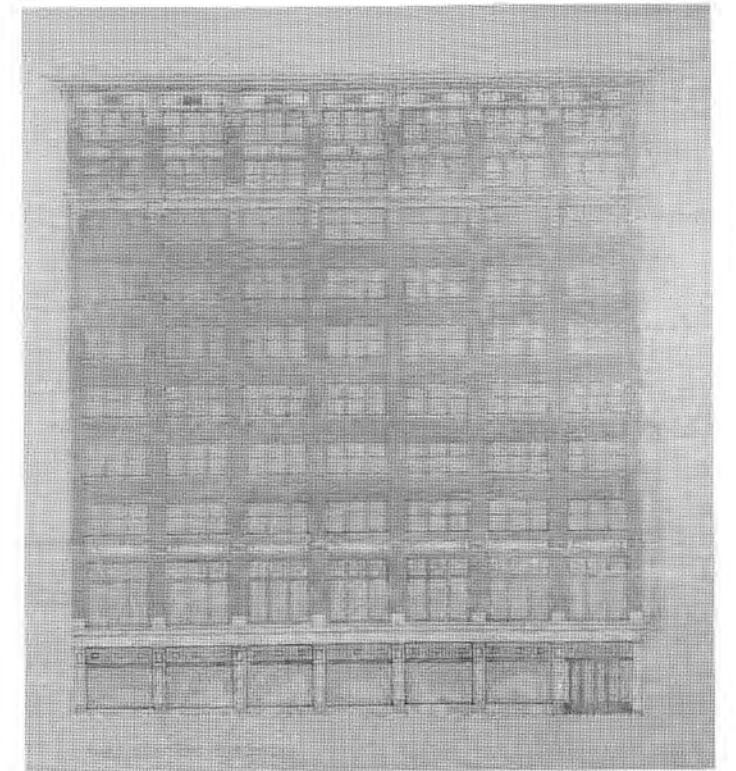
Left:
G. Richardson House,
Victoria, 1912, Maclure.
PHOTO AUTHOR

Below:
Staircase landing, the hall, Robin Dunsmuir House, Victoria, 1900, Maclure. PABC 63858

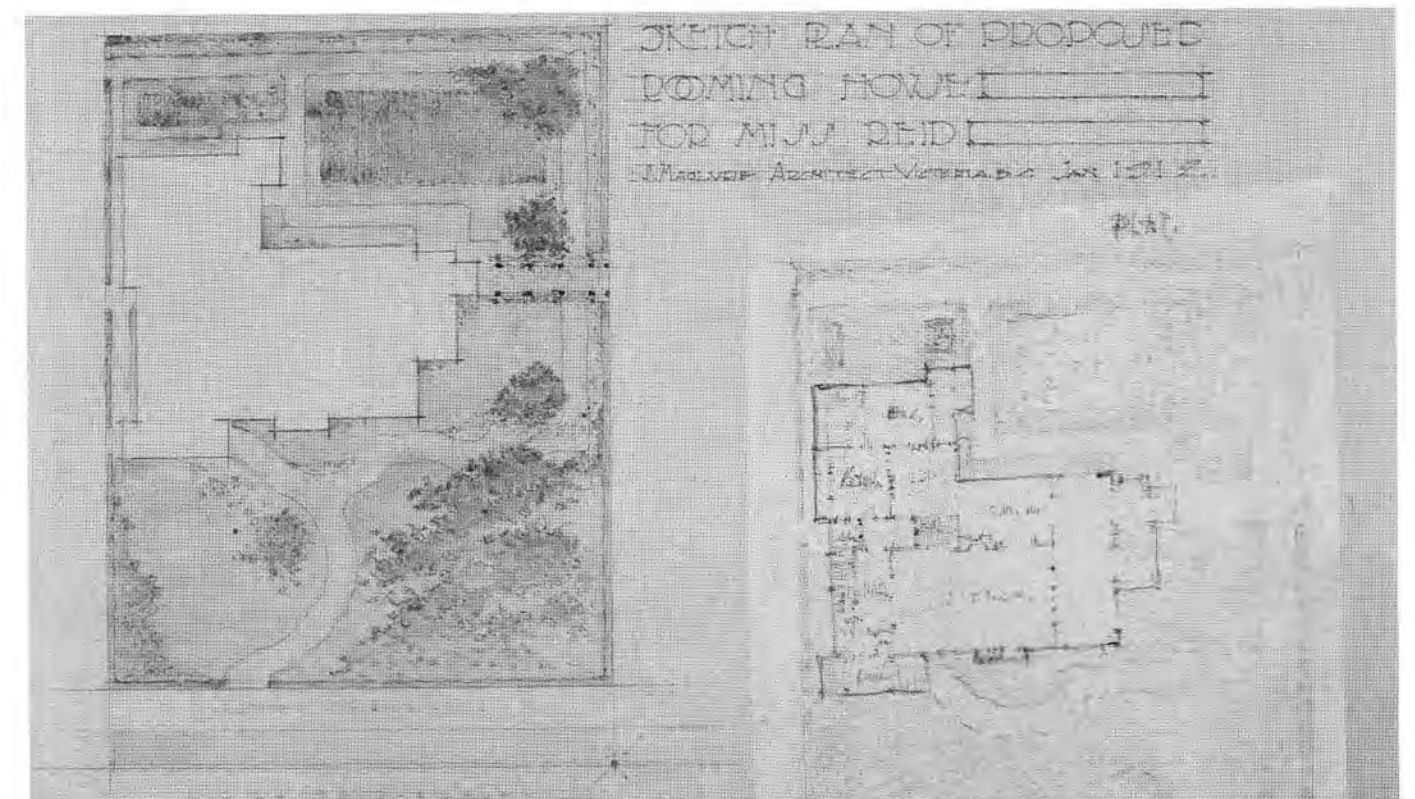


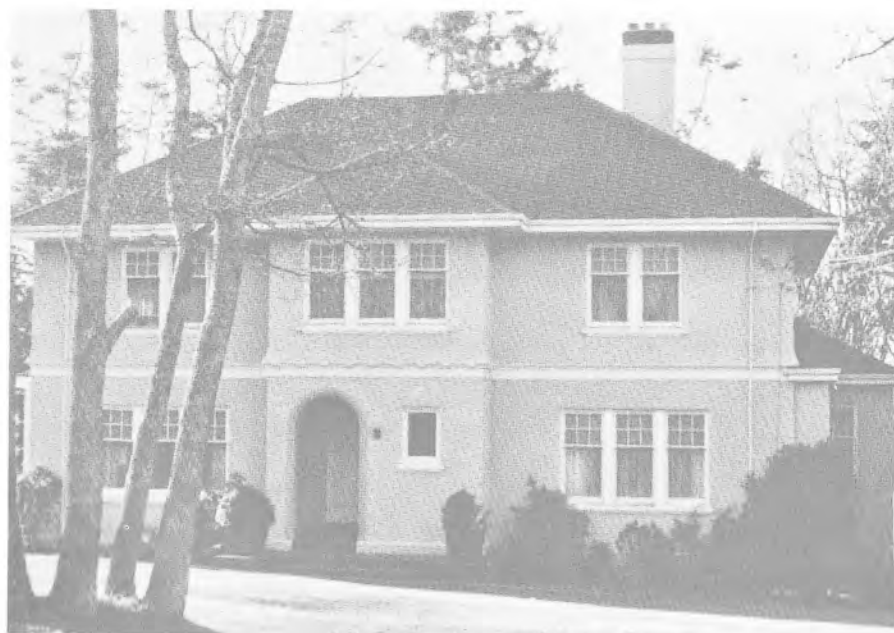


Left and right:
Competition drawings for Weiler Brothers Building,
Victoria, 1912, Maclure. MLSC



Below:
Rooming House for Miss Reid, sketch plan and
watercolour garden platt, Victoria, 1913, Maclure,
MLSC

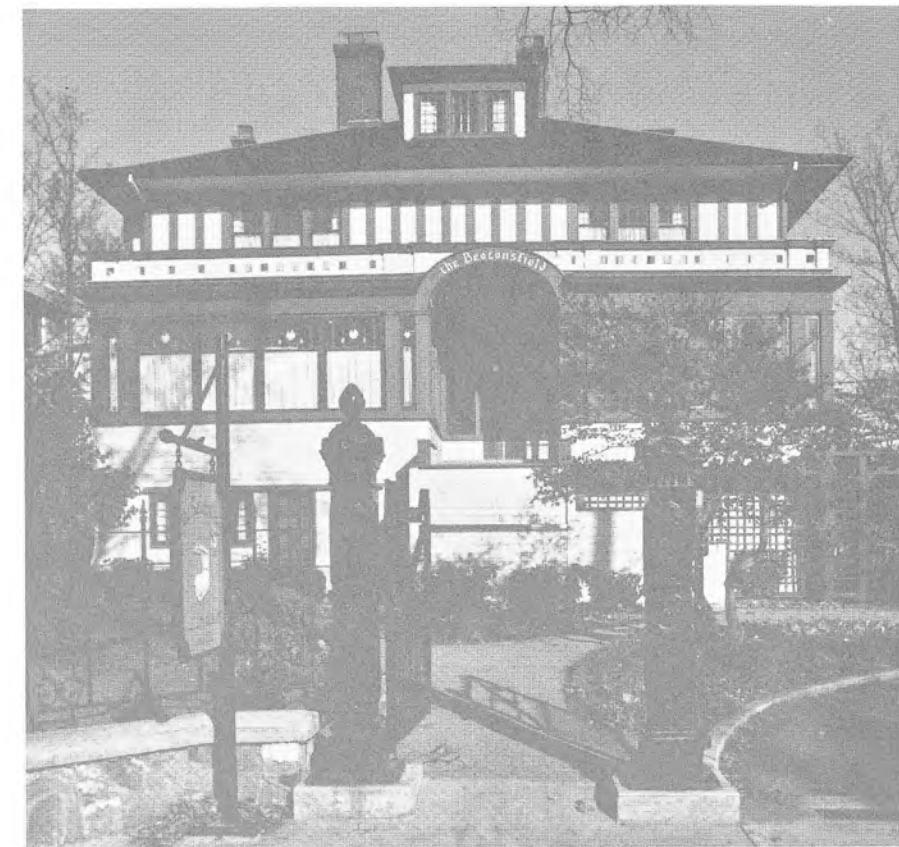




Above:
E. B. Halsall House,
Victoria, 1920, Maclure.
PHOTO AUTHOR

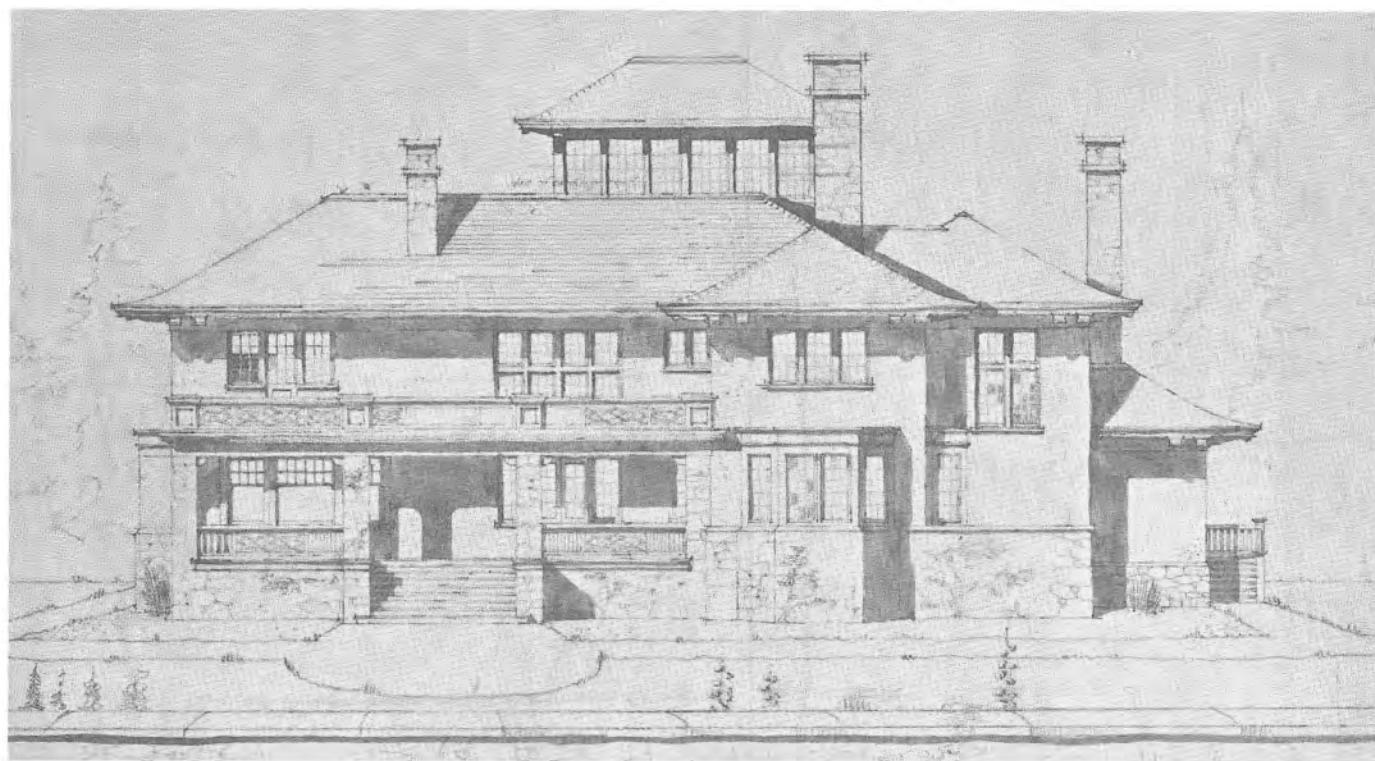
Left:
F. Proctor House,
Victoria, 1924, Maclure.
PHOTO AUTHOR

