

OTTAWA CULTURE – LECTURE FOUR

ART

In 1879, a group of prominent local citizens formed an association for the encouragement and advancement of the fine arts throughout Canada. They proposed to establish an art union that would sponsor annual exhibitions in this city, to use the influence of the association in promoting the creation of a National Gallery, and to open a School of Art and Design in Ottawa. A year later, under the patronage of the Marquis of Lorne and his wife the Princess Louise, they succeeded on all counts. By then, plans for a National Art Association had evolved into the idea of an academy of artists, each of whom would contribute a "diploma" work to form the basis of a national collection (later to become the National Gallery of Canada's permanent collection). The Royal Canadian Academy held its first gala exhibition in March, 1880 at the Clarendon Hotel, situated at the corner of Sussex and George Streets. A month later the Art Association hired an instructor to begin art classes in rooms at 140 Wellington Street. Eighteen pupils made up the first enrollment.

The Art Association of Ottawa ran the Ottawa Art School (as it was then known) for almost twenty years. By 1899, however, support had waned. Although the Royal Canadian Academy continued to sponsor occasional life drawing classes throughout the early years of the century, it was not until the '20s and '30s that a number of groups, including the revived Art Association, once again offered regular art instruction to citizens of the capital - only to have classes suspended again at the onset of the World War II.

In 1953, the art school was reborn as the Municipal Art Centre in a two-room schoolhouse at Billings Bridge - this time under the

auspices of the City of Ottawa. In 1977, following two more moves, the School was renamed once again and became the Ottawa School of Art - Ecole d'art d'Ottawa (OSA). This same year it was incorporated as a non-profit organization, administered by a volunteer board of directors elected by its membership.

In 1983 the OSA moved back to downtown Ottawa, taking up its current location in a heritage building at 35 George Street - half a block from where the Academy held its first exhibition and only a few blocks from the site of the first art classes offered in Ottawa.

Alexander Young Jackson

CC CMG (October 3, 1882 – April 5, 1974) was a Canadian painter and a founding member of the Group of Seven. Jackson made a significant contribution to the development of art in Canada, and was successful in bringing together the artists of Montreal and Toronto.[1] He exhibited with the Group of Seven from 1920. In addition to his work with the Group of Seven, his long career included serving as a war artist during World War I (1917–19) and teaching at the Banff School of Fine Arts, from 1943 to 1949. In his later years he was artist-in-residence at the McMichael Gallery in Kleinberg, Ontario. In 1954 he was one of eighteen Canadian artists commissioned by the Canadian Pacific Railway to paint a mural for the interior of one of the new Park cars entering service on the new Canadian transcontinental train. Each the murals depicted a different national or provincial park; Jackson's was Kokanee Glacier Provincial Park.[16] Jackson moved to the Ottawa region in 1955, settling in Manotick.

In his later years, he was often accompanied on his painting trips into the Ottawa Valley region, the Gatineau Hills, the Lievre River Valley and Ripond by friend, painter and former student Ralph

Wallace Burton, and fellow painters Maurice Haycock and Stuart D. Helmsley.[17][18] One such venture almost ended in disaster: "[I]n the 1950s, when Ralph and A.Y. were painting on the banks of the Ottawa River at Deux Rivieres, a bullet ricocheted off a rock where Jackson was sitting."

In 1958, he published *A Painter's Country*,[19] an autobiography dedicated to the memory of Group of Seven member J. E. H. MacDonald, who "visualized a Canadian school of painting and devoted his life to the realization of it".

In 1964, Jackson submitted his own design during the Great Flag Debate. It was similar in design to the Pearson Pennant. In 1965, Jackson had a serious stroke that put an end to his painting career. He recuperated at the home of friend and painter Ralph Wallace Burton, and later moved to the McMichael Conservation Estate in Kleinburg, Ontario. Jackson died in 1974, over the Easter holiday in a nursing home in Toronto. He is buried on the grounds of the McMichael Gallery. His niece Naomi Jackson Groves published several books about his life and work including *Two Jacksons* (2000), an account of a shared trip through France and Germany in 1936.

Maurice Hall Haycock

Maurice Haycock, mineralogist, geologist, photographer, musician, painter, historian, radio operator, died in Ottawa on December 23, 1988, at the age of 88 years.

Maurice Haycock was born in Wolfville, Nova Scotia, September 1, 1900, the only child of Ernest and Priscilla

Haycock. His mother died when he was 3 years old and his father when he was a teenager. His father was a Harvard graduate and professor of geology at Acadia University and Haycock followed in his father's footsteps. However, before then, he had served in the First World War for nearly two years, before it was discovered that he was not yet 17. On his return to Canada, with an honourable discharge, he began the studies at Acadia University, which led to Princeton University and a Ph.D. degree in economic geology and mineralogy in 1931. That fall, he joined the Department of Mines in Ottawa, where he served until his retirement in 1965, having established a mineralogy section devoted to the microscopic study of the ores of Canada. During his examination of some ores from South Africa, he discovered a mineral that had previously been undetected, and it was named Haycockite after him. Some of his early studies on mineralogy concerned the uranium mine at Great Bear Lake.

Haycock was a talented musician and played the French horn in the Ottawa Civic (now Symphony) Orchestra, of which he was the founder and the first president. He also helped found the Ottawa Youth Orchestra in 1960, which travelled to many parts of Canada, including the Banff School of Fine Arts. On February 24, 1975, at a special tenth anniversary concert of the Ottawa Symphony Orchestra, in the National Arts Centre, the

mayor, Lorry Greenberg, of Ottawa, declared that day “Maurice Haycock Day” and he was made an honorary citizen of Ottawa and presented with the key to the city for his contributions in science, art and music. His talent in all kinds of music showed early, for he had his own “combo” while attending Acadia and played both on and off campus.

His love affair with the Arctic began in the fall of 1926, when he and Lud Weeks, of the Geological Survey of Canada, and Leslie Livingston, a medical doctor from Douglas, Ontario, spent a year of geological and geographical exploration on Baffin Island, based at Panguitung. They built a three-room house near the mouth of the fiord, where they lived until April 1927; the cabin is now part of the museum complex at Panguitung. He returned on the eastern arctic annual supply vessel, the Beothic, in the fall of 1927; and fellow passengers on that voyage were A.Y. Jackson and Sir Frederic Banting, both well-recognized artists, even then. Thus began a friendship with A.Y. Jackson that was to last until Jackson's death in 1974. Haycock began to paint in 1935, mostly in water-colours and pastels, but in 1944 Jackson encouraged him to paint in oil, and the two together had many painting expeditions. Haycock was surely the most widely travelled in the Arctic of all Canada's painters.

