

John Bland at Eighty

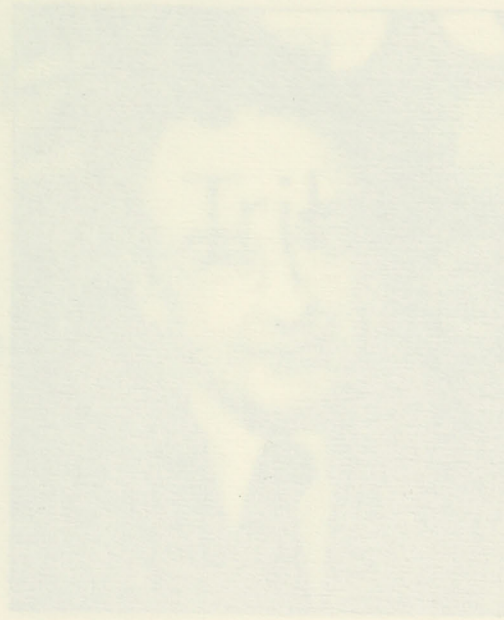
A Tribute





John ... Eighty

edited by ... Schoenauer





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edited by Irena Murray and Norbert Schoenauer

Editorial Note:

The editors attempted to comply with the contributors' wishes to preserve all texts in their original form. However, minor corrections to do with typos and stylistic inconsistencies had to be introduced.

I. M. and N. S.

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DEREK A. DRUMMOND

Preface

Untold numbers of architects and planners have been touched by the teaching, research and the professional work of John Bland. Graduates of McGill in the thirty-five year period during which he directed the School of Architecture have practised throughout the country and beyond. Directly or indirectly his influence spread to all ten schools of architecture in Canada. Former students or colleagues have taught at all of them and, in the case of eight of the schools, have directed them. Yet, many know relatively little about this man who has been the most influential architectural educator in Canada during the last fifty years.

It seems appropriate, on the occasion of the eightieth anniversary of his birth, that a number of friends and colleagues combine to remedy this situation. By sharing with us their personal experiences of studying, working or teaching with him, they paint for us a rich and inspiring canvas — and in so doing allow us to better understand this deeply committed architect and educator. We are indebted to them for their contributions.

No one has benefited more from this commitment than McGill's School of Architecture. After devoting over thirty years to directing the School he shifted the focus of his considerable energy to the Canadian Architecture Collection housed in the Nobbs Room in McGill's Redpath Library building. Under his inspired leadership the collection has expanded, catalogues have been published and the use of the material by other researchers increased enormously.

My own association with John Bland goes back thirty-five years, to the fall of 1956, when I first entered McGill. Although it was not clear to us students at the time, we later came to appreciate the impact that his philosophy of education and method of direction had on the School. What was evident to us at the time was the wide variety of approaches to the teaching of architecture adopted by an extraordinarily diverse group of architects and artists. Herein, of course, lay the genius of John Bland's approach. He never imposed his personal philosophy of architecture on any of his teachers. Instead he encouraged them to expose students to their personal approach to architecture. This was, in no way, an indication that he personally did not feel passionately about architecture. He did, but only in his own courses were his strong feelings and carefully considered approach to architectural design revealed.

By appointing me Assistant Director of the School in 1969 John Bland launched me on a career of administration which has included being appointed Director for three terms. It would be presumptuous of me to say I have followed in his footsteps but absolutely accurate to admit having been deeply influenced by my long association with him and, in particular, by his philosophy on how to administer an educational institution.

John Bland does not appreciate a fuss being made over him, he endures it. It is yet another measure of his commitment to McGill that, once again, and probably not for the last time, he must endure one more celebration.

IRENA MURRAY

Introduction

It was an intimidating meeting almost twenty years ago, when as a rookie bibliographer for the National Library of Canada, I came to McGill to talk to John Bland about unpublished material on Arthur Erickson. No, he didn't think he had anything that could be of use to me, he would insist courteously, but firmly, — no revealing student papers, no correspondence, nothing at all of interest to my bibliography. Unwilling to return to Ottawa empty-handed, feeling awkward and ill prepared, I ventured at last in desperation what must have seemed an embarrassingly personal question to ask of a man who might have stepped out of a British book of manners: "What was Erickson like as student?" A change took place before my eyes as John's entire face lit up in response to the question. "First-rate, inquisitive, supremely gifted" were some of the epithets that I remember, but what was most important perhaps, was the profound respect with which John began to sketch a portrait of someone whom I had never met, and who until then had been but an enigmatic presence shielded by the body of his work and its interpreters.

John's ability to express genuine regard for the work of his students, and his capacity to seize the essence of their contribution in a mere outline, or a story briefly sketched, struck me as remarkable. As remarkable as the centre-stage given his student, was the self-effacing manner in which John Bland praised Erickson's unique talent. "He gave us licence to explore our impulses as far as we wished," Erickson wrote recently about his one-time teacher, "listening patiently to us veterans who thought we knew as much as anyone about how to run a school and teach architecture." It was more than giving licence to explore, I feel. It was a shared adventure, as much as a shared responsibility.

Years after my first meeting with John Bland, I found him back at McGill, retired as Director of the School, and serving as an honorary curator of what is now the Canadian Architecture Collection, — known then simply as the Nobbs Room. With its tens of thousands of drawings and photographs, rolled-up, folded, and even heaped, it looked like a treasure trove and John was the living catalogue of it, the sole access point. To a professional librarian, his curatorial methods were at best unorthodox. He had been known to iron the linen drawings, and the thought of watching an important archive turn into a Chinese laundry was terrifying to me. Yet his knowledge of this vast quantity of loosely organized material was awesome, as was his ability to pinpoint the unique contribution of each and every architect represented in the collection. The same sense of respect, the same generosity of spirit permeated John's recollections of his former teachers, Nobbs and Traquair, as when he spoke admiringly about the successful practice of Edward & W. S. Maxwell, John Archibald, Robert Findlay, and others.

There he was, mapping out the past, in the Redpath Library attic furnished with the discards from campus renovations. He patiently safeguarded assorted practice records, old drawings no longer used as teaching aids, measured drawings from Traquair's Historical Drawing course, unwanted maquettes, historical photographs of buildings and interiors, competition submissions, sketchbooks, and some seven hundred student papers from his thirty years of teaching "Architecture in Canada." When pressed recently to tell me of what had led him to this self-imposed second vocation, he replied with his characteristic simplicity: "I thought they [the drawings] were important, that's all." He never had a budget, never bought anything, yet he single-handedly managed to build a collection of distinction, which is now used by hundreds of practising architects, historians, curators, and writers each year.

It was John's sense of commitment that set an example for us, and led to the organization and publication of the contents of the Canadian Architecture Collection. It is his patience, erudition and dry sense of humour that have sustained us in the compilation of the archival guides, and made us fully appreciate how not only heritage, but life itself is inherent in every paper that we put on the shelf. His dignity and grace have helped us to accept the inevitable setbacks in the process of making things happen.

For the last decade, John has celebrated the library staff's birthdays, including his own, with us. This one is more special than others, however, and I have asked a few of his former colleagues, partners, students and friends to recall their own associations with John Bland. The reminiscences range from John's student days to the present, and together they reveal the many facets of John's life and work, as architect, planner, educator, historian, heritage activist, and curator. Above all, they reveal something unique about what one of the contributors has referred to as Bland "the Personage" — the measure of personal dedication to the advancement of architecture and architectural education in Canada.

I know that, with his English manners, John might find this tribute somewhat embarrassing. But it is from him that I learned what matters, and he matters to all of us a great deal. Happy Birthday, Professor Bland!

HOWARD SHUBERT and STUDENTS

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Joanne Latimer, Paul Little, Paul Makovsky*

Introduction to an interview with professor John Bland

The interview that follows was produced by students enrolled in a Graduate Seminar on Canadian Architectural History which I taught at Concordia University during 1990 and 1991. The topic of the Spring semester was Modernism in Canada. Students worked on the interview as an in-class exercise, supplemental to their oral and written seminar reports, which dealt with the contribution of individuals, events, and institutions to the rise and development of Modern architecture in Canada. The topics of these papers ranged from the work of Ron Thom at Massey College to the Massey Medals for Architecture and the role of international competitions, such as the one for Toronto City Hall. John Bland's career, as student, teacher, architect, planner, and scholar, seemed to be intertwined with this story and it was in this context that the idea for an oral history project developed. Plans for this Festschrift provided an altogether fortuitous and happy opportunity to publish the result.

The class was divided into groups and assigned to research aspects of Professor Bland's career, including education, training, practice, teaching, and scholarship. By examining each aspect within the larger context of Canadian and international architectural history, students gained a clearer understanding and appreciation of the issues and events that were central to Modernism in Canada, while also learning more about the career of one who both participated in and influenced this history. Furthermore, by forming the questions, and by developing the questionnaire through class discussions, students were able to learn about the history of this period by actually writing it.

John Bland's directness and modesty are clearly evident throughout the interview. Asked about his study at the Architectural Association School in London during the mid-1930's, he recounts with typically self-deprecating humour what must have been an initially painful experience — the recognition of the chasm that then existed between his own McGill University, Arts and Crafts-oriented training and that of the more "advanced" architectural students already enrolled at the AA School.

Throughout the interview Professor Bland attempts to engage the three students present in discussion, soliciting their opinions or seeking the aid of their memory. And in question after question Professor Bland reveals his experience as a teacher. Rather than offer specific conclusions to many answers, he instead recalls stories which, by virtue of their example and their logic, lead his listeners to grasp the intended point of view or principle. What cannot come through completely, however, in the transcript or even in the recorded interview, is Professor Bland's energy and enthusiasm — the broad hand gestures describing the action of a fountain or the wide-eyed wonder in remembering, fifty or sixty years after the fact, a startling first encounter with a building by Le Corbusier.

An Interview with Professor John Bland

This is an abbreviated and slightly edited version of the complete interview, recorded on 29 April 1991 in the Nobbs Room, Blackader Library of McGill University. Copies of the taped interview and a complete transcript have been deposited in the Non-Print Library of Concordia University. The interview was conducted by Percy Johnson,

assisted by Susan Haight and Paul Makovsky. These three students also performed the work of transcription. The transcript was edited and prepared for publication by Howard Shubert. Professor Bland reviewed the manuscript (its intended use unknown to him), correcting errors of transcription and clarifying ideas.

The project was carried out with financial assistance from the Department of Art History, Concordia University, which we acknowledge gratefully. We also wish to thank the following individuals for their support: Don Andrus, Marilyn Berger, Loren Lerner, Irena Murray, David Rose and especially John Bland.

PERCY JOHNSON (PJ): Why did you decide to become an architect?

JOHN BLAND (JB): Oh. Golly. I was always interested in building construction. I remember as a child watching a building being built, quite a big building as a matter of fact, near the place where I lived and it fascinated me. I was also interested in buildings that existed abroad — churches and cathedrals and things of that kind. It's hard to say precisely, but I feel that I've thought of architecture for a long time, even when I was in high school at Loyola College here in Montreal. It was a Jesuit school at that time and the Jesuits were planning to build a chapel. Of course I got very interested in that and made drawings for them. Eventually they got a good architect to build their chapel [laughs] but nevertheless I had some fun designing a building for a particular site.

PJ: You say you were interested in cathedrals. Can you remember which ones?

JB: I remember having a British Baedaker guide. It had plans of cathedrals and descriptions but not very many drawings. But they fascinated me. Some of the cathedrals were formerly abbeys and you could easily tell which had been abbeys and which were not, because of the cloister and the chapterhouse. I enjoyed reading about them, enjoyed just thinking about them, I guess. So I was interested in that, as a child.

PJ: What did your parents think about your decision to become an architect?

JB: I think they were probably rather pleased that I had decided to do something. They were quite cooperative. My mother as a matter of fact took me to Boston. She came from Boston. We went to see Emerson who was then Dean of the MIT School of Architecture. My mother thought that MIT was the place to study architecture. She knew nothing about other schools. But Emerson was quite convinced that being a Montrealer I should go to McGill, that McGill had a reputation.

PJ: While you were an architectural student at McGill between 1929 and 1933, what did you do during your summer months?

JB: Well I worked with Lawson and Little. They were architects in Montreal. They did houses and small branch banks. Little had been a friend of my father's. I didn't do very much. I traced and sharpened pencils and that sort of thing. The next summer I worked with them again. We worked on the big log hotel in Montebello, which at the time was called "Lucerne in Quebec." Lawson was the architect and we had great fun designing

these big log buildings. It was the Depression time and I was lucky to get a job of any sort.

I can remember one summer near the end of my course when there was no work. It must have been the summer of '31. A number of students at the university who had taken Traquair's course in ornament and decoration decided we would open a forge and do ornamental metal designs — fire dogs, screens, foot scrapers, and door knockers. You can't think of the things we thought of to do. We rented space in a forge in Dorval and we lived in a little house not far away all summer. There were five of us. We formed an organization called the Iron Cat. We took jobs to make things in iron and we were quite successful. In the second summer after that, the summer of '32, we did it again but this time we rented a house for a shop. It was an abandoned house in Cap St. Jacques and we actually put the forge in the house. I'm surprised the owner [let us]. [Chuckles] We spent the summer there and did gates and fire screens. That was the sort of thing we designed, oh! and little tables, sort of coffee tables with glass tops. That was our specialty. We kept ourselves busy.

But this brings up the main point. I was at university in the Depression. The Depression was a time in which there wasn't much employment and there was really no optimism. Architecture, particularly the kind of architecture that we had been taught at McGill at the time with Ramsay Traquair and Nobbs, involved quite elaborate buildings. They were interested in buildings that were comfortable, big, and with ornament. Of course nobody could afford that. And when we got jobs we were doing miserable little economical buildings. It was depressing and it was the Depression. It affected one.

I don't think I realised it at the time but I've often thought about it afterwards. My background has been a background of a certain amount of poverty and in architecture it really meant utilitarian building, economical building, certainly basically simple building. I feel there is something important here because I think that in the Depression, as an architect, at least I was forced into thinking about buildings that were severe. There was no ornament. There was nothing in addition. You just had accommodation. And there was no joy in it. Now I did discover later when I was in England, and certainly seeing some of the simple modern buildings of people like Ernst May and Le Corbusier, that the fact that it was simple became itself a virtue — the concern with proportion and the concern with pattern and the concern with colour, items that cost nothing. This was a revelation because our background had been in doing dramatic things, decorative things, and when we couldn't, we were stuck. But the idea of taking advantage of this position and doing the best you can with the least possible, now that is important. That I think was a basic part of my background.

PJ: You mention the instructors Percy Nobbs, Ramsay Traquair, and Philip Turner.

JB: They were great guys, but you know, they belonged to a world in which they could do what they pleased and they had clients who were glad to employ them and use fine material and get good effects and so on.

PJ: How would you say the three of them stimulated your interest in Quebec and Canadian architecture?

JB: Well, Traquair particularly. I had less to do with Nobbs. Nobbs was involved with the final year when I was a student and in my particular final year, Nobbs took the year off. So Nobbs was in the background. We knew Nobbs. We heard about him and so on. But it was Traquair who was a more influential man as far as I'm concerned and Traquair had a background in the Arts and Crafts. He was concerned with materials. He was concerned with traditional buildings for particular uses, building with a good construction and good use of materials, building on a site carefully in respect to the conditions of the site and the climate. All these things were very real for Traquair. These were ideas from the Arts and Crafts movement. They were stimulating ideas for architecture anyway, and this came through to us. When Traquair was in Canada, he came with this Arts and Crafts background from Britain. He discovered that the old French Canadian buildings followed these principles, that they were the best that could be produced with the materials at hand, always splendidly sited. He was enthusiastic about that and we caught his enthusiasm. He took us to see houses and churches where you could see the simplicity of the structure, the correctness of the use of stone and the use of big timbers, the clever construction of the roofs, and the carved-wood decoration of the interior, which was of course basically craftsmanship. In those days the churches that he was interested in were the churches that were made of stone and wood. The interiors were wood and splendidly carved. Later on the churches became plastered and there was no feeling for craftsmanship at all. But we caught his appreciation for that and I still have it. I enjoy being in a building that has been beautifully finished, that shows craftsmanship and has an order that is sensible. It's humanist.

Let me tell you more about McGill. McGill was intensely British. Now, have you thought about that? Nobbs had a background in Britain and Scotland and so did Traquair. The other members of the staff, who are not so well known perhaps, like Philip Turner and Frank Chambers, had this British background as well. So we had an admiration, at least I caught the admiration, for British architecture at the beginning of this century, even George Gilbert Scott of the nineteenth century. They were our heroes, as architects. We knew very little about the United States.

PJ: Which buildings were you looking at?

JB: Oh, well of course it was [Robert S.] Lorimer mainly, in Scotland. The big Lorimer houses, the Edinburgh [Scottish National] War Memorial was very much in the public eye at the time. And what about the big cathedral in Liverpool [Liverpool Anglican Cathedral by Giles Gilbert Scott (1903-1960)]? These were the things that we knew a lot about. So when I had an opportunity I went to Britain.

Now when I went to England [laughs] I had made myself a tour and I travelled mainly in the south of England. It was getting nearly wintertime. I got to England in October and it was beginning to be cold so I didn't go north at that time. I went south and I walked mainly and took a sketch book and sketched things. I carried on like a student of Traquair. That's what I was. And so I saw abbeys and great houses and things of that sort. I went to the AA [Architectural Association School] the following term.

PJ: So this is your second trip to England?

JB: No. I went to England in 1933. I came back [to Canada] in '36 and went back again [to England] and came back finally [to Canada] in '39. I was in England for six years but it was pretty well a continuous period because I was only back for a little holiday.

At the AA things changed, because the AA was very different from McGill. I was a freak at the AA. Everybody crowded around to see what I was designing and they couldn't believe it. I had this nineteenth-century attitude and England was different. Even my lettering — you know we had an antique way of lettering things. So it was quite a shocking experience to be in a group of pretty advanced architectural students at the AA at the time. I know that I was not a person of any consequence because I was put in a studio that was known as the "nunnery," where there were only women. [Laughs] It was quite humiliating. However there we were. It was quite separate. They're not anymore. Oh well that's amusing.

At the AA one was surprised at the attitude of the other students and their interests. We had an instructor by the name of Rowland Pierce who had designed a great town hall somewhere [Norwich City Hall (1932-38)]. It was a period when the Scandinavian countries were greatly admired and certainly the great town hall at Stockholm [by Ragnar Ostberg (1911-23)] had taken everybody's breath away. The English never achieved anything quite as romantic as that but they were interested in municipal buildings that had a great spread, theatres, and towers. You can find them in the magazines. So those were the kinds of things that we were doing. They didn't interest me very much but that was what we were doing.

Now I should tell you that at the AA I moved out of architecture into a division called planning. That I enjoyed much more. It was a new division and it appealed to me very much. The concern was social. They were trying to develop housing schemes, new roads, improved areas of cities. They called the school the School of Planning [and Research] for National Development. I think that was what it was called. I don't know whether it remained successful but it played a role at that particular time in Britain when the emphasis was on controlling development and controlling the great spread in the cities like London and Birmingham.

PJ: And that would have been quite different from anything at McGill?

JB: Oh we didn't have any planning like that at all. No, we had no problems of that sort. Montreal was growing. It was growing in a haphazard way, but nobody cared. Nobbs cared a little bit about planning but he didn't teach it. But in England there was a new act of parliament that gave municipalities the control of their development. And everybody who wanted to alter a room or build an addition had to get permission and permission was granted as to what it would mean in the community, whether it was a positive improvement, or whether it could be tolerated if it was so insignificant. So there was the beginning. I don't know how you think of planning but many architects think of planning as design. You make a great design. That's a little bit of what was happening, but very little. Most of it was administration, control of development. I think you'll find today that students in the university may be involved with planning as urban design. They call it Urban Design.

PJ: What made you choose to train in London?

JB: That was a choice made here. I was going to London and I had to have something to do, so I enrolled in the AA. When I first got there I was a little late for the class that was then beginning. Howard Robertson who was the director, suggested that I go for a long walk. [Laughs] That's what I did. I got back at Christmas-time and I was in the second term. I was there for one term. And then in the summer I joined the planning group.

PJ: So it was actually set up as two different areas?

JB: Yes, the School of Architecture had three buildings, all on Bedford Square. They had three houses joined together to make it the school. And there was a building at the back where the stables would have been years ago in the eighteenth century and that was made into a big architectural studio on many floors. But across the square there was another house, and it was the School of Planning. Initially I went to the AA. And from there I went to the other division of the AA called the AA School of Planning. The diploma I finally got was from the School of Planning but it was an AA diploma.

PJ: What professor or course can you remember as affecting you the most?

JB: The director of the School of Planning was a man by the name of E. A. A. Rowse. EAA, we always called him that. He was the man who had the vision that something could be done. He could train people to play a new role in developing cities and towns, and controlling things. He was enthusiastic and he brought in all kinds of people whom he knew, to give us lectures and introduce us to the notion of planning on probably a wider scale than we had ever thought of before. And we got involved with that kind of thing. I don't know if these ideas mean anything but.... I remember a lecture by an airman. He had a very high rank. He introduced us to the notion of planning at the scale of developing an air force. Now that was something that we hadn't ever experienced at all. But it was planning. Rowse felt it would be useful for us to know how you go about making such organisations. And we were affected by it. It was planning that was more like five-year planning, political planning. Now we weren't trained that way but that was one of the things that was happening at the time. It was curious how Americans, mainly free enterprise people, felt that planning of that sort was Communism, something wicked not to be allowed. I remember we were called plansters.... like gangsters. We were right on the edge of everything like that. But in Rowse's mind planning was a big thing and it didn't have any limits. Planning a city was one thing, planning a country was another or planning a distribution system or something. He found that people did that kind of thing.

Do you know London at all? Well in my time there was a great big chain of restaurants called Lyons'. They were big, big ones, multi-floored restaurants. Even in the suburbs there were little Lyons', teahouses and things of that kind. Well, they took us one day to the headquarters of Lyons' where there were planners. They planned what people were going to eat. You couldn't believe it. They had all the information. They were concerned with weather, they were concerned with season. I can't think of the number of [variables]. And they brought all this together and made decisions and they were

right, most of the time. If they didn't plan they would be in a chaos. You have to plan on that scale.