Right:
L. A. Genge House, Victoria, 1908-13,
Maclure, showing recent renovation
to original unexecuted Maclure
plans. PHOTO AUTHOR



Below:
W. H. Churchman-Kirkbride House,
Victoria, 1910,
Maclure. PHOTO CAMPBELL

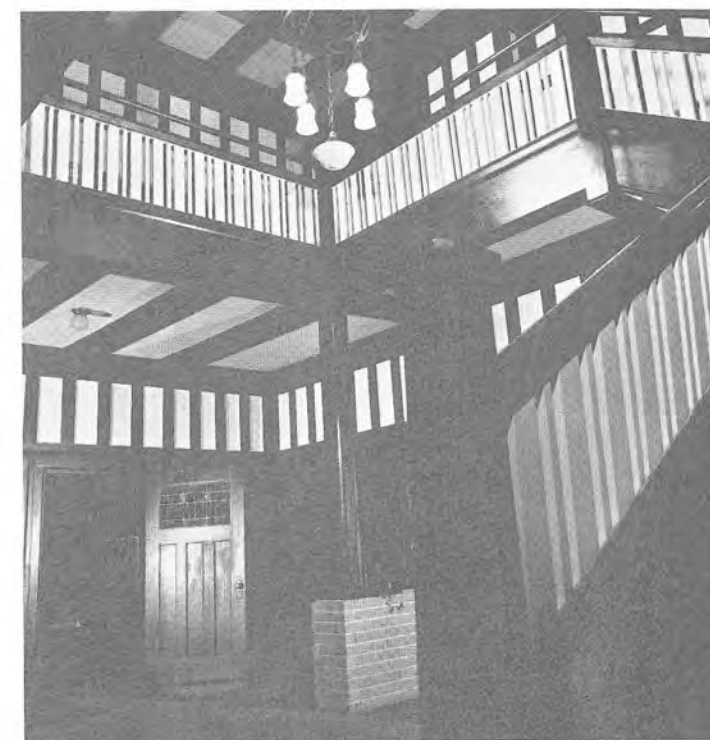




Above:
Sketch plan of proposed alterations
and additions to J. H. Oldfield House. MLSC

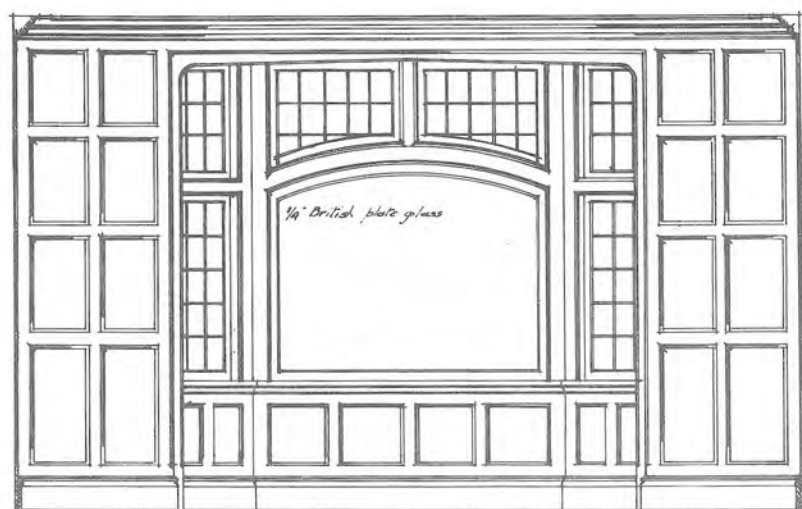
Left:
"Jones Building" for Stephen Jones,
Victoria, 1912, Maclure. PHOTO AUTHOR

Right:
Hall, Simon Leiser House, Victoria, 1910, Maclure.
PHOTO CAMPBELL



Below:
Simon Leiser House, Victoria, 1910, Maclure.
PHOTO CAMPBELL





Left:
Detail drawing
of interior alterations and
additions to Oldfield House. MLSC

Below:
Hall, R. Sutherland House, Victoria,
1913, Maclure. PHOTO CAMPBELL



Above:
Hall, R. W. Gibson House,
Victoria, 1914-19,
Rattenbury/Maclure. MLSC



Left:
View to the hall inglenook,
R. W. Gibson House,
Victoria, 1914-19,
Rattenbury/Maclure. MLSC



Above:
Drawing room,
R. W. Gibson House,
Victoria, 1914-19,
Rattenbury/Maclure. MLSC

Left:
Detail, drawing room mantel,
R. W. Gibson House,
Victoria, 1914-19,
Rattenbury/Maclure. MLSC

Right top: ▽
Two views, dining room,
R. W. Gibson House,
Victoria, 1914-19,
Rattenbury/Maclure. MLSC

Right bottom:
Study, R. W. Gibson House,
Victoria, 1914-19,
Rattenbury/Maclure. MLSC



C. Oldfield House, Norfolk Lodge, 1911-13

There then followed numerous classical revival commissions, some renovations to the new fashion, others in full-blown versions of classical garb, then also a more settled stream—more restrained in overt use of the antique vocabulary and a more judicious compromise with Maclure's arts-and-crafts roots. Clarence Oldfield, for whose father, the Norfolk, England-born realtor and Saanich farmer, Maclure had designed Norfolk Lodge, had the bungalow expanded and altered first in 1913, and again in 1914. These renovations gradually transformed the small bungalow overlooking the Oldfields's 350 acres of Saanich farmland bordering Prospect Lake. Thus, while the interior developed and retained a Macluresque splendour with its Tudor-panelled two-storey central hall, commodious fireplaces and generous banks of leaded glass, the exterior was treated to a rough-cast stucco overlay. This and the paired eave brackets, and large panelled balcony piers, give the building a classical severity which lends it an impressive commanding presence on its hilltop site.

R. W. Gibson House, 1919

In 1914 successful Winnipeg businessman and lumber baron R. W. Gibson commissioned F. M. Rattenbury to design a house for his hilltop lot in York Place, Oak Bay. Rough sketch plans outlining a neo-Georgian house were produced, but the commission went no further as the First World War intervened. In 1919 Maclure took over the design and starting from Rattenbury's concept worked up the most sumptuous rendering of Edwardian classicism that was ever to issue from the Victoria office. The R. W. Gibson house dominates a rocky hilltop overlooking Oak Bay. The garden front drops sharply away from the building site, allowing the house a bold display of its white pilastered facade, baluster-trimmed porticoes, and round-headed Georgian windows, a motif repeated even in the roof dormers of the pantiled roof. On the south elevation a richly detailed temple-style sunroom affords unrestricted prospects over the surrounding urban landscape and a verandah along the west elevation serves a similar function. The plan owes much to the Sutherland house of 1913, and the great hall in terms of both scale and spatial organization looks back via the Sutherland to the seminal Robin Dunsmuir house of 1900. The decor, however, is radically different. Maclure brought in his friend and artisan, sculptor George Gibson, to assist with the interior detailing. Ross Lort, about to leave for Vancouver to restart the Vancouver office as a full partner with Maclure, participated in the final design process. The result is one of Maclure's most sumptuous interiors, the major spaces richly detailed with complex ceiling mouldings, free-standing fluted columns, and ornate floral friezes sculpted in high-relief floral designs. The Gibsons' Georgian revival furniture and richly coloured antique Oriental rugs displayed against the polished oak floors set off the Adamesque fireplace and plaster-panelled walls finished in cool greys and off-whites. Only in the library was highly polished mahogany millwork allowed to compromise the overall atmosphere of controlled classical serenity which pervades the entire house. The effect was amplified by the generous banks of leaded windows with their delicately patterned mullions which flood the house with a soft white light, efficiently captured no doubt as a result of the exposed hilltop location.



Gibson House. PHOTO AUTHOR

In feeling and effect the Gibson commission is completely different from the dim penumbral drama of the arts-and-crafts interiors with their complex spaces articulated in richly worked native woods. Maclure's spatial formula is revealed within a different, yet startlingly fresh perspective. However, for all that, it remains as successful and remarkably competent as the more poetic inspirations of the earlier arts-and-crafts years.

The literal classical style of the Gibson house was further developed in three unbuilt commissions; a large company house for the Royal Trust Co. in Rockland, designed in 1920, and a Southern-style mansion for Captain Noble at Sayward Farm, Saanich in 1921, and, just before Maclure died, the magnificent sketch for a large house in the Uplands, dated July 1929. The drawings for the Royal Trust commission show a spacious Palladian design featuring flanking porticoed pavilions, and centred on the rear facade an unusual element best described as an apsidal extrusion, containing an interior curved stairwell as a main feature of the central hall. On either side the main rooms open out into the spacious loggias giving access to the gardens and a terrace across the front. Contemporary with this high-style Edwardian classical work which owed much directly to international influences, Maclure was developing his own personal reinterpretation of classicism. The house on Beach Drive designed in 1920 for Ernest B. Halsall, secretary of the Esquimalt Water Works Company, is an early example of this striking new direction. Very simple classical lines delineate the two-storey white stucco cube. The hipped roof is suppressed, almost flat. The building stands securely on its granite podium capped with a heavy concrete sill. Each corner is marked with a low relief pilaster, features which also contain the front balcony and sleeping porch that are integrated into the bulk of the house and no doubt intended to make the best of the stiff sea breezes from Ross Bay, which the house overlooks.

A. F. Proctor House, 1924

The Halsall scheme is further refined in the Alexander Forbes Proctor house designed in 1924. In a similar manner the elevation is organized about a projecting central bay and the hipped roof is also repeated, although the original design called for a gabled roof. The more generous horizontal proportions echo a Wrightian influence recalling Frank Lloyd Wright's Winslow house, a sharp contrast to the verticality of the Halsall. Yet both these clues illustrate Maclure's catholic use of sources and underscore the two traditions on which the architect continued to draw throughout his career. The off-centre arched entrance to the porch is an unusual but welcome gesture. It breaks the symmetrical severity of the facade elevation but also serves to introduce the major motif of the interior with its arched openings setting off restrained but delicate millwork and plaster detailing. The main feature of the interior is an elegant Georgian staircase and fireplace mantel carved by George Gibson.

Unfortunately the Proctors occupied the house for only four years. A graduate of Aberdeen University and Cooper's Hill Royal Indian Engineering College, Proctor practised as an engineer with various American and Canadian Railway companies before being appointed Chief Engineer of the province's railways department and then Chief Engineer of the British-Columbia based Pacific Great Eastern Railway Co. The house was finished only a few months before the collapse of a brilliant career through ill health.