Haycock's painting jaunts took him across Canada, to every province, the Territories, Alaska, Greenland and the North Pole. In fact, most of his paintings during the last 35 years of his life were of the far North. He estimated he had travelled more than 350 000 miles on painting expeditions. He was particularly interested in the history of European arctic exploration, and he painted the places visited by the early explorers who had left their mark on the land. He was in the process of putting together a text to go with some 40 paintings when he died, and his family hopes, as do all arctic fans, that this work can be completed.

Ralph Burton

Ralph Wallace Burton was a well known Ottawa Valley artist who was a student of, regular painting companion and friend to A.Y. Jackson from the Group of Seven.

Born Ralph Wallace Burton 1905

Newington, Stormont County, Ontario, Canada

Died 1983 Ottawa, Ontario, Canada

Education Ottawa, Ontario (1923-24); and the Banff School of Fine Arts as a student of A.Y. Jackson (1947)

Notable work Reflection on the Road, Richmond, Ontario (1970); The Sun Drawing Water (1977);

Bennett Lake, Ontario near Perth (1975); and AYJ

Snoozing With Paper in Hand in Hotel Room,

Calabogie ON 1960 at the Ottawa Art Gallery; Rolling

Hills at the Tom Thomson Memorial Art Gallery; Old Yukon Hotel and Anglican Church, Dawson, YT (1964) at the Dawson City Museum; and selections from his Lebreton Flats series hanging in Ottawa City Hall.

Movement Student of A.Y. Jackson from the Group of Seven; Often painted in the Ottawa Valley region with A.Y. Jackson, Maurice Haycock and Stuart D. Helmsley.

Patron(s) James Coyne, former Governor of the Bank of Canada

His many paintings and sketches, now housed at the City of Ottawa archives, Ottawa City Hall, small galleries[3] and private collections, celebrate the rough beauty of Canadian landscapes, and the tenacity of man-made structures set in rugged natural and urban environments, particularly in the Ottawa Valley region. Burton produced numerous sketches and paintings over his lifetime, with many of his finest executed in oil on birch plywood panels.[5] He studied art professionally in Ottawa (1923–24) and was a student under A.Y.

Jackson at the Banff School of Fine Arts (1947). He later became a friend and painting companion to A.Y. Jackson, who greatly influenced his work. Over a period spanning more than 20 years, they travelled the lengths of Eastern Ontario and Quebec, as well as Alberta, Alaska and the Yukon territory together, depicting the environs, physical structures and, less frequently, the people of the regions they visited.

Burton was also widely regarded in the Ottawa region as a skilled art teacher, with one student remarking on Burton's "love of colour," "assured draughtsmanship" and "powerful observation" evident in his works.[7] Another student and art historian observes that Burton's works are "very rhythmical...straight lines were rare, things are always flowing and moving through his brush strokes and the variation in colours." Despite his successful art career, Burton often had to juggle full- and part-time work to support his family. As one biographical sketch recounts, "Ralph began using his art as a bartering tool to acquire food, fuel, make car repairs -- everything necessary for survival." He also occasionally took on commissions for calendars and Christmas cards. During World War II, Burton enlisted in the RCAF and worked in Ottawa as an administrative war art officer.

Burton is often referred to as a plein air artist whose body of work focuses largely on natural Canadian landscapes in formidable climates. Yet he was a prolific painter who also enjoyed rendering city scapes and capturing the play of colour, form and light of exterior structures. In fact, arguably the most widely viewed of his paintings today are from his Lebreton Flats series.[7]

Lebreton Flats was once a working-class neighbourhood in Ottawa's west end that saw its land expropriated in the 1960s by the Federal government and slated for demolition and urban renewal. The politicians of the day

referred to the area as a "slum" that needed to be eradicated from an otherwise blossoming city, but Burton saw the area as a vibrant and hard-working neighbourhood that many people called home. As one art historian put it, "Working just ahead of the demolition crews, Ralph Burton produced a series of small oil sketches that document the final months of Lebreton Flats...[and he] rendered these architectural portraits with powerful observation." The author also notes that while Burton's artistic style is generally described as "free" and "abbreviated," he was nevertheless "a meticulous recorder of architectural detail." [7]

Several of Burton's works are available for public viewing in small galleries across the country. The Ottawa Art Gallery houses his Bennett Lake, Ontario near Perth (1975, oil on plywood); Sun Drawing Water (1977, oil on plywood); Reflection on the Road, Richmond, Ontario (1970, oil on panel) and AYJ Snoozing With Paper in Hand in Hotel Room, Calabogie ON 1960 (oil on plywood). [8][9][10][11] Rolling Hills is on display at the Tom Thomson Memorial Art Gallery, a bequest of A.Y. Jackson; The Dawson City Museum and Historical Society houses his Old Yukon Hotel and Anglican Church, Dawson City, YT (1964). [12] The Canadian Embassy in Washington also has some of his art work on display. [13]

Other of his many works reside in personal collections or are housed in the City of Ottawa's archives.[14] [15][16] Selections from more than 30 of his paintings from the Lebreton Flats series are hanging in the hallways of Ottawa City Hall (Heritage Building, Champlain Room).

In December 2007, the John A. Libby Gallery celebrated Ralph Burton's contribution with a retrospective of his major works and published a biographical booklet on his life and work.[17]

In March 2010, a popular blog on Ottawa architecture and urban design created a meticulous photo-essay of Burton's Lebreton Flats series, comparing photos of the region from past and present with Burton's artistic legacy.[7]

During his lifetime, Burton displayed his works frequently at the Wallack Gallery in Ottawa.

The Ottawa Art Gallery houses a portrait of Burton at work done by A.Y. Jackson entitled simply, Ralph Burton (graphite on paper, 1965).[18]

Ralph Burton (1905-1983) was an artist and teacher who worked and lived most of his life in Ottawa. The Lebreton Flats project began when laundry owner Harold Veil called him up and asked him to paint his laundry because 'they were going to tear it down'. Eventually Burton painted over thirty oil-on-panel vignettes of a

rapidly disappearing cityscape. In 1980 Burton donated thirty one of his paintings to the City of Ottawa.

Charles Comfort

Edinburgh, Scotland, July 22, 1900.