New York is a case where you would plan. If you're putting up a building in New York, you have only a little tiny space to work and the police will allow you only limited interference with the traffic. You bring a truck to the door and the truck has to be unloaded. The stuff that comes off the truck has to be installed. You can't store it anywhere. It goes up into the building. When the bathtubs arrive, they have to be installed. That has to be planned. Now this is the sort of thing Rowse was involved with. Today it is called "critical path."

I worked at that time with a man by the name of Harold Spence-Sales. We met in London and we worked together. We were at the planning school together. We made a joint submission for our diploma. I haven't refreshed my memory sufficiently but I do remember we were involved with replanning the South bank of the Thames. It was a shabby, shabby area and it was very exposed. I mean the embankment on the North side was beautiful but you look across and there was rubbish, piles of rubbish. So it was an exciting thing to involve ourselves with. We were conceited I guess. We had studied planning so nothing would stop us. We just decided we'd take this area and replan the roads and propose a new kind of an embankment, design buildings for it and everything. We did that and it was our diploma work. It got quite well publicised. If you wanted to look it up it's in the *Architects' Journal*. It would have been about 1938 ["Proposed Scheme for the South Bank," 87 (May 5, 1938): 749-55]. That was the kind of planning we were involved in. We did other plans too. We tried to make a regional plan once and we took a little island, a British island called Sheppey. It was a confined area and we thought it could be totally analysed. We could find out what almost everybody on Sheppey did and make a plan for it. That was a fun thing to do. That's what planning was in those times. Look are you getting anything out of this?

PJ: Oh very much. The next group of questions concern your return to McGill.

JB: Well I should give you a little run-up. Philip Turner was one of our instructors at McGill. Turner who was an Englishman, Londoner, had been to the AA so he was interested in what I was doing, kept in correspondence. When he came to London we always met. He was just an old friend. However in '38, I guess it was, he wrote to me and asked whether I would be interested in a job at McGill. It appealed to me for several reasons but the opportunity of coming home was one of them: I never really expected to stay in London all the time. So I agreed. I came back and Turner made me his secretary in the School of Architecture. I didn't have any teaching functions but I had some of the administrative functions because that was what the secretary did. Well it was at the time when the school was in trouble. You mentioned the ARG [Architectural Research Group]. They had made a contribution as to how to solve the problem of the School. Nobbs was still there. Traquair had retired and Turner was made the Acting Director. He was given the impression that his job was to close the School, to fold it up. The principal at McGill at the time was not interested in architecture, nor in the School of Architecture. Moreover the school had shrunk, mainly because of the Depression. Now why be an architect if this was the kind of work you had to do? So the school had very few students and it looked as though it was going to be terminated. Turner had the idea

that he might fight for the survival of the school and he got together an advisory committee to make a proposal to continue the school. There were notable architects; [Harold Lea] Fetherstonhaugh was one, [James Cecil] McDougal, [Ernest Isbell] Barott, the French Canadian [Jean Julien] Perrault, and Bob Montgomery from the Architectural Research Group. I was Secretary. Sure enough we met to discuss the problems. Well the school couldn't be closed immediately. I mean we did have a few students. We began the next term [1939] in the usual way with the curriculum that we had. And that was how it was going. Percy Nobbs remained. Roy Wilson was on the staff and also a man by the name of [Frank P.] Chambers, really all the people who had been at the school previously with the exception of Traquair. And we carried on.

Now what happened? There are several things I was on the edge of. I think the Architectural Research Group decided that [Serge] Chermayeff was the man to take over the school. Chermayeff had been [Eric] Mendelsohn's partner in London. He was a good architect. But Chermayeff and Nobbs couldn't agree at all. Chermayeff was a Russian, but like Nobbs a Russian from way back as a child. I think he had been educated in England. Nobbs couldn't bear Chermayeff and I think that was the end of that proposal.

Now the main thing that happened, as far as my career was concerned, was that Turner got ill. He was an old man and quite frail. That must have been before the 1940 term. Well he thought he would recover perfectly well, so he decided to carry on, I would do what he asked me to do in his absence. I brought him the mail every day and we solved problems as they came up and the school carried on in sort of a limping way. However, I began to involve the advisory committee more and more. They were all unemployed. It was the beginning of the war. Barott and Fetherstonhaugh agreed to do some design work when Nobbs retired. That was in the second term in the 1940 year. J. C. McDougall took on professional practice. Hal Little took Turner's job at McGill, building construction, more or less as a volunteer (they were paid a miserable amount of money if they were paid anything). So we had a new kind of school, conducted by volunteer architects, with only a few of the old members of staff. Did they have tenure? No they had all been part-time: at least they had a job, and a small salary. And that's how it continued. I was Executive Director.

Well the man who wanted to get rid of the school, Principal Douglas, retired. He was pushed on to something else. [Was he made] American Ambassador to London? — something of that kind. It was an important wartime job. He was an American to begin with. He was replaced by Cyril James who was a banker, a young man, a Londoner. Cyril James had the notion that the School of Architecture was a key department as far as reconstruction was concerned. After the war there would be a demand for building and there would be a demand for architects. He convinced the governors that they should continue the school. And we did. We had a new purpose. We were going to be useful [laughs]. Cyril James set up the Central Mortgage and Housing Corporation. He was chairman of the reconstruction committee of the government. He saw the School of Architecture playing a part in that. Turner didn't recover. James made me Acting Director, and a short time after, Director. So I had the job of running the school with the volunteers.

Things happened quickly. We had been a division of the Faculty of Engineering but we were a school independent of Engineering. We had lower entrance requirements. (We had a junior matriculation and they required a senior. In those days we began our architectural studies immediately.) We had no preliminary work with the arts or anything. It was Traquair's school. Traquair was not an academic. He had no degrees and he really felt that to become an architect you had to learn to be an architect with an architect, working in an office. He agreed that there were some subjects that could be beneficially explored in a university. This was the kind of school that it was.

I had a different attitude. Nobbs said I preferred engineering to architecture. He related me to an engineer and he wasn't too far wrong. But I thought that we had a minimum school and we had to make the most use of the Faculty of Engineering. So rather than have courses in structures that were prepared for architects alone, who had no mathematical training, we decided we would make the architects equip themselves with the preliminary training that the engineers required and put the architects in the engineering classes that dealt with the structure and equipment of buildings. It was quite a decision to make but nevertheless it seemed the right thing to do at the time. We were a fragile little organisation in the Faculty of Engineering. The Faculty accepted us if we made the necessary preliminary studies. So we made it immediately a senior matriculation requirement and I think we also made first year Engineering a requirement so that the students had physics, chemistry, and mechanics. Then they could proceed with the engineers as far as possible and with practising architects in architectural design. It seemed to me to be ideal and I think it was. I felt that the students were being properly trained. They received a rigorous education in the pre-professional year that they had to take, and then first year engineering. I thought that with that we could have all kinds of freedom in the arts, that we wouldn't be giving people a degree who knew very little. I was confident that these young men would be worthy and capable.

So with that idea of freedom we got some new concepts of architectural design. The old fellows who had been helping us, retired from teaching when their practices began to revive. During the war, at any rate, they were quite happy to work as they had been doing. But soon I found some new people like Fred Lassere and a wonderful man, Arthur Lismer, a painter who had just come to Montreal to conduct the School of Design at the Montreal Museum. He was a remarkable painter and a charming man. He took the courses that had been given in History of Art. The History of Art people might not have had any particular regard for Arthur Lismer as a teacher of the History of Art but he was a fabulous demonstrator. His lectures were vivid and surprising because he would draw what he wanted to tell them about. People would take photographs of the blackboard after his lectures were through. They were astonishing. He also taught freehand drawing. Arthur Lismer brought us a man who had been trained in Chicago, a student of Moholy-Nagy, Gordon Webber. Gordon Webber began a course called "Elements of Design," which was Bauhaus. It pleased me very much to have this as a basic thing with the maths and physics and chemistry and everything that the engineers were giving us. We were now beginning to look at pattern and design fundamentally. I think we had a wonderful school. It was a revolution.

PJ: Did you model the changes of the school after any specific American or European examples.

JB: No I don't think so. I felt that there had to be a new beginning in architecture, that we had to develop. We tied ourselves to Bauhaus theories. And I think it was very exciting. We had good students. We had some success.

PJ: Were the changes that you introduced sudden or gradual?

JB: They were gradual. They were all gradual. You had to. You couldn't surprise the Faculty of Engineering. You couldn't go there and say "I am going to do this" because it had never been done before. They would say "you're not going to do anything of the kind." So you had to start with getting new people and giving them new things to do. The engineers were very supportive. They couldn't be unsupportive with a man like Lismer.

Now Gordon Webber was a little bit more difficult because he was far from an engineer. He was an artist but he was very resourceful as a trainer of architects. Because for architects as soon as they begin to put anything together they've got imagery and pattern in their hands. They have to dispose of elements. They have to have a conscious imagined way of doing that, rather than just letting things happen. Gordon was able to give them exercises, over and over and over again [so] that the students began to realise, sure, in building a building these are the kinds of problems that are inherent in design. I thought he was a splendid teacher.

PJ: How different was McGill, at that time, from other architectural schools in Canada?

JB: Oh, we were different. I'll say we were different! Traquair's school was different too. I found a letter he wrote in which he refused to compete in a competition organised by the Royal Architectural Institute of Canada (RAIC). He objected to a Beaux-Arts fashion of designing a building that was an exercise in composing a façade and plan. It was to be a broadcasting centre, yet it had nothing whatever to do with broadcasting. There was no information on broadcasting or what arrangements you had to have in broadcasting. It was just another opportunity to make axial compositions. He was so astonished with what was required that he just wouldn't have anything to do with the RAIC for a while. Traquair was concerned with designing real buildings for real sites, to meet real purposes, out of real materials, with a real climate. The RAIC competition was another opportunity to design a building on no particular site, of no stated material, and for an ill-defined use. He couldn't bring himself to think of how he would do it at all.

PJ: What about yourself?

JB: I agreed with Traquair. I still feel that buildings are real problems. They are inevitably expressive. Their expression can be controlled. Well, later on Webber and Lismer were contributing and also Fred Lasserre, a new appointment, who had been trained in Toronto and Zurich and who had worked with Tecton in London. We brought a man from Ottawa, [James] Watson Balharrie, who was very well trained in architectural offices since he had been a boy. He was then about forty-five, I guess, and had won several important competitions. He could draw beautifully and he had spirit. I think he was an excellent teacher and complemented the others.

PJ: Were you trying to bring specific people to McGill who could bring specific things to the programme?

JB: No it was more chance. I knew of Fred Lasserre in London and I met him again in Ottawa. I was working at a summer job in the National Research Council, and here was Fred. It was a surprise. He was in Ottawa working on wartime housing or something of that kind. He welcomed the opportunity of coming to McGill, but if I hadn't met him there, then we wouldn't have had Fred Lasserre. More and more when one thinks back, life is a series of chances. You're lucky if you have the opportunity of doing something about some of the chances you find yourself in. In my experience it has been lucky chances. Look, we brought Peter Collins to McGill at one point. He came to me asking for a job. There was this marvellous fellow who had a wonderful background and training in History of Architecture on our doorstep. He could be used immediately, but we didn't seek him out. I would not have known where to look to find a man like Peter Collins. He contributed a great deal.

PJ: People say there is no such thing as Canadian architecture. Do you think there is?

JB: Oh, I've heard that over and over again. When I talk about architecture in Canada, people say "hoo-hoo what is there here?" Yes, I would think so. I think that the Canadian circumstance is sufficiently strong, the Canadian opportunity, that we do have buildings that are Canadian. You go to Ottawa and see the big Victorian Parliament and its adjoining buildings. They couldn't have occurred anywhere else. I don't think so. Well that's an extreme case. In modern times, go to Vancouver and see the Court House there. For heaven's sake, that didn't occur anywhere else. It's a Canadian creation, a Canadian individual, and a Canadian opportunity. Sure there is a Canadian architecture.

PJ: Which architects would you say are creating this Canadian architecture?

JB: I was thinking of Erickson at the time when I thought of the Court House. Have you seen the Court House? Have you seen the Anthropology Museum? Isn't that really Canadian? What about Simon Fraser [University]? Now this is another Erickson. So you have something that is extraordinary in that area. Have we got something in Quebec? Yes, I think there have been architectural achievements in Quebec as well. Do you know Laval [University] at all in Quebec City? Do you know the stadium, the athletics building? Oh, it's breathtaking. Its good. I've never seen a criticism of it, but it's remarkable.

PJ: You've been involved in planning projects throughout your career, and as Director of the McGill School of Architecture you introduced planning courses to the curriculum. Why did you think it so important to introduce planning to the programme?

JB: There is design in planning. When you make a plan for some physical operation you're beginning to shift about forms, or you're arranging things to operate well in the circumstances. I see that as architecture. It's an aspect of architecture and it's necessary. Now you can leave a lot of that to chance eh? If a man is familiar enough with what he wants, he will naturally do the right thing when he comes to build. I like to see farming buildings. They are put up the way they should be put up. They've got their backs to

the wind and the doors open towards the sun. It's their nature. You put an architect on a drawing board and he doesn't know where the sun is, or he knows nothing about the site. Thinking exclusively about form they can make some terrible mistakes [laughs]. But they shouldn't.

O.K., now what has that got to do with planning? In Canada there are planning opportunities. I've had opportunities. I designed a town called Deep River. The engineers were perfectly able to build the Atomic Energy Plant. They had to have housing for their atomic energy research centre. But what kind? Where could it be or how could it be arranged? These are planning opportunities. Even selecting a site — where best would this town be?

I had a chance to extend a town called Rapide Blanc. Has anybody ever heard of Rapide Blanc? It was built for the Shawinigan Company. There was a big powerhouse on a swift rapid, the Trenche River I think it is. Well there were so many funny things that had happened at Rapide Blanc as a result of no planning. The best site for the town of Rapide Blanc was the construction site where the engineers built their camp. They went to build a dam and a powerhouse and they looked around for a good area to put all their shacks. When it came time to build the town the best site was already occupied, but wouldn't be occupied for long because eventually the construction shacks and equipment would all be removed. If you go to Rapide Blanc today you see where the houses are and you see this lovely area which is empty. Now you ask me why should you plan? You could foresee that kind of thing. I think over and over again [that] there are opportunities to make designs at the earliest level, and that's what I think of as planning.

PJ: Over the years McGill has graduated some of Canada's leading practitioners — Arthur Erickson, Moshe Safdie, and members of the ARCOP group. Can you discern a McGill approach to finding architectural solutions?

JB: No. I don't think I could answer that positively. I think that at McGill we have had the opportunity of helping people to develop themselves. That is probably what they might have in common. I think they have a confidence that they can do something. I can't be too specific. I can't say yes this is a McGill approach. I have had the opportunity recently of writing about Erickson and Safdie because they're giving us material here [at our Canadian Architecture Collection]. So we have to say who they were. In the case of both Erickson and Safdie they did learn something at McGill and they acknowledge it in their own way. Erickson learned a lot from Gordon Webber. We mentioned Gordon Webber here earlier. He acknowledges Gordon Webber as his most prominent teacher. Maybe Moshe Safdie learned something from Spence-Sales in the time he worked for him. Certainly his initial achievement came right out of a McGill exercise, Habitat in the Expo '67. I think we've tried to give people opportunities to develop.

PJ: What do you think is the most essential concept you've tried to instil in your students?

JB: I've tried to continue the attitude of Traquair that architecture is a real activity, that it has to do with materials, and it has to do with a real site. The work that the students did for me in analysing buildings in Canada in the Architectural History course were all

opportunities to look at a building, on a site, for a purpose. Reality is certainly important for me.

PJ: What architectural project or projects would you like most to be remembered for?

JB: I've often thought about the things my associates and I did. I think that the City Hall in Ottawa was mainly Charles Trudeau, so it would be unfair for me to be remembered for that. But we did a university library for the University of Windsor, right opposite Detroit [Bland, LeMoyné, Shine, Lacroix (1971)]. I think that was a very satisfactory building and I really feel that I had quite a lot to do with it, more than I had with other things. The university library is one that I'm proud to have had something to do with.

PJ: What about a planning project?

JB: We designed Port Cartier. Do you know Port Cartier? That was my job. It was the United States Steel Company — big organisation. They were proposing to develop a mine in northern Quebec. But they had to have a harbour. They had to have a place where they could put the ore on a ship. And they chose a place called Shelter Bay. The original name of Shelter Bay was Baie des Rochers. Can you imagine? [Laughs] It was developed by a man from Chicago for his paper mill. His point was, who the hell would bring a ship into Baie des Rochers? [Laughs] So he called it Shelter Bay. How about that? That's what newspaper guys do, eh?

So Shelter Bay became the place. But [the harbour] didn't suit them and they decided to make their own. It was an extraordinary work. They carved a big harbour for big ships out of rock. And there had to be a townsite there. There were a lot of people employed at Port Cartier. They asked us to select a place for a town. I've always felt [that] a seaside, a beach would be nice. We wanted to look south too. It's the north shore of the St. Lawrence, not a very warm part of the world. So a site that was sheltered appealed to me very much. So we built Port Cartier. And I think we did quite a nice job. There are always problems, things that you don't expect, that go wrong. In Port Cartier we were very anxious to preserve the natural flora, trees and things. They brought the bull-dozers to work on the streets. They brought them by barge and they landed them on the beach. And the fellows who drove these bull-dozers just tested their strength by knocking trees down. I'd never seen such desolation on the beach. They just went from one side to the other. They took everything away. It was really very, very disappointing to lose that. Then when they dug the sewer and water lines they used explosives, because it's rock, and they didn't blanket the explosives the way they do in an urban area. As a result the trees were blown to hell. Blasts of rocks. I remember going down there once and I had the picture of Belgium in 1918, everything was blown to bits. And that was our town. However, it went together quite nicely, the buildings were nice.

PJ: In a 1949 article published in the journal *Culture*, you called for the development of architectural criticism in Canada as a means of achieving excellence. By the early 1960s, you made the rather pessimistic statement that "architectural criticism does not exist here because it has neither basis nor objective." How do you see the role of architectural criticism now in relation to Canadian architecture?

JB: I guess I'm still doubtful. I'm certainly optimistic, but I still feel that I was right in the notion that criticism, particularly that [which] reaches the public, will develop taste and appreciation. Now I'm thinking off the top of my head but I think that some criticism is very destructive. You know, it pokes fun at things or it suggests that it would have been better if it had been done somewhere else. It's not criticism that has any constructiveness or gentleness. Am I right in assuming that many of the critics, particularly the ones who write in the Sunday newspapers, have a certain pleasure out of damning the things that they criticise? Now I could be wrong about naming names, but I think that my friend Moshe Safdie has come in for a rather unfair amount of criticism which is not criticism in the sense of helping the public to be acquainted with his work, or his objectives. It's just this "we have another damn building by this damned architect who ought to be kept somewhere else." You read about the Montreal Museum [and] you feel that it would have been far better if they'd thought of using somebody else or doing something altogether different. The critic feels quite free to take such a view. There's the Toronto Opera and Ballet Theatre that Safdie was working on when the Government of Ontario decided to save eighty million dollars by not honouring their commitment. There were Toronto critics, architectural critics, who were delighted to be rid of another Safdie building. Now that doesn't seem to me to be constructive in any sense whatever. I wouldn't mind at all if they told us what was wrong with the Safdie building and how it could be improved. But they just assume that here's a man who's exploiting opportunities here, there, and everywhere, the National Gallery being another. That doesn't do any good to anybody. I went to see the National Gallery. I enjoyed seeing the National Gallery. I know he had plenty of problems but there are wonderful, lively things about it.

PJ: Has your attitude towards the importance of preservation changed over the years?

JB: Now I've often thought about that. I don't think so. You know there's a problem. I enjoy preserving things because they are records and they're beautiful and they should be saved. But on the other hand you have to see that things have to be used too. Using a building is one of the ways of saving a building. And in using a building you have to bring it up to date. So there's a problem in preservation. You can't just preserve monuments and put them in wax. Some you can, if they're so precious they must be preserved. But most things are not of that order, and they have to be used. So they will be modified. The modifications need to be gentle. For instance, on Green Avenue there's a post office, an old post office. I think people still call it the Old Post Office. And sure enough it is the building that was once the post office. But now it fulfils another use. There are shops, restaurants, and things of that kind. A lot of the old post office has been removed in order to provide this new use. I have to accept that. They have accepted the outline, the material, and they haven't altered the building too much in the exterior. And it still exists because [of its] new use. Opposite there was an old Bank of Montreal. It had been designed by Maxwell, a nice building, in the same kind of stone. It's now a new Bank of Montreal but the old one is gone altogether. There was no attempt to preserve or to extend the old building. They just wiped it out. That's a pity, I think.

HARRY MAYEROVITCH

Sixty years have passed since John and I were fellow students. Memories understandably fade, leaving but a few highlights relatively distinct. I remember the Floradora Frolic, a gay nineties' ball held in the old Union Ballroom (now the McCord Museum) for which John and I and others contributed daring decorations; I have had nightmares about the month of Survey School at MacDonald College, when a ramshackle car which John and Jimmy Woolven and Norman McGregor and Harold Devitt and Cyril Taylor and Jack Remmer and I had bought for ten dollars was ridiculously hoisted one dark night (by the Engineering students, of course) up a flight of stairs to block the main entrance of the administration building. I recall also the founding one summer vacation, no architectural jobs being available, of the Iron Cat, (later a distinguished design institution in Montreal operated by Jimmy Woolven and Harold Devitt) in a cottage on the Lakeshore whence John and Harold and Norman and Cyril and Jack and I would plod every morning to a blacksmith's shop in Dorval (rental: one dollar per day) to create wrought-iron wonders for sale to discriminating tourists. Precious and delightful memories indeed!

But of John Bland, my most persistent memory is both disturbing and inspiring. Disturbing, not because of his personality which was warm and friendly, but by the nature of his architectural submissions. We were required one day by Professor Nobbs to design a swimming pool enclosure in the rear garden of a residence. Spurred on by the inevitable competitiveness of the breed, we students sought to produce a sensational eye-opener, the swimming pool to end all swimming pools — in short to blow the professor's mind. This miracle would be achieved with the help of intensive research ranging from Hadrian's Villa to William Randolph Hearst's San Simeon, shrewdly supplemented by surreptitious snitching over each other's shoulders in the draughting room.