J. L. Dunlop House, 1928

The J. L. Dunlop house was one of Maclure's last commissions. Like the much earlier Gibson house its site was a bald rock outcrop. In this case, however, the location was high up on the Lansdowne escarpment from which point one can still catch in a vast panoramic view the entire city of Victoria, the Oak Bay suburbs, vistas far west to Esquimalt, and over the Straits, defining the horizon through a three-quarter compass arc, the majestic jagged line of the Olympics. It is indeed sites such as this which betray the poverty of Maclure's earlier arts-and-crafts vocabulary of form in that it requires an architectural response of dramatic moment and presence. The bold clarity and self-contained sense of scale with which the classical tradition invests its forms allowed Maclure to generate his personal solution in a quiet, dignified, yet powerful design which developed and refined many features of the previous Proctor commission. As in the Proctor house, the Dunlop facade is a symmetrical balance of elements organized in relation to the central projecting entrance bay. The low rise hipped roof is slightly flared at the eaves. Pilaster projections at the corners and a modillion frieze under the eaves completes the frame of the wall planes which rise from a granite podium at the base. Progression into the house is formal and processional, up through lateral terraces, under the classical portico with its freestanding Tuscan columns, then through a constricting vestibule with flanking cloakrooms as entry to the central hall. Here space is dramatic but illusionary. An arcade opens on to a Georgian staircase entering off-axis from the left. Finely detailed classical mouldings, friezes, decorative motifs are hallmarks of the interior carried through in both wood and plaster detailing. The drawing room and dining room open into the hall through sliding doors. In line across the rear are library, breakfast room and kitchen. On the west side the living room opens into a sunroom, completing visual access to the panoramic vistas as one moves through the first floor rooms. A smaller extension on the east side contains the kitchen servery and pantry, and on the second floor, an open sleeping balcony. The basement is in part an automobile garage, a final acknowledgement by the architect that housing the automobile did not require adherence to the tradition of stable buildings.

The drawings for the Dunlop commission demonstrate that Maclure's renowned attention to detail had not diminished. Sketches illustrate various full size mantel details, numerous full size cornice and moulding profiles, items such as acanthus leaf patterns in the newel posts for the carver, and a wide range of "built-ins."

Like in so much of Maclure's work, where his popularity assured a continual flow of commissions, there was opportunity enough to confront similar problems through two or more built designs. He could thus experiment, refine and perfect a formula. The Dunlop residence is the end product and successful conclusion to one such lineage, much like the Parkville commission for M. P. Beattie represents a similar apex in a long line of chalet-style houses starting with that of Judge McPhillips in 1899, or as the hall space of the 1900 Robin Dunsmuir house finds final expression in the Gibson commission of 1919. Throughout one can note how Maclure moved both in step with the times and his own personal maturation; how he progressed from an architecture of indigenous response, buildings that were a romantic reaction to time and place, to monuments of consequence designed with a self-assurance and presence guided by the internalized order of classical discipline.

Chapter 16

School of Maclure

Maclure's architecture was much emulated in his own time. Within the profession he had numerous imitators; those who worked for him went on to apply his style in their own independent practices. Throughout the twenties and thirties the Tudor-revival aspects of his work survived, and although adapted and changed to suit contemporary tastes, were carried on by his younger colleagues.

During the pre-First World War years in Victoria the Maclure chalet style became a popular developer's house type throughout the rapidly expanding middle-class suburbs of Fairfield and Oak Bay. Typical of such construction are the Charles Cross house at 809 Linden Avenue and the J. F. McCulloch house about one block away at 912.¹ Nearly identical, they are examples of the type of housing constructed by the Anglo-American Bungalow Company, successful land developers in this part of Victoria. The two houses successfully combine such elements as the wide-swept open gable of the chalet, bracketed eaves, and an overall brown shingle treatment relieved in the gables by a wide band of half-timbering. The gestures are a little facile but on the whole quite successful.

Percy Leonard James and Douglas James, his brother, opened their architectural practice in Victoria in 1910.² Percy had started the firm the previous year. Douglas had spent a year in Maclure's office while Hatley Park was under construction. A number of prestigious commissions went to the firm including the design for Oak Bay Municipal Hall (1912) and some large houses in Rockland including the Andrew Bechtel house (1911) on Rockland Avenue and the James Foreman house on Terrace Avenue (1913-14). All are heavy with quotations from Maclure including wide-spreading hipped roofs, balconies and porches enclosed within the body of the building, half-timbering balanced against shingle or rubble masonry wall surfaces. Most are sited with a good feeling for the landscape and views. All are lavishly furnished with beamed ceilings, panelled walls, and entrance hall stairwells detailed in fumed or varnished native and exotic woods. Douglas James later moved to Duncan where he may have been the architect to Fairbridge Farms. This English charitable trust established a working farm school in the Cowichan valley catering to immigrant English orphans. In any event the masters' houses and dormitories set on a plateau above the winding Somenos River were designed in a manner which almost outstrips Maclure himself within both his Tudor-revival and shingle-style idioms.

Other architects emulated Maclure mostly, it would seem, to improve trade. William D'Oyly Rochfort, a flamboyant member of Victoria's architectural circle, was apparently annoyed that Maclure seemed to pick off the top commissions with such ease. In the Dr. Sigfried Moritz Hartman house of 1908 on Cook Street he tried to outdo Maclure at his own game. The massive bulk of this hip-roofed house dominates the streetscape.

¹ M. Segger and D. Strongitharm, *This Old House: An Inventory of Residential Heritage* (1980).

² The James brothers' practice is discussed by A. Kerr, "P. L. James: Architect," Pierre Berton, *et al.*, *The Crystal Gardens: West Coast Pleasure Palace* (1977).

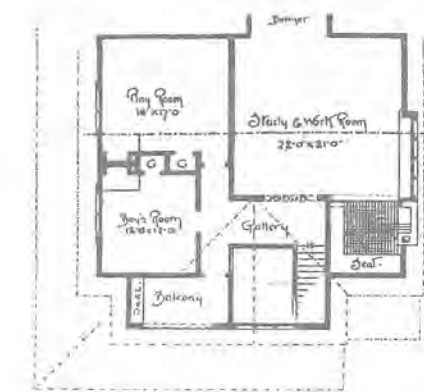
Cyclopean granite stonework defines the first floor which supports the grid-iron half-timbering under the second-storey eaves. The textures and volumes are rich and sumptuous, if a little overblown. The very successful commercial architect, Henry Sandham Griffith, paid Maclure an astute complement in 1912 by designing his own rather pretentious house on a summit overlooking the city with obvious borrowings from Maclure. These included the square granite towers and balustraded terraces of Hatley Park; gable ends with generous eave overhangs, extensive porches and sunrooms, along with a cavernous interior hall richly panelled and balanced against the cool Georgian plasterwork of the other main rooms, all distinctive Maclure hallmarks.

In Vancouver, especially in the prestigious Shaughnessy area, numerous architects adopted Maclure's Tudor-revival vocabulary. G. L. T. Sharp and C. J. Thompson, the original partners of the later powerful Vancouver firm, Thompson, Berwick, Pratt and Partners, designed the R. S. Lennie house on Matthews Avenue in 1912.³ The shingled first floor, half-timbered second, and tall stately Queen Anne chimneys of this large rambling house are entirely within Maclure's West Coast adaption of this idiom.

R. Mackie Fripp, a Vancouver arts-and-crafts architect and Englishman whose shingle-style or Tudor-revival designs were often published in the pages of the *Canadian Architect and Builder* during those years entered the competition for the new Government House in 1900 with a large rambling Tudor manse. His F. W. Morgan house (1912) at 3538 Osler Street is a rather large undisciplined, if also informal, admixture of gables, sleeping porches, verandahs, granite masonry, shingles and half-timbering pulled together by a capacious gabled roof. In the open timberwork there is more than a hint of the California arts-and-crafts. This is also true of the George Walkem house at 3990 Marguerite Street (1913-14) which with rather unusual aplomb combines elements of the rough-cast California bungalow with the vertical severe lines of Voysey's English arts-and-crafts style. The Morgan house has Maclure's feel for materials in perhaps a less organized manner; the Walkem house develops the C. C. Fox English strain which was current within Maclure's Vancouver office.

Given Maclure's popularity and domination of most of the major prestigious commissions in both Vancouver and Victoria, it is not surprising he had emulators. What is perhaps not so well recognized is that the architectural vocabulary that he and his circle introduced survived so long and so persistently. In 1929 the Vancouver firm of Honeyman and Curtis designed the Bryce W. Fleck home for a site on The Crescent in Shaughnessy. The house, with its dual half-timbered gables, large mid-facade porte-cochere, heavy bargeboard detailing and wide bay windows combines the best of pre-war Maclure, fittingly perhaps, in the year of his death.

The Tudor revival was Maclure's individual and personal triumph. Such was the power of his image making with it that for some thirty years Tudor revival ranked as an almost semi-official architectural style for British Columbia. This seems in part to have been the result of close ties between the Public Works offices of the provincial government with the group headed by Rattenbury and Maclure who, three blocks from the Victoria Parliament Buildings, occupied the Five Sisters office block during the heady pre-war years. In any event it is evident that the style of Maclure became an architectural mindset and at least in part constituted the view from Victoria outward toward the rest of the province.



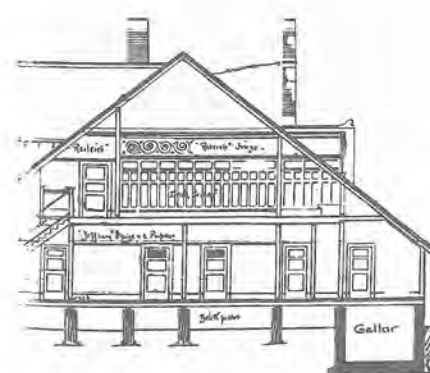
Alfie Plan



Ground Plan



Elevation to Road



Longitudinal Section

Left and above:
"Sketch for a Bungalow," 1895,
R. M. Fripp of Vancouver.
Published in *The Canadian Architect
& Builder*, Vol. VIII, No. 5.

³ For these various Vancouver commissions see H. Kalman and J. Roaf, *Exploring Vancouver* (1978).

⁴ For a documented inventory of these government buildings see *British Columbia Heritage: A Report of the British Columbia Buildings Corporation and the Heritage Conservation Branch* (1979).

⁵ For a survey of historic schools see D. Franklin and J. Flemming, *Early School Architecture in British Columbia* (1980).

In Kamloops, the main building of Tranquille, a tuberculosis sanatorium designed by W. T. Dalton in 1910-11, is a gigantic range of Macluresque gabled facades dominating a majestic site overlooking the North Thompson River.⁴ The DPW designed Merritt Courthouse of 1914 carries the form and detailing of a Rockland house. Courthouses and government offices continued to be built in Maclure's hipped-roof Georgian vernacular form with half-timber dress into the 1930's. The Princeton Courthouse of 1929 is an excellent well detailed example; the 1930 courthouse in Salmon Arm is even more flamboyant, a splayed corner version of the Tulk house and needs to be contrasted with the tiny liquor store in Atlin with its half-timbered chalet gable end reminiscent of Maclure experiments with the form in pre-war years. However, probably the most spectacular building program in the Maclure style must be Coquitlam Boys' Training School, now River View Hospital, where numerous large hip-roofed blocks with their central gabled entrances and half-timbering tucked neatly under the eaves, were built into the lavishly landscaped hillside site between 1919 and 1922. The same formula appeared in school design in various guises throughout the province in frame-timbered schools: Ioco Elementary School (1921) in Ioco, Dewdney Elementary School (1924) in Dewdney are two typical of the period.⁵ Here the influence is traceable as this standard medium-size school design used throughout the province by DPW was probably based on the series of highly praised schools developed by the Victoria architect C. Elwood Watkins for the Victoria School District. Quadra School (1914), Willows School (1919) and Quadra Primary School (1921) revolutionized school design during that period. Yet as can be seen easily in the Quadra Primary design, a symmetrical shingle-style block with a shallow hipped roof, the ultimate source is the series of houses which Maclure developed out of the early Robin Dunsmuir commission of 1900. Watkins, at one time a partner of Rattenbury's arch rival, Thomas Hooper, had also occupied offices in the Five Sisters and so was "one of the boys." In searching for a non-monumental design which would suit these neighbourhood schools the adaption of one of Maclure's most popular and copied house types was in the Victoria context both natural and perhaps in a sense, patriotic.

There seems little doubt that even during the post-war years, which never came close to repeating the scale of construction activity in the century's first decade, Maclure remained a grandfather figure to the West Coast architectural fraternity if for no other reason than that the hand of his two practices was so firmly upon the landscape. It is interesting to note therefore how quickly his very original and uniquely west-coast design approach evaporated even among his own students and colleagues. This is no more evident than in the work of Ross Lort who by 1942 could produce the William H. James house at 587 West King Edward Avenue in Vancouver. It is one of three similar houses emulating the effect of a Cotwold cottage with shingles rounding the eaves to produce the effect of thatch, and stone, stucco and half-timbering used in a totally playful manner of conscious pastiche.