Came to Canada in 1912 and settled in Winnipeg. Moved to Toronto in 1925 after working at Brigden's in Winnipeg and studying at the Arts Students League in New York. Moved to Ottawa after being appointed Director at National Gallery 1960 – 65 remaining there until his death in July 1994. Robertson Galleries, Ottawa, 1967 Wallack Galleries, Ottawa, 1974, 1979 Veterans' Affairs Building, Ottawa

Pat Durr

For almost 50 years the artist has used the twisted fruits of our throwaway culture – gaskets, ropes, soda cans, whatever she can find on the streets of Ottawa and elsewhere – to make art and, through it, make statements about the environment and society. She has repurposed “trash” through almost every stage of her career, which so far has spanned “figurative drawings in the 1960s, experimentation with prints in the 1970s, explosive, large multi-panel paintings in the 1980s, large-scale printmaking in the 1990s, and video web and print projects of recent years,”.

Durr hunts trash with the zeal of a collector. Durr has been in Ottawa for decades, but is from Kansas City, Missouri. She was studying in England in the 1960s when she met her future husband, Larry. “We decided to live in neither one of our countries, and

Canada gave me the best offer,” she says.. The change is clear in the next oldest piece, from 1974-75. *Burning Bush* is a six-panel progression on paper, done in ink and gouache, in which the bush gradually burns to ash (and white on white). There are obvious biblical and environmental themes, but the piece came to be after she was teaching at Algonquin and, during a bus trip with a class to her native United States, one student smoked pot.

The centrepiece – measured by scale, at least – is the installation *Dreams of Black Rainbows*, which has a rainbow and cloud and a leaping fish, all sending a dark message but with an edge of hope and whimsy that she weaves into all of her work. (She wore a dress made of crushed Coke cans and paperclips to the exhibition opening.) She jumped into prints in the 1990s with her usual vigour, and found a giant press in Massachusetts – even the press is made from trash, railway ties, etc. She’s been going there ever since, and the results are, for prints, massive. For each she laid her gathered bits of junk on the press and embossed the paper. The resulting images seem to float in space, and nowhere more effectively than in the room-spanning triptych *Armageddon Comes*. her long “parallel career” as a fighter for social and artists’ causes. I say, “isn’t activism an inherent part of art?” The room is dominated by her *Can Quilt*, a black background with a couple of hundred crushed pop cans arranged in intersecting rows, like seams on a quilt. “They’re very hard. They’re not comfortable to be wrapped up in, so it’s not a warm quilt,” she says. “They tell you this (soda pop) is good for you, and literally you’re drinking trash.

Betty Davison

(nee Elizabeth Mary Gertrude Young) was born in Ottawa . She

studied life drawing and sculpture with Lionel and Ernest Fosbery at the High School of Commerce. At the same time, Davison joined the Ottawa Little Theatre. In 1939, Davison married Richard Lewis, who passed away three years later. To support her family financially, Davison painted portraits and took on secretarial work at the Department of External Affairs in Ottawa. In 1952, the artist married Arthur Davison, an architect and fellow actor at the Ottawa Little Theatre. During the 1960's, Davison took several art classes at Carleton University and at the Ottawa Municipal Art Centre. Her work is often humorous, with sexual references. In the 1970's, Davison began studying printmaking with Hilde Schreier, who also introduced her to the process of casting paper. One of Davison's cast paper prints, "Paper Roses" (1974), won her an award of \$1,000 from the Ontario Arts Council. Over her lengthy career, Davison garnered numerous prizes.

CBOT TELEVISION

Canadian television officially arrived in Ottawa at 2pm on 2 June 1953 when CBOT, the CBC's third station, began regular broadcasting. Using equipment supplied by Marconi's Wireless and Telegraph Company of Montreal, the station initially had a range of only 15 miles (24 kilometres). Its signal was later boosted to have a range of 40 miles (65 kilometres). Found on channel 4 on the television dial, CBOT actually started testing its equipment roughly two weeks earlier when a microwave relay tower built on the top of the Bell Telephone Building on O'Connor Street became operational. The microwave system, which could simultaneously carry both telephone and television signals, linked Ottawa to Toronto and Montreal. After test programmes were transmitted

with “astonishing clarity” over the long May weekend, the station felt confident enough to list its programming schedule for Saturday, 30 May in the newspaper, albeit with a warning that it was still operating on an experimental basis. The station, which broadcasted for less than four hours that day, started at 6.45pm with Uncle Chichimus, the much beloved Toronto-based production starring John Conway and his two puppets, Uncle Chichimus and Hollyhock. The evening’s entertainment ended with an hour of wrestling starting at 9.30pm. During these early days of television, CBOT, like the Montreal station CBFT, offered programs in both English and French, a practice that continued until Radio Canada had its own stations. That first night’s French-language program was called *Télescope*.

The official launch of CBOT on 2 June 1953 was timed to coincide with an event guaranteed to attract the largest audience possible—the Coronation of Queen Elizabeth II. Not only were celebratory events on Parliament Hill in Ottawa televised on the three CBC stations, but the entire Coronation ceremony from London with a delay of only four hours. In “Operation Pony Express,” three RAF Canberra bombers flew film footage across the Atlantic from North Weald Airport outside of London to Goose Bay, Newfoundland, with the first plane carrying the first two hours of film coverage, with the other two planes following with later hours of coverage. In Goose Bay, the film canisters were transferred onto RCAF CF-100 fighters for the flight to the St Hubert Airport outside of Montreal. A truck then took the film to the Radio Canada building in downtown Montreal for broadcasting, with simultaneous viewing in Montreal, Toronto, and Ottawa. Coverage of the Coronation from London started at 4.30pm, after a broadcast

of the ceremonies on Parliament Hill, and the Queen's Coronation message. Prior to the start of its Coronation coverage, CBC broadcasted a test pattern and music. Regular updates on the status of the Canberra flights were also provided. The Coronation broadcast was in black and white; colour programming would not be launched in Canada until 1966, thirteen years after colour was introduced in the United States. If people wanted to see the Coronation in colour, they had to go to the cinema when the film became available a few days later.