John's submission, simple, unspectacular was, I thought at the time, nothing short of boring; in fact, (for this I apologise) bland in the extreme. To my dismay it received the highest mark!

Only much later and very slowly, did I begin to gasp the implication of this discombobulating event. John seems to have known instinctively even as a second-year student, that good architecture lay in simplicity, unpretentiousness, harmony and serenity. Significantly, these have been the qualities which have persisted in his later executed architectural works — a direct reflection of his unassuming nature, and his ability to grasp the essence of a problem, and move directly and quietly to a graceful solution.

So, my memories of John penetrate more deeply than the anecdotal, for he remains for me a model of personal comportment, professional integrity, and creative wisdom, which I then misunderstood, later envied, and to this day increasingly appreciate and admire.

HAROLD SPENCE-SALES

Surely an old man can be a flowering of the young man...
Michael McClure

1933: The Young Man crossed the Atlantic by ship and disembarked at Newcastle. He then set off on a smaller ship that hugged the coast to the Thames estuary and sailed up the river past Greenwich, carrying him to the heart of London. The Young Man entered the City symbolically, throbbing with architectural sensibility.

His wooden sea chest — some say coloured blue-black and stuffed with fine clothing — was lowered to the dock. It was left where it stood that night because it was too heavy for the Young Man to move by himself. Next day, it was recovered standing in the same place, bright blue in the sunlight.

The Young Man found his way to Gower Street, to a room in which the blue-black chest, a bed, a chair, and a basin left just enough space to stand by a window looking into a grey abyss of featureless shapes. A few quick steps from that room would bring him to Bedford Square and the Architectural Association, the one school, in his day, that branded its novices with architectural swank!

Before long, the Young Man moved from his dismal room in Gower Street to London House in Mecklenburgh Square — a club at which gifted Commonwealth students were elegantly accommodated and supervised, at that time, by a stylish naval commander. The commander introduced his charges to the niceties of cocktailing and to the daughters of the English gentry, with expectations that bonds with the mother country would be cemented thereby.

The mood at London House imparted poise and incited the Young Man to cultivate his debonair inclinations: he enchanted more daughters of the English gentry than anyone else; he became the most affable person at cocktails whenever the commander served Marsala; he stimulated glittering conversation at meals in the refectory by raising such issues as the prevalence of unresolved dualities inherent in fashion design.

The Young Man's training began.

He joined the Architectural Association, becoming a member of an august fraternity of fully fledged and fledgling adherents to a stylistic pursuit of architecture. The quiddity of the A.A. in those days, emanated from the Members' Room, the most prestigious and exclusive bar in all of London, a place which habituated its members to treat an expression of architectural sincerity with jocund obfuscation.

Before starting his studies at the A.A., the Young Man worked in a number of renowned architectural offices and discovered that it was less stupefying to listen to the whispered accounts of the amorous exploits of his fellow workers than to become involved in the dialectics of spatial relations between buildings. He also got to know that once an architect becomes celebrated, he must then strive to become legendary. This process he witnessed when Sir Edwin Lutyens, in response to the report that the first step to the

Governor's entrance to the Bank of England on Threadneedle Street was too high, ordered the street to be raised!

As his sense of architectural sociability grew, the Young Man became aware of how imperative it was to have a tailor in Vigo Street, a shirt-maker in Jermyn Street, a hatter in St. James, and a cigarette-maker in Piccadilly. And he also learned that sometimes, at the Café Royal on Thursday evenings, he could steal a smile from Sunita, one of Epstein's alluring models.

When the Young Man began his studies at the A.A. he found himself amongst even younger men and women, whose architectural intentions were subordinate to their social strivings. It was suggested that if he found studio work too hampering, he should retreat to the countryside and get to know the stately homes of England.

His stay in the architectural school at the A.A. was brief and disquieting. His ebullient utterances at critiques were silenced by stultifying fustian twaddle, and it is said that his delicate drawings were frequently disfigured by the ink-throwing escapades of adjacent sophisters.

When the A.A. School of Regional Planning was opened on the opposite side of Bedford Square, the Young Man crossed fatuity. In new and startling environmental studies, he encountered brilliant minds that expounded daring doctrines of the welfare state. Synoptic vision took hold. He became engrossed in world-wide dimensions of thought, in the balances of nature, and the place of man in environmental evolution. He advanced quickly from student to instructor, and from instructor to the first practitioner trained by the school.

* * *

1936: His propensities — individual, social and vocational — having been infused with zealous aspirations, the Young Man hurried back to his country for a summer holiday. Commended and invigorated, he returned to England to enter the lists of architectural practice.

At London House, the Young Man had fallen in with a fellow Commonwealth student who occasionally called himself Artoco Placon — instead of an ARchitect and TOWN and COUNTRY PLANNING CONSULTANT. Their association was formed while they were at the School of Regional Planning and cemented as they worked together in various offices. In due course, they set up a practice in the basement of an architect's premises in Buckingham Street, adjoining the Embankment Gardens.

No sooner had the Young Man returned to London than announcements appeared of impending architectural competitions — those rare opportunities for displaying talent and achieving recognition. The first of these was The Tourist Camp Competition, launched by The Timber Development Association. "Holidays with Pay" had just been secured in England, endowing the competition with great public interest and social significance. The Young Man had a flair for imaginative uses of timber — he won the competition, but because of the abdication of the King of England, the building of the camp was postponed. Mighty events were to affect the Young Man's practice!

Some months after, The News Chronicle School Competition was announced. It called for the design of a senior mixed elementary school for 480 children in an urban district. It was the most important and ambitious architectural competition in England and consequently attracted the leading talents of the day. The Young Man was awarded third place. It gave him great satisfaction that he had done better than the idols of young architects — Wells Coats and Dennis Lasdun.

These successes were propitious: from the School Competition stemmed proposals for the redevelopment of the South Bank of the Thames, and from the Camp Competition came a scheme for the dispersal of city children into the countryside in case of war.

At a party at the Savoy, honouring the winners of The News Chronicle School Competition, the august proprietor of the paper took the Young Man to a window overlooking the Thames and asked him how he would deal with the dereliction along the opposite bank of the river. It is said that the Young Man replied stentoriously: "Replan it! Tear it down! Rebuild it!" Within days, the Young Man found himself planning a vast area of central London stretching along the Thames from Westminster Bridge to London Bridge and southwards to the Elephant and Castle.

Before plans were completed, journalists on the News Chronicle and Star began to expound on the beautification of the South Bank and it was decided to exhibit the scheme at Charing Cross Underground Station. Again, mighty events intervened. The day before the proposed opening, the Prime Minister of England, Neville Chamberlain, left London to encounter Adolph Hitler. In the interest of national security, Charing Cross Underground Station was closed. After the Prime Minister returned with his cry of "Peace in our time," the station was reopened and the South Bank Exhibition was at last unveiled.

Long afterwards, at the time of the Festival of Britain, journalists at the News Chronicle claimed that the Young Man had indeed ordained the location of the Festival through his perceptions of the physical form that the South Bank would attain.

Within a month or two of Chamberlain's cry of "Peace in our time," a sense of impending war became pervasive, and fear for the safety of children in cities arose. The Save the Children Fund, in conjunction with The Timber Development Association, was at that time engaged in schemes for the evacuation of children from the metropolitan area of London to localities in the countryside, and when a Parliamentary Committee on Evacuation was established, the Young Man was asked to determine safety zones to which city children might be removed.

The Young Man sought the advice of a retired air commander well known for theories on the vulnerability of urban areas in air attack. By correlating readily available statistical information on particular aspects of urban concentrations with evaluations of critical target areas, explosive limits, spheres of destruction, and other such horrifying considerations recommended by the air marshal, a sequence of diagrams was produced which revealed with startling clarity a mosaic of potential areas of urban destruction and

a related pattern of safety zones in rural districts capable of sustaining particular intensities of evacuation.

Consternation was expressed by the Chairman of the Parliamentary Committee that information so useful to an enemy of Great Britain could be compiled so thoroughly and so quickly by an ordinary citizen of the Commonwealth without the knowledge and supervision of Ministries responsible for national security!

Subsequently, the Young Man was invited to dine at the House of Commons and to meet members of the Committee on Evacuation. That evening, dressed appropriately — topper and all — and smoking a Havana cigar, he strode along the Embankment to the House and entered the Members' Dining Room with aplomb. The din was stupefying! It was in the air that Mussolini, that underbelly of the Axis, was about to start the conquest of the Lion of Judah. The evening passed without any acknowledgement of the purposes of the Young Man's presence.

Later, a minion of the Home Office appeared at 14 Buckingham Street and, under the provisions of the Defence of the Realm Act, commandeered the diagrams on the grounds that the material was of use to every enemy of the State.

One summer, between these two episodes, England experienced a severe drought which provoked a national debate on the efficacy of conventional systems of maintaining soil moisture. At the height of the debate, when agriculturalists declared they would starve the country into submission in order to meet their needs, the Young Man was invited to write a book on "England's Water Problems."

His most memorable experience while compiling the book was an encounter with a belted aristocrat who had devoted his life to finding ways of converting human wastes into safe and dependable manures. His Lordship maintained that the critical issue in his pursuits lay in finding ways to overcome the thirst of the animal and vegetable worlds.

The book was published by Country Life. It drew instant response from reputable agricultural economists who declaimed that if every cow in calf were supplied daily with the amount of water the book recommended, the Battersea Power Station would be unable to cool its turbines.

* * *

1939: The war clouds gathered and when they blackened, the Young Man was compelled to return home. He set sail with that blue-black sea chest, now stuffed with the bric-a-brac of romantic achievements.

As the ship ploughed through foaming seas towards his country, the bow waves thundered biblically to him, "The lines are fallen unto thee in pleasant places and thou hast a goodly heritage."

Surely an Old Man can be a flowering of the Young Man.

CAMPBELL MERRETT

When one considers the McGill School of Architecture as it is today, recognised as one of the leading schools on this continent, established on the campus in its own well-equipped building, with a finely endowed library, a talented and competent staff of teachers, and enrolment averaging 200 students, it is hard to appreciate that sixty years ago, after thirty-five years of relatively successful operation since its founding, the School was in serious decline. That year, 1931, the graduating class numbered six, and five years later the registration was so low that the School was running an unacceptable deficit. This situation, plus the fact that two of the three senior teachers were due to retire, put the School in increasing danger of being closed down.

Among those who concerned themselves with this prospect and its effect on architectural education in this region of Canada, was a small group of recent architect graduates, mainly from McGill classes of '31 and '33 who had been pondering how the course might be broadened and up-dated. Early in 1938, the imminent threat of closing the School prompted this reform-minded group to write to the appropriate authorities of the University decrying the idea, pointing out weaknesses in the current curriculum, and offering a number of recommendations for all round improvements to the course and the facilities.

This initiative had some effect, and in 1939 Philip Turner, the remaining one of the three senior professors, agreed to take on temporarily the role of Acting Director in an effort to keep the School going. With the help of three senior practising architects appointed as an Advisory Committee, he argued for a reprieve and the School was allowed to carry on. Turner then needed practical help in running the School, and the School needed a permanent Director.

To this need the authors of the 1938 memorandum, without any authorisation, turned their attention, and set out to find a suitable individual whom they might recommend to the Board of Governors. They sought help and advice from several "big name" teaching architects in England and the United States. Such correspondence produced a number of suggestions but no firm prospect. An invitation to Serge Chermayeff to come to Montreal, where he spent several weeks under scrutiny by some possibly timid, possibly wise, members of the Board of Governors and the Advisory Committee, also came to nothing.

One of the Class of '33, who would certainly have been prominent among the enthusiastic group of graduate "crusaders" had he not won a scholarship and gone off to England to "pursue his studies" at the Architectural Association (which was becoming a popular spot for McGill grads to extend their professional training), was John Bland. Arriving there in 1933, by 1938 John had gained an AA diploma with honours, become an A.R.I.B.A. and begun very successfully practising architecture and planning.

A classmate and friend, fortunately in the right place at the right time, Bland also received from the "crusaders" a plea for help in locating (in Britain whence after all had come four heads of our School to date!) someone to fill the impending McGill vacancy. One may ask if it was surprising that the group (particularly since none of them had reached for the job himself) never once thought to look closer to home and their

confrères, or to consider that a contemporary, even a junior, could conceivably fill the bill.

Fortunately, wise old Philip Turner, as Acting Director, had no doubt who he wanted to help him run the School and probably soon take over as Head of it. He asked for, and got John Bland. Thus, from 1939 to 1941, these two took charge of the teaching of architecture at McGill, and things began changing for the better. As the load became too great for Turner, then in his sixties and unwell, it shifted naturally and easily to Bland. In 1941 Turner retired from his temporary role and Bland, at the young age of thirty and only eight years after graduating, was appointed Director. Both he and the School have since continued to flourish and to grow in reputation.

A thorough coverage of John's work is found in the history of the School ("A Retrospection," in the 1987 prospectus). While others now testify to the particular qualities and achievements of Bland the architect and planner, coordinator, teacher, historian, conservationist, curator, it is probable that the most significant of John's roles is as Bland the Personage. Oxford defines the term as "a person of high rank, distinction or importance, a person of note." John is all of the above: his rank needs no insignia — medals or gold braid — it is a rank of character and purpose, as the other qualities too are clearly self-evident. He did not adopt or learn the role: he was born to it and carries it with great modesty.

John demands high standards for himself and looks for them in others, yet he is no tyrant. He is in fact a quiet and sympathetic individual, with a merry sense of humour. One cannot imagine him being unfair or unnecessarily critical, and seldom if ever does he show anger. Rather, should he disapprove of something — an action, a statement, or even an example of outrageous architecture — his normally kind and gentle expression might change to one of disappointment, worry, or at worst mild impatience, as though the perpetrator had been merely careless or rather stupid.

John's popularity and the spontaneous and enthusiastic admiration with which his colleagues and students during his tenure refer to him are all quickly evident in any conversation with them about the School. All seem to recognise his natural ability to evaluate character and aptitude in a prospective teacher, and his instinct for talent and dedication in a student. They were grateful for his friendship and help. The impression of the School one had during John's term as its Head was one of a happy, mutually supportive, smoothly working team. It is small wonder that it produced a number of Canada's leading architects and several heads of schools of architecture, including his successors at McGill.

John has always had a great capacity for work. During his Directorship of the School he carried on, with a succession of partners, a lively professional practice and must have been an extremely busy person. Like many people of such dedication and energy, he would seldom if ever turn down an extra-curricular task or other added call upon his time. One remembers an instance when, in 1941, while deep into the work of reviving the School, his enthusiasm for the cause of urban planning in Canada found him playing a leading part in a group of contemporaries active at the time in preparing and mounting an exhibition. It was aimed at promoting town planning for Montreal. This project

involved many late evening hours of hard work and resulted in a successful exhibit which "ran" for six weeks at the Art Gallery (now the M.M.F.A.) where it broke all previous attendance records.

In 1972 John Bland relinquished his job as Director of the McGill School, and with it the MacDonalld Chair in Architecture which he had held since 1953. After thirty-one years he had added a bright new feather in the University's cap. But this was not retirement: for a number of years, he continued to lecture at the School, in addition to taking an active part in the care and growth of the Canadian Architecture Collection, one of his initiatives and ongoing activities.

John and his wife Fay live in a pleasant spot on the shore of Lake St. Louis. John had the old house extended, first for a family of four children, and latterly for visits by them and the grandchildren and for entertaining many friends. The house contains an intimate collection of objects and ornaments relating to travels, activities and interests. On the walls a variety of paintings and drawings includes many by friends such as Arthur Lismer, Pegi Nichol, Gordon Webber, and others. John and Fay are active in community affairs, social work, and at times even politics. They are most loyal and generous to their friends and anyone is truly fortunate who can claim to be one of them.

Five years hence the McGill School of Architecture will celebrate its 100th anniversary. There is every reason to expect that then, and for many years beyond, it will still maintain its reputation for quality of teaching and the spirit of teacher and student relationship established under John Bland's influence as Director.

DOUGLAS SHADBOLT

My first contact with John Bland was in a letter he wrote to me in 1947, when I applied for admission to the McGill School of Architecture. I was working in the office of Thompson, Berwick & Pratt in Vancouver at a most junior level, having failed out of the Engineering programme at U.B.C. However, I was under the watchful eyes of Catherine Wisnicki, John Porter, and Duncan McNab, all of whom were John's prize students who had graduated from McGill in 1941. They insisted that I should get back to school in architecture and go to McGill (they were rather unhopeful — to say the least — for the new School of Architecture at U.B.C. just starting under Fred Lasserre). I remember my letter of application was loaded with questions, probing for details of the McGill programme and down-playing my own achievements/failures. I was mightily impressed, therefore, to receive a long personal letter back from John Bland himself, outlining developments there, naming new staff just arriving (de Piero, Esdaile, Webber, Spence-Sales) and their qualifications, and describing his personal approach to the design of the curriculum. His statement stayed with me, and was inspirational later when I was confronted with that same problem. It was:

"I am trying to create a programme that is sound in its Sciences and free in its Arts...."

What's more — when I enrolled in the programme, I found that sentence to be more than a credo, the meaning of which was driven home in two quite different ways:

The "sound in its Sciences" had been translated into taking and passing all the Civil Engineering courses to do with structures. So I was up against my old nemesis from U.B.C., and spent my time in the library for two years instead, thereby failing out yet again! However, a new world was opened....

The "free in its Arts" was demonstrated by John Bland's own course in history of architecture — in which he deliberately and carefully took steps to offset the fanaticism of de Piero on Mies, and Esdaile on Le Corbusier, by introducing us to *Kindergarten Chats* by Louis Sullivan and to Frank Lloyd Wright.

This balancing act struck a chord in me that has influenced all subsequent thirty-five years of teaching and programme development I have been involved with. I may even have given John a demonstration of that effect in 1958 when he hired me to teach at McGill, and I got into a scrap with Peter Collins which may have caused him to have second thoughts. But, gentleman as he is, he resolved the situation with the words "I am determined to live with both of you," and separated us from further classroom interactions!

I should say as well that the effect of that letter of John's stayed with me in another way. When I became a director, I found myself writing similar long personal responses to similar types of queries which probe beyond the Calendar, and, in the course of my tenure in that capacity in three Schools of Architecture in Canada, have laboured hard and long to develop curricula with just that balance so clearly stated in John's credo, albeit in entirely different contexts.

The post-war period of John's tenure as Director coincided with one of the most prolific periods of building, knowledge development, and social change that Canada (and the

Western world) has ever seen. The McGill School, under his direction, was the training ground for a generation of new architects in Canada who, with that base, have excelled and put Canada on the architectural map. John Bland will be remembered for his strong convictions, and his tenacity, which has made the McGill School a leader in architectural education in Canada. I am proud to have been associated with him and the McGill School.

DAVID BOURKE

When I think of the old three-storey mansion at 3484 University street, right beside the parking lot, it is always sunny in my mind's eye. There were trees in that lot, and trees across the street framing the drive into the Arctic Institute, and in my memory the building is sun dappled; the scene always Spring or Fall, never Winter. Perhaps this is because it was a happy building filled with young enthusiastic professors and young, optimistic students, out to rebuild the world together, and led by John Bland.

It was 1950. The post-war recovery was getting underway. Almost the last of the veterans had graduated, making room for more of the fuzzy-cheeked kids from high school like me. John had by then assembled a remarkable team of architect-teachers: Gordon Webber, Hazen Size, Watson Balharrie, Fred Lebensold, Stu Wilson, John Schreiber and, of course, Harold Spence-Sales, who had already worked with John for a number of years. And John knew how to lead this team with that gentle, wise sense of authority which has enabled him to keep individuals of widely divergent views and temperaments working together with a sense of common purpose in so many situations for the past fifty years.

Architectural education in the fifties had its clearly defined heroes; Mies, Le Corbusier, and Gropius; its mystery figure Wright, and a chorus of less-clearly defined actors like Saarinen and Goff. The Modern Movement was well entrenched at McGill when we arrived. Yet John and his staff ensured that the educational process never became doctrinaire, by their insistence upon a thorough knowledge of architectural history for all, even the most dogmatic "Miesian" student.

Another key element of the McGill educational process at that time and which continues today, was the emphasis on basic building technology. No one who was a student in the early fifties will ever forget the weekly forays to the east-end Centre d'Apprentissage des Métiers, where we actually tried to put together parts of conventional buildings which we had ourselves designed. What a humbling experience!

And then there was that incredible man, Arthur Lismer, who would lead a clutch of awed architect-sketchers through Lower Town Quebec imploring us to open our eyes and really see the beauty of nature and architecture so that we could try in our amateurish ways to record it for ourselves and others.

The architecture building was a cheerful place, because John Bland was able to make the educational experience at that time an essentially happy one. He insisted that we work hard, and I believe we did. Certainly those engineering courses like Physical and Organic Chemistry proved to us that our architectural courses were fun by comparison. The all-night marathons to complete a project and the inevitable final-year thesis were proof that McGill would make sure its Bachelors of Architecture would be ready for real-life practice. John also encouraged us to enjoy ourselves — the basement lounge of the old house witnessed many a student celebration and the parties at the homes of Gordon Webber or Harold Spence-Sales are particularly memorable still.

One of the reasons the old house gave such pleasure, I think, was that its physical layout made all who entered feel they were part of a large family, as indeed they were. Next to the inner vestibule door and off the centre hall, where exhibitions were mounted, was

the office of the Director's secretary, Libby Windsor. This office also contained copies of the latest journals, so few students could pass up the chance to drop in for a moment, flirt with Libby, check out the magazines, and find out which professor was late or sick in the hope that maybe, just maybe, an assignment due but incomplete could be postponed for an hour or a day, without peril.

At the head of the stairs to the second floor was the second mandatory stop for arriving students. This was of course S.S.'s office where more could be gleaned from Elizabeth Smith about the comings and goings of students and professors alike. Then on through the rabbit-warren of rooms and corridors which somehow housed the drafting tables of all the students in four years of the architecture program. While my memory of the old house is still reasonably precise, I will never know how we all were "shoe-horned" into that funny old building. Yet everyone was there, and the arrangement of the space ensured that most of those present on a given day would encounter one another at least once. Proximity alone is surely one of the elements which contributed to the sense of family.