In Victoria a similar vein can be detected in the work of Hubert Savage who in the late 1920's had on occasion worked in partnership with Maclure. In *The Thatch*, a 1939 tea and dance room built amid the rolling farmlands of Saanich, Savage used the Tudor hall house as a serious source to achieve the effect of "old-country charm" with some dignity. The result, however, seemed somewhat overplayed with in this case even a roof of simulated thatch. Still, it was Savage who assumed Maclure's place in



Dr. Sigried Moritz Hartman House, Victoria, ca. 1908, architect William D'Oyly Rochfort. PHOTO AUTHOR

Right:
N. B. King House, Vancouver,
1928, Maclure & Lort.
PHOTO AUTHOR



Below:
W. Risks House, Vancouver,
1927, Maclure & Lort.
PHOTO AUTHOR



Victoria during the thirties and forties with numerous commissions throughout Oak Bay and in particular the prestigious Uplands Estates. With good sense for both functional space and detailing, Savage adapted Maclure's formula to modern times: fewer servants, central heating, more economical building practices. In particular Savage can be identified as a direct devotee of Baillie Scott. Under Scott's influence, which may have been through Savage's English training or the journals, he carried into his designs the exposed timberwork, iron casement windows, intimate "cottagey" detailing—even hand stencilling which this late variant of the English arts-and-crafts popularized. Savage also continued but adjusted Maclure's hall to modern times. Instead of the draughty galleried stairwell, Savage's halls are hammer beamed or cruck timbered living rooms, set off as a public entertainment area from the main body of the house.

The net result was a retrenchment to direct international influences in architectural design; in the case of Victoria a blatant affair with undiluted British taste not only in the revival styles but matched by the marching modernism of the international style which was encroaching on city with equal vigour. The spirit of Maclure really had to await the modernism of the 1950's when a new group of enthusiastic practitioners such as Arthur Erickson, Doug Shadbolt and Barry Downes in Vancouver, John Di Castri, John Wade, and Alan Hodgson in Victoria were to bring indigenous design back to the northwest via California and the newly formed UBC School of Architecture.



"The Thatch," Victoria, 1939, H. Savage. MLSC



Samuel Maclure. VCA

A Web of Artistry

In early 1929 Samuel Maclure's health began to fail. Coronary problems had troubled him throughout his life. In July he was admitted to Royal Jubilee Hospital; on August 8 he failed to rally from an operation and died peacefully later that day. In life, as all those knew him suspected, he had been a better architect than businessman. To his friends he was generous to a fault; he showed little interest in economic affairs. For forty years he had owned and managed one of the province's most productive architectural practices; among his clientele were numbered the political power-brokers, glittering social elite and ordinary people with a discriminating sense for quality. His houses, gardens, and even his paintings provided the trappings of power and prestige to two generations of British Columbia decision makers. Yet he died with few financial resources. The beautiful Oak Bay house, and most of its furnishings, were sold to settle the estate. Maclure's legacy cannot be measured in monetary returns.

By way of summary, therefore, perhaps we can return to some of the questions posed in that pivotal 1901 residential commission of Maclure and Rattenbury, Cary Castle—the "Government House" of British Columbia. There we find the irascible Rattenbury in collaboration with the self-effacing Samuel Maclure. It was a large commission, the most prestigious piece of residential work in the province. Rattenbury, already *de facto* Provincial Architect, recently appointed architect to the CPR, Western Division, architect to the Bank of Montreal, still wanted the commission as a stepping stone to further his already brilliant career. A competition was beneath him. For Maclure on the other hand, the size and scale of the project was far beyond his organizational capabilities, and perhaps his interests. Rattenbury may have appreciated this, but also knew that just as Victor Morretti had detailed the Parliament Building designs for his impatient employer some seven years previously, so he needed someone who could not only politically upstage the competition process and its winners, but could also carry out the extensive detailed design work with unrivalled quality.¹ Maclure, for whom Premier James Dunsmuir had been a client the previous year, and was noted for masterfully crafted residential interiors, was therefore a logical choice. Maclure and Rattenbury received the commission.

The offices of Rattenbury and Maclure (adjoining each other in the Five Sisters Building anyway) therefore united in the project. The overall scheme, shingle style by way of the Sorby-influenced chain of hotels "Ratz" was soon building along CPR track through the Rockies, no doubt came directly from Rattenbury. D. C. Frame was probably draughtsman to the project as Maclure was still working alone at the time. However, the detailed design work, in particular the interior, bears all the recognizable Maclure hallmarks.

¹ M. Segger, ed., *The British Columbia Parliament Buildings* (1979).

The powerful symmetry of plan, the cross-axial scheme with its spatial compression at the crossing was celebrated in a magnificent romantic Tudor-revival galleried hall, its brooding gloom suffused from a large bank of stained glass windows in the north wall. This was juxtaposed against the formal Georgian and Renaissance classicism of the staterooms, drawing room and dining room. These, in particular the drawing room with its white plaster panels and mouldings bathed in the intense clear light from the southern exposure, opened onto terraces which featured views out toward the Straits and, in the distance, the Olympic Mountains. Communicating halls and other rooms received similar Macluresque attention, detailed in native woods and moulded plaster.

The high point, however, was in the completion of the axial program with the ballroom. Here the architects brought the scheme together symbolically in this lofty room, vaguely late Renaissance in form but startlingly unique in decoration. A series of fresco wall murals was executed by Maclure's friend, James Bloomfield. The paintings were intended to provide a record of British Columbia Indian tribes through pictorial transcriptions of totemic legends. From the column capitals at gallery height there rose colossal winged warrior figures with arms extended, each carrying on his breast a shield with armorial bearings representing the major tribes. Bloomfield is said to have drawn his designs from contemporary native carvers; he may also have known of the presentation book on Indian legends Margaret Maclure had illustrated the previous year, a gift to the visiting Governor General, the Duke and Duchess of York.²

Maclure continually visited the site during this stage, and without doubt this idea must have come from him. The Chinook-speaking Maclure, and his wife already deeply interested in native ethnology, both friends to painter Emily Carr, must certainly have felt a deep kinship with this part of the project.

Native-born British Columbia premier, James Dunsmuir, entrepreneur, statesman and sportsman, was perhaps the real client in this project. To him, the Cary Castle design would have carried all the correct symbolic associations: turreted baronial references to the original Cary Castle, old-world romantic medievalism in its dimly lit halls, formality of state in the Adamesque chambers, and a unique *spiritus loci* in the decorations of the ballroom. Outside, the plastic curving surfaces of the shingle-style integrated house and landscape on the rugged rocky site, an almost hedonistic celebration of both the west coast savage wilderness and a "sportsman's Eden."

² P. N. Cotton, *Vice Regal Mansions of British Columbia* (1981); M. Harris and M. Maclure, *History and Folklore of the Cowichan Indians* (1901).



Ballroom, Government House, Victoria, 1903, Maclure & Rattenbury. Totemic legend frescoes, rendered in an art nouveau style, by James Bloomfield. PABC 55320

List of Architectural Designs and Commissions 1889-1929

The following list does not pretend to represent the complete output of Samuel MacLure's offices. Instead, entries have been selected on the basis of documentary evidence which is referenced with each listing. Dates do not always refer to a confirmed construction or occupancy time and may be based on annotations of the plans themselves or cross referenced with annual street directories. Street numbers usually indicate the building has been located. Where demolition has been confirmed, this is noted.

All research notes and correspondence have been deposited for general reference at the University of Victoria, McPherson Library Special Collections Division.

KEY:

British Columbia Provincial Archives - PABC
Burnaby Art Gallery - BAG
City of Vancouver Archives - CVA
Maltwood Art Museum and Gallery - MAMAG
University of Victoria McPherson Library Special Collections - MLSC
Victoria City Archives - VCA

ABBOTT, F. E.
Long Harbour
Salt Spring Island
House additions
1928
Ref: MLSC AP1-21

ADAMS, F. T.
426 Arnold Ave.
Victoria
House
1913-14
Ref: MLSC AP22-25

AGNEW, W. M.
Ross Bay Cemetery
Victoria
Tomb
1915
Ref: MLSC AP26-27

AGNEW, W.
Rockland Ave.
Victoria
House alteration
1915
Ref: MLSC AP27

ANGUS, D. J.
Shawnigan Lake
House addition
1925
Ref: MLSC AP99-104

ANGUS, D. J.
1617 Rockland Ave.
Victoria
House alterations
1917-19
Ref: MLSC AP46-98; *Review Moderne*
(December 1924)

ANGUS, R.
2650 Bowker St.
Victoria
House
1928
Ref: MLSC AP105-118

APARTMENT HOUSE
Proposal Sketch
Government St. / Wharf St.
Apartment building
Victoria
n.d.
Ref: MLSC AP715-716

APARTMENT
2209 Oak Bay Ave.
Victoria
1923
Ref: MLSC AP1366-1367

ARMSTRONG, Mrs. C. F.
(see also Lampman)
1630 York Place
Victoria
House and garden structures
1923-28
Ref: MLSC AP119-155

ARMSTRONG, J. F.
Trutch St.
Victoria
House
1911
Ref: MLSC AP160-161

ASHWORTH, J.
1580 York Place
Victoria
House
1920
Ref: MLSC AP162-173

ASHWELL, J. H.
15 Victoria Ave.
Chilliwack
House
(with R. P. Sharp)
1891
Ref: B.C. Heritage Conservation Branch,
Heritage BCBC Report, Victoria, 1979, p.106

AUDAIN, G. M.
(see also C. F. Hawkins)
550 Foul Bay Rd.
Victoria
1908
Ref: P. Nobbs, "Some Developments in
Canadian Architecture," *Country Life* (Jan-
uary 1923); J. Audain, *My Borrowed Life*
(1962). MLSC AP823-826

237 BAIN, DAVID
305 5th Ave.
New Westminster
House
(with R. P. Sharp)
1892
1894 Ref: J. D. Scott, "Queens Park Pleasures,"
Western Living (May 1981)

BAISS, Mrs. James
1606 Belmont Ave.
Victoria
House
1909
Ref: MLSC AP174-175

BANK OF BRITISH NORTH
AMERICA
(destroyed)
571 Yates St.
Victoria
Commercial building
1908

BANK OF MONTREAL
Manager's residence
Armstrong, B.C.
1911
Ref: Correspond. R. Heal to author (Jan-
uary 12, 1971) MLSC AP176-187

BANK OF MONTREAL
View and Government St.
Victoria
Office renovations
n.d.
Ref: MLSC AP188-192

BANK OF MONTREAL
Bank building and manager's residence
"Bank House"
Summerland, B.C.
1917
Ref: correspond. M. Orr to author: Octo-
ber 11, 1981; December 28, 1981; April
19, 1982. "Story of Summerland," *Sum-
merland Review*, Anniversary Edition, 1982

BANK OF MONTREAL
Manager's residence (demolished)
Vernon, B.C.
1914-15
Ref: Interview Seldon Steel to author (1976)

BANNERMAN, J.
2516 Fernwood Rd.
Victoria
Garage
1911
Ref: MLSC AP193

BARNARD, Sir F. S.
"Clovelly"
Esquimalt Rd.
Victoria
Garden and
house alterations (demolished)
n.d.
Ref: MLSC AP194-208

BARTON, Mrs. E.
2194 Marine Drive
Vancouver
House
(with C. C. Fox)
1913
Ref: J. Bingham, *Samuel MacLure, Architect*,
1985, pp. 128-147.