RCA Victor advertisement, *The Ottawa Evening Citizen*, 28 May 1953

With the day declared a national holiday, people scrambled to find a television to watch the historic event. In Ottawa, the Radio and Television Manufacturers Association of Canada installed televisions in every school without charge to allow all students to watch the Coronation. An abridged French-language version was also televised. Naturally, parents were invited to watch as well—a good marketing ploy. Stores also offered special Coronation deals so that families could watch the events on their own sets. One enterprising store invited those uncertain about television, or were unable to afford a receiver (the price for the monochrome receiver started at \$249.99, equivalent to \$2,200 today), to come in and watch the Coronation on its sets for free.

From that day on, there was no looking back. Television quickly became, as RCA had predicted in 1939, an indispensable part of every Canadian household. In 1948, there were only 325 TV sets in Canada. In 1951, roughly one percent of Canadian households,

mostly located in southern Ontario in range of American TV signals, had purchased a TV set. Ten years later, 83 per cent of Canadian households had a television, a higher percentage than that of homes with indoor plumbing.

Crawley Films

F. R. Budge Crawley 1911-1987

In 1949, the young Ottawa firm of Crawley Films Limited produced *The Loon's Necklace*, a 16mm colour movie that went on to grab 14 national and international awards, including "Canadian Film of the Year, 1949". This movie is still in demand, and a humble but admirable number of 200 copies are sold every year. The firm, which was set up by Frank (Budge) Crawley after a spur-of-the-moment project from shot taken on his honeymoon, now has 250 national and international awards, including a 1977 Academy Award. *The Man Who Skied Down Everest* earned Budge Crawley a 1977 *Academy Award* win for *Best Documentary Feature*. This was the first Canadian-produced film to win an Oscar in this category.

Judith Crawley

Director, Screenwriter, Editor, Cinematographer
(b. April 12, 1914 Ottawa, Ontario - d. September 16, 1986)
She was born in Ottawa on April 21, 1914 to Roderick Percy Sparks, a prominent tariff counsel and Rheba (Fraser) Sparks. Educated at the Ottawa Ladies' College, she subsequently attended McGill University in Montréal studying English and economics from 1933 to 1936, earning a Bachelor of Arts. On October 1, 1938, Judith Sparks married Frank Radford (Budge) Crawley, a senior partner in his father's accounting firm. Frank

Crawley was also a champion long-distance swimmer. A few years earlier, his father, Arthur Crawley, had bought him a movie camera in order to help Frank improve his swimming style. This led to making films for family and friends at every available opportunity, turning an enjoyable hobby into a life-long passion.

Judith's foray into the film industry began innocently enough with a colour 16-mm film that she and Budge shot on their honeymoon in the charming Île d'Orléans near the city of Québec. She edited and wrote the script for this film, which won the Hiram Percy Maxim Award in New York for the world's best amateur moving picture of 1939. It was the first time a Canadian film had ever received a distinction of this kind. A pioneer director, writer, cinematographer and editor and one of the first women to make films in Canada, Judith Crawley was a remarkable woman who was well known nationally and internationally for her many accomplishments and contributions to the burgeoning Canadian film industry. Heralded in her day as the “first lady of Canada’s film industry,” Judith raised five children while working in collaboration with her husband Budge Crawley at Crawley Films – the vitally influential company they founded together – where her contribution was equal to his.

Bill Mason

was a Canadian naturalist, author, artist, filmmaker, and conservationist, noted primarily for his popular canoeing books, films, and art as well as his documentaries on wolves. Mason was also known for including passages from Christian sermons in his films. He was born in 1929 in Winnipeg, Manitoba, and graduated from the University of Manitoba School of Art in 1951. He developed and refined canoeing strokes and river-running techniques, especially for complex whitewater situations. Mason

canoed all of his adult life, ranging widely over the wilderness areas of Canada and the United States. Termed a "wilderness artist," Mason left a legacy that includes books, films, and artwork on canoeing and nature. His daughter Becky Mason is a canoeist and artist. His son Paul Mason is also a canoeist and artist. Mason died of cancer in 1988.

In his review of James Raffan's 1996 biography of Mason, Michael Peake refers to Mason as "the patron saint of canoeing." To many Canadian and American Paddlers and Canoeists growing up in the 1970s and 1980s, his series of instructional films were the introduction to technique and the canoeing experience. In many ways, Bill, Joyce, Paul and Becky Mason were the "faces" of Canadian Canoeing in the '70s. Mason's good friend, filmmaker Blake James, also frequently appeared in his films.

Although he used a variety of Chestnut models in his films, including the "Pal", his favourite boat was a red "Fort" Chestnut Prospector, a 16 foot canvas covered wood canoe that he claimed was the most versatile design ever manufactured, in spite of the popularity of more durable and modern construction techniques and materials. After his death, this canoe was donated to the Canadian Canoe Museum in Peterborough, Ontario, where it is on display. His wife, Joyce, and children, Paul and Becky, frequently travelled with him and contributed to his later books and films, and have continued his life work and environmentalism.

Mason won several honours, including being featured on a Canadian postage stamp in 1998. After his death, a warden at Nahanni National Park Reserve informally started calling the dramatic rock spire, in the midst of Virginia Falls, "Mason's Rock". This usage appears to have become widespread, although it has not yet been made official. His films can be viewed for free on the internet through the website of the National Film Board of Canada.

Path of the Paddle ISBN 1-55209-328-X, on the technique of Canadian style canoeing

Song of the Paddle ISBN 1-55209-089-2, on wilderness canoe travel

Canoescapes - a compilation of text and his paintings

Wilderness Treasure (1962) - won a Canadian Film Award in the category of Travel and Recreation in 1963

The Voyageurs (1964)

Paddle to the Sea (1966) - nominated for Best Short Film, 1968 Academy Awards

The Rise and Fall of the Great Lakes (1968)

Blake (1969) - on the passion of flying, about his friend, fellow filmmaker and pilot Blake James, nominated Best Live Action Short Film, 1970 Academy Awards

Death of a Legend (1971) - a documentary on the threats to wolves

Cry of the Wild (1972) - a film on timber and Arctic wolves

Goldwood (1974) A journey to a past family homestead on a now deserted island.

In Search of the Bowhead Whale (1974) - adventure film of a whaling expedition

Wolf Pack (1974) - a short film on wolf pack interrelationships, including among wolves the Mason family kept on their own property.