I believe that the study and practice of architecture in Canada forty years ago constituted perhaps a simpler, more rewarding experience than today. Objectives were clearer, obstacles fewer. The pursuit of truth and beauty as expressed in buildings was thought to be clearly defined within the framework of the Modern Movement and there were fewer limitations to that all-out pursuit than exist today.

During the ensuing years a number of new concerns, each undoubtedly valid in itself, have conspired to make the study and practice of architecture less clear cut and more demanding. Energy conservation, historic preservation, security regulation, and increased litigation have all had their impact upon the profession, to the point where today's practitioner and today's teacher must respond to such a spectrum of conflicting demands that architecture as a discipline can sometimes get lost in the process. Measurement of quality within the academic enterprise is an intangible process, unlike that in the world of business. Reputation of universities, faculties, schools, and professors are based almost exclusively upon ephemeral and often mythical perceptions.

In 1939 McGill's School of Architecture had been in existence for over forty years, but according to the University's Administration, it had not been a great success. With the retirement of its director Ramsay Traquair that year, its enrolment had dwindled to twenty-eight students over the five year program and the University was making plans for its closure. Fortunately, with the support of graduates, local members of the profession, and the new Principal, Cyril James, the closure did not take place. Instead, James named John Bland as the new Director of the School at the age of thirty. In the years that have followed, the McGill School of Architecture became recognised as probably the most consistently excellent School in Canada and one of the more widely recognised schools in the world.

Of the fifty years which have passed since John's appointment as Director, over half the years have been spent in that capacity and he has been an active and important participant in the life of the School to this day. As the study and practice of architecture changed in the post-war era, John shaped and re-shaped the curriculum so as to respond

continuously to the increasing complexities of the profession. He also ensured a succession of architect-teachers at the School who have responded to these changes and who now reflect the diversity of practice throughout the world to their students.

Since he stepped down as Director in 1972, his successors have continued in the direction he charted. The result today, as we celebrate John's eightieth birthday, is that I believe we can strongly demonstrate that the quality and reputation of the School are as high as they have ever been in its history.

We who were students in the early fifties at McGill were perhaps amongst the luckiest of Canadian architects during this twentieth century. Armed with a fine education, we were plunged into a period of construction growth equalled only once before in the century. A few excelled, many prospered, and hopefully most enjoyed themselves in their professional life. We owe much to John Bland. His erudition, his integrity, his calm authority, his charm, and above all, his profound understanding of what it really means to be an architect are qualities in which we, McGill, Canada, and the architectural world should rejoice. Thank you, John.

MOSHE SAFDIE

It is thirty years since I graduated from John Bland's school of architecture. Of those, I spent the last ten active as a teacher of architecture and urban design. In reflecting on the kind of school that John created, I realised that it must be put in the wider perspective of the cycles and undulations of architectural thought and fashion.

When I joined Harvard in 1978, immersed in the ideas that began evolving in my McGill days, I was alarmed to see the impact of post-modernism, often in its most simplistic mode, overwhelming the students. They were sitting, reference book open, and regurgitating the already regurgitated formulations that passed as revisions to modernism. What struck me was not so much the quality of the students' "pictures," or the manner in which they interpreted and borrowed from historic models, but that fundamental questions — how a building might respond to its purpose and programme? what might be the tectonic means of its construction? how it might fit in and draw on the potential of its site and setting? — seemed of secondary concern.

Twelve years later, viewing an exhibition of the work of graduating students at Harvard, I observed once more a homogeneous, single-minded approach. Now it was deconstructionism, and panel by panel the students illustrated to what extent they had once again been overwhelmed by a pictorial, formal (perhaps formalistic?) visual language. One panel after another contained variants on the interpenetrating collision of cubical, rectangular, and planar forms in a seemingly random pattern, reminiscent of collapsed structures following an earthquake. Schools, houses, clinics — it mattered not what — in sites as diverse as Venice, California, or Cambridge, were equally subjected to this method and predetermined "picture."

To be sure, considerable talent was manifested on the walls. Some of the drawings and models were exquisitely crafted, some spatial episodes engaging. One could not view them without reflecting on the range of experiences spanning from Mozart to Schoenberg to Stockhausen or Philip Glass. Yet they raised the same fundamental question: to what extent did these explorations consider the purpose of the building, the life intended for it, the tectonic means of its construction, and its integration with its particular physical and cultural setting?

It becomes clear that, devoid of these questions, the sense of continuity and evolution of architectural thought gives way to short-term, fashion-prone, visual obsessions of great seductive power. The easy way out, one might put it, freeing oneself from the concerns that have frustrated architects through the millennia, but that have also given germ to timeless architectural ideas.

For those of us educated into the profession in John Bland's McGill of the late 1950s, this luxury is not an option. For if there is a single legacy of our education, a permanent imprint on our thoughts and psyches, it is the sense of Architecture for the Common Cause, architecture as the art of building, rooted in the technology of construction and forever in search of the appropriate interpretation of programme and purpose, and its imprint on the spatial organisation of the building.

I have often wondered what it was about McGill of the fifties that left such a cohesive mark on our attitudes. Clearly it had to do with the particular balance of teachers, each

with his own emphasis, so artfully orchestrated by John Bland. There was Peter Collins, teaching the history of architecture with a very particular view, always seeking the rational thread from one period to another, highlighting the tectonic aspects of each period, emphasising the link between formal developments and the reciprocal technological and social phenomena that accompanied, indeed caused, them. Causality was the recurring theme in his seminars. As a counterpoint, there was Gordon Webber, reminding us constantly of the tactile and textural and spatial, drawing and building upon the Bauhaus tradition, appropriately opening our minds to the improbable and showing us that we were constrained by nothing but our own imaginations. In the midst of this were the studio programmes, represented perhaps most vividly by Stuart Wilson, and later Douglas Shadbolt. Pretentiousness did not do well in those days, and graphic skills could not substitute for a concept without merit.

By design or by accident, locating the School of Architecture in the Faculty of Engineering gave it a special momentum. We were reminded frequently enough that architecture has to do with building. It is not a branch of the other visual arts: here it was not in the Department of Fine Arts, and our neighbours were civil, mechanical, and other engineers. As we built our little models, they were testing materials upstairs. This sense of architecture as a building art permeated the programme and received its most focused attention in the third year course, in which we designed a house and then, in the building lab in the east end of Montreal, constructed it from floor joists and window sections to the roof structure. In doing it with our own hands, in translating a drawing into a real construction, we became addicted to thinking of the language of architecture as inseparable from the tectonic.

This is not to say that John Bland's McGill was not, in itself, prone to the fashions of the day. In the fifties, the school evolved under the powerful imprint of the work of Mies van der Rohe, reflected both in the practice of John and his associates and in the students' projects. It is also true that, in spite of this focus, alternative views were brought to the school and tolerated, if not encouraged, when they emerged. In the late fifties, van Ginkel, imbued with the spirit of Team Ten and the emerging Louis Kahn, was appointed by John Bland, demonstrating his sense that turbulence was desirable. And so it was; for as some of my classmates and I came forward with work that in spirit questioned Mies, our efforts were recognised and encouraged.

John Bland created this mood in the school through a potent blend of tolerance and openness on one hand, and, on the other, deeply rooted convictions of what architecture is about. He gave a sense of continuity and constancy to the ideas explored in the school. It is a spirit that still prevails, and those of us who had the privilege to experience it during our early development as architects will always be in his debt.

MAUREEN ANDERSON

Thirty years ago, in 1960, I joined the School of Architecture. The School needed a secretary, and through a friend who also knew John Schreiber, I was introduced to John Bland. After a brief meeting, Professor Bland offered me the position, and it was an opportunity for which I have always been grateful. Professor Bland was then the Director and would be for another twelve years. It was a blissful time in which copiers, computers, and fax machines — now clearly indispensable — were not yet in general use. But it was also a momentous decade of change and excitement, and probably not too much cynicism. Expo '67, for example, preoccupied and exhilarated us not only in 1967 but in the years leading up to it. Each one of us was involved in one way or another. It was also a time when students began to have a profound concern about social issues, and this led them to become involved in the advocacy movement, to establishing the Community Design Workshops (which had John Bland's active support) and also, in the case of a good many students, to undertake commitments to the disadvantaged in other parts of the world.

When I arrived at McGill in 1960, I didn't know, but soon came to realise, that Professor Bland's School was a wonderful place — there was a sense of purpose, there were ideas, vivid characters, unpredictable events. I never knew from one day to the next what I would need to do — from fending telephone calls from mischievous students representing themselves as foreign ambassadors to finding, borrowing, and having installed a harpsichord for a distinguished lecturer.

Thinking back about Professor Bland and those days in the School I recollect, despite a fragile memory, that there were always laughter and high spirits. John Bland encouraged people to be individual, and there were some very individual characters indeed. At a time when staff members could be appointed without interminable scrutiny by fractious committees, Professor Bland had gathered a lively, disparate, yet remarkably cohesive staff. Gordon Webber, Harold Spence-Sales, Stuart Wilson, John Schreiber, Peter Collins, and Norbert Schoenauer could not each have been more different from the other, yet they not only thrived but were reasonably collegian. This esprit de corps, this harmony, was, I believe, mainly due to John Bland's sensitivity to the feelings of other people and his willingness to let them flourish. It cannot have been easy, but he made it appear easy. I do not ever recall his losing his temper, but he could be firm. I vividly remember, for example, a formidable Engineering Administrator whose strong sense of mission had led her well beyond the farthest limits of her responsibilities, being courteously but clearly asked by Professor Bland to leave his office. She never again crossed our threshold. This also leads me to comment that "administration" never seemed to be out of proportion to its actual usefulness at that time. I realise that this may seem facile, especially in the light of the almost veneration of administration these days, but in John Bland's School, we all felt we were colleagues in a common cause, and as the sole "administrator," for much of the sixties, I felt I was included among those colleagues.

Probably the strongest impression I have of Professor Bland is his generosity and kindness to students. For example, his assessment of their projects, while objective, was always phrased to show delight where it was merited, and to spare embarrassment when the work could have been better. I had the sense that students at all levels, from those just entering to those who, having spent five years at McGill were now in the heady position of being sixth year veterans, were treated as equal members of the School. In

the sixties, moreover, students were not so well-off as they are now, as there were far fewer bursaries and awards. Professor Bland seemed to know when a student was in financial difficulty and would occasionally give me an envelope to pass on anonymously, so that the student in question could manage until the end of the month. He treated students with unfailing courtesy, a civility, by the way, that characterised all his actions and, consequently, the activities of the School. There were wonderful social events: high-spirited banquets and Christmas parties. And, at Christmas, John and Fay would often invite foreign students to their home in Ste. Anne, as those students would not have a chance to be with their own families. On one occasion, in the general confusion and merriment, a young Chinese student was being introduced at the same time as the Blands' dog bounded in to the living room to meet everyone. Somehow, in the flurry of names, our student came to be known, ever afterwards, as Rex.

During the tumultuous years that ended the sixties, students all over the world were struggling to change an educational system which they felt had become outmoded, and in their cause were occupying university buildings, and challenging every accepted premise. I felt uneasy and yet excited that it was Architecture students who were among the first at McGill (and in Canada, for that matter) to take up the new cause. And it is interesting to note that at our School, rather than occupying a building that was traditionally open to them at any time of the day or night, students declared their solidarity with the movement by staying away for a few days. Because Professor Bland immediately encouraged students to discuss the issues, there was not the sense of rancorous confrontation at the School that was to mark similar events in other faculties and universities. This is not to say that there were no wounds, but never were positions taken that could not be later modified. At the height of the tensions, Professor Bland held an unprecedented day-long Saturday session with students and members of the staff to air points of view. This led to the formation of a staff-student "parity" committee which met regularly (and for years afterwards) on matters of curriculum, probably one of the first such joint committees at McGill. It was a serious committee in that it was meant not only to let off steam, but to achieve some real and positive changes. Despite the gravity of the issues and the times, however, good humour prevailed, as the copious minutes of these meetings affirm.

Thinking back over the bridge of time, an elusive feeling that I have never succeeded in expressing still wants to be expressed: that John Bland's presence imbued the School with an intellectual excitement, a generosity of spirit, and a joy in the pursuit of architecture that must have made us the envy of other Schools. I am happy and privileged to have been a part of the McGill School while John Bland was Director, and to have had John and Fay's long friendship.

ROY LEMOYNE

It was suggested that for this extraordinary occasion I write about the period of our partnership. In fact it could have been about J.B. as Teacher, Patron, School Director, and Friend as well as Partner. Altogether these overlapping phases span forty-five years. Our partnership, which included Gordon Edwards, Tony Shine, and Michel Lacroix lasted from 1960 to 1978. The longest phase, "as Friend," is still running.

I had been at work in the office of Vincent Rother and Charles Trudeau for a couple of years when, with John's association in 1954, the firm became Rother/Bland/Trudeau, otherwise known as R/B/T. The original practice had drawn attention in post-war Montreal for the quality of its design, and new graduates saw it as a good place to start. When I was hired, Ray Affleck was there "en stage"; Victor Prus, Gordon Edwards, René Menkès, and Rad Zuk among others, followed.

The new R/B/T had everything. Its practice broadened into institutional buildings and urban planning projects, including high profile projects such as the Bell Northern Research Centre in Ottawa, Montreal's Jeanne Mance Housing Development, and the new town of Port Cartier. Winning the Ottawa City Hall national competition confirmed its stature. The legendary Bill Zeckendorf, among others, took note and looked in. The firm moved from third-storey offices in a grey-stone house at Sherbrooke and Peel to its transformed carriage house on St-Mathieu, anticipating by a decade or so the recycling of the city's stock of older structures.

Charles had already planned his retirement from public practice when Vincent died after a short illness in 1959. The office found itself with several unfinished projects in hand and an untried personnel.

The one thing about all architectural practices is that they run on a mixture of optimism and a little good luck. The high-low cycles of the construction industry relegate architects to the unreliable employment category with uncertain incomes. I had not yet learned that, nor I think had Gordon, when at John's suggestion we met to take stock and concluded that we could probably continue for a while with at least success enough to "keep the lights on." John would have known how long the odds were but he wasn't saying. Now, thirty-one years later, I can recognise the optimism in his decision. Luck is something else.

We had generous help from Charles who deferred his departure for a year or so, kept us on track with the firm's clients, and had a hand in winning the contract for McGill's Mont St-Hilaire project, eventually a Massey Medal citation. The practice went well enough for a while, winding down the Ottawa City Hall, completing Bell Northern's Research centre and, with the aforementioned luck, adding a little new work. Still, we had reason to worry until Mayor Drapeau came home as a hero from Austria with the World Exhibition Committee's approval of the Montreal site.

For most local firms Expo '67 was a kind of architectural gold rush. In addition to the exhibition work it seemed to ignite other projects. We had commissions from McGill University, Montreal's Metro, the Museum of Fine Arts, a few odd jobs, and of course Expo work. We moved to new quarters, hired help, looked prosperous, and were pleased with ourselves. John was particularly involved. In addition to his presence on

several Expo planning and advisory committees, he was largely responsible for our commission for the National Film Board labyrinth. To top it all off he had his own personal project in the Boy Scout Pavilion. It was marvellous, hectic activity and on the day Expo opened it stopped dead. The staff, mostly itinerant architects and students from anywhere, just drifted away. We worried about the rent, moved to more modest quarters, and put in a good many months on makeshift work before the outlook brightened again, starting with the University of Windsor Library.

As with many of our projects the University of Windsor Library came as a result of John's work as planning consultant. He had been retained as advisor for the master plan of Assumption University in the early post-war years. When it became the University of Windsor, a provincial institution with money, the planning of its rapidly expanding campus continued under John's direction. Anyone not familiar with the history of its growth would have difficulty visualising the rigid street grid that underlay what is now a pleasant, informal campus of quadrangles, shaded walks, and lawns. Planning its transformation was not necessarily easy. When one study showed future university occupation of some privately owned lots, the citizens summoned the University to a public meeting and angrily demanded an explanation. The university spokesman resolved his dilemma by turning the meeting over to the unsuspecting planner, Professor Bland.

Among the number of John's northern town plans I like to remember those of Deep River and Port Cartier. They evolved into architectural projects for the housing and public buildings. The Deep River plan is reminiscent of post-war British new towns and produced generous forested common land use. Port Cartier was an adventure. It meant participating in Quebec's new-found initiative to develop the northern resources. Moreover the site was one of extraordinary splendour. It had originally been named Shelter Bay for the broad, still inlet of the St. Lawrence with sandy shores and water so cold only John managed to swim in it. The success of the project made us feel very much in tune with the times of the New Quebec.

We worked later on a site still farther north, building the minute settlement of Twin Falls, which provided the hydro-electricity for the development of the Churchill Falls. Tony Shine described it as our exercise in hamlet planning.

Notwithstanding his involvement in our firm, the university remained John's primary commitment. In turn that put us in contact with his fellow professors, as consultants in some cases, as clients in others. Professor de Stein, structural engineer for the Ottawa City Hall also participated in several other projects. Frank Scott was Dean of Law when we were given the mandate for the extension of the faculty's Chancellor Day Hall. Dean Scott's poetic sensibilities and Gordon Edwards' design talent turned the project into a building of no ordinary quality. However, with respect to the architectural programme, given Phillip Gross, Director of Physical Plant and former president of Anglin Norcross, the scheme was also somewhat oversized. When the contractor's bids, in competition with the exotic pavilions of Expo '67 came in well over budget, the kindly old Director said "I told you so, now do it again." We did a more modest version which, with perhaps some indulgence from Physical Plant, finally got built. It still had enough of Dean Scott's

original vision for Phil Gross's successor to maintain, with good reason, that the Moot Court is "the finest room on the campus."

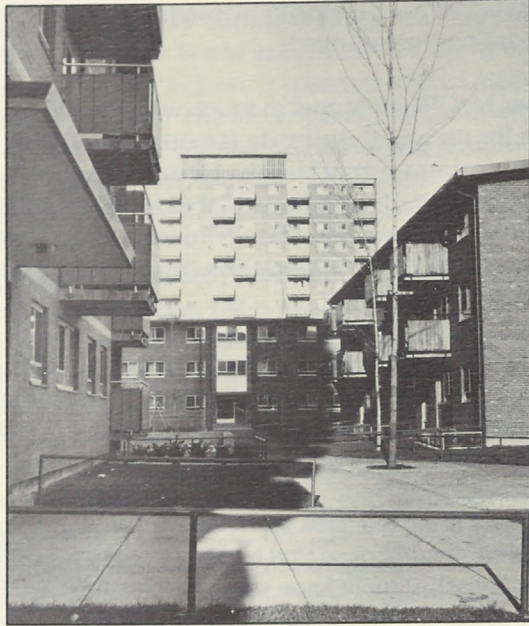
Among the many other McGill personnel in touch with the office was Gordon Webber, who designed murals for us, and the already famous Gerald Bull. He came to John for help in planning his little community of Highwater in the Eastern Townships and the site of his space research at the time. Of course no list of John's McGill colleagues involved in our work would be complete without Harold Spence-Sales: professor, town planner, humorist, inspirationalist, and John's long-time friend and collaborator. Activity followed Harold around like a shadow.

He got us to participate, among his many ventures, in the initial re-zoning and planning of Westmount Square, much as it was eventually built. The fact that Mies van der Rohe, rather than our firm, carried out the final project should only be seen as a result of the fashion of the day of importing name architects.

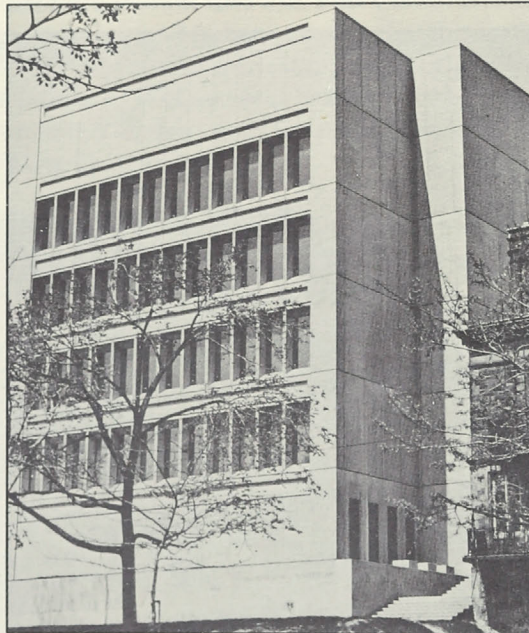
There were nearly three hundred jobs numbers entered in our books during our partnership, with another seventy or so that had been entered under R/B/T. True, a fair number of those were duds, but most have some history. The few I have mentioned are just the ones that first came to mind. If one were to ask John which of our projects he would recall first, my guess is that he would begin with the Ottawa City Hall and his Master Plan for the University of Windsor. I have some satisfaction in knowing that he has the drawings for both projects in his archives in the Nobbs Room, as part of the Canadian Architecture Collection.