BEARD, F.
New Westminster
House
(with R. P. Sharp)
1891
Ref: *Columbian* (May 21, 1891)

BEASELY, H. E.
943 St. Charles St.
Victoria
House
1912-13
Ref: MLSC AP209-225

BEATTIE, M. P.
"Newbie Lodge"
Parksville, B.C.
House and garden
1920
Ref: K. Brown, *Beach Acres Holiday Resort*,
(1981). Correspond. E. Beattie to author
(August 7, 1970). Ref: MLSC AP1961-1987

BEAUMONT, E. G.
Discovery Island, B.C.
House additions
1922
Ref: MLSC AP226-228

BEAVEN, R. H.
"Arden"
1176 Beach Drive
Victoria
House (demolished)
1902
Alterations
1922
Ref: MLSC AP229-234

BEVERAGE, Mrs.
Victoria
Oak Bay Grocery Building
n.d.
Ref: MLSC AP1368

BLOOMFIELD, CHARLES
1140 West 8th Ave.
Vancouver
House (demolished)
1902
Ref: J. Bingham (1985), *op. cit.*

BOWEN, HERBERT
"Rappahanock"
1595 Rockland Ave.
1906
House
Ref: *This Old House* (1979), p. 62

BOWKER, J.
Victoria
Garden arbour and garden plan
1913
Ref: MLSC AP236-243

BOWSER, WILLIAM JOHN
1001 Terrace Ave.
Victoria
House
1912
Ref: *Victoria Colonist* (December 15, 1979)

BOYD, G. C.
644 Beach Drive
Victoria
House
1925
Ref: MLSC AP244-246

BRADLEY-DYNE
Victoria
Alterations
n.d.
Ref: MLSC AP247

BRENCHLEY, ARTHUR
3351 Granville St.
House
(with C. C. Fox)
1912
Ref: H. Kalman and J. Roaf, *Exploring
Vancouver 2* (1978), p. 150

BRENTWOOD BAY MOTEL
Brentwood Bay, B.C.
Hotel
1917
Ref: MLSC AP248-252

307 - BROAD, F.
4th Ave.
New Westminster
(with R. P. Sharp)
1891-92
J. Bingham (1985), *op. cit.*

BRITISH COLUMBIA ELECTRIC
RAILWAY BUILDING
New Westminster
Commercial building
(with C. C. Fox)
1909
Ref: *Columbian* (September 27, 1909)

BROWN, D. E.
"The Bunkers"
1215 Matthews Ave.
House
(with C. C. Fox)
1912
Ref: J. Bingham (1985), *op. cit.*

BULL, A. E.
1375 Burnaby St.
Vancouver
House
1904
Ref: Exhibition: BAG (1979)

BULLOCK-WEBSTER, Mrs. M.
Pemberton Rd.
House sketches
1922
Ref: MLSC AP253-254

BURTON, W. F.
937 St. Charles
Victoria
House
1901
Ref: MLSC AP255-258

BUTCHART, R. P.
"Benvenuto"
Todd Inlet
Brentwood, B.C.
House alterations
Garden structures
1911-1925
Ref: MLSC AP259-332, 336-339

CALLAND, T. M.
"Kings Head Inn"
1618-20 Yew St.
Vancouver
Apartment and commercial block
(with C. C. Fox)
1909
Ref: J. Bingham, "Great Houses by Samuel Maclure: A Tour Sponsored by the Vancouver and Planetarium Complex," n.d.

CAMERON, T.
Craigflower Rd.
Victoria
House
1915
Ref: MLSC AP333-335

CAMPBELL, A. O.
1108 Nicola St.
Vancouver
House (demolished)
1901
Ref: J. Bingham (1985), *op. cit.*

CAMPBELL, A. O.
2831 Point Grey Rd.
Vancouver
House
(with C. C. Fox)
1909
Ref: J. Bingham (1985), *op. cit.*

CAMPBELL, A. O.
1067-1069 Hamilton St.
Vancouver
Warehouses
(with C. C. Fox)
1911
Ref: J. Bingham (1985), *op. cit.*

CAMPBELL, A. O.
2149 Granite Ave.
Victoria
House
1912
Ref: MLSC AP336-339

CAMPBELL, E. J.
Laurel St.
Vancouver
House
(with C. C. Fox)
1914
Ref: J. Bingham (1985), *op. cit.*

CAMPBELL, D. E.
Victoria
House
ca. 1900
Ref: *Victoria Colonist* [supplement] (1903)

CARMICHAEL, H.
"Glen-an-darra"
1256 St. Dennis St.
Victoria
House
1911
Ref: MLSC AP340-348

CARMICHAEL, Mrs. M.
1197 St. James St.
Victoria
House
1917-23
Ref: MLSC AP349-357

CARSON, WALTER
1736 W. 32nd Ave.
Vancouver
House
(with C. C. Fox)
1914
Ref: Exhibition: BAG (1979)

CARTER, Mrs. H.
Beach Drive
House
1922
Ref: MLSC AP358-359

CHILDRENS HOSPITAL
Mill Bay
Hospital
(with H. Savage)
1925
Ref: MLSC AP360-361

CHRISTY, W.
941 Mears St.
Victoria
House
1906-07
Ref: City of Victoria: Engineering Dept. plans

CHURCH OF OUR LORD
626 Blanshard St.
Victoria
Cridge Memorial Hall
Church hall
(with H. Savage)
1928
Ref: MLSC AP379-382

CHURCHMAN-KIRKBRIDE, W. H.
825 Foul Bay Rd.
Victoria
House
1910
Ref: MLSC AP1012-1016

CLAYBURN: VANCOUVER FIRE-CLAY CO.
Clayburn, B.C.
Plant manager's house, accountant's house.
5 foremen's bungalows.
1905-08
Ref: J. D. Adams, "Samuel Maclure's Influence on the Company Housing of Clayburn Village," *Bulletin of the Society for the Study of Architecture in Canada*, Vol. 10, No. 1 (March 1985); J. Bingham (1985), *op. cit.*

COATHAM, W. C.
Queens Ave.
New Westminster
House (demolished)
(with C. H. Clow)
1891
Ref: J. Bingham (1985), *op. cit.*

COX, Mrs. KATE
1973 Crescent Ave.
Victoria
House
1913
Ref: MLSC AP362-376

CRAIG, J. R.
Barton Rd.
Vancouver
House (demolished)
(with C. C. Fox)
1914
Ref: J. Bingham (1985), *op. cit.*

CRAWFORD, Capt. W. M.
1314 Dallas Rd.
Victoria
House
1912
Ref: MLSC AP377

CROSS, C. W.
651 Hardisty Ave. (now 98th Ave.)
Edmonton, Alberta
House (demolished)
1912
Ref: MLSC AP384-392

CROTTY, S. R.
913 Burdett Ave.
Victoria
House (demolished)
1906
Ref: Archaeological and Historic Sites Protection Act Investigation, November 6, 1975

CUNNINGHAM, J. A.
307 5th St.
New Westminster, B.C.
House
(with R. P. Sharp)
1891
Ref: *Columbian* (December 23, 1891)

CURTIS, D. S.
Mirivale St.
New Westminster
House (demolished)
(with C. H. Clow)
1890
Ref: J. Bingham (1985), *op. cit.*

CUSACK, T. R.
620 Cook St.
Victoria
House
1911
Ref: PABC AP616.9 (88) M161hc

DARLING, O. E.
First Ave.
New Westminster
House
(with C. H. Clow)
1890-91
Ref: J. Bingham (1985), *op. cit.*

DAVIE, F. C.
Hampshire Rd.
Victoria
House
1912
Ref: MLSC AP393-394

DAVIS, E. P.
"Kanakla"
U.B.C. Campus
Vancouver, B.C.
House
(with C. C. Fox)
1911-12
Ref: Exhibition: BAG (1979); *Canadian House and Garden* (November 1928)

DAWSON, Mrs.
213 Denison Rd.
Victoria
House
1928
Ref: MLSC AP396-406

DENISON, A.
Beach Drive
Victoria
House
1919
Ref: MLSC AP407-422

DEWDNEY, Archdeacon A. J. B.
2793 Somass Drive
Victoria
Garden plan
1922
Ref: MLSC AP423-425

DICKENS, C.
2390 Oak Bay Ave.
Victoria
House
1923
Ref: MLSC AP426-430

DICKINSON, Mrs. R.
Columbia St.
New Westminster
House
(with C. H. Clow)
1890-91
Ref: J. Bingham (1985), *op. cit.*

DRUMMOND, H. D.
1960 Robson St.
Vancouver
House (demolished)
(with C. C. Fox)
1911
Ref: J. Bingham (1985), *op. cit.*

DUNLOP, J. L.
1960 Lansdowne Rd.
(now Camosun College)
Victoria
House and garden
1928
Ref: MLSC AP431-456

DUNSMUIR, Hon. JAMES
Hatley Park
Sooke Rd.
Sooke
House and out buildings
1907-08
Ref: MLSC AP470-478; *Canadian Architect and Builder* (April 1908); G. Beardsley, "100 Chinese Labourers Farmed Hatley Park," *Victoria Colonist* (December 6, 1959); W. R. Gosnell, *The Story of Hatley Park* (n.d.); Correspond. C. Maclure to R. Lort (December 8, 1959)

DUNSMUIR, Hon. JAMES
"Burleith"
Craigflower Rd.
Victoria
House alterations (demolished)
1907
Ref: MLSC AP457-469

DUNSMUIR, R.
Esquimalt Rd.
Victoria
House (demolished)
1900
Ref: BCPA VF "Maclure, S." J. M. Hamilton (July 19, 1961)

EARLE, L. M.
Wilmot Place
Victoria
House
1922
Ref: MLSC AP479-504

EDWARDES, G. H. S.
1312 Beach Drive
Victoria
House
1922
Ref: MLSC AP505-512

ENGLISH, M. M.
119 Royal Ave.
New Westminster, B.C.
House
(with R. P. Sharp)
1891
Ref: *Columbian* (December 23, 1891); J. D. Scott, "Queens Park Pleasures," *Western Living* (May 1881)

ERB, H.
1174 Monterey Ave.
Victoria
House
1911
Ref: MLSC AP513-514

FELL, Mrs. THORNTON
921 Foul Bay Rd.
Victoria
House
1914
Ref: *Review Moderne* (1924)

FINLAYSON, R. D. Jr.
2391 Beach Drive
Victoria
House
1913
Ref: MLSC AP515-525; L. K. Eaton, *The Architecture of Samuel Maclure* (1971); M. Segger, "The Englishness of Samuel Maclure," in *West Coast Review* (Spring 1981)

FINLAYSON, Miss SARAH
(See also H. A. Munn)
1009 Terrace Ave.
Victoria
House alterations
1911-12
Ref: MLSC AP526-531b; AP1988

FISHER, T. B.
Cottages
3rd Ave.
New Westminster
8 cottages
(with R. P. Sharp)
Ref: *Columbian* (January 23, 1892); *Columbian* (January 24, 1892); *Columbian* (February 16, 1892)

FLEMMING, D.
Gordon Head
Victoria
House
n.d.
Ref: MLSC AP532-543

FLUMERFELDT, A. C.
"Ruhebuhne"
Pemberton Ave.
Victoria
House (destroyed)
1896-97
Ref: *Canadian Architect and Builder*, Vol. 12,
No. 9 (1899); *Victoria Colonist* (April 7,
1907)

FORBES, ALISTÉR
Oak Bay Ave.
House alterations
1921
Ref: MLSC AP28-34

FORBES, ALISTER
Mill Bay
House and garage
1919
Ref: MLSC AP35-45

FORBES, Mrs. PROCTOR A.
602 Foul Bay Rd.
Victoria
House
1924
Ref: MLSC AP544-558

FORDHAM, J. G.
1632 Harwood St.
Vancouver
House (demolished)
(with C. C. Fox)
1909
Ref: J. Bingham (1985), *op. cit.*

FORSYTHE, C. A.
621 Newport Ave.
Victoria
House
1911
Ref: MLSC AP559-564

FOUNDATION ORGANIZATIONS
ATHLETIC ASSOCIATION
Douglas St.
Baseball stand
Victoria
1920
Ref: MLSC AP565-566

FOWLER, Dr. J. M.
50 Sylvan Lane
Victoria
House
n.d.
Ref: MLSC AP567-568

FOWLER, R.
309 Foul Bay Rd.
Victoria
House
1913
Ref: MLSC AP569-570

FRASER, Dr. R. L.
(Judge H. Robertson)
800 St. Charles St.
Victoria
House
1912
Ref: Hallmark Society, *Rockland Area Report*,
n.d.