Face of the Earth (1975)

Path of the Paddle (1977) - a series of films on the techniques of canoeing

Song of the Paddle (1978) - a film of one of Bill Mason's family wilderness canoeing trips—Canadian Film Awards 1978 (Best Direction, Best Cinematography in Documentary under 60 Minutes, Best Sound Editing)

Coming Back Alive (1980) - an instructional film on recreational boating safety

Pukaskwa National Park (1983) - a film covering one of Mason's

favourite areas, the Pukaskwa region of Lake Superior.
The Land that Devours Ships (1984)
Waterwalker (1984) - a feature-length film of Bill Mason's journey
on Lake Superior

MALAK KARSH

Malak Karsh, OC (March 1, 1915 – November 8, 2001) was a Canadian photographer of Armenian heritage, brother of Yousuf Karsh, who is best known for his photographs of the Ottawa region. Born in Mardin, Ottoman Empire, he emigrated to Canada in 1937 and went to work with his brother. In 1963, he took a picture of the floating logs on the Ottawa River, called Paper and Politics, which was put on the back of the 1969-1979 Scenes of Canada series Canadian \$1 note. He was one of the founders of the Canadian Tulip Festival and its honorary president at the time of his death. According to mayor Bob Chiarelli, "He helped put Ottawa on the map. Probably the biggest and best brand for Ottawa was his tulips." In 1996, he was made an Officer of the Order of Canada. In 2005, the city of Ottawa established the Karsh Prize, honouring Ottawa photo-based artists, in honour of Malak and Yousuf Karsh. Approximately 100 of his photos of the Britannia Boat Club c 1940s are in the Library and Archives Canada collection. Karsh died on November 8, 2001 at the age of 86. He is buried in Maclaren Cemetery Wakefield, Quebec. When Malak Karsh (1915–2001) first came to Canada from Mardin (Turkey), he immediately fell in love with the country that had taken him in, and he devoted his life to capturing its beauty. Using only his first name, Malak, as a way of distinguishing himself from his famous brother, he worked as a photojournalist. His scope became the Canadian landscape with a focus on the national capital region.

His works have become multiform and have been reproduced for

currency, stamps, posters, calendars and more. His brother, Yousuf Karsh, once described how Malak “brings to his work his unnerving eye and unconditional love – and patient endurance! Sometimes to capture a moment one must wait an eternity – until the light is perfect, until the shadow is graphic, until the rain has stopped, or until the view from the small, lurching airplane spirals towards the decisive image.”

MUSIC

PAUL ANKA

Born July 30, 1941, in Ottawa into a tight-knit Canadian family, Paul Anka didn't waste much time getting his life in music started. He sang in the choir at Church and studied piano. He honed his writing skills with journalism courses, even working for a spell at the Ottawa Citizen. By 13, he had his own vocal group, the Bobbysoxers. He performed at every amateur night he could get to in his mother's car, unbeknownst to her of course. Soon after, he won a trip to New York by winning a Campbell's soup contest for IGA Food Stores that required him to spend three months collecting soup can labels. It was there his dream was

solidified, he was going to make it as a singer composer; there was not a doubt in his young tenacious mind. In 1956, he convinced his parents to let him travel to Los Angeles, where he called every record company in the phone book looking for an audition. A meeting with Modern Records led to the release of Anka's first single, "Blau-Wile Deverest Fontaine." It was not a hit, but Anka kept plugging away, going so far to sneak into Fats Domino's dressing room to meet the man and his manager in Ottawa. When Anka returned New York in 1957, he scored a meeting with Don Costa, the A&R man for ABC-Paramount Records. He played him a batch of songs that included "Diana" – Costa was duly enthusiastic about the potential of the young singer and songwriter. The rapid and enormous success of "Diana" - his first number one hit – made him a star.

"They are all very autobiographical," says Anka of his early hits. "I was alone, traveling, girls screaming, and I never got near them. I'm a teenager and feeling isolated and all that. That becomes 'Lonely Boy.' At record hops, I'm up on stage and all these kids are holding each other with heads on each other's shoulders. Then I have to go have dinner in my room because there are thousands of kids outside the hotel — 'Put Your Head on My Shoulder' was totally that

experience.

Soon Paul found himself traveling by bus with the 'Cavalcade of Stars' with the top names of the day in the era of segregation, performing at the Copa Cabana, the youngest entertainer ever to do so, and honing his craft surrounded by the likes of Jerry Lee Lewis, Buddy Holly, Frankie Lyman, and Chuck Berry.

By the time the Beatles arrived in the sixties, Anka had another tool in his survival kit. "After a few hits," he says, "I knew I was a writer, and with writers, the power was always in the pen. When I started writing for Buddy Holly and Connie Francis, I felt that it made me different for people — they'd say, 'Hey, you can write, you can fall back on something.'" Among his proudest accomplishments was writing the Academy Award-nominated theme for *The Longest Day*, the 1962 film in which he also starred.

Songwriting and performing "are what gave me the confidence to keep going," he says. Becoming a junior associate of Sinatra and the Rat Pack also had its privileges. By the '70s, the success of "My Way" and a string of hits like "(You're) Having My Baby" confirmed his status as an icon of popular music. His later achievements as a recording artist included "Hold Me 'Til the Morning Comes," a hit duet with Peter Cetera in 1983, the Spanish-language album *Amigos* in 1996, and *Body of Work*, a

1998 duets album that featured Frank Sinatra, Celine Dion, Patti LaBelle, Tom Jones and daughter Anthea Anka. If this wasn't enough, it was revealed upon its release in 2009, that Anka co-wrote Michael Jackson's posthumous #1 worldwide hit, "This Is It," which has further cemented his place upon the most prolific and versatile songwriters of any generation.

Not one to rest on his laurels, Anka's two most recent albums – Rock Swings and now Classic Songs, My Way – ingeniously featured songs originally created by some of the biggest rock performers of the day – as well as other established artists across several genres. The twist: Paul Anka did the songs 'his way.' His goal: "taking great songs and rework them so they're natural for me." With the help of his five daughters, Anka spent months researching music from the '80s and '90s, trying to find the songs that would work in the radical new context he proposed. The songs that made the cut included Bon Jovi's "It's My Life," Lionel Richie's "Hello" and Eric Clapton's "Tears in Heaven." Even more dramatic were his transformations of "Wonderwall" by Oasis, "Black Hole Sun" by Soundgarden and Nirvana's "Smells Like Teen Spirit."

Rock Swings went Top 10 in the UK, and was certified gold in the UK, France, and Canada, hit No. 2 on

Billboard's Top Jazz Albums chart and went on to sell half a million units worldwide.

Happy Wanderers

Ken Davidson, Ward Allen, Lynn Bob King and Vince Lebeau. Bottom right: Joe Brown.