University of Windsor Library



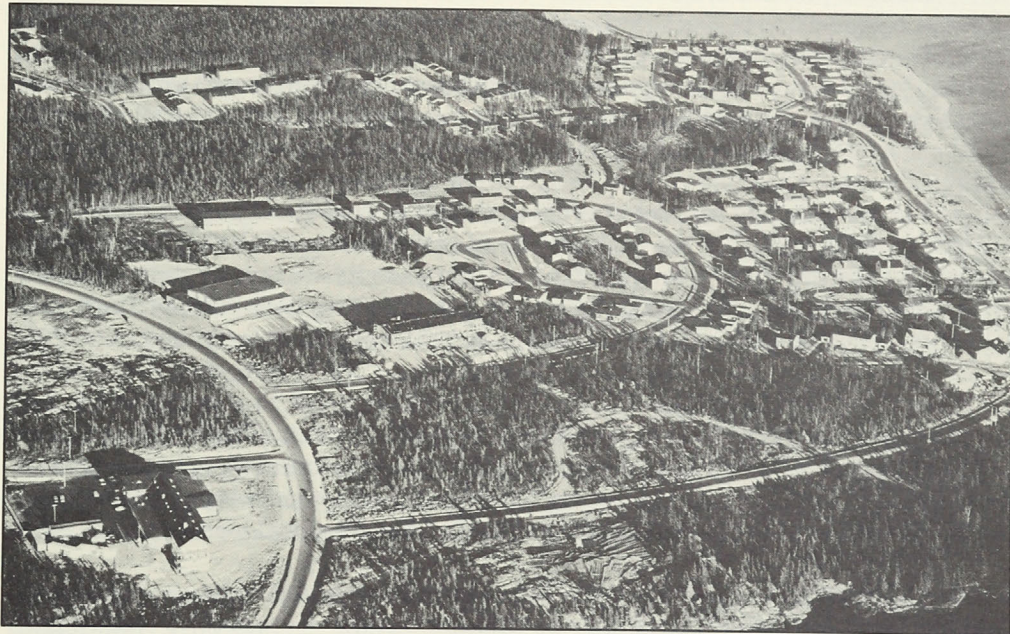
Jeanne-Mance Housing Development



Chancellor Day Hall



Ottawa City Hall



Town of Port-Cartier

JEANNE M. WOLFE

While John Bland is most widely known as an architect, his contributions to the development of town planning in Canada are of extraordinary significance, both in promoting planning and planning education, and through the example set by his professional work. When the annals of Canadian planning history come to be written in full, the importance of John Bland's leadership on a national scale will become clearly evident.

I first met Professor Bland in 1958 when I enrolled at McGill University to study planning with Professor Harold Spence-Sales, then in charge of the interdisciplinary Master's programme. John Bland gave a required course on the Culture of Cities, which was a model of conciseness, wit, and clarity. This was my first close contact with an architect, and it was not until after graduation, when I finally became part of the working world, that I became disabused of the notion that all architects are elegant, eloquent, and committed to improving the human environment.

John Bland's planning work can be thought of in three ways, as a practitioner, as an advocate of planning, and as an educator responsible for establishing the first regular course in planning in Canada. Needless to add, these three strands — practice, activism, and education — are not at all separate. In reality, they are all intertwined, not only with each other, but also with all the elements of his long career as an architect, professor, and historian.

After graduating from McGill in Architecture, John Bland went on to do post-graduate work in town and country planning at the Architectural Association in England. At this time, in the thirties, planning in Canada was in a parlous state. A brief reflection on its historical development shows why. After much initial lobbying at the turn of the century by public health activists, local government reform groups, and municipal art and City Beautiful exponents (the latter largely led by the fledgling architectural profession), planning, as a desirable and necessary municipal activity, gained much ground. It was seen as an antidote to the evils of urban life occasioned by rapid industrial development — slums, squalor, poor sanitation, crime, lack of green space, congestion, premature subdivision, and speculation. The TPIC (Town Planning Institute of Canada) was founded in 1919, largely as a result of the activities of land surveyors and architects. Fuelled by the activities of the Commission of Conservation in the early part of the century, by the twenties it seemed that planning would become widely accepted. However, in the thirties, during the depression, planning activities declined drastically, to the extent that the TPIC ceased to function in 1932, not to be re-activated until 1952.

It is against this backdrop that John Bland went off to England, to a society which had had strong planning legislation since 1919, where the first School of Planning, Liverpool, had been operative since 1909, and where architects and planners were infused with ideas of new towns, slum clearance, neighbourhood units, green belts, public housing, neat hierarchical traffic circulation patterns, and orderly regional planning.

In London, as noted elsewhere, John Bland was to meet up with another young "colonial," sent from New Zealand to be "finished" at the Architectural Association, namely Harold Spence-Sales. Together they were exposed to the ideas of the English Town and Country Planning Association, collaborated in award-winning architectural and planning competitions, and jointly wrote a prophetic book on water shortages and

the need for regional resource planning in Southern England (Spence-Sales and Bland, 1939). John Bland returned to McGill in 1939 and became one of the leaders in the gathering Canadian town planning movement.

It should be noted that McGill had an early history of planning activism. Percy Nobbs, head of the School of Architecture from 1903 to 1913, and professor until 1944, was an ardent worker in the cause. He was a leading member of the PQAA (Province of Quebec Association of Architects) Town Planning Committee that produced City Beautiful-type plans for Montreal in 1909 and worked hard as a member of the planning committee of the Civic Improvement League in the first decades of the century. In 1934, with Guy Toombs and the Board of Trade, aided by Leonard Marsh (then head of the School of Social Work), he produced a detailed analysis of Montreal's urban ills and housing problems (Wagg, 1982).

On his return to Montreal, John Bland became very involved with the planning movement. Cyril James, then Principal of McGill, and a noted economist, was a prominent member and Chairman of the Dominion government's "Advisory Committee on Post-War Reconstruction," set up in the early forties. Leonard Marsh is credited with being the main author of one of the sub-committee reports on "Housing and Community Planning," usually known as the Curtis Report after its chairman, a professor at Queen's, which provided a detailed diagnosis of Canada's urban ills (Ottawa, 1944). Benjamin Higgins, the father of regional economics, was Bronfman Professor of Economics at McGill. Professor R. de L. French, an early transportation specialist, was on the staff of the Department of Civil Engineering, and Carl Dawson was Chairman of Sociology. With this cast of luminaries, Professor Bland was able to muster a great deal of interest in the university for planning, much of it, of course, set in the context of how to manage the post-war period, the depression and the war effort having starved the country of new housing and urban infrastructure. He arranged various series of public lectures, one set leading to the publication of "Housing and Community Planning," a very fine book containing papers by all these leading figures (Bland, 1944).

Meanwhile, his professional services began to be in demand. One of his first commissions, in 1943, was to design the new town of Deep River for D.I.L. (Dominion Industries Ltd.), the war-needs production arm of the federal government: it was to become the town for the Atomic Energy of Canada's plant at Chalk River (CPAC, 1948; Inglis, 1953). Deep River today is described as one of the most charming and comfortable small towns in Canada. It embodies all the aspects of landscape respect.

However, John Bland did not restrict himself to design work. In the following year he worked on housing problems in St. John's, Newfoundland, which involved meticulous field survey work, including counting chicken coops — unless "hennery" means something else in Newfoundland English (Bland, 1946)!

After the arrival of Harold Spence-Sales in Canada in 1946, much work was done conjointly. Advice was given to both the Newfoundland and Alberta governments on how to set up regional planning mechanisms. Both Jack Allston and Noel Dant, formerly chief provincial planners for Newfoundland and Alberta respectively, remember those days clearly. Administrative advice did not rest there: in 1951, Harold Spence-Sales and

John Bland prepared a very detailed report for the City of Vancouver on how to set up a complete Planning Department (Spence-Sales and Bland, 1951). Not only did they outline the planning functions, scope, and organisation for the new department, they also had words of wisdom about staffing and salaries (\$10,000 for the chief planner, \$5-6000 for a deputy, and \$4-5000 for each of three assistants).

During his career, John Bland has worked on various planning problems for a great number of cities, literally from coast to coast: St. Laurent, Edmonton, Sudbury, Prince Albert, Corner Brook, Montreal (including the Jeanne Mance housing project), Port Cartier, Ottawa, Westmount, Quebec City, and Forillon National Park. In some of these he worked jointly with Spence-Sales, and in others with C.E. Trudeau (Port Cartier 1958-59), with Roy LeMoyne, Gordon Edwards, and Anthony Shine (Westmount), with Gordon Stephenson and Jean Issalys (Ottawa and Forillon), and with Guy Desbarats and Lucien Mainguy on the Colline Parlementaire at Quebec city.

The second aspect of the planning career of John Bland, that as a tireless advocate for town planning, dates from his work in England when he and Harold Spence-Sales published *England's Water Problem*. On his return to Montreal, John Bland was active in a large number of organisations concerned with forwarding the cause in Canada. He became a member of the PQAA Planning Committee, a group which pushed and pleaded for the adoption of planning in Quebec, and especially in Montreal. Old correspondence at McGill indicates that he was an active member of this committee from 1945 to about 1958, serving variously as its chairman in 1952 and its co-chairman with Edouard Fiset in '56 and '57. During this time, he was very active in promoting the ideas of the conservation of historic buildings; he complained bitterly about the "unchecked decay" of Quebec City under the Duplessis regime (PQAA, 1946) and prepared one of the first programmes for the old city's restoration (Bland, 1963).

As well as working in the provincial field, he was also active nationally. In 1946 he was appointed to the RAIC Standing Committee on Planning, which like its PQAA counterpart, fought for the adoption of sound town planning practice across the country. On this committee he worked with architects P.A. Deacon, Kent Barker of Toronto, Edouard Fiset, Maurice Payette, and many others. He was chairman from 1952 to 1953. During 1950 a survey of the number of architects actively working professionally in the field of planning was made, and the concluding report notes that the number was diminishing (Barker, 1950). The reasons for this were later attributed to the number of planning schools that had been established (McGill, Manitoba, Toronto, and UBC) and to the number of social scientists and others who were entering the field. By 1964 it was felt that planning was sufficiently well-established as an independent profession for the Committee to be safe in discontinuing its functions.

Other areas in which John Bland was active include the CPAC (Community Planning Association of Canada), the City Improvement League, the Housing Design Council, the Viger Commission and the Commission des Biens Culturels. The CPAC was set up by CMHC (Central [now Canada] Mortgage and Housing Corporation) in 1946. Under the terms of Part V of the then new NHA (National Housing Act), CMHC assumed an important role in both aiding the fledgling planning schools and in fostering public education in planning by establishing CPAC. The CPAC, organised on a provincial

basis, was open to all interested persons and promoted planning ideas, provided a forum for citizens, politicians, and planners to debate issues, and for many years published the now defunct *Community Planning Review*. John Bland was active in this organisation from its inception and was much in demand as a commentator and organiser. Further, his exemplary work was often the subject of articles in the *Review*, which spent much energy on publicising good examples of planning work. For instance, the plan prepared by Bland and Spence-Sales for Corner Brook was much discussed (Pickett and Allston, 1957 and 1958), as was Deep River (CPAC, 1948), and Vancouver's planning future (CPAC, 1952).

The City Improvement League was one of the earliest and most long-lived citizens' activist groups in Canada. It was formed at the turn of the century by civic-minded reformers including William Lighthall, then Mayor of Westmount and founder of the Union of Municipalities; William Atherton, best remembered today for his three volume "History of Montreal;" Herbert Ames, author of the first social survey in Montreal "The City Below the Hill;" and Dr. Adami, professor of medicine at McGill, and active in the Child Welfare movement. It was to continue to lobby for an improved urban environment, including orderly planning, until the early sixties. John Bland was an equally active member of the League, especially in the early fifties. One year he was chairman of the "clean up" group — a committee that instituted one week in May when all householders could throw out their winter accumulation of rubbish, tidy up their yards, and the city was press-ganged into spring-cleaning the back lanes and sidewalks.

Recognition of his unique expertise in the field of architecture, planning, and conservation was followed by requests to sit upon various commissions: the Housing Design Council established in 1956 by Humphrey Carver, then research advisor for CMHC (Carver, 1975); the Viger Commission set up to protect Old Montreal, of which Bland was a member from 1962 to 1966; and the Commission des Biens Culturels, a provincial organisation with a Quebec-wide mandate, on which he served from 1972 to 1975.

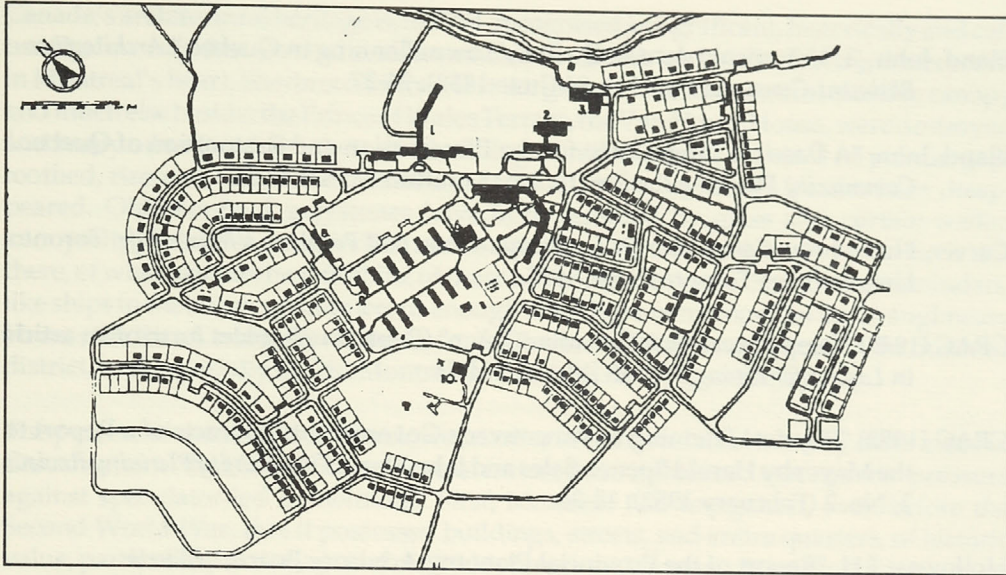
The third aspect of the planning work of John Bland, that as an educator, led to the establishment of the first post-graduate planning programme in Canada, at McGill. Planning activity at McGill during the later part of the second world war has already been mentioned. At the end of the war, John Bland was able to persuade his old partner and friend from Architectural Association days, Harold Spence-Sales, to come to McGill to take up an appointment in Architecture, with the intention of starting up courses in town planning. A Physical Planning committee was established, consisting of all the people mentioned earlier, and soon to include geographer Kenneth Hare, political scientist James Mallory, and lawyer Frank Scott. The Physical Planning Committee guided the course of studies that students were expected to follow. Students registered for a Master's degree in their undergraduate discipline and followed a series of courses, which both satisfied their home department and the exigencies of planning. Theoretical courses and studio work were undertaken with Harold Spence-Sales, and the Culture of Cities with John Bland. The required thesis had to satisfy both the home department and Spence-Sales. This programme was to endure for many years, until the end of the sixties when Harold Spence-Sales moved away to practice on the West Coast.

However, by 1970 the university planning world had changed. There were by now a dozen schools in Canada, registration and accreditation had become important issues, and one-man departments were no longer seen as a suitable vehicle for a completely-rounded education. Again, John Bland stepped in. He appointed David Farley, then teaching planning at the Harvard Graduate School of Design, to a post in the School of Architecture with the express mandate of setting up a planning programme. The Physical Planning Committee was resuscitated, and with the help of Maureen Anderson, David Farley wrote a whole curriculum, got it passed through innumerable university committees with Professor Bland's weight behind it, and through the incredible tangle of provincial education authorities, until it emerged as the Urban Planning Programme in 1972. In 1976 the programme became the School of Urban Planning, giving its own degree, the Master of Urban Planning (MUP).

At the risk of over-simplification, in summing up the planning work of Professor Bland, a few generalisations can be made on his approaches to planning. First is the understanding eye with which he analyses each problem. For instance, in speaking of the unlovely automobile-centred commercial strip which represented the main street of Prince Albert, Saskatchewan, in 1950, he was able to tease out the reasons why it was so bleak, he could sympathise with them, and show ways in which the automobile-generated tendencies could be smoothed out (Bland, 1951). Second is his great respect for and use of the natural landscape. John Bland worked on at least three new communities, Deep River (1943, and its extension in 1956); Rapides Blancs, a village serving the Shawinigan Water and Power Company (1947); and Shelter Bay, later to become Port Cartier (1952-53). In all of these, his almost sensuous feel for topography and his fitting in of the urban infrastructure is remarkable. Third is his extraordinary versatility. Whether lecturing on regional planning (Bland, 1944), analysing traffic flows (Bland, 1946), or preparing a zoning map, he exudes quiet confidence and good common sense.

He has also done much to de-mystify planning and make it understandable. In preparing what must be Canada's first planning manual (Bland, 1947), he notes:

There is nothing magical about town planning, either how it is accomplished or what it accomplishes. It is simply a realistic attempt to study the growth of cities, towns, villages and to prevent unhealthy and inefficient development. Its aim is to provide better living conditions. Fundamentally, town planning would be automatic if citizens were aware of the factors involved and if changes came slowly enough for their consequences to be foreseen. Even today, while the services of an expert may be desirable and necessary, town planning in the last analysis cannot be done without the understanding and foresight of citizens.



Town of Deep River

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GUY DESBARATS

Canada's architectural heritage is, in 1991, recognised as significant, historically and culturally, in a way that was not at all common in the 1950s and 1960s. During those years, in Montreal's heart, Sherbrooke Street lost the grandeur of its beautiful elm tree canopy and much else beside: the Prince of Wales Terrace, the Van Horne House, were destroyed and many other handsomely scaled buildings, until the street acquired its present gap-toothed, rise-and-fall profile. Elsewhere in Montreal, entire street facades have disappeared. Old Montreal greystones have been replaced by glass and curtain-walled anonymity. However, now, in 1991, we can also look at Montreal in terms of what is still there, of what has survived the blitz of those not-so-distant years. Substantial reminders, like ships in the storm, are numerous enough to anchor our memory, as the Shaughnessy House, the Ritz-Carlton Hotel, the Cours Le Royer. Building restorations in the business district, and especially in Old Montreal, are subtly reviving entire streets.

The process of memory loss was slowed earlier in Montreal than in many other cities in Canada and in the United States. Several factors have influenced that counter-pressure against speculator-led demolitions. First, Montreal had recognised, even before the Second World War, that it possessed buildings, streets, and entire quarters, of historic value, particularly in the precinct of Old Montreal, and in many newer and fine squares.

Buildings such as the Collège de Montréal, with its twin towers, or the Sulpicians Seminary beside Notre Dame church, did remind many Montrealers of the true age of their city. Most North American cities were not so blessed.

As far back as 1921, Ramsay Traquair's course "Historical Drawings....Old Architecture" was recognised as pioneer work, for which the Université de Montréal gave him an honorary degree — and presented him with a fine 18th century armoire! However, at the same time, an aspiration on the part of some Montrealers to escape a perceived backwardness into a state of contemporary "modernity" gave an energetic, and even vengeful, thrust to the destruction of things of the past. Otherwise, how could so much of Quebec's church sculpture, paintings, and fine woodwork have been spirited into U.S. museums and private collections.

The movement to stem this loss was initiated by aesthetically and historically aware, appreciative Montrealers: members of the Birks and Molson families, Jean Palardy, Col. Bovey, and others, working hand-in-hand with European-trained Scottish architects, all close to McGill University. The worth of these religious and liturgical objects and buildings was so clear, and represented such an important patrimony, that educated amateurs could appreciate them immediately, more easily perhaps than the less obviously valuable warehouses and small commercial buildings of Old Montreal.

A debt is owed to these precursors of heritage conservation that is only now being recognised more widely for its true worth by a broader spectrum of Montrealers. One member of that early group, and by far the youngest at the time, was well situated by professional, cultural, and family relationships to understand its importance. Imbued with a particularly lively curiosity and love of his home city and province, he has played a very special role in the transformation or growth of that early heritage conservation activity, into one of contemporary understanding of urban and country environments as fundamental socio-cultural and deeply architectural values.

Professor John Bland's role in the early development of a particularly North American, and one could say "advanced" ("heightened") consciousness in Canada, of the broadest architectural and socio-environmental value of conservation of the built patrimony is noteworthy for several reasons. It was timely, as it preceded or occurred early during the dangerous years ('50s and '60s). It was exercised on at least two levels: namely, through personal intervention in specific cases, alone or jointly with influential members of the community, and based on his role and its outreach as Director of the McGill University School of Architecture during those wonderful years of Modernist hope and enthusiasm.

John Bland, as history professor, possessed a rare personal ability to relate architectural history to the everyday sights of Montreal architecture: domestic, religious, commercial, or even industrial. By linking them to studio projects, he gave relevance and power to historical precedents. He awakened generation after generation of students at the McGill School of Architecture to the value of a tangible, local, and varied heritage of architectural forms.

Professor Bland's early personal development through a long working stay in Europe during the Depression years, followed by his wartime academic career at McGill, was denied much involvement in building projects. This experience was to come later, during his years of practice as partner in the firm of Rother, Bland, Trudeau and later, as Bland, LeMoynes, Shine. However, Professor Bland's later career probably benefited much from that earlier academic and reflective period. It is a truism that homecomings after long stays abroad often sharpen perceptions of our early home environment — perhaps?

In any case, Professor Bland's new role as Director of the School of Architecture, at a young age, and the key task chosen for himself as history professor, his deep interest in the local scene, and his even-tempered curiosity all contributed to a teaching approach that became uniquely his.

Without encumbering himself with any weighty theories or systems, Professor Bland assessed architecture in a very pragmatic way, as simultaneously art, science, and social intervention. He concluded, quite sensibly, that students of the profession would require an even-handed exposure to the many disciplines that provide the knowledge resources that a budding architect might need to assimilate and that are now available in major universities. This must be recognised as a true pioneering post-Beaux-Arts, and post-Bauhaus, assessment of the required university-level curriculum for architectural studies. As one of the first in North America and possibly the world, which definitely established the new paradigm of architectural education, it also, in my opinion, gave an unchallenged place to Professor Bland as an educational pioneer in the design sciences.

In a program, heavily committed to thorough and demanding engineering studies jointly with engineering students, balanced with the more customary and time-consuming studio design approach, the study of history might understandably have been neglected.

Professor Bland signalled the importance of the subject, in his view, by taking on the course himself. In its introduction, he emphasised to students the importance of the city and buildings around them. He never denigrated their environment, in favour of faraway and unattainable wonders. Rather, he sought historic precedents for the solution of often mundane appearing architectural problems (turning a corner was a favourite!), in a way that captivated his audience. He used, equally, precedents from far and near. This approach helped students to bridge the gap between their familiar environments and the strong mainstream "Modern International Style" that excited them and every young professor in studio.

I am sure that this undogmatic and humanistic approach stimulated students to see real values in their own heritage, even though in modest North American terms. His use of university resources in the social sciences was also pioneering: Professor Dawson in sociology opened the eyes of many students to the mysteries of the whole range of human cares in housing, in a metropolitan, cosmopolitan city like Montreal.