FYFE, J. & CO.
1320 Richards St.
Vancouver
Warehouse
(with C. C. Fox)
1910
Ref: CVA AP277

GALT, ELLIOT
(See also Simon Leiser)
1005 St. Charles St.
House alterations
1925
Ref: MLSC AP571-575

GALT, Mrs. JOHN
(see also Nation)
1320 Rockland Ave. at Gillespie
Victoria
House
1920
Ref: MLSC AP576-579

GENGE, Mrs. L. A.
998 Humboldt St.
Victoria
House and alterations
1908-13
Ref: MLSC AP580-586

GIBSON, G. S.
Shawnigan Lake
Designs for carved work
n.d.
Ref: MLSC AP587-589

GIBSON, R. W.
1590 York Place
Victoria
House
(sketch plans F. M. Rattenbury, 1914)
(with R. Lort)
1919
Ref: MLSC AP590-694. A. A. Barrett and
R. W. Liscombe, *Francis Maason Ratten-
bury and British Columbia* (1983), p. 248

GILBERT, H.
2420 Lansdowne Ave.
Victoria
House
1913
Ref: MLSC AP695-701

GILMAN, E. P.
1308 Haro St.
Vancouver
House additions
(with C. C. Fox)
1909
Ref: J. Bingham (1985), *op. cit.*

GILMAN, E. P.
"Thorley Park"
3875 Point Grey Rd.
Vancouver, B.C.
House
(with C. C. Fox)
1913
Ref: J. Bingham, "Great Houses . . ." *op.
cit.* Exhibition: BAG (1979); Correspond.
M. Molaro to E. Woodske (March 7, 1979)

GODMAN, T.
1061-1063 Granville St.
Vancouver
Commercial building (demolished)
(with C. C. Fox)
1909
Ref: J. Bingham (1985), *op. cit.*

GORE, S. - check Stark.
"Arran"
1580 York Place
1906-07
Ref: S. Stark, *Oak Bay Heritage Report*

GODMAN, T.
611-617 Westminster Ave.
Vancouver
Commercial building
(with C. C. Fox)
1909
Ref: J. Bingham (1985), *op. cit.*

GORE, ARTHUR
1005 Belmont Ave.
Victoria
House and garden
1912
Ref: MLSC AP702-714

GOVERNMENT HOUSE
"Cary Castle"
Rockland Ave.
Victoria
House
(with F. M. Rattenbury)
1903
Ref: BCPA BP-2:4, 5, 6, 7, 8, 10, 11;
PP (8)#4. P. N. Cotton, *Vice Regal Mansions
of British Columbia* (1981)

GOWARD, A. T.
1695 York Place
Victoria
House
1913
Ref: MLSC AP717-720

GRANT, G. H.
(see also W. Upton-Runnels)
71 Linden Ave.
Victoria
House
1911
Ref: MLSC AP721-723

GRAY, MARY L.
1037 Craigdarroch Cresc.
Victoria
Rooming House
1913
Ref: MLSC AP724-727

GREEN, F. C.
347 Foul Bay Rd.
Victoria
House
1911
Ref: MLSC AP728-736

GRIERSON, E. D.
906 Pemberton St.
Victoria
House
1910
Ref: MLSC AP737-747

GRIFFIN, M.
886 Park Rd.
Vancouver
House (demolished)
(with C. C. Fox)
1909
Ref: J. Bingham (1985), *op. cit.*

HALL, RICHARD
906 Linden Ave.
Victoria
House
1910
Ref: AP748-757

HALSALL, E. B.
526 Beach Drive
Victoria
House
1920
Ref: MLSC AP758-775

HAMILTON, Capt. ANDREW
Tideview Rd.
Sooke, B.C.
House
1923
Ref: AP776-779

HAMILTON, E.
355 Gorge Rd.
Victoria
House
1924
Ref: MLSC AP780-782

HAMMERSLEY, H. F.
Crescent Rd.
Victoria
House
n.d.
Ref: MLSC AP783

HANKIN, D.
644 Linden Ave
Victoria
House
1911
Ref: MLSC AP784-793

HANNA, W. J.
28 Douglas St.
Victoria
House
1912
Ref: MLSC AP794-797

HARKNESS, H.
Belmont and Pandora Ave.
House
1911
Ref: MLSC AP798-803

HARRIS, W. B.
Newport Ave.
Victoria
House
n.d.
Ref: MLSC AP804-806

HARRISON, Mrs. F. H.
3265 Beach Drive
House
1929
Ref: MLSC AP807-815

HARRISON, Judge
Harrison St.
Victoria
House sketches
n.d.
Ref: MLSC AP816-818

HART, Mrs. E. C.
1513 Laurel Lane
House alterations
1924
Ref: AP819-821

HATCH, J. N.
182 Patricia Ave.
(now 182 Barklay)
House alterations
1923
Ref: MLSC AP822

HAWKINS, C. FRANK
(see Audain)
550 Foul Bay Rd.
Victoria
House
1908
Ref: MLSC AP823-826

HAYNES, A.
1512 Beach Drive
Victoria
House alterations (not executed)
1925
Ref: Correspond. Maclure to A. Haynes
(May 19, 1925)

HELMCKEN, J. D.
1538 Beach Drive
Victoria
House
1922
Ref: Oak Bay Municipality Engineering
Dept.

HENDRY, JOHN
(see also Tucker, J. E.)
3802 Angus Drive
Vancouver, B.C.
House alterations
(with C. C. Fox)
1914
Ref: H. Kalman and J. Roaf, *op. cit.*,
p. 147; J. Bingham (1985), *op. cit.*

HEMING, H.
(see also Priory)
729 Pemberton
Victoria
House site plan and alterations
1921
Ref: MLSC AP827-828

HEPBURN, HAROLD F.
533 Transit Rd.
Victoria
House and garden
1921
Ref: MLSC AP829-838

HERMON, F. B.
2625 Yale St.
Vancouver
House (demolished)
(with C. C. Fox)
1911
Ref: J. Bingham (1985), *op. cit.*

HEYWOOD, E. P.
2938 Tudor
Victoria
House
n.d.
Ref: MLSC AP839-845

HILL, ALBERT
4th Ave. and 5th St.
New Westminster, B.C.
House (demolished)
(with R. P. Sharp)
1891
Ref: *Columbian* (May 21, 1891)

HILL, ARTHUR
(~~"Hill"~~)
128 5th St.
New Westminster, B.C.
House (demolished)
(with R. P. Sharp)
1891
Ref: *Columbian* (May 21, 1891); correspondence A. Hill to B. Partridge (August 11, 1971)

HILL, BERNARD.
Deer Lake
Burnaby, B.C.
House (demolished)
(with R. P. Sharp)
1891-92
Ref: J. Bingham (1985), *op. cit.*

HILL, C. P.
724 Esquimalt
Victoria
Additions, sunroom/conservatory
1928
Ref: MLSC AP846-851

HINTON, JOHN H.
1029 Beach Drive
House
1928
Ref: MLSC AP852-867

HINTON, J. H.
912 Patrick
Victoria
House
1926
Ref: MLSC AP868-875

HIRSCH, JOHN
Lakes Road
Duncan, B.C.
House
1911
Ref: MLSC AP880-892

HODGSON, M. H. T.
410 East Compton Rd.
Port Alberni, B.C.
House
1912
Ref: MLSC AP880-892; *Alberni Valley Times* (December 4, 1968)

HOGAN, Mrs.
Cowichan Bay
House
1911
Ref: MLSC AP893-895

HORSEFIELD, A. G.
Mt. Newton
Saanich, B.C.
House additions
1929
Ref: MLSC AP896-903

HUMPHREYS, SELDON
Lakes Road
Quamichan Lake
Duncan, B.C.
House
1912
Ref: See John Hirsch above

HUNTTING, W. F.
603-19 Dunsmuir Rd.
Vancouver
Commercial building (demolished)
(with C. C. Fox)
1911
Ref: J. Bingham (1985), *op. cit.*

HUNTTING, W. F.
3689 Angus Drive
Shaughnessy Heights
Vancouver
House
(with C. C. Fox)
1911
Ref: MLSC AP904-928; H. Kalman and J. Roaf, *op. cit.*, p. 148

HUSSEY, T. S.
Cadboro Bay Rd.
Victoria
House and garden sketch
ca. 1900
Ref: PABC 616.9(88) M161s

IMPERIAL BANK
Government at Yates Streets
Victoria
alterations
1918
Ref: MLSC AP929-941

IRVING, LENNOX B.
515 Foul Bay Rd.
Victoria
House
1928-29
Ref: MLSC AP942-947

JARADINE, R.
6th Street
New Westminster
House (demolished)
(with C. H. Clow)
1890-91
Ref: J. Bingham (1985), *op. cit.*

JERICO COUNTRY CLUB
Point Grey
Vancouver
Clubhouse additions
(with C. C. Fox)
1913
Ref: MLSC AP948-981

JOHNSON, A. W.
195 Alexander St.
Vancouver
Commercial building (demolished)
(with C. C. Fox)
1910
Ref: J. Bingham (1985), *op. cit.*

JONES, CHARLES B.
1911 Woodley Rd.
Victoria
House
1913
Ref: MLSC AP982-988

JONES, Dr. OSWALD
"Glenllyan"
599 Island Rd.
Victoria
House
(with F. M. Rattenbury)
1909
Ref: Barrett & Liscombe, *op. cit.*, p. 304

JONES, STEPHEN
"Jones Building"
Fort Street
Victoria
Commercial building
(demolished 1977)
1912
Ref: *City of Victoria Heritage Conservation Report* (1977)

JONES, STEPHEN
Dominion Hotel
759 Yates St.
Victoria
alterations
1910
Ref: MLSC AP989

JONES, STEPHEN
"Castlewood"
248 Douglas St.
Victoria
House alterations
1911-25
Ref: MLSC AP990-1004

KEARY, W. H.
Keary St.
New Westminster
5 cottages
(with R. P. Sharp)
1891-92
Ref: J. Bingham (1985), *op. cit.*

KITTO, G. B.
957 Southgate Street
Victoria
House, (demolished)
1927
Ref: MLSC AP1005-1011

KNOTT, H. J.
621 Trutch Street
Victoria
House
1911
Ref: MLSC AP1017-1021

KNOTT, H. J.
1121 Woodstock and Chester Ave.
Victoria
House
1912
Ref: MLSC AP1022-1025

LAMB, C. M.
2450 Windsor Rd.
Victoria
House
1912
Ref: M. Segger and D. Franklin, *Victoria: An Architectural History* (1979), p. 307

LANE, ARTHUR
"Wilcoma"
Lanes Rd.
Cowichan Bay
House
1902
Ref: Interview: M. Dighton to author (1984)

LANG, E. F.
1212 Hillside Ave.
Victoria
House
1908
Ref: MLSC AP1026-1027

LASMAN, M.
(VICTORIA HAT WORKS)
844 View St.
Victoria
Commercial building alterations
(demolished)
1911
Ref: MLSC AP1028-1029

LAUNDY, T. H.
1296 Beach Drive
Victoria
House
1922
Ref: MLSC AP1030-1040

LAWSON, H. G.
960 Foul Bay Rd.
Victoria
House
1914
Ref: Oak Bay Engineering Dept.

LEEMING, J.
Esquimalt Rd.
Victoria
House
1913
Ref: MLSC AP1041-1045

LE FEVRE, Mrs. L. A.
"Langaravine"
Marine Drive
Point Grey
Vancouver
House
(with C. C. Fox)
Garden
(by T. Mawson)
1915
Ref: MLSC AP1046-1072

LEISER, SIMON
(see also E. Galt)
1005 St. Charles St.
Victoria
House
1910
Ref: MLSC AP1073-1092

LEWIS, A. D.
Crescent Rd.
Victoria
House
1921
Ref: MLSC AP1103-1109

LEWIS, H. M.
1652 Wilmot Place
Victoria
House
1917
Ref: MLSC AP1110-1111

LE PAGE, W. M.
3130 Weald Ave.
Victoria
House
1928
Ref: MLSC AP1093-1101

LINEHAM, A.
1 Cook St.
Victoria
House
1920
Ref: *This Old House*, p. 41.