Ken Reynolds. Born in Brownsburg, Quebec on August 9, 1929, At 13, he began calling square dances and formed his first band while still a teen. In 1951, after being awarded the first ever Booking Agent license in the city, Ken brought Wilf Carter (Montana Slim) to Ottawa and became his exclusive agent and tour manager for 10 years. In 1955, Ken and band members Ward Allen, Bob King, Vince Lebeau, Joe Brown and Lynn Strauff formed the original CFRA Happy Wanderers, a group which became, under Ken's leadership, the most popular in the history of country music in the Ottawa Valley. In one year alone (1959), the band played 51 weeks, and performed on 440 live studio broadcasts and 105 remotes. Over the years, the

group performed on almost 5,000 radio shows. As Manager of the CFRA Entertainment Bureau, Ken helped start the careers of Ronnie Prophet, Ralph Carlson, Orval Prophet, Jimmy Allen. In 1961, Ken left CFRA and became tour manager for Don Messer's Jubilee Show, a program with a larger audience than any other, including the National Hockey League games. The relationship lasted until Messer's death in 1974. Reynolds published *Ken Reynolds Presents* with General store in 2010. He died 2011

Ken Davidson

While working as a radio announcer with CBG in Gander, Newfoundland Ken met the CFRA Happy Wanderers on one of their Wilf Carter cross-Canada tours. He was offered the lead guitarist position by Ken Reynolds, the band's manager, and in 1956 Ken and his family moved to Ottawa, Ontario where the band was based. This popular country band consisted of Joe Brown, Ward Allen, Bob King, Vince Lebeau

and Ron Sparling.

Ken's daughter noted in her email to us that The Happy Wanderers had had three different steel guitar players in their group prior to Ken joining them. Those steel players were Tony Leggio, Champ Johnson and Lynn Strauf. Bob King left the group for a time and was replaced by Joe Pino. Graham Townsend became a member of the Happy Wanderers in 1965, when Ward Allen passed away.

They entertained folks in the Ottawa Valley for over ten years and performed over 5,000 live broadcasts on radio. They opened for well-known entertainers such as Ray Price, Buck Owens, George Jones, Ernest Tubbs, Eddy Arnold and the Carter Family.

The group, led by Ken Reynolds, played in front of 153,475 fans, at 108 different venues in Canada and drove over 35,400 miles. This was said to be in addition to the many appearances they made in the Ottawa Valley. The group's show over CFRA at the time was from 12:45pm to 1:00pm each day.

Mac Beattie

Mac (b John) Beattie (b McNab). Singer-songwriter, b Arnprior, near Ottawa, 21 Dec 1916, d there 14 Jun 1982. While in high school he organized his first country band, which performed fiddle tunes and US hits of the day, especially those of Jimmie Rodgers. Beattie sang and played harmonica and washboard; the sound of the latter instrument lent a distinctive sound to Beattie's music over the years. After playing hockey in western Canada and serving during World War II, Beattie returned in 1948 to Arnprior and began performing professionally. With his oldtime music group, the Ottawa Valley Melodiers, he was heard regularly on CFRA radio, Ottawa, until the late 1950s and on CHOV, Pembroke, until the early 1960s. He also performed at local fairs, dances, and clubs. The Melodiers included at various times Beattie's daughter Bonnie, the steel guitarist Garnet Scheel, and the noted fiddler Reg Hill. Beattie's first 78, 'The Log Driver's Song,' released by Rodeo Records in the early 1950s, was followed by 11 LPs under Rodeo's various labels. Many of his songs were based on Ottawa Valley events,

people, and places - eg, 'Lake Dore Waltz' and 'Train Wreck at Almonte'. Some of his lyrics are included in his autobiography, *This Ottawa Valley of Mine* (Arnprior 1982).

Eldon Rathburn

Composer, pianist, organist, teacher (born 21 April 1916 in Queenstown, NB; died 30 August 2008 in Ottawa, ON).

Known as the “dean of Canadian film composers,” Eldon Rathburn worked as a composer at the National Film Board (NFB) from 1944 to 1976. He composed over 300 film scores throughout his career, including canonical NFB shorts (*City of Gold*, *Universe*), key English-language features (*Nobody Waved Good-bye*, *Who Has Seen the Wind*) and several IMAX films. He also taught film score composition at the University of Ottawa (1972–76). A member of the Canadian League of Composers and an associate of the Canadian Music Centre, he was made a Member of the Order of Canada and received the Arts and Heritage Award from the City of Ottawa.

Education and Early Career

Rathburn studied piano with Eric Rollinson in Saint John, New Brunswick, where he played with Don Messer and His Islanders in his late teens. He studied music at McGill University and won a Canadian Performing Rights Society scholarship for his compositions *Silhouette* (1936) and *To A Wandering Cloud* (1938). In 1938–39, he attended the Toronto Conservatory of Music (now the Royal Conservatory of Music), where he studied composition with Healey Willan, organ with Charles Peaker and piano with Reginald Godden. In 1939 he returned to Saint John, where he worked as a dance band pianist, church organist and radio arranger. After his composition, *Symphonette* (1943), received first prize in the 1944 Los Angeles Young Artists' Competition, he travelled to California, where the work was played by the Los Angeles Philharmonic under Alfred Wallenstein. Rathburn also met Arnold Schoenberg, one of the competition judges.

National Film Board

Rathburn joined the NFB at its head office in Ottawa in 1944 and was their staff composer until 1976. In common with other NFB composers, Rathburn developed a light-textured and economical style readily adaptable to the mood of a film. By 1976, in addition to many concert works, he had composed some 300 scores, mostly for short films, including: Colin Low's *The Romance of Transportation in Canada* (1952), *Corral* (1954) and *Circle of the Sun* (1961); Tom Daly's *Introducing Canada* (1956); Wolf Koenig and Low's *City of Gold* (1957), which was the basis for a symphonic suite of the same name; Terence McCartney-Filgate's *The Back-Breaking Leaf* (1958); Norman McLaren's *Short and Suite* (1959); Roman Kroitor and Low's multiple-award-winning and influential *Universe* (1959); Hubert Aquin's *À Saint-Henri le cinq septembre* (1962); Don Haldane's *Drylanders* (1963); Don Owen's landmark feature *Nobody Waved Good-bye* (1964); Gerald Potterton's *The Railrodder* (1965)

with Buster Keaton; and Kroitor, Low and Hugh O'Connor's *Labyrinth* (1967), a multi-screen extravaganza for which a special theatre was built at Expo 67.