An interest in vernacular buildings, not only as exemplified by the Harvard greats, Gropius, Breuer, et al, but as familiarly there, as in Montreal's centre, and its eastern quarter, was shared with the students, raising their perception of their own environments and, of course, ultimately of themselves.

Although predecessors like Ramsay Traquair had introduced into the Beaux-Arts-era orthodoxy of the McGill School an interest in the polished vernacular of the Quebec churches, which led to wider knowledge of, and respect for Quebec architecture, it was John Bland, after his revolutionary transformation of the curriculum, who, in a sense, re-integrated a perception of the local scene in a "modern way," by placing the Quebec heritage in a "contemporary" socio-planning context. By building on the everyday sights, so easily available to the students, and casually linking them to the details of traditional European architecture, John Bland introduced his students to the daily relevance of architectural history, to its richness of precedent, and to the possibility of transforming it into inspiration for contemporary creativity. He never presented historic precedent in a heavy immutable stylistic way, as in the traditional Beaux-Arts teaching, but quite simply, in an interpretative and quasi-"semiological" way. I will always remember his rueful, if not exasperated, statement to a student: "If you can't solve that problem (doorway, or corner...?), go and see how it has been done — don't be ashamed if you can't improve on it — take it!"

John Bland never imposed a style, or even a school of thought, this has been said many times. And he was certainly a thorough modernist in his own architectural projects, and in the ethos of the School, the tenets of Modernism held the high ground. However, John Bland's influence enriched the scope of contemporary models available, to include a relevance to the past, to historical continuity. To this, he added his own expression of the idea of good architectural manners, naturally felt, by a man of naturally sensitive manners and courtesy — thereby introducing to students the idea of the building as part of the street. John Bland could lyrically link the Bath Crescents to streets of Montreal balconies, though humour in the presentation maintained the necessary balance!

I find it pleasant, in writing this short and perhaps rather personal tribute to Professor Bland's contribution to safeguarding the Canadian architectural heritage, to reflect on the "catholicity" of his tastes; he took such obvious pleasure equally in explaining humble or grandiose architecture and laughing at their occasional follies. That breath of interest and his training in planning, enabled him to sense the coming of urban design as a border discipline between architecture and planning. I am reminded of the study on the impact of post-Second World War legislation on Canadian housing, which we carried out together in 1953. We studied 27,000 typical Montreal duplexes! I enjoyed drawing their naive facades to the point that the funding agent at Central Mortgage and Housing Corporation, Humphrey Carver, exclaimed to me that I must have an awfully strong stomach for architecture! John Bland did not discourage me from re-interpreting these forms in proposals for adaptations of Montreal traditions, designed to point to possible legislative improvements.

John Bland's scholarly interest in the subject of Canadian heritage architecture grew as time allowed from school administrative duties. His earliest papers date from 1948, becoming more numerous and dealing with more weighty subjects over the years. It is interesting to follow the deepening of scholarship and care in selection of subjects, right through to the remarkable establishment of the Nobbs Room and archives.

John Bland's enthusiasm and meticulous pursuit of interesting facts and personalities, begun as an expression of personal and professional interest, gradually shifted to the task of "knowledge" and "institution building," of the creation of a new and important archive.

In a field then sadly neglected in Canada and in the culture of architecture particularly, the assembly of an archive of local relevance (and more broadly as well, because of the national importance of the architects that captured his attention) is a rare occurrence. It is to John Bland's credit that his vision preceded by many years the founding of the Canadian Centre for Architecture. The presence of both archives today is an exceptional benefit to Montreal.

The collection is thus naturally destined to maintain a primary mission of continuing John Bland's pedagogical insight by steeping students in the local scene and giving them a deeper understanding of the longer time processes at play in the life of buildings. The students can now benefit hands-on at McGill from a rare collection of case histories. The local object of their studies can be scrutinised from intention to realisation and often, alas, to demolition, an experience found in very few schools of architecture. Professors who write learned texts leave a legacy that future students may glance at occasionally in the library, and which are sometimes threatened with early obsolescence. An archive of building plans and studies is never obsolete. It is a resource that can be interpreted and re-interpreted according to different times and according to different student perspectives.

The growth of a team around Professor Bland has accelerated the "mise-en-valeur" of his enthusiastic collecting, thus increasing the archive's accessibility at a growing rate. Four guides to the archives of P. E. Nobbs, R. Traquair, E. & W. S. Maxwell, and J. S. Archibald have been published to date, all with historical introductions by John Bland.

The bibliography of his own publications that forms part of this anniversary tribute will serve to enhance even more the value of the collection and will draw scholars to its consultation.

It is important to note in concluding, how valuable is the contribution of a generalist to an area normally considered the preserve of the highly trained scholar. John Bland is an educator: his contribution when assessed definitively will no doubt centre on that aspect of his career. However, my interest today in commenting on John Bland's career lies in proclaiming his success in conveying his personal sense of the value of architectural history in the general culture of his students, including the worth of their own city and province. An architectural educator can only do this through a personal attachment to the images and content of the built environment. John Bland's contribution to the non-doctrinaire cultural awakening of students, which extended across arts and sciences and included a perception of the values of the social sciences, is perhaps best summed up by the use he made in his teachings of the students' own varied architectural environments.

It is by not being a specialist that Professor Bland has succeeded admirably in getting across his message: it is by not reducing the teaching of architecture to narrow doctrine. It is this happy amalgam of talents, inclinations, and generous temperament that enabled Professor Bland, beyond any of his predecessors, to influence the minds of his students.

Beyond his own span of actions and span of time, he will be influential in Montreal and more widely, through the generations of his students. He has sensitised them in a free and unburdened way to the relevance of history in the design of their contemporary works. Their respect for older buildings and their noted contributions to the conservation of the architectural heritage come as no surprise at all.

JULIA GERSOVITZ

John Bland began teaching the History of Architecture in Canada in the mid 1950s and continued to do so for the next thirty-five years. In 1989 I took over the course at Professor Bland's suggestion. As a graduate of the school, I am therefore in the rather enviable position of experiencing the course from both sides of the lectern. This article is written from this double perspective.

Today, the idea of a course on the history of Canadian architecture hardly seems controversial. We accept the notion that there is truly a definable Canadian architecture, which though regionally variant, presents certain coherent similarities of approach and cultural background. However, when John Bland established the course at McGill University in the mid-1950s, it was a decision that still required some justification. He wrote in 1959:

People say there is no Canadian architecture; architecture here merely consists of fragments of foreign manners. They say Canada is too young, too spread out and culturally diverse, to have developed a native architecture. Yet at times, in various regions of the country, circumstances of climate and the ways of people have combined to produce building manners as distinctive as the landscapes of which they are a part. Over the years however, these manners have tended to melt under changed conditions. While one can never be sure what technique or peculiar combinations of forms will be found to have the significance and uniqueness to be a basis for a definite architecture, in the parts of the country where there have been two or three centuries of building experiments, by men whose attitudes are components of the national character, some architectural custom is taking shape. At any rate, these experiments or adaptations form the greater part of the architecture of Canada so far, and from them a Canadian architecture can be expected to evolve.¹

By the 1950s, there was enough distance gained to allow a critical analysis of the Victorian architecture by a new generation of architects. Perhaps as well, the country as a whole, approaching the centennial of its creation, finally was gaining enough sense of self to allow a positive appraisal of its early built environment. It had been a slow realization. After all, Percy Nobbs, writing about the state of architecture in the Province of Quebec during the first decades of the 20th century commented that it was only in the 1920s that he was able finally "to interest the profession and the general public in the sterling qualities of the old architecture of the Province...."²

John Bland's introduction of a course on Canadian architecture must be seen as a natural extension of the research work produced at the school since the 1920s, by faculty members such as Nobbs and Ramsay Traquair, whose students produced the invaluable measured drawings of the old architecture of Quebec.

The course concentrated on a chronological history of building in the Canadian landscape, in which Canadian architecture was presented as a product of environmental

responses to merging stylistic and cultural streams. It began with the earliest European settlements in New France and the Maritimes and progressed through the revivalism of the 19th century to a summary of 20th century developments. By the time I took the course in the 1970s, the curriculum was as follows:

Part I: New France (1600 - 1750) with its original rural dwellings, early religious buildings, fortified dwellings and manor houses, mills and cottages, palaces and official buildings, churches, as well as sculptors, furniture and other crafts.

Part II: British America (1750 - 1840) entailing American Traditions of Planters and Loyalists, British Traditions of officials, fur traders and pioneers in the Interior, and finally soldiers and British immigrants.

Part III: Canada (1840 - 1920) describing Classical Revival Architecture, Gothic Revival and influences from the United States followed by the second Classical Revival and the influence of the *École des Beaux Arts*.

Part IV: Modern Canada (1920 - 1975) characterised by Modernism (American, French or British), Post World War I and Depression Utilitarianism and Growth of the International Style New Industrial Architecture, Urban Centres and New Universities, and in conclusion addressing questions of scale and human values in contemporary buildings.³

Just over half the curriculum was devoted to the early French and British architecture, both civil and military. The remainder concentrated on the structures built from just before Confederation to contemporary times.

In the last lectures, dealing with recent architecture, Professor Bland left time for the students to expound, however tentatively, their own views. This might have been done in part because he himself felt uncomfortable making critiques so little distanced from the subject matter. However, it was certainly also because he felt that they were capable of making informed judgments. He always treated his students as fellow professionals and accorded their statements respect and a certain grave attention.

His modesty in dealing with the recent past did rob the students of any in-depth discussions of the work of his own firm. Some of the country's finest modernist buildings, like the Ottawa City Hall, designed by Rothier/Bland/Trudeau in 1956, were mentioned in a deprecatory and glancing manner. Student notes mention only that it was the first air-conditioned building in Canada. Faint praise indeed.

The eastern region of the country was undoubtedly favoured throughout the course. This was of course in part due to the accident of our history, where development spread in a linear fashion from east to west. It was also because John Bland wanted his students to use Montreal as the workshop for the class. "Wherever possible, Montreal examples representative of various periods of the country's development are closely examined and special attention is paid to buildings which have remained unchanged in their original use..."⁴ He felt that it was important for the students to have a chance to experience buildings whenever possible in three dimensions and not just through the blinkered perspective of the slide projector.

This approach was consistent with the underlying purpose of the course. It was directed at architectural students, who would be practising design professionals. It was understood that the buildings were being studied not only as part of an intellectual exercise, but also as a means of investigating past solutions which might be applied to future design problems. In a 1956 article intended to bring the architectural community up-to-date on the programme at McGill, John Bland included certain work by students in his history course and inserted the following quotations in the text:

History is chiefly of value in so far as we can learn from it anything that will help us to shape the future better.⁵

Old and new, past and present, are sources of the future.⁶

This idea was brought home to the students with each building that Professor Bland showed. One was made to understand the difficulties that a builder had confronted—whether climate, paucity of materials, client, etc., and then made to admire the solution. These solutions were never introduced as "history," as something archaic, to be peered at and analyzed from a remote distance, out of intellectual curiosity, but as something exceedingly alive and current.

He also accorded great importance to craftsmanship. This allowed him to introduce vernacular buildings to the students, and to give them a measure of respect not normally found in traditional survey courses on history, where vernacular buildings are usually treated as the ultimate distillation of some nobler architectural principle, debased by ill-educated builders.

The lessons learnt were applicable to the theories of Modernism, current to the age in which the course was taught. Some of Professor Bland's highest praise was reserved for buildings which demonstrated modernist concerns in an earlier time...

Like the mills, farm buildings throughout Quebec show an exemplary synthesis of purpose, site and climate, materials and methods and cultural attitudes. The easy casualness of such buildings, their undisguised use of materials, acute appropriateness based upon experience, the need for economy and particularly the unfailing correctness of on site decisions, offer important lessons for architects. It is clear also that in these humble buildings, the pride and responsibility of their builders can be seen to have been potent factors. Such factors cannot exist in anonymous situations where identification and relevance so eagerly desired today are always absent.⁷

The evaluation of each student was based primarily on a written report on "a significant building of his own choice, explaining how it has been conditioned by local circumstances,"⁸ These reports were retained by Professor Bland and today are part of the Canadian Architecture Collection. They form a fascinating archive in themselves—

not only because of the research contained in them, but also because of what they reveal of their authors. Many of Canada's most important post-war architects took the History of Canadian Architecture course, and their work is on file for posterity. Each year, new students scan the card index and look up Moshe Safdie's or Arthur Erickson's entry, for example. Perhaps they realize at that moment that they have become part of a long continuum, a Canadian architectural institution in its own right.

John Bland communicated an enormous excitement about the "tools" of the architect—the drawings, casts, models, and later photographs — which he collected for the Canadian Architecture Collection. Yet he always understood them — however beautifully drafted or crafted — to be only a means to a greater end, and he always encouraged the students, as fellow scholars, to have full access to the collection, and to use it for their research purposes.

This generosity extended to his being readily accessible as a reference source. "Why don't you ask Professor Bland?" is still a common query, when a student is asking for information on a particular Canadian architect or building. His memory for such information remains prodigious. He has always heralded his pronouncements about names and dates with a repeated and brisk snapping of his thumb and index finger. That familiar sound instantly recalls for me vivid memories of his scholarship, his enthusiasm, and his unflinching delight in our country's architectural history.

NOTES:

¹ John Bland, "The Development of Canadian Architecture," *Habitat 2*, No. 1 (January/February 1959): 2.

² Percy E. Nobbs, "Architecture in the Province of Quebec in the Early Years of the Twentieth Century," *JRAIC* 33, No. 11 (November 1956): 418.

³ McGill University School of Architecture, Course Outline for 301-372B, History of Architecture in Canada, (January 1978).

⁴ *Ibid.*

⁵ John Bland "Architecture Schools", *JRAIC* 33, No.3 (March 1956):89.

⁶ *Ibid.*, 90.

⁷ John Bland, "Development After the Mid 18th Century", in John Bland and Pierre Mayrand, *Trois siècles d'architecture au Canada - Three Centuries of Architecture in Canada* (Montreal: Federal Publication Service, 1971), 75.

⁸ McGill School of Architecture Course Outline

NORBERT SCHOENAUER

John Bland's tenure as Director of the McGill School of Architecture lasted thirty-one years and throughout this period he occupied — and continues to occupy — a preeminent position in Canadian architectural education. His dedication to an academic life in the pursuit of the advancement of knowledge serves as an inspiration to all who knew him. Many of his students have become heads of other Schools of Architecture or of architecture-related faculties and departments not only in Canada, but also in the United States, England, Norway, Israel, Colombia, and India. Many more became teachers at numerous universities in various countries, and all of them carried with them knowledge that they acquired from John Bland, the scholar.

During his long and distinguished academic career, Professor Bland studied with great devotion the history of Canadian Architecture — the buildings as well as the architects of his native country. As the first Canadian-born director of the School of Architecture at McGill University, his alma mater, he naturally placed an emphasis upon the contribution of Canadians in the art and science of building. In the tradition of Ramsay Traquair, his former teacher, John Bland continued to survey and record the historic buildings of Quebec, and the measured drawings produced by students under his guidance form an invaluable resource for historians. Over the years this thorough research has resulted in the recognition by his peers of his authority as an architectural scholar and historian, a position that he retains at McGill University as honorary curator of the Canadian Architecture Collection of the Blackader-Lauterman Library of Architecture and Art. For many years he also served on commissions safeguarding the historical and cultural heritage of Montreal and the Province of Quebec and was appointed as one of the directors of the Canadian Heritage of Quebec.

John Bland's encyclopaedic knowledge of Canadian architecture, and especially the architecture of Quebec, is not a closely guarded resource, but one which is accessible to anyone who expresses interest in it. This unselfish trait is clearly mirrored in his professional as well as his scholarly activities.

As honorary curator of the Canadian Architecture Collection, John Bland has participated in the publication of several guides to the archives and acted as an invaluable resource person for writers of architects' biographies. For example, Susan Wagg, the author of *Percy Erskine Nobbs*, acknowledges his "unfailing support" as having been crucial in her research and also states that as "a former student and colleague of Nobbs, he [Bland] has generously shared his own extensive knowledge and ideas concerning the man and his work."

The bilingual *Trois siècles d'Architecture au Canada / Three Centuries of Architecture in Canada*, a manuscript published in 1971 and co-authored with Pierre Mayrand, is John Bland's best known book. The book is in two parts, and the second part, entitled *The Architecture After the Middle of the 18th century* was written by John Bland, and traces the continuation of the French tradition in both ecclesiastical and lay architecture in the Province of Quebec. His interpretation of the English influence, as reflected in the historic military, governmental, and religious architectural developments, sympathetically complements his evaluation of the French tradition in this book.

John Bland's scholarship is not restricted to architectural history, but also extends to other disciplines related to architecture, such as Housing and Town Planning, and, of course, Architectural Education.

In 1944 "Housing and Community Planning" was published by McGill University and was based on a series of lectures organised by the School of Architecture and the Committee on Extension Lectures in cooperation with the Government of the Province of Quebec. These lectures were delivered at McGill between November 1943 and March 1944. Two chapters of this book were written by John Bland, namely "The Growth of Physical Planning" and "Regional Planning."

The first chapter is a synopsis of the history of planning and housing legislation of Great Britain from the middle of the 19th century to the early 1940s, complemented by a description of the development of physical planning and the movement for conservation in the United States. The second chapter commences with an historical outline of regional planning activities in Great Britain and the United States, but thereafter describes the potential beneficial implications of regional planning in the Province of Quebec and Canada and recommends the adoption of a planning policy. The influence of the Architectural Association School of Planning in London, where John Bland completed his post-graduate studies just before the Second World War, is evident in the content of his chapters, but the Canadian perspective was never lost and the proposed implementation of regional planning boards is clearly his own.

In the sixties Professor Bland and I co-authored *University Housing in Canada*, a book containing a survey and evaluation of student residences in Canada. Sponsored by the then Central Mortgage and Housing Corporation, this study was based upon observations gathered on a cross-Canada journey with the aim of developing guidelines for design standards for future university dorms. Travelling from the Atlantic coast to the Pacific Ocean in the company of a scholar who was profoundly knowledgeable of the history of Canadian architecture and town planning was an unforgettable learning experience for me. Moreover, it was also an occasion to get to know John Bland's values on traditional and contemporary architecture.

Imbued with a strong commitment to architecture, he represented, in my view, not only the values of traditional architecture that produced our heritage buildings, but also the idealism of the post-war modern movement which manifested itself in the social responsibility of the architect, the structural honesty of design, and in an aesthetic that emanated from these beliefs rather than from re-application of classical and mediaeval ornamentation. Thus, although his commitment to the modern architectural movement as a vehicle for bringing about a better living environment for all remained firm, he was not oblivious to the shortcomings of this movement.

Visiting various university dorms, old and new, it became evident to John Bland that many older student residences were more appealing than the newer ones in their scale and in their internal organisation. In this context he wrote: "Without necessarily advocating 'colonial' buildings in the twentieth century, one must agree, however, that they are often less offensive in their appearance than many buildings of contemporary design." Typically, this observation did not induce him to sanction a return to historic

romanticism, but rather to face the challenge of incorporating human values into contemporary architecture. He attributed this shortfall to the lack of a well-established architectural discipline and a disregard for the importance of pleasant, landscaped outdoor spaces. The design practice in older residences of a hierarchical order commencing with a "bed-study room," followed by a cluster of rooms forming a "suite" with shared bathrooms, and several suites forming a "house," was also more appealing than the undifferentiated rows of bedroom cubicles accessed through a long corridor. This institutional look in new student residences was unacceptable to John Bland, the humanist, and as a scholar of traditional architecture, he knew that it could be avoided.

John Bland's humanism, his generosity, and his unselfishness are proof of his steadfast idealism. His dedication to an academic life in the pursuit of the advancement of knowledge has served as an inspiration and model to all who have known him.

SUSAN WAGG

Two fascinating McGill figures that I have come to know well, thanks to my association with John Bland, are the architect and teacher, Percy Nobbs (1875-1964), and the physician and teacher, Sir William Osler (1849-1919). While writing my thesis on Nobbs, which includes a chapter on his Osler Library, designed in 1921, I was struck by the great respect these two highly accomplished men had for the work of predecessors in their respective fields. The impetus for the magnificent collection of historic medical books that Nobbs's library celebrates was Osler's reverence for the medical pioneers who preceded him. "To study the phenomena of disease without books," Osler once remarked, "is to sail an uncharted sea...."

Nobbs felt similar admiration for such forerunners as Richard Norman Shaw, the celebrated British architect. His most visible tribute to Shaw is the broken pediment pierced by an obelisk that crowns the south gable of McGill's Macdonald Engineering Building (1907-9). This distinctive feature had recently been used by Shaw in his New Scotland Yard and Piccadilly Hotel in London, two of the most esteemed buildings of the time.

John Bland, a colleague of Nobbs, was an inheritor of this humanist tradition, with its respect for the past. Although he ultimately practised and taught during an era when history was out of fashion and, indeed, as Director of McGill's School of Architecture was crucial in opening its doors to Modernism, John Bland nevertheless continued to value the past and, presciently, to safeguard what he could for the future. Like Nobbs and Osler, he recognised that history has important lessons to teach. He realised — to rephrase Dr. Osler slightly — that to study architecture without historical records is to sail an uncharted sea.