LYON, B. W.
Belle Vue Court
Victoria
Additions
1926
Ref: MLSC AP1112-1117

MacAULAY, Judge
1789 Matthew Ave.
Vancouver, B.C.
House
(with C. C. Fox)
1912
Ref: H. Kalman and J. Roaf, *op. cit.*, p. 147

McDONALD, A. C.
Gordon Head
Victoria
renovation
1921
Ref: *Contract Record* (October 19, 1921)

MacINNES, Mrs. W. H.
28 Marlborough St.
Victoria
House
1921
Ref: MLSC AP1122-1127

MacKENZIE-CLELAND, H.
"Hawthorne Dean"
906 Pemberton Rd.
Victoria
1902
Ref: *This Old House*, p. 57

MACLURE, SAMUEL
Beacon Ave.
Victoria
House (demolished)
1895
Ref: *Canadian Architect and Builder*, Vol. 12, No. 2 (1899)

MACLURE, SAMUEL
635 Superior St.
Victoria
House
1899
Ref: Interview: C. Maclure to author; R. Lort, "Samuel Maclure, MRAIC 1860-1929," *Journal of the Royal Architectural Institute of Canada* (1958)

MACLURE, SAMUEL
"The Haven"
920 Beach Drive
Victoria
House (destroyed)
1907
Ref: MLSC AP1128

McGAFFEY, E.
1895 Hampshire Rd.
Victoria
House
1913
Ref: MLSC AP1118-1121

McKAY, Mrs.
1337 Alberni St.
Vancouver
House (demolished)
(with C. C. Fox)
1909
Ref: J. Bingham (1985), *op. cit.*

McKENZIE, G.
Columbia St. East
New Westminster
House
(with C. H. Clow)
1891
Ref: J. Bingham (1985), *op. cit.*

McKENZIE, JOHN M.
227 St. Patrick St.
New Westminster, B.C.
House
1891
Ref: *Columbian* (December 31, 1891)

McPHILLIPS, JUDGE A. E.
1603 Rockland Ave.
Victoria
House (demolished)
1899
Ref: *Colonist* (January 1, 1900)

McPHILLIPS, L. G.
Chilco St.
Vancouver
House (demolished)
Ref: J. Bingham (1985), *op. cit.*

MALKIN, W. H.
49th Ave.
Vancouver
House (demolished)
(with C. C. Fox)
1912
Ref: J. Bingham (1985), *op. cit.*

MARPOLE, C. N.
1615 Angus Drive
Shaughnessy Heights
Vancouver
House
n.d.
Ref: Exhibition: BAG (1979)

MARPOLE, R.
Oak Bay
Victoria
House alterations
1920
Ref: MLSC AP1129-1137

MARSH, Mr.
2450 Windsor Rd.
Victoria
House
1912
Ref: M. Segger and D. Franklin, *Victoria: An Architectural History* (1979), p. 307

MARSH, Mrs. MARGARET
2493 Currie Rd.
Victoria
House
1927 MLSC AP1138-1156

MARTIN, ALEXIS
1558 Rockland Ave.
Victoria
1904
Ref: "A House in Vancouver that Blends English Traditions with the Frank Expression of Western Life," *The Craftsman* (March 1908)

MARTIN, H. J.
130 Government St.
Victoria
House
1907
Ref: Interview Mrs. Shandley to J. Adams (July 13, 1985)

MATTHEWS & MILLIGAN
New Westminster
Wharf addition
(with C. H. Clow)
1891
Ref: J. Bingham (1985), *op. cit.*

MAWSON, J. W.
514 Granville St.
Vancouver
Building alterations (demolished)
(with C. C. Fox)
1910
Ref: J. Bingham (1985), *op. cit.*

MERRILL, G. E.
935 Foul Bay Rd.
Victoria
House alterations
1927
Ref: MLSC AP1158-1195

MICHAELIS, G.
Elliot St.
Victoria
House
1910
Ref: MLSC AP1196-1204

MITCHELL, G. B.
951 Beach Drive
Victoria
House
1927
Ref: MLSC AP1205-1232

MITCHELL, G. W.
2027 Runnymede Ave.
Victoria
House
1912
Ref: MLSC AP1233-1242

MURRAY, JOHN
7936 Angus Drive
Vancouver
House
(with R. Lort)
1929
Ref: Maclure & Lort, *Daybook* (courtesy Lort & Lort, archts)

MUNN, H. A.
(see also S. Finlayson)
1009 Terrace Ave.
Victoria
House
1899-90
Alterations
1911
Ref: MLSC AP1988

MURRAY, CHARLES
403 St. George St.
New Westminster, B.C.
House
(with C. H. Clow)
1892
Ref: *Columbian* (December 31, 1890)

MUSGRAVE, R.
Foul Bay Rd.
Victoria
House
1911
Ref: MLSC AP1247-1248

MUSGRAVE, R.
Lakes Rd.
Quamichan Lake
House
1911
Ref: MLSC AP1249-1250

NATION, FREDERICK
1737 Rockland Ave.
Victoria
House
1914
Ref: MLSC AP1251-1271

NEILD, R. R.
1542 Prospect Place
Victoria
House
1925
Ref: MLSC AP1272-1278

NELSON, Dr. H. RUNDLE
920 St. James St.
Victoria
House
1909
Ref: MLSC AP1289

NICHOL, Hon. W. C.
1402 The Crescent
Shaughnessy Heights
Vancouver, B.C.
House
(with C. C. Fox)
1911-12
Ref: H. Kalman and J. Roaf, *op. cit.* p. 150; *Canadian Homes & Gardens* (October 1929)

NICHOL, Hon. W. C.
"Miraloma"
Landsend Rd.
Sidney, B.C.
House and garden
1925
Ref: MLSC AP1290-1324; Correspond. Evelyn Bing of Vimy to S. Maclure (June 14); *Canadian Homes & Gardens* (May 1926)

NICHOL, Hon. W. C.
1759 Rockland Ave.
Victoria
House additions and landscape
1926-27
Ref: MLSC AP1279-1288

NICHOL, W. L.
2677 Point Grey Rd.
Vancouver
House
(with C. C. Fox)
1911
Ref: J. Bingham (1985), *op. cit.*

NOBLE, Capt. W. C.
Sayward Farm
Saanich, B.C.
House
1921
Ref: MLSC AP1325-1349

NOLLS, G. E.
Cadboro Bay
Victoria
House
1928
Ref: MLSC AP1350-1365; Correspond. G. E. Nolls to S. Maclure

OAKDALE APARTMENTS
25 West 12th Ave.
Vancouver
Apartments
(with R. Lort)
1921
Ref: CVA AP880

OFFICES AND STORES BUILDING
801-809 Granville
Vancouver
Commercial building
(with R. Lort)
1922
Ref: CVA AP397

OGLE, E. W.
112 Granville St.
New Westminster, B.C.
House
(with C. H. Clow)
1890
Ref: *Columbian* (December 31, 1890)

OLDFIELD, H. C.
"Norfolk Lodge"
5789 Brookhill Rd.
Elk Lake, Saanich, B.C.
House
1911-13
Ref: MLSC AP1369-1379; MAMAG U974.3.1

OLDFIELD, J. H.
852 Pemberton Rd.
Victoria
House, alterations and additions
1913
Ref: MLSC AP1401-1402

OPPENHEIMER, M.
3989 Pine Crescent
Shaughnessy Heights
Vancouver, B.C.
House
(with R. A. Lort)
1922
Ref: R. Lort, *Daybook*; Exhibition BAG (1979); Correspond. S. Maclure to R. Lort (1922), MLSC

PARKER, C. H.
999 Beach Drive
Victoria
House
1928
Ref: S. Stark, *Oak Bay Inventory* (1986)

PARKES, G. E.
3rd Ave
New Westminster
House (demolished)
(with C. H. Clow)
1890-91
Ref: J. Bingham (1985), *op. cit.*

PATERSON, C.
1998 Ferndale Ave.
Victoria
Garage and stables
1919-20
Ref: MLSC AP1403-1411

PEACOCK, Wm.
Columbia St. E.
New Westminster
Commercial building (demolished)
(with C. H. Clow)
1891
Ref: J. Bingham (1985), *op. cit.*

PEASE, A. M.
"Hamsterley Lakeside"
Sinclair Rd.
Saanich, B.C.
Tea garden alterations
n.d.
Ref: MLSC AP1412

PEDEN, WILLIAM
Work Street
Victoria
House
1911
Ref: MLSC AP1413-1414

PEMBERTON, J. D. Jr.
1652 Hampshire Rd.
(2157 Cubbon Drive)
House
1911
Ref: MLSC AP1415-1416

PEMBERTON, W. P. D.
611 Foul Bay Rd.
Victoria
House
1928
Ref: MLSC AP1417-1438

PEMBERTON, W. P. D.
Gonzales and Rockland Avenues
House (demolished 1952)
1918
Ref: MLSC AP1439-1441

PETER, C. J.
"Overlynn"
401 N. Esmond Ave.
~~Vancouver~~ *Burnaby.*
House
(with C. C. Fox)
1909
Ref: Exhibition: BAG (1979); J. B. "Great Houses . . .," *op. cit.*; CVA Ms14/51

PHILLIPS WOLLEY, Capt. Sir CLIVE
3437 Drinkwater Rd.
Somenos, Duncan, B.C.
House
1911
Ref: MLSC 1442-1453; L. K. Eaton (1971), *op. cit.*

PIKE, ALBERT
116 Cambridge St.
Victoria
House
1911
Ref: MLSC AP1454-1457

PITTS, S. J.
1586 Rockland Ave.
Victoria
House (demolished)
1904
Ref: MLSC AP1458

POMEROY, W. A.
Sandwich
Courtenay, B.C.
House
1920
Ref: MLSC AP1459-1463

POOLE, E.
Regina, Saskatchewan
House alterations
1923
Ref: MLSC AP1464-1473

PORTER, ROBERT J.
649 Superior St.
Victoria, B.C.
House
1896
Ref: *Colonist* (January 1, 1897); M. Segger and D. Franklin, *Victoria: A History in Architecture* (1979), p. 190

PROCTER, Mrs. FORBES
610 Foul Bay Rd.
Victoria
House
1924
Ref: MLSC AP544-558

QUILTY, T. W.
4th Ave.
New Westminster
House
(with R. P. Sharp)
Ref: J. Bingham (1985), *op. cit.*

RADCLIFFE, Capt. J. E.
Sooke, B.C.
House
1927
Ref: MLSC AP1474-1478

RAMSAY, DAVID
Ellensburg, Washington, U.S.A.
House
1904
Ref: J. Bingham (1985), *op. cit.*

RATTENBURY, FLORRIE
1513 Prospect Place
Victoria
House
1925
Ref: L. K. Eaton (1971), *op. cit.*; Oak Bay Engineering Dept.

RAYMUR, Mrs. J. L.
1315 Stanley St.
Victoria
House alterations
1921
Ref: MLSC AP1479-1493

REAR, J. S.
"Aberthau"
(Victor Spenser House)
2nd Ave. and Trimble
Vancouver
House
(with C. C. Fox)
1909
Ref: Exhibition: BAG (1979); J. Bingham, "Aberthau," CVA Add. MSS.314

REID, Miss
"Craigmyle"
1037 Craigdarroch Ave.
Victoria
House and garden
1913
Ref: MLSC AP1494-1497

RESTHAVEN HOSPITAL
Sidney
Country Club, (demolished)
ca. 1912

RICHARDS, E.
Beach Drive
Victoria
House
Tearoom sketch
n.d.
Ref: MLSC AP1498-1500

RICHARDSON, GEORGE A.
1025 Moss St.
Victoria
House
1912
Ref: MLSC AP1501-1504; M. Segger and D. Franklin, *Victoria: An Architectural History* (1979), p. 264

RISKS, WILLIAM
2890 Westbrook Crescent
House
(with R. Lort)
1927
Ref: *Daybook* (courtesy Lort & Lort, archts).

ROBERTS, Major CECIL
913 Burdett St.
Victoria
House
1905

Ref: *This Old House* (1979), p. 36

ROBERTSON, A. STUART
1023 Belmont Ave.
Victoria
House
1906

Ref: Hallmark Society, *Rockland Conservation Report* (n.d.)

ROBINSON, ALEX
1022 Linden Ave.
Victoria
House
n.d.
Ref: MLSC AP1505-1507

ROBSON, R. F.
Queen's Ave.
New Westminster, B.C.
House
(with R. P. Sharp)
1891
Ref: *Columbian*, May 21, 1891

ROGERS, B. T.
"Gabriola"
1523 Davie St.
Vancouver, B.C.
House
1901
Coach House
1903
Ref: J. Bingham, "Great Houses . . .," *op. cit.*; B. Chambers, "Gabriola" (1969), Private Unpublished MS; H. Kalman and J. Roaf, *op. cit.*, p. 124

ROSEBANK LIME CO.
Esquimalt Rd.
Victoria
House
1924
Ref: MLSC AP1508-1512

ROSS, H. A.
2031 Runnymede Ave.
Victoria
House and garden
1915
Alterations
1926
Ref: MLSC AP1513-1546

ROSS, HERBERT G.
1345 Comox St.
Vancouver, B.C.
House (demolished)
1901
Ref: H. Kalman and J. Roaf, *op. cit.*, p. 136.