Semi-Retirement

Rathburn also taught film score composition at the University of Ottawa from 1972 to 1976. He remained active during his semi-retirement in Ottawa, composing more than 30 scores. He wrote the music for a number of IMAX films, including *Beavers* (1988), *The First Emperor of China* (1990), *The Last Buffalo* (1990) and *Momentum* (1992, for Expo 92 in Seville, Spain), and for several features, such as Allan King's *Who Has Seen the Wind* (1977), Donald Brittain's *Canada's Sweetheart: The Saga of Hal C. Banks* (1985) and the NFB tribute, *Creative Process: Norman McLaren* (1990). Rathburn also continued until his death to write many concert works. Always intrigued by music with a railway theme, he released a CD through Crystal Records in 1994 with, among other works, "The Rise and Fall of the Steam Railroad,"

“Six Railroad Preludes,” “Two Railoramas” and “Turbo,” his humorous take on the ill-fated Montréal-Toronto high-speed TurboTrain.

1990s Resurgence

He enjoyed a late-career resurgence, which began in 1995 when Julian Armour, then director of the Ottawa International Chamber Music Festival (OICMF), programmed several of Rathburn's works. Audience reception was so favourable that Rathburn's music became a staple of the festival. Works of his that were played at the festival include the humorous and affectionate Ottawa Suite (1996, 2001), Subway Thoughts (1993), Schoenberg vs. Gershwin: A Tennis Match (1991) and Diabolus in Musica (2007). On 31 July 2006, the OICMF held a concert dedicated to Rathburn's music in honour of his 90th birthday. The CD Eldon Rathburn: Works was released at the event.

Honours

The subject of a 1995 NFB documentary Eldon Rathburn: They Shoot... He Scores, Rathburn

was named a Member of the Order of Canada in 1998. In 2000, he received the Arts and Heritage Award in music from the City of Ottawa. Two of his compositions for winds were included in volume 24 of The Canadian Musical Heritage (see Canadian Musical Heritage Society). His scores are held at Library and Archives Canada.

Awards

Music Score – Non-Feature (Fields of Space),
Canadian Film Awards (1970)
Member, Order of Canada (1998)
Arts and Heritage Award, City of Ottawa (2000)
Queen’s Jubilee Medal, Governor General of
Canada (2002)

Publications

“My Most Successful Work: Labyrinth,”
Canadian Composer vol. 30 (June 1968).
Selected Compositions
Orchestra
Silhouette, arrangement (1940). Ms.
Symphonette, orchestra (1943; rev. 1946). Ms.
Cartoon No. 1, medium orchestra (1944). Ms.

Cartoon No. 2, medium orchestra (1946). Ms.
RCI 41 (Toronto Symphony Orchestra).
Suite (Family Circle), orchestra (1949). Ms.
Images of Childhood, orchestra (1950). Berandol
(rental). RCI 19 (TSO)/CBC SM-119 (CBC
Winnipeg Orchestra).
Suite (Children's Concert), orchestra (1951). Ms.
Overture to a Hoss Opera, small orchestra
(1952). Ms.
Nocturne, small orchestra (1953). Ms.
Overture Burlesca, orchestra (1953). Ms.
Variations and Fugue on Alouette, small
orchestra (1953). Ms.
Milk Maid Polka, medium orchestra (1956). Ms.
Gray City, medium orchestra (1960). Ms.
City of Gold, orchestra (1967). Ms.
Aspects of Railroads, orchestra (1969). Ms.
Steelhenge, steel band, orchestra (1974). Ms.
Three Ironies, brass quintet, orchestra (1975).
Ms.
The Train to Mariposa (1986). Ms.
Light and Shadow, string orchestra (1995).

Chamber

Miniature, woodwind quartet, brass quartet
(1949). Ms.

Parade, piccolo, woodwind quartet, brass trio, percussion (1949). Ms.

Pastorella, oboe, string trio, double-bass (1949). Ms.

Waltz for Winds, woodwind quartet (1949; rev. 1956). Ms.

Second Waltz for Winds, woodwind quartet (1949). Ms.

Conversation, 2 clarinet (1956). Jay, 1971.

Dominion S-69004 (Avram Galper, clarinet). Bout, guitar, double-bass (1971). Ms.

The Metamorphic Ten, accordion, mandolin, banjo, guitar, double-bass, harp, piano, celesta, 3 percussion (1971). Berandol [rental], 1974.

Crystal Records S-504 (Eldon Rathburn, conductor).

Two Interplays, saxophone quartet (1972). Ms.

The Canadian Brass Rag, brass quintet (1974). Canadian Brass, 1979. Boot BMC-3004 (Canadian Brass).

The Nomadic Five, brass quintet (1974). GVT 1986.

Turbo, brass quintet (1978). Ms.

The Rise and Fall of the Steam Railroad, chamber ensemble (1982). Ms.

Junction and Prelude and Fugue, Jew's harps (1983). Ms.
Trio: Dorian Crossing, clarinet, violoncello, piano (1987). Ms.
2 Railoramas, woodwind octet (1990). Ms.
Subway Thoughts, string quartet (1993). Ms.
Soliloquy, solo viola (1999). Ms.
Concertino for Banjo and String Quartet (1999). Ms.
Diabolus in Musica, flute, clarinet, string quartet, double bass, piano (2007).

Piano

Black and White (Waterloo Music, 1970).
Six Railroad Preludes (1988, also orchestra version). Schoenberg vs Gershwin: A Tennis Match, piano (1991). Ms. [orchestration 1997]
The Iron Horses of Delson, piano (1992). Ms.
Ghost Train, piano (1992). Ms.
Also five works for voice; and two multi-media works: Of Many People (1970); and It All Depends (1974)

HUGH LE CAINE

CANADIAN SCIENTIST AND COMPOSER HUGH LE CAINE (1914-1977) HAS BEEN CALLED ONE OF THE "HEROES" OF ELECTRONIC MUSIC. HE WAS BROUGHT UP IN PORT ARTHUR (NOW THUNDER BAY) IN NORTHWESTERN ONTARIO. AT AN EARLY AGE HE BEGAN BUILDING MUSICAL INSTRUMENTS AND EXPERIMENTING WITH ELECTRONIC DEVICES. IN HIS YOUTH HE IMAGINED "BEAUTIFUL SOUNDS" THAT HE BELIEVED COULD BE REALIZED THROUGH NEW ELECTRONIC INVENTIONS.