Canadian architectural history is still in its infancy. Those of us who work in this area, including John Bland himself, are of necessity pioneers, and without the small but choice collection that he virtually single-handedly preserved and augmented during his years as Macdonald Professor of Architecture, and later as Professor Emeritus, at McGill there would be a seriously shrunken resource upon which to base much critical current research. This rich architectural reserve includes, among other treasures, three highly important archives: the incomparable collection of photographs and measured drawings of old Quebec architecture assembled by Nobbs's colleague, Ramsay Traquair, and the drawings, photographs, and office records of two major Canadian firms: Edward & W.S. Maxwell and Nobbs & Hyde. The latter two archives John Bland was instrumental in acquiring and preserving at McGill. In addition to this material, John Bland collected and indexed the term papers on Canadian buildings that his many students over the years were required to produce for his much-loved course on the history of Canadian architecture. Although these are student work and are uneven, they contain much valuable original research and are frequently consulted by other students and by architectural historians, architects, and preservationists, since to date there is no adequate comprehensive history of Canadian architecture.¹

The 1970s marked the beginning of a renewed interest in Canada's architectural past, much of which had been or was being destroyed. Among the landmark events of this decade were the founding of the Canadian Inventory of Historic Building (1970), the Society for the Study of Architecture in Canada (1974), and the founding of the Centre

Canadien d'Architecture / Canadian Centre for Architecture (1979). During the 1980s, as part of this change of focus, several scholarly publications appeared which drew directly on materials in the Canadian Architecture Collection. Among them are my own monograph on Nobbs (*Percy Erskine Nobbs: Architect, Artist, Craftsman* [McGill-Queen's, 1982]), a history of the building of the Montreal Museum of Fine Arts, a major work of Edward & W.S. Maxwell (Rosalind Pepall, *Construction d'un musée Beaux-Arts: Montréal 1912: Building a Beaux-Arts Museum* [Montreal Museum of Fine Arts, 1986]), and a study of the development of the architectural profession in Canada during a crucial period (Kelly Crossman, *Architecture in Transition: From Art to Practice, 1885-1906* [McGill-Queen's, 1987]). In addition, the initial four guides to the Canadian Architecture Collection itself, which are under the general editorship of Irena Murray, appeared between 1986 and 1990. The latter are already proving to be valuable reference sources. For example, now that the Maxwell Archive is accessible, a retrospective exhibition and accompanying catalogue devoted to this important Canadian firm is currently being prepared.

On a personal level, John Bland has been a most gracious and generous guide. Although during his busy life as a teacher, administrator, and architect, he has not published as much in an historical vein as one would have wished, considering his wealth of knowledge, what he has written, in addition to his unstinting verbal sharing of his recollections and insights, has been invaluable for me and also for many others. One of the things that I have always admired about his analyses of buildings is his sensitivity to the deeper significance of an architect's work. His brief, but telling, description of Nobbs's Pathology Building (1922-24), written for the *McGill News* in 1959, exemplifies my point and also indicates the elegance of the author's style:

In some respects the Pathology Building at the corner of Pine Avenue and upper University Street is the most interesting building in the McGill group.... The agreeable manner in which the small scale façades of the adjacent houses on Pine Avenue have been respected, and the masterly way the scale of the building changes on the side which faces its big neighbour, the Royal Victoria Hospital, alone makes it a notable piece of architectural design. But it is also remarkably graceful in proportion, rich in symbolic ornament, and quite superlative in the stone details.... This is architectural ornament that is decorative, meaningful, and witty.

This passage sparked my curiosity, providing the impetus to devote several years to an investigation of Nobbs's architecture, to organise a travelling exhibition to make him better known, and to continue to work in the field of Canadian architectural history. Architectural historians in Canada will forever be grateful to John Bland for the foundation he has laid and preserved for posterity.

NOTE:

1. *A History of Canadian Architecture* by Harold Kalman (Toronto: Oxford University Press) is to be published in 1992.

ARTHUR ERICKSON

Postscript

I am sorry not to have been able to comply with your deadline for the Festschrift. If it is not too late, I offer a few comments.

John's quiet dignity and dedication to the cause of modern architecture led the school to its glorious accomplishments. Whereas the other schools in Canada were much more rigid and production oriented, McGill, due to John Bland was the epitome of civilisation. He gathered a staff with highly conflicting views; quirky, eccentric and fascinating. And he gave us license to explore our impulses as far as we wished — listening patiently to us veterans who thought we knew as much as anyone about how to run a school and teach architecture. His lectures on history were terrible, as bad as mine were many years later on design — for we both shared an inherent problem in not being able to find the right word at the right time. Everyone hung suspensefully on the endless pauses — but his deep respect for architecture shone through and illuminated each of us.

I guess for everyone, university was the time that the magic of their future vocation was first revealed. All my memories of McGill, shepherded so gently by that understanding and perpetually handsome man, are those of unrestricted fulfilment.

CINDY CAMPBELL

Projects in the Canadian Architecture Collection associated with John Bland

1. John Bland, Architect
Alteration to No. 9 Belvedere Road
Montreal, Belvedere Road
Mr. Alan Bronfman

010
11/1949 - 02/1950

Residential
House

5 Drawings: 5 pencil on tracing paper.

2 plans; 1 elevation; 2 combination drawings: 1 elevation and section; and
1 plan, section, and elevation.

Comments: See also project #513.
2. Vincent Rother Architects
Dorval Garden Apartments
Dorval, Saint Joseph Street
Industrial Enterprises Corporation

109
03/1949 - 07/1949

Residential
Apartments

22 Drawings: 16 pencil on tracing paper, 6 pencil and ink on tracing paper.

1 site plan; 1 key plan; 3 plans; 1 section; 2 elevations; 14 details: plans,
sections, elevations, kitchen, laundry, bathroom, stairs, apartment types,
skylight and terrace construction.
3. Vincent Rother Architects
Office Building, Peel Street
Montreal, Peel Street
Law-Ber-Ted Corporation

127
03/1950 - 09/1950

Commercial
Office Building

34 Drawings: 5 pencil and ink on tracing paper, 23 pencil on tracing paper,

4 pencil on crystalline; 2 blueprints. 1 site plan; 11 plans; 2 sections; 4 elevations; 8 details: plans, sections, elevations, storefront, mezzanine, entrance, vestibule, elevator hall, window wall panels, columns, wall section, materials, drainage; 2 combination drawings: elevation and section; 6 other: 4 electrical drawings; 2 plans of the St. Antoine Ward.

Comments: The four electrical drawings were prepared by the office of Mendel and Brasloff.

4. Vincent Rother Architects
Society Brand Clothes Ltd.
-
Society Brand Clothes Ltd.

142
05/1950 - 04/1951

Industrial
Factory and Offices

7 Drawings: 6 pencil on tracing paper, 1 blueprint.

3 plans; 3 details: interior elevations, plans, display platform, electrical plan layout plans; 1 other: electrical plan.

Comments: These drawings include one blueprint for project #129, June 1950, Factory Office Building.

5. Vincent Rother Architects
Sterling Clothing Company Ltd.
St. Laurent
Sterling Clothing Company Ltd.

143
09/1950 - 10/1950

Industrial
Factory

6 Drawings: 6 blueprints.

6 other: 3 electrical, heating & plumbing drawings; 2 plans; 1 other: map of the Parish of St. Laurent.

Comments: The drawings for this project include one plan of the property of the Parish of St. Laurent and 5 shop drawings prepared by Foundation Companies Canada.

6. Vincent Rother Architects
Proposed Housing Development - Town of St. Laurent
St. Laurent

156
11/1952 - 07/1954

Residential
Apartments

37 Drawings: 30 pencil on tracing paper, 4 pencil and ink on tracing, 2 ink and dry transfer on crystalline; 1 blueprint.

3 site plans; 3 elevations; 16 details: plans, sections, elevations, apartment layouts, wall sections and construction details; 11 combination drawings: plans, sections, elevations, diagramatics; 4 other: 1 map of Parish of St. Laurent and 3 diagramatics.

2 Photographs: 1 photostat - model; 1 reverse photostat - model.

7. Vincent Rother Architect
Factory Building for Camel Limited
Montreal, [5300] Molson Street
Camel Limited

184
04/1954 - 01/1955

Industrial
Factory

30 Drawings: 27 pencil on tracing paper, 3 pencil on crystalline.

1 site plan; 3 plans; 1 elevation; 21 details: plans, sections, elevations, main entrance, service entrance, loading bay and platform, vestibule and lobby, interior trim and millwork, toilet, stairs, handrail, glazed screens, wall section, doors, windows, construction details, schedules, water supply and sprinkler; 1 combination: section and elevation; 3 other: 3 sprinkler system plans.

Comments: See also project #195.

8. Vincent Rother Architects
The Freedman (Camel) Company Limited Factory Building
Montreal, 5300 Molson Street
[Freedman] Camel Company
195
04/1954 - 06/1955

Industrial
Factory

27 Drawings: 25 pencil on tracing paper, 1 pencil on crystalline, 1 pencil and colour pencil on bond paper.

2 plans; 24 details: plans, sections, elevations, plant, stockroom, office and equipment layout, lighting layout, sample room, entrance lobby, reception area, cloakroom, closet, partitions, doors, glazing, panelling, cabinetry, fittings, furniture and equipment, site plan; 1 other: 1 landscaping drawing.

Comments: See also project #184 for architectural drawings of the building.

9. Rother/Bland/Trudeau
Entrance Gate for Molson Stadium
Montreal, 475 Pine Avenue West
McGill University

505
09/1955 - 12/1957

Educational
Entrance Gate

15 Drawings: 9 pencil on tracing paper, 3 pencil on sepia/crystalline, 3 blueprints.

2 plans; 2 sections; 7 details: plans, sections, elevations, canopy, ticket box, signage, screen, gate structure, locking device, electrical fixtures; 1 combination drawing: elevation and section; 3 other: 2 electrical drawings and 1 map of the St. Antoine ward.

Comments: The two electrical drawings were prepared by Montgomery Elevator Co. Limited.

10. Rother/Bland/Trudeau
Commercial Building Graham Blvd. & Rockland Road
Town of Mount-Royal, Graham Blvd. & Rockland Road
Mr. S. Guttman, Realty Corporation
- 506
11/1955 - 05/1956
- Commercial
Office Building
20 Drawings: 11 pencil on tracing paper, 8 pencil on
crystalline, 1 blueprint.
- 2 site plans; 5 plans; 1 section; 3 elevations; 1 exterior perspective; 7 details:
plans, sections, elevations, bank, drugstore, canopy, wall sections, roof,
panel frame assembly, door schedule; 1 other: 1 map of Town of Mount
Royal.
- 3 File folders: specifications: "Erection of a Commercial Building" (Part 1),
"Erection of a Commercial Building" (Part 2), "Wall Panel Frame Assem-
blies - Commercial Building".
11. Vincent Rother & Associates with Victor Prus
Brockville & Elizabethtown Planning Area
Ontario, Brockville
-
- 509
09/1955
- Urban Planning
- 9 Drawings: 3 vellum and dry transfer; 1 linen and ink and dry transfer; 1
tracing paper and pencil; 4 diazo.
- 8 site plans; 1 detail: site.
- 1 Photograph: 1 negative - key plan.
12. -
Deep River Housing
[Ontario, Deep River]
-
- 511
n.d.
Residential
Housing

1 Photograph: 1 aerial photograph.

Comments: The aerial photograph was taken on October 22, 1955 by "Spartan Air Service Limited," Ottawa, Canada.

13. Rother/Bland/Trudeau
Alteration to No. 9 Belvedere Road
Montreal, 9 Belvedere Road
Mr. Alan Bronfman

513
05/1957 - 03/1959

Residential
House

2 Drawings: 2 pencil on tracing paper.

1 plan; 1 detail: plan, section, elevation, sunroom, walls.

Comments: Also see project #010.

14. Rother/Bland/Trudeau
Studio for Barbara Richardson
Ste. Agathe
Barbara Richardson

514
n.d.

Residential
Studio

3 Drawings: 3 pencil on tracing paper.

1 section; 1 elevation; 1 combination drawing: plans and elevations.

15. Rother/Bland/Trudeau
Shop for Georg Jensen
Ontario, Toronto, 95A Bloor Street West
Georg Jensen

519
12/1955 - 08/1956

Commercial
Retail Store

14 Drawings: 14 pencil on tracing paper.

4 elevations; 4 details: wall sections, show windows, doors, interior elevations; 6 combination drawings: plans, interior elevations, and details.

16. Rother/Bland/Trudeau
Hotellerie - Motel for J.F. Guité Esq.
Percé
J.F. Guité Esq.
520
05/1956

Commercial
Motel

9 Drawings: 9 pencil on tracing paper.

3 plans; 1 elevation; 4 details: plan, section, elevation, stairs, bathroom, windows, column assembly; 1 combination drawing: section and elevation.

17. Rother, Bland, Trudeau
Ottawa City Hall
Ontario, Ottawa, Sussex Drive, Green Island
City of Ottawa

521
08/1956 - 08/1958

Government
City Hall

152 Drawings: 140 pencil on tracing paper, 11 pencil on coated crystalline, 1 sepia.

3 site plans; 12 plans; 2 sections; 4 elevations; 125 details: site work, boring holes, posts, light standards, flood lights, platform, splash pool, flag pole, balustrades, access panels, electrical work, plumbing, floor plans, ceiling plans, sections, elevations, corridors, public galleries, public hall, main entrance, vestibule council chamber, mayor's suite, alderman's suite, offices, penthouse, roof, garage entrance, loading platform, ground floor platform, receiving room, meeting room, kitchens, waiting room, dressing room, closets, toilets, changing rooms, equipment & dry storage rooms, emergency exit, doors & frames, windows, wall sections, wall panels, column sections, skydome, eaves, flashing, balcony, stairs, railing, furniture and millwork, elevator block, ceramic tiles, lighting and lighting fixture, vault, marble work, coat of arms, bronze plaque and inscriptions, dispatcher and directory panels, alarm station, mechanical systems and

fixtures, schedules; 6 schedules.

6 File folders: specifications and a tender form

Comments: The ceramic tiles were designed by Gordon Webber. The structural engineers for the project were de Stein and McCutcheon and Wiggs, Walford, Frost and Lindsay were the mechanical and electrical engineers.

18. Rother/Bland/Trudeau
Town of Beaconsfield Summary of Planning Proposals
Beaconsfield
Town of Beaconsfield

[523]
01/1957

Urban Planning
-

1 File folder: report - "The Town of Beaconsfield - Summary of Planning Proposals".

19. Rother/Bland/Trudeau
Offices for Laurentian Realty Corp.
Montreal, 1470 Peel Street (7th Floor)
[Laurentian Realty Corp.]

526
05/1956

Commercial
Office

3 Drawings: 2 pencil on tracing paper; 1 pencil on crystalline.

1 plan; 1 detail: interior elevation; 1 other: electrical and sprinkler plan.

20. Rother/Bland/Trudeau
Toronto Dominion Bank - Branch at St. Jean P.Q.
St. Jean
Toronto Dominion Bank

528
06/1956

Commercial
Bank

5 Drawings: 5 pencil on tracing paper.

3 plans; 1 section; 1 elevation.

21. Rother/Bland/Trudeau
Underground Parking, City Hall Square
Ontario, Ottawa, Confederation Square
City of Ottawa
533
07/1956 - 10/1956

Parking

2 Drawings: 2 blueprints.

2 other: maps of the City of Ottawa

2 Photographs: 2 photographs - site.

1 File folder: letters, product literature, 2 copies of reports by architect, newspaper clippings, order forms, area calculations, cost estimates.

Comments: The photographs were taken by Capital Press Service.

22. Rother/Bland/Trudeau
Shelter Bay Townsite and Proposal for Row Houses
Shelter Bay
Quebec Cartier Mining Company

535
01/1958 - 02/1958

Urban Planning

5 Drawings: 1 pencil on tracing paper; 4 pencil on crystalline.

1 site plan; 4 plans.

1 File folder: report - "Preliminary Study and Cost Estimate Proposed Townsite at Shelter Bay, Quebec".

Comments: Beauchemin-Beaton-Lapointe were the consulting engineers. Also see project #568.

23. Rother/Bland/Trudeau
Addition to Macdonald Engineering Building McGill University
Montreal, [University Street]
McGill University
- 541
03/1957 - 12/1957
- Educational
University
- 3 Drawings: 3 pencil on tracing paper. 1 plan; 2 combination drawings: interior and exterior elevations, sections, and details.
- 1 File folder: letters, certificates of payment, invoices, drawing transmittals, minutes of meetings, ceiling details.
24. Rother/Bland/Trudeau
Les Habitations Jeanne-Mance
Montreal
Canada Mortgage & Housing Corporation
- 542
05/1957 - 08/1960
- Residential
Housing
- 27 Drawings: 20 pencil on tracing paper, 2 ink on tracing paper, 1 ink on crystalline, 2 pencil and dry transfer on coated vellum, 2 ink and pencil on linen.
- 15 site plans; 3 exterior perspectives; 9 details: plans, sections, elevations, walls, paving, drinking fountain, site furniture, play areas and garbage can shelter, site plan.
- 3 Photographs: 2 negatives - site plan, 1 velox - site plan.
- 10 File folders: specifications and reports ("Montreal Redevelopment Project," "Montreal Redevelopment Project Programme," "Report of Joint Advisory Committee on Redevelopment in Montreal").
- Comments: Greenspoon Freedlander & Dune, and Jacques Morin were the architects; Rother/Bland/Trudeau were the architectural and planning consultants for this project.

25. Rother/Bland/Trudeau
Lauton Ltd. - Town of Dorval
Dorval
Lauton Ltd.
- 544
07/1957 - 07/1958
- Urban Planning
Subdivision
- 14 Drawings: 10 pencil on tracing paper, 1 ink and pencil on tracing paper,
3 blueprints.
- 10 site plans; 1 topographic plan; 3 other: maps of the Parish of Lachine.
- 1 Photograph: 1 photograph - aerial.
26. Rother/Bland/Trudeau
Upjohn International Montreal Depot
Montreal
Upjohn International
- 547
12/1960
- Commercial
Offices and Storage
- 2 Drawings: 2 pencil on tracing paper.
- 1 site plan; 1 combination drawing: plan and elevation.
27. Rother/Bland/Trudeau
Royal Montreal Golf Club
Ile Bizard
Royal Montreal Golf Club
- 548
10/1957 - 9/1958 and 7/1964 - 9/1964
- Residential
Subdivisions
- 16 Drawings: 13 pencil on tracing paper, 1 pencil on crystalline, 2 blue-
prints.
- 14 site plans; 2 others: 1 map of Ile Bizard, 1 irrigation layout.

12 Photographs: 12 photographs - 1 site plan, 5 plans, 1 elevations, 3 sections, 2 details.

Comments: Rother/Bland/Trudeau worked on this project from October 1957 to September 1958, Bland/LeMoyne/Edwards/Shine continued the project from July 1964 to September 1964. The irrigation layout was prepared by Wiggs, Walford, Frost and Lindsay Consulting Engineers. The photographs are reproductions of drawings by Charles J. Saxe for the Royal Montreal Golf Club.

28. Rother/Bland/Trudeau
Alterations to the House of Mr. & Mrs. Severson & Two Schemes
for Pavilion
Beaconsfield
Mr. & Mrs. Severson

549
02/1958 - 10/1958

Residential
House

7 Drawings: 3 pencil on tracing paper, 4 pencil on crystalline.

2 plans; 2 exterior perspectives; 3 combination drawings: 1 plan and elevations, 1 plan and wall sections; 1 plan and kitchen elevations.

29. Rother/Bland/Trudeau
Shop for Gabriel Lucas Ltd.
Montreal, 1476 Sherbrooke Street
Gabriel Lucas Ltd.

555
04/1958 - 10/1959

Commercial
Retail Store

10 Drawings: 8 pencil on tracing paper, 2 pencil on crystalline.

1 plan; 1 section; 5 details: plans, sections, elevations, toilet room, reflected ceiling; diamond showcase, desks; 3 combination drawings: 2 plans and interior elevations, 1 plans, interior elevations and demolition plan.

30. Rother/Bland/Trudeau
Northern Electric Co. Ltd. Research and Development
Laboratories
Ontario, Ottawa
Northern Electric Co. Ltd.
- 563
03/1959 - 04/1963
- Commercial
Laboratory and Office Building
- 115 Drawings: 1 ink on mylar, 91 pencil on tracing paper, 3 ink on tracing paper, 1 ink on linen, 6 pencil on crystalline, 11 ink on crystalline, 1 ink and dry transfer on crystalline, and 1 ink and pencil on vellum. 9 site plans; 14 plans; 3 sections; 6 elevations; 1 interior perspective; 4 exterior perspective; 72 details: laboratory plans, elevations, sections, walls, windows, vestibule, core plans and details, stairs, ceilings, partitions, cast aluminium panels, bulkheads, toilets, reinforced concrete slab, columns, lighting fixtures, curb, cafeteria, formwork details, auditorium, furniture, projection booth, director's office, covered walkways, doors, elevators, tile patterns, standpipe house, flagpole base, panelling, tunnel details and signage; 2 combination drawings: elevations and sections; 4 schedules.
- 6 Photographs: 1 cronoflex - site plan, 1 photostat - site plan, 4 negatives - elevations, perspectives, site plan.
- Comments: See also projects #610, #723, #804, #805, and #806. Watson Balharrie was the consulting architect for this project.
31. Bland/LeMoyne/Edwards
Assumption University of Windsor
Ontario, Windsor
Assumption University of Windsor
- 565
08/1960
- 1 File folder: report.
32. Rother/Bland/Trudeau
Town of Port-Cartier
Port-Cartier
Quebec Cartier Mining Company
- 568
02/1959 - 11/1959

Urban Planning

28 Drawings: 1 dry transfer on crystalline, 1 ink on mylar, 1 ink on crystalline, 6 pencil on crystalline, 3 pencil on tracing paper, 6 pencil and dry transfer on crystalline, 4 pencil and dry transfer on tracing paper, 3 ink and dry transfer on crystalline, 1 ink, pencil and dry transfer on crystalline, 1 blueprint, 1 sepia.

9 site plans; 18 details: site plan, grading plan, landscaping; 1 other: soil investigation and soundings.

9 Photographs: 5 negatives - zoning, land use and topography, 4 velox - plans and perspectives. 5 File folders: specifications.

Comments: Beauchemin-Beaton-Lapointe were the consulting engineers. See also project #535.

33. Bland/LeMoyne/Edwards
Proposed Zoning By-law for the City of Westmount
Quebec, Westmount
City of Westmount

[571]
n.d.

Zoning

1 File folder: report - "Proposed Zoning By-law for the City of Westmount".

34. Bland/LeMoyne/Edwards
Ste. Thérèse Housing Project
Ste. Thérèse
Maron Construction Co.

575
03/1961 - 08/1962

Residential Housing

25 Drawings: 13 pencil on tracing paper, 9 ink on tracing paper, 2 blueprints, 1 photocopy.

2 elevations; 2 details: canopy, exterior and steps, roof and wall sections, window and door detail; 17 combination drawings: plans, elevations, sections and floor area calculations, kitchen and bath elevations; 2 other: maps of parish of Ste. Thérèse de Blainville.