ROSS, M.
4th St.
New Westminster
House (demolished)
(with C. H. Clow)
1890-91
Ref: J. Bingham (1985), *op. cit.*

ROTHWELL, G. S.
Lakes Rd.
Quamichan Lake
Duncan, B.C.
House
1912
Ref: MLSC AP1547-1555; Correspond. G. Rothwell to S. MacAdam (March 25, 1970)

ROYAL COLUMBIA HOSPITAL
New Westminster, B.C.
Hospital
(with C. H. Clow)
1889

ROYAL TRUST CO.
Belmont Building
1202 Government St.
Victoria
Office alterations
1924
Ref: MLSC AP1556-1557

ROYAL TRUST CO.
840 Pemberton Rd.
Victoria
House
1923
Ref: MLSC AP1559-1562

RUNNELLS, W. UPTON
(see G. H. Grant)
71 Linden Ave.
Victoria
House
1911
Ref: MLSC AP1563-1569

SCHETKY, MARY JANE
Church of Our Lord
626 Blanshard St.
Victoria
Memorial Altar
1914
Ref: MLSC AP1570-1576

SCHOOL HOUSE
Sea Island
New Westminster
School Building
(with C. H. Clow)
1890
Ref: *Columbian* (August 15, 1890)

SCHRIEBER, Lt. Col. C. D.
930 Foul Bay
Gonzales Hts.
House
1914
Ref: MLSC AP1577-1583

SCOTT-MONCRIEFF, Dr. W. E.
1535 Richardson Ave.
Victoria
House
1921
Ref: MLSC AP1584-1587

SCUDMORE, THOMAS V.
1600 Yew Street
Vancouver
Commercial building
1910
Ref: MLSC AP1588-1593

SCHOU, The Misses
Deer Lake
Burnaby, B.C.
House (demolished)
(with R. P. Sharp)
1891-92
Ref: J. Bingham (1985), *op. cit.*

SHALLCROSS, J. J.
"Tor Lodge"
935 Foul Bay Rd.
Victoria
House
1907
Ref: MLSC AP1594-1601; L. K. Eaton (1971), *op. cit.*; *Studio*, Vol. 45 (1911), p. 145

SHALLCROSS, P. G.
3738 Granville St.
Vancouver
House
(with R. A. Lort)
1922
Ref: J. Bingham (1985), *op. cit.*

SHAW, H. T.
934 Foul Bay Rd.
Victoria
House
1913
Ref: MLSC AP1602-1611

SLATER, T. H.
"Rosemead"
429 Lampson St.
Victoria
House
1909
Ref: MLSC AP1612-1614

SLOAN, F. M.
91 Forest Hill Rd.
Toronto, Ont.
House
1921
Ref: MLSC AP1615-1622

SMART, JOHN
"Glencairne"
1807 Oak Bay Ave.
Victoria
House
ca. 1900
Ref: *Canadian Architect and Builder* (April 1905)

SPERLING, R. H.
1645 Beach Ave.
Vancouver
House (demolished)
(with C. C. Fox)
1910
Ref: J. Bingham (1985), *op. cit.*

STEWART, ALEX
1711 Leighton Rd.
moved to 510 Linleas Ave.
Victoria
House
1925
Ref: MLSC AP1623-1625

STOESS, CHARLES
114 First St.
New Westminster, B.C.
House
(with R. P. Sharp)
1892
Ref: *Columbian* (December 31, 1992)

STRATHCONA HOTEL
Shawnigan Lake
Hotel (demolished)
1900
Ref: *Victoria Colonist* (September 23, 1900); I. Baird, *A Guide to the E&N Railway*, Victoria (1985), p. 13.

SUTHERLAND, R.
932 Foul Bay Rd.
Victoria
House
1913
Ref: L. K. Eaton (1971), *op. cit.*; Oak Bay Engineering Dept. (permit March 19, 1913)

SUZANNET, Compt. Jean de
305 Dennison Ave.
Victoria
House alterations
1926
Ref: MLSC AP1627-1650

SWEENEY, W.
644 Linden Ave.
Victoria
House
1913
Ref: MLSC AP784-793

TAYLOR, ALEX
Keating Cross Rds.
Saanich, B.C.
House
1925
Ref: MLSC AP1651-1654

TAYLOR, J. H.
Marine Drive
Vancouver
House
(with C. C. Fox)
1915
Ref: J. Bingham (1985), *op. cit.*

TEMPLE BUILDING
(for R. Ward & Co.)
535 Fort St.
Victoria
Commercial building
1893
Ref: *Victoria Colonist* (January 1, 1894);
Canadian Architect and Builder, Vol. 7 (Jan-
uary 1894); L. K. Eaton (1971), *op. cit.*

TERRY, W. S.
Douglas & Fort Sts.
Victoria
Restaurant alterations
1916
Ref: MLSC AP1655-1683

TERRY, W. S.
1220 Transit Rd.
Victoria
House and garden
1915
Ref: MLSC AP1684-1687

TILTON, Mrs. E. G.
Ardmore
North Saanich, B.C.
House
1924
Ref: MLSC AP1688-1690

TODD, CHARLES FOX
"Illahie"
1141 St. Charles St.
Victoria
House
1907
Ref: *Victoria Colonist* (May 5, 1907); L. K.
Eaton (1971), *op. cit.*

TODD, W. C.
944 St. Charles St.
Victoria
House
1908
Ref: MLSC AP1704-1710

TODD, E. D.
508 Newport Ave.
Victoria
House and alterations
1912-19
Ref: MLSC AP1691-1710

TOVEY, Rev.
St. Paul's Church
Nanaimo
Altar
(with C. H. Clow)
Ref: *Columbian* (October 6, 1891)

TRACKSELL, E. M.
515 Foul Bay Rd.
Victoria
House
1910
Ref: MLSC AP1711-1714

TROUP, Capt. J. N.
324 James St. (later Maitland)
Esquimalt Rd.
Victoria
House alteration (demolished)
1923
Ref: MLSC AP1715-1722

TUCKER, J. E.
3802 Angus Drive
Vancouver
House
(with C. C. Fox)
1911
Ref: J. Bingham (1985), *op. cit.*

TULK, A. E.
3689 Selkirk St.
Vancouver, B.C.
House
(with C. C. Fox)
1914
Ref: J. Bingham, "Great Houses . . .," *op. cit.*; CVA AP476; Add. MSS No. 301,
Vol. 39/15; MLSC AP1723-1767

TUNSTALL, G. C.
"Brynaderne" (Bird Hill)
1080 Wolfe Ave.
Vancouver, B.C.
House
(with C. C. Fox)
1912
Ref: J. Bingham (1985), *op. cit.*; J. Bingham,
"Great Houses . . .," *op. cit.*

TUPPER, Sir CHARLES H.
"Parkside"
2050 Barclay St.
Vancouver
House (demolished)
1902
Ref: J. Bingham (1985), *op. cit.*

TWIGGE, Mrs. S. K.
1255 West Pender St.
Vancouver
House alterations (demolished)
1909
Ref: J. Bingham (1985), *op. cit.*

TYZACK, H.
1127 Beach Drive
Victoria
House
1922
Ref: MLSC AP1768-1175

VANCOUVER DAILY WORLD
BUILDING
Vancouver
Office building
(with R. P. Sharp)
1892
Ref: *World* (June 25, 1892)

VANCOUVER FIRECLAY CO.
(See "CLAYBURN")

VANCOUVER GOLF & COUNTRY
CLUB
Burnaby, B.C.
Clubhouse (demolished)
(with C. C. Fox)
1914
Ref: J. Bingham (1985), *op. cit.*

VANCOUVER MILLING AND GRAIN
CO.
Kingston St.
Vancouver, B.C.
Commercial building
1913
Ref: MLSC AP1776-1777

VANCOUVER TENNIS CLUB
16th Avenue and Fir St.
Vancouver
Clubhouse
(with C. C. Fox)
1913
Ref: MLSC AP1778-1791

VERNER, Capt.
3228 Gibbons Rd.
Duncan, B.C.
House
1911
Ref: MLSC AP1792-1794

VOWELL, A. W.
"The Eyrie"
1004 Terrace Ave.
Victoria
House and alterations
1902-11
Ref: MLSC AP1795-1806

WALSH, ARTHUR, R.
2527 Beach Drive
Victoria
House
1927
Ref: MLSC AP1807-1829

WARD, ROBERT
(see Temple Building)

WESTERN RESIDENTIAL SCHOOL
FOR GIRLS
(BRAEMAR)
700 Block West 28th Ave.
School
(with C. C. Fox)
1912
Ref: CVA AP476

WESTERN RESIDENTIAL SCHOOL
FOR BOYS
(LANGARA)
33rd Ave. and Heather St.
Vancouver, B.C.
School
(with C. C. Fox)
1912
Ref: J. Bingham, "Great Houses . . .," *op. cit.*; CVA AP512; Ms14/188.

WEILER BROTHERS
Douglas and Broughton Sts.
Victoria
Commercial building
Competition drawings
1912
Ref: MLSC AP1830-1837

WHITE, A. MORESBY
Landsend Rd.
Sidney, B.C.
House and water tower (destroyed)
1915
Ref: MLSC AP1243-1246; Correspond.
J. Blanchet to author (April 30, 1975)

WHITNEY, J. M.
1335-45 Victoria Ave.
Victoria
House
1912
Ref: MLSC AP1839-1847

WILLIAMS, H. H.
1206 Arbutus St.
Vancouver
Commercial building (demolished)
(with C. C. Fox)
Ref: J. Bingham (1985), *op. cit.*

WILLIAMS, T. W.
1131 Burnaby St.
Vancouver
House additions
(with C. C. Fox)
1910
Ref: J. Bingham (1985), *op. cit.*

WILLOUGHBY, GERALD
934 Pemberton Rd.
Victoria
House
1912
Ref: MLSC AP1848-1851

WILSON, BIGGERSTAFF
1770 Rockland Ave.
Victoria
House
1905
Ref: MLSC AP1852-1859; *Studio*, Vol. 45
(1911), p. 125

WILSON, Dr. D. H.
860 Chilco St.
Vancouver
House (demolished)
(with C. C. Fox)
1910
Ref: J. Bingham (1985), *op. cit.*

WILSON, D.
1970 Argyle St.
Victoria
House
1919
Ref: MLSC AP1860-1861

WILSON, J. E.
811 St. Charles St.
Victoria
House alterations
1925-26
Ref: MLSC AP1868-1894

WILSON, J. HAROLD
905 Pemberton Rd.
Victoria
1927
Ref: MLSC AP1862-1867

WINCH, R. V.
Lytton, B.C.
House
(with C. C. Fox)
1912-13
Ref: MLSC AP1895-1914

WINKLER, F. C.
964 Oakland Rd.
Victoria
House
1914
Ref: MLSC AP1915-1924

WOODS, E. M. N.
82 First St.
New Westminster, B.C.
House
(with C. H. Clow)
1890
Ref: *Columbian* (December 31, 1890)

WRIGHT, L. H.
3837 Alexander St.
Vancouver
House
(with C. C. Fox)
1915
Ref: J. Bingham (1985), *op. cit.*

WRIGLEY, J. H.
1338 Harwood St.
Vancouver
House addition (demolished)
(with C. C. Fox)
1909
Ref: J. Bingham (1985), *op. cit.*

YARROW, N. A.
Brentwood College
Challenge Shield
n.d.
Ref: MLSC AP1925

YARROW, N. A.
984 Old Esquimalt Rd.
Victoria
House alterations
1917
Ref: MLSC AP1946-1960

YARROW, N. A.
925 Foul Bay Rd.
Victoria
House
1928
Ref: MLSC AP1940-1945

YARROW, N. A.
Ardmore Rd.
North Saanich, B.C.
House
1924
Ref: MLSC AP1926-1939

YOUNG MEN'S CHRISTIAN ASSO-
CIATION
Columbia and Church Sts.
New Westminster, B.C.
Commercial building (burned 1898)
(with C. H. Clow)
1890
Ref: *Columbian* (July 13, November 22,
1890)

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Sun (*Vancouver Sun*), Vancouver, B.C., 1912 to date.

World (*Vancouver Daily World*), Vancouver, B.C., 1885-1924.

Columbian (*British Columbian*, *Daily British Columbian*, *Daily Columbian*, *New Westminster Columbian*), New Westminster, B.C., 1886 to date.

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