AFTER EARNING HIS MASTER OF SCIENCE DEGREE FROM QUEEN'S UNIVERSITY IN 1939, LE CAINE JOINED THE NATIONAL RESEARCH COUNCIL OF CANADA (NRC) IN OTTAWA. THERE HE WORKED ON THE DEVELOPMENT OF THE FIRST RADAR SYSTEMS AND IN ATOMIC PHYSICS, DISTINGUISHING HIMSELF AS A SCIENTIST AND PUBLISHING SIGNIFICANT PAPERS IN THOSE FIELDS. AT HOME HE CONTINUED TO PURSUE HIS INTEREST IN ELECTRONIC MUSIC AND SOUND GENERATION. HE ESTABLISHED A PERSONAL STUDIO IN 1945, WHERE HE BEGAN TO WORK INDEPENDENTLY ON THE DESIGN OF ELECTRONIC MUSICAL INSTRUMENTS

SUCH AS THE ELECTRONIC SACKBUT, A SOPHISTICATED MONOPHONIC PERFORMANCE INSTRUMENT NOW RECOGNIZED AS THE FIRST VOLTAGE-CONTROLLED SYNTHESIZER. LE CAINE LATER DEVELOPED VOLTAGE-CONTROL SYSTEMS FOR A WIDE VARIETY OF APPLICATIONS.

IN 1948 LE CAINE WENT TO ENGLAND FOR FOUR YEARS OF GRADUATE STUDIES IN PHYSICS, BUT RESUMED HIS WORK IN ELECTRONIC MUSIC ON HIS RETURN TO CANADA. ON THE STRENGTH OF HIS PUBLIC DEMONSTRATIONS OF HIS INSTRUMENTS, HE WAS PERMITTED TO MOVE HIS MUSICAL ACTIVITIES TO NRC AND TO WORK ON THEM FULL TIME IN 1954. OVER THE NEXT TWENTY YEARS HE BUILT OVER TWENTY-TWO DIFFERENT NEW INSTRUMENTS. HE COLLABORATED IN THE DEVELOPMENT OF TWO PIONEERING ELECTRONIC MUSIC STUDIOS AT THE UNIVERSITY OF TORONTO (OPENED IN 1959) AND AT MCGILL UNIVERSITY IN MONTREAL (OPENED IN 1964). LE CAINE'S LAB AT NRC ALMOST SINGLE-HANDEDLY EQUIPPED THESE EARLY ELECTRONIC MUSIC STUDIOS. THE COMPONENTS OF THE SACKBUT WERE SEPARATED INTO INDEPENDENT UNITS, OR MODULES, SO THAT COMPOSERS COULD ASSIGN EACH ONE TO A ROLE IN A SEQUENCE

SUITED TO A SPECIFIC TASK. LE CAINE TAUGHT AT BOTH UNIVERSITIES, AND INFLUENCED A GENERATION OF COMPOSERS OF ELECTROACOUSTIC MUSIC.

HIS MANY ARTICLES AND PERSONAL DEMONSTRATIONS CATALYZED ACTIVITY BOTH WITHIN CANADA AND IN THE INTERNATIONAL COMMUNITY. HE HAD AN INDIRECT INFLUENCE ON THE DEVELOPMENT OF THE MODULAR MOOG SYNTHESIZER THROUGH GUSTAV CIAMAGA, WHO WAS FAMILIAR WITH LE CAINE'S FILTERS AND SUBSEQUENTLY STIMULATED ROBERT MOOG TO DESIGN HIS VOLTAGE-CONTROLLED LOW-PASS FILTER.

PERHAPS THE MOST IMPORTANT ASPECT OF LE CAINE'S DESIGNS FOR HIS INSTRUMENTS WAS THE "PLAYABILITY" THAT HE TOOK CARE TO BUILD INTO THEM. HIS FIXATION WITH "BEAUTIFUL SOUND" LED HIM REPEATEDLY TO DESIGN ELECTRONIC INSTRUMENTS CAPABLE OF PRODUCING A NUANCE-FILLED EXPRESSION TYPICAL OF THE ORCHESTRAL TRADITION. HE HAD AN ACUTE SENSE OF WHAT PERFORMERS NEEDED IF THEY WERE TO BE ABLE TO

CREATE THE PERFORMANCE GESTURES THAT HE BELIEVED FORMED THE ESSENCE OF MUSIC.

TOUCH SENSITIVITY WAS AN ESSENTIAL INGREDIENT IN THIS, AND WAS USED IN KEYBOARDS, MIXERS, AND OTHER COMPONENTS, APPLIED MECHANICALLY, ELECTRONICALLY, AND THROUGH LIGHT SENSITIVITY. LE CAINE'S DESIGNS WERE SO ADVANCED IN THIS RESPECT THAT SOME OF THE FEATURES THAT HE DEVELOPED FOUND THEIR WAY INTO COMMERCIAL DESIGNS ONLY IN THE LATE 1980s.

IDEALLY, A MUSICAL INSTRUMENT SHOULD OFFER POTENT SOUND RESOURCES AND MANAGEABLE CONTROL SYSTEMS. THESE GOALS ARE NOT ALWAYS COMPATIBLE. REALIZING THE MUSICAL POTENTIAL OF TRADITIONAL INSTRUMENTS USUALLY REQUIRES INTENSIVE TRAINING. WITH HIS ELECTRONIC INSTRUMENTS LE CAINE ATTEMPTED TO CHANGE THIS BALANCE IN THE DIRECTION OF PLAYABILITY WITHOUT COMPROMISING MUSICAL INTEGRITY. EACH DESIGN WAS A UNIQUE STUDY IN BALANCE, ELEGANT AND BEAUTIFUL. THROUGHOUT HIS YEARS AS A DESIGNER, LE CAINE COMPOSED A NUMBER OF SHORT PIECES AND STUDIES WHICH WERE INTENDED

TO EXPLORE AND DEMONSTRATE THE POSSIBILITIES OF THE NEW INSTRUMENTS.

HIS 1955 COMPOSITION "DRIPSODY," BASED ON THE SOUND OF A SINGLE DROP OF WATER, MUST STILL RANK AS THE MOST-PLAYED EXAMPLE OF "MUSIQUE CONCRETE." REGARDLESS OF THE ACCLAIM THEY RIGHTFULLY ACHIEVED HE CONTINUED