Comments: These drawings include 1 sketch plan (pencil on tracing paper) and 1 photocopy which seems to belong to project #637.

35. Bland/LeMoyne/Edwards
Drury Estate Piedmont
Piedmont
[C.H. Drury]
- 580
06/1961 - 11/1962
- Urban Planning
Subdivision
- 6 Drawings: 4 ink on tracing paper, 2 blueprints.
- 4 site plans; 1 topographic plan; 1 other: map of the Municipality of Piedmont.
36. Bland/LeMoyne/Edwards
McGill University Development Study
Montreal
McGill University
- 581
05/1961 - 09/1961
- Site Planning
- 30 Photographs: 6 velox - 3 site plans and 3 elevations; 12 negatives - model; 12 photographs - model.
- 1 File folder: correspondence, invoices, and expenses.
37. Bland/LeMoyne/Edwards
Kingston Shopping Centre
Ontario, Kingston
United Principal Properties Ltd.
- 583
n.d.
- Site Planning
- 16 Drawings: 4 pencil on tracing paper, 2 ink on tracing paper, 1 ink, pencil and dry transfer on tracing paper, 9 blueprints.
- 3 site plans; 1 plan; 10 details: plans, elevations, sections, exterior fixtures,

terrace, paving and masonry screen, signage, canopies; 2 combination drawings: sections and elevations.

5 Photographs: 5 velox - site plans and details.

Comments: The eight of the blueprints were prepared by Principal Investments Ltd. General Contractors, dated 1955- 1958. The other blueprint, a detail drawing of the canopies, was prepared for Northview Shopping Centre by Polyfiber Limited, dated April 1961.

38. [Bland/LeMoyne/Edwards]
Fathers of Confederation [Memorial Building]
Prince Edward Island, Charlottetown

586
[1962]

5 Drawings: 2 pencil on vellum, 3 ink and pencil on vellum.

5 interior perspectives.

39. Bland/LeMoyne/Edwards
Maintenance Building les Habitation Jeanne-Mance
Montreal
Canada Mortgage & Housing Corporation

589
1963

Residential
Maintenance Building

13 Drawings: 13 blueprints.

3 schedules; 10 other: shop drawings.

2 File folders: product information, supply information and a letter; specification by Canada Mortgage & Housing Corporation.

40. Bland/LeMoyne/Edwards
House for Mr. Henry Marks
Montreal, Addington Avenue
Mr. Henry Marks

590
07/1962

Residential
House

19 Drawings: 2 pencil on crystalline, 17 pencil on tracing paper.

1 site plan; 7 plans; 1 section; 1 elevation; 6 details: plans, sections, elevations, beam & joist layout, heating plans, partition details, roof plan, wall sections, kitchen, bathroom, doors, windows, schedules; 1 combination drawing: site plan and basement plan; 2 other: heating and electrical drawings.

41. Bland/LeMoyne/Edwards
Beaton House

-

Mr. H. Beaton

592

03/1963 - 04/1964

Residential
House

35 Drawings: 6 ink on crystalline, 17 pencil on tracing paper, 10 pencil on crystalline, 2 pencil on mylar.

2 site plans; 9 plans; 5 elevations; 8 details: elevations, sections, plans, kitchen, bath, wall, roof and floor assemblies, stairs, doors, windows, columns, balcony, skylight; 3 combination drawings: 3 longitudinal sections with details; 8 other: 6 electrical drawings, 2 sectional perspectives.

Comment: Drawings for this project include three schemes for the house. The two earlier schemes for the house were designed by Bland/LeMoyne/Edwards and the third scheme was designed by Bland/LeMoyne/Edwards/Shine.

42. Bland/LeMoyne/Edwards
Montreal Museum of Fine Arts
Montreal, Sherbrooke Street West
Montreal Museum of Fine Arts

593

08/1962 - 12/1965

Cultural
Museum

126 Drawings: 7 ink and dry transfer on mylar, 11 pencil on tracing paper, 13 ink on tracing paper, 5 ink and dry transfer on tracing paper, 1 pencil and

dry transfer on tracing paper, 5 ink and pencil on tracing paper, 1 ink and pencil and dry transfer on tracing paper, 51 pencil on crystalline, 17 ink on crystalline, 6 ink and dry transfer on crystalline, 1 pencil and dry transfer on crystalline, 3 blueprints and 5 sepia.

8 site plans; 46 plans; 14 sections; 10 elevations; 1 exterior perspective; 41 details: plan, elevation, section, interiors, lobby, toilet, wall section, roof parapets; 2 schedules; 4 other: 1 height/volume study, 1 axonometric, 1 program requirements, 1 drawing of the grid and access line of site.

2 Photographs: 2 velox - plan and section. Comments: The project was begun by Bland/LeMoyne/Edwards then continued by Bland/LeMoyne/Edwards/Shine and completed by Bland/LeMoyne/Shine. The drawings described above include 4 drawings prepared by Maxwell & Pitts of the existing building, dated 1927. The original building was designed by Edwards & W.S. Maxwell. Seven of the drawings appear to be a proposal or feasibility study for another site, possibly the site of Place des Arts.

43. Bland/LeMoyne/Edwards
Baie d'Urfé Proposed Master Plan & Proposed Municipal Building
Baie d'Urfé
Town of Baie d'Urfé

594
06/1962 - 02/1963

Government
Urban Planning and Municipal Building

4 Drawings: 1 ink on linen, 1 ink and dry transfer on tracing paper, 1 blueprint, 1 diazo.

1 site plan; 2 combination drawings: plan with front elevation perspective; 1 other: map of the Town of Baie d'Urfé.

33 Photographs: 5 negatives - 3 site plans, 1 elevations, and 1 plan; 3 velox - 1 site plan, 1 plan and 1 elevation; 4 metal plates - 2 site plans, 1 plan and 1 elevation; 21 prints from metal plates - 13 site plans, 3 plans and 5 elevations.

2 File folders: Town of Baie d'Urfé By-Law 138 concerning land use and construction of buildings in the commercial zones and By-Law 236 concerning subdivisions; a Town Planning Report prepared by the architects.

44. LeMoyne/Edwards/Shine and Charles Elliot Trudeau
Mont St. Hilaire Laboratories and Dormitories for McGill University
Mont St. Hilaire
McGill University

598
08/1962 - 05/1963

Educational
Laboratory and Dormitory

25 Drawings: 1 ink on linen, 2 ink on crystalline, 10 pencil on tracing paper, 1 pencil on crystalline, 6 blueprints, 2 cronoflex, 3 printed maps.

3 site plans; 4 plans; 2 sections; 2 elevations; 6 details: plans, sections, elevations, laboratory, kitchen, vestibule, wall and roof assemblies, doors, windows, work benches, steps, handrails; 8 other: 3 maps, 5 structural drawings.

5 Photographs: 1 negative - section, 4 velox - 1 topographic plan, 1 site plan, 2 plans.

1 File folder: schedules, load calculations for beams.

Comments: The projects was done in collaboration with Charles Elliot Trudeau. See also project #650, an alteration proposal for Mont St. Hilaire. One of the site plans was prepared by A. Berthiaume architect. The three maps are part of the "National Topographic Series" prepared by the Department of National Defence Army Survey Establishment of Beloeil and St. Jean. The five structural drawings prepared by LAMCO Structures Ltd.

45. Bland/LeMoyne/Edwards
Smith, Kline & French Pharmaceutical Centre - Research Laboratory
Senneville
Smith, Kline & French

599
n.d.

Commercial
Laboratory

45 Drawings: 28 pencil on crystalline, 1 ink on bond paper, 1 ink on tracing paper, 1 ink on tracing paper, 1 ink and dry transfer on tracing paper, 1 ink and dry transfer on mylar copy, 1 ink and pencil on crystalline, 1 ink and colour pencil on tracing paper, 7 blueprints, 1 diazo, 1 sepia, 1 photocopy.

2 site plans; 1 topographic plans, 5 plans; 1 section; 3 elevations; 23 details:

laboratory studies, plan, elevations, section, toilet, lockers, wall, window, curtain wall, vestibule, stairs, doors, pump house; 2 schedules; 8 other: 1 function diagram, 1 title block, 6 shop drawings.

1 File folder: specifications.

Comments: One of the site plans was produced by John A Faas, engineer. The six shop drawings for the laboratory layout and furniture were produced by Canadian Laboratory Supplies Limited.

46. Bland/LeMoyne/Edwards/Shine
Caf t ria - Cit  des Jeunes de Vaudreuil
Vaudreuil

-
600
n.d.

Educational
Cafeteria

5 Drawings: 5 ink on linen.

4 plans; 1 combination drawing: elevation and section.

5 Photographs: 5 negatives - 4 plans and 1 combination of elevation and section.

47. Bland/LeMoyne/Edwards with Harold Spence-Sales
Redevelopment Scheme Westmount
Westmount

-
604
n.d.

Site Planning
Retail Stores and Offices

14 Drawings: 1 ink on tracing paper, 1 pencil on crystalline, 1 ink on crystalline, 11 blueprints.

3 site plans; 4 plans; 4 sections; 3 elevations.

10 Photographs: 6 photographs - 4 plans, 1 section, 1 elevation; 3 photostats - 3 plans; 1 velox - elevation.

Comments: The work was done in association with Harold Spence-Sales.

48. Bland/LeMoyne/Edwards/Shine
Law Building McGill University
Montreal, McIntyre Park
McGill University
- 607
12/1963 - 06/1964
- Educational
University Library
- 36 Drawings: 2 pencil on tracing paper, 29 ink on crystalline, 5 sepia.
- 1 site plan; 24 plans; 4 sections; 5 elevations; 1 exterior perspective; 1 detail:
lettering.
- 1 Photograph: 1 velox - perspective.
49. Bland/LeMoyne/Shine
University of Windsor
[Ontario, Windsor]
University of Windsor
- [609]
07/1970
- 1 File folder: report - "University of Windsor Campus Planning Report,"
50. Bland/LeMoyne/Edwards/Shine
Northern Electric Co. Ltd. Research and Development Lab.
Ontario, Ottawa
Northern Electric Co. Ltd.
- 610
01/1964 - 11/1964
- Industrial
Laboratory
- 25 Drawings: 24 pencil on tracing paper, 1 pencil on
crystalline.
- 1 site plan; 4 plans; 1 section; 1 elevation; 15 details: plans, sections,
elevations, washroom, wall sections, windows, core plans, stairwells and
stairs, ceilings, partitions, door, doorframes, covered walkway, grazed

screen; 2 combination drawings: 2 site development and landscaping; 1 schedule.

Comments: See also projects #563, #723, #804, #805, and #806.

51. Bland/LeMoyne/Edwards/Shine
Canadian Industries Limited Beloeil Works Property
Beloeil
Canadian Industries Limited

615
10/1963

Urban Planning

1 Drawing: ink on tracing paper.

1 site plan.

1 Photograph: 1 velox - site plan.

52. Bland/LeMoyne/Edwards/Shine
Labyrinthe - Mackay Pier National Film Board
Montreal, Port of Montreal
Canadian Corporation for the 1967 World Exhibition

623
10/1964 - 01/1967

63 Drawings: 7 pencil on tracing paper, 47 pencil on crystalline, 2 pencil on mylar copy, 3 ink on tracing paper, 2 ink and pencil on crystalline, 1 blueprint, 1 sepia.

4 site plans; 11 plans; 4 sections; 2 elevations; 39 details: plans, sections, elevations, maze floor and ceiling mirror, chamber I, chamber II, sight lines and acoustic detail and exits, projection room, washroom, stairs, entrance, wall sections, canopy, steel details, handrails, reflected ceiling, doors and windows, elevator, roof, exterior signage, landscaping and concrete wall, furniture and seats; 3 schedules.

Comments: One of the site plans was prepared by John Andrews, Architect, for the Canadian Corporation for the 1967 World Exhibition.

53. Gauthier & Guité et Gilles Coté - John Bland as consulting architect
Galerie d'Art
Montreal, [Cité du Havre]
Canadian Corporation for the 1967 World Exhibition
- [631]
08/1965
- Cultural
Gallery
- 1 Drawing: 1 ink on crystalline.
- 1 plan.
- Comments: This building now houses the Musée d'Art contemporain de Montréal. This drawing was original filed with drawings from project #593 the Montreal Museum of Fine Arts by Bland/LeMoyne/Edwards.
54. Bland/LeMoyne/Edwards/Shine
Proposed Shopping Centre
Baie d'Urfé
Steinberg's Ltd.
- 632
10/1964 - 12/1965
- Commercial
Shopping Centre
- 25 Drawings: 1 ink and dry transfer on tracing paper, 1 ink and dry transfer on crystalline, 13 ink on tracing paper, 3 ink on crystalline, 7 cronoflex.
- 18 site plans; 1 plan; 4 exterior perspectives; 2 combination drawings: 2 floor plans and elevations.
- Comments: Several proposals are included in the drawings for this project.
55. Bland/LeMoyne/Shine/Lacroix
Concours architecture scolaire
-
-
- 633
n.d.
- Educational
School

- 5 Drawings: 2 pencil on blue mylar original, 3 pencil and dry transfer on blue mylar original.
- 1 site plan; 1 interior and exterior perspective; 1 detail: wall section, isometric; 2 combination drawings: plan and elevations, plan and sections.
56. Bland/LeMoyne/Edwards/Shine
Art Gallery for Expo '67
Montreal
- 634
[1966]
Gallery
- 2 Drawings: 2 ink on tracing paper.
- 1 plan; 1 section.
- 2 Photographs: 2 velox - 1 plan and 1 section.
57. Bland/LeMoyne/Edwards/Shine
St. Mary's Church
Kirkland
St. Mary's
- 636
11/1965 - 06/1966
- Religious
Church
- 27 drawings: 2 pencil on tracing paper, 25 pencil on crystalline.
- 1 site plan; 2 plans; 1 section; 2 elevations; 19 details: plans, elevations, sections, walls, roof, windows, doors, interior finishing, kitchen, wash-room, skylight, ceiling, furniture layout, furniture, columns, vestry, sacristy, guild room, office, church floor layout; 2 schedules.
58. Bland/LeMoyne/Edwards/Shine
British Pavilion - Universal and International Exhibition, Montreal 1967
Montreal, Ile St. Hélène
Canadian Corporation for the 1967 World Exhibition
- 639
1966

Cultural
Pavilion

163 Drawings: 163 sepia - 132 printed on coated vellum, 31 printed on vellum.

2 site plans; 3 plans; 4 elevations; 150 details: plans, sections, elevations; administration area, V.I.P. lounge and suite, cinema, projection room and balcony, toilets, kitchen, bar, pantry, entrances, pump room and storage, information area; 3 schedules; 1 other: structural drawing.

Comments: The architect was Sir Basil Spence Bonnington and Collins of London, England. Bland, LeMoyne, Edwards and Shine were consultants. The engineering consultants were Sir Alexander Gibb & Partners of London, England.

59. Bland/LeMoyne/Edwards/Shine
Cité de Québec - Colline Parlementaire
Quebec City
La commission d'aménagement de Québec

641
02/1966 - 04/1969

Site Planning
Parliament Hill

15 Drawings: 2 dry transfer on coated vellum, 2 ink on crystalline, 3 ink on tracing paper, 1 ink on mylar, 1 ink and dry transfer on tracing paper, 3 ink and dry transfer on mylar, 1 pencil and ink on coated vellum, 1 sepia, 1 cronoflex.

13 site plans; 1 topographic plan; 1 elevation.

4 Photographs: 1 negative - site plan, 1 photostat - site plan, 2 velox - site plans.

10 File folders: reports: "La Colline Parlementaire"; "La Colline Parlementaire Annex"; "Tables des Matières 1"; Concepts d'ensemble Urbain 2"; "Hauteur, Structure, Basses, Aménagement Paysagiste"; "Circulation Véhiculaire 3 Etudes Détaillées et Comparatives"; "Aire No. 1 5 Conditions de Développement"; "Aire No. 2 6 Cité Parlementaire Conditions de Développement"; "Aire No. 3 7 Conditions de Développement"; "Aire No. 4 Lots A et B 8 Conditions de Développement,"

Comments: The project was begun by Bland/LeMoyne/Edwards/Shine and completed by Bland/LeMoyne/Shine. One of the velox site plans was prepared by Fiset, Deschamp, Bartna.

60. Bland/LeMoyne/Edwards/Shine
Mont St. Hilaire Laboratories and Dormitories for McGill University
Mont St. Hilaire
McGill University
- 650
1965-66
- Educational
Laboratories and Dormitories
2 Drawings: 1 ink on mylar, 1 pencil on tracing paper.
- 2 plans.
- Comments: See also project #598 which contains the original designs for the office's work for the laboratories and dormitories at Mont St. Hilaire.
61. [Bland/LeMoyne/Shine/Lacroix]
Library - University of Windsor
Ontario, Windsor
[University of Windsor]
- [680]
1971
- Educational
Library
- 3 Drawings: 2 ink on crystalline, 1 ink and dry transfer on crystalline.
- 3 plans.
- Comments: The firm also did work on the main library building.
62. Bland/LeMoyne/Shine
New Entrance to Redpath Hall
[Montreal, McTavish Street]
McGill University
- 690
12/1968
- 4 Drawings: 4 pencil on tracing paper.
- 1 plan; 2 details: plans, sections, elevations, vestibule; 1 combination drawing: perspective front view and section through terrace.

63. Bland/LeMoyne/Shine
Proposed Canadian Chancery Building Accra, Ghana
Ghana, Accra
[Government of Canada]
- 694
12/1969
- Government
Chancery
- 5 Drawings: 2 pencil on crystalline, 3 pencil and dry transfer on crystalline.
2 plans; 1 elevation; 2 other: legends to plans.
64. Bland/LeMoyne/Shine
Proposed Official Residence, Dakar, Senegal
Senegal, Dakar
[Government of Canada]
- 695
02/1970
- Government
Official Residence
- 7 Drawings: 3 ink on crystalline, 2 pencil on tracing paper, 2 pencil on crystalline.
2 plans; 1 elevation; 1 exterior perspective; 1 combination drawing: perspective and section; 2 other: legends to plans.
65. Bland/LeMoyne/Shine
Proposed Extension to Faculty Club McGill University
Montreal, [McTavish Street]
McGill University
- [700]
- 05/1970
- 1 File folder: report - "Proposed Extension to Faculty Club - McGill University,"

66. Bland/LeMoyne/Shine/Lacroix
[Master Plan for the Forillon National Park]
[Gaspé]
- 715
[1970]
- Master Plan
National Park
- 54 Drawings: 6 ink and colour on bond paper, 1 ink and colour on cartridge paper, 8 ink and colour on tissue paper, 14 ink and colour on tracing paper, 16 ink on tracing paper, 9 ink on crystalline.
- 54 other: sketches: site, perspectives exterior and interior, axonometrics, plans, sections, elevations, landscapes and massing studies.
- 2 File folders: booklet - "Architectural Motif Forillon Park"; a sketch book entitled "Park Forillon."
67. Bland/LeMoyne/Shine
Bell Northern Research
Ontario, Ottawa
Bell Northern Research
- 723
04/1971 - 06/1972
- Commercial
Offices and Laboratories
- 122 Drawings: 53 pencil on crystalline, 8 pencil on tracing paper, 17 ink on crystalline, 6 ink on tracing paper, 1 pencil and dry transfer on crystalline, 3 ink and pencil on tracing paper, 3 pencil and colour on crystalline, 1 colour on crystalline, 5 blueprints, 2 diazo, 2 sepia, 22 photostats.
- 8 site plans; 41 plans; 6 sections; 23 elevations; 10 exterior perspectives, 26 details: wall sections, staircase, ceiling - cafeteria and library, eaves-flashing, jambs, washroom, elevations, penthouse, truck ramp, plans, and calculation diagramatics, truck access; 1 combination elevation and section; 7 other: 1 mechanical sketch, 1 reservoir location drawing, 2 title blocks, 3 circulation studies.
- 32 Photographs: 2 velox - plans, 30 negatives - 5 site plans, 9 plans, 2 sections, 7 elevations, 5 exterior perspective, 2 title blocks.

Comments: See also projects #563, #610, #804, #805, and #806. The project was begun by Bland/LeMoyne/Shine and continued by Bland/LeMoyne/Shine/Lacroix.

68. Bland/LeMoyne/Shine/Lacroix
Proposed Extension to Faculty Club
[Montreal, McTavish Street]
McGill University

[780]
12/1974

1 File folder: proposal - "Proposed Extension to Faculty Club - McGill University."

69. Bland/LeMoyne/Shine/Lacroix
Bell Northern Research - Central
Ontario, Ottawa
Bell Northern Research

804, 805, 806
10/1975 - 07/1981

Commercial
Offices and Laboratories

18 Drawings: 5 ink on tracing paper, 1 pencil on tracing paper, 3 pencil on crystalline, 2 ink on crystalline, 2 ink and pencil on crystalline, 5 photocopies.

11 site plans; 1 interior perspective; 6 details: personnel transportation system, mezzanine study, column detail, paving layout, covered walkway - plans, sections, and elevations.

Comments: The earlier work for these projects was done by Bland/LeMoyne/Shine/Lacroix and later continued by LeMoyne et Associés. See also projects #563, #610, and #723.

70. Bland/LeMoyne/Shine/Lacroix
House for John Bland Jr.
Ste.-Anne-de-Bellevue
John Bland Jr.

823
07/1976 - 08/1976

Residential
House

14 Drawings: 1 ink on bond, 12 pencil on crystalline, 1 diazo.

2 site plans; 2 plans; 1 section; 5 elevations; 3 details: plans, sections, elevations, wall sections, skylight, doors and windows, stairs, roof truss, plot plan, fireplace, kitchen, bathroom, cabinetry; 1 combination drawing: plans and section.

71. Bland/LeMoyné/Shine/Lacroix
Proposed Modifications to J. W. McConnell Property
Montreal, 1475 Pine Ave. & 1518 Cedar Ave.
Montreal Museum of Fine Arts

834
06/1977
Feasibility Study

1 File folder: program report.

MARILYN BERGER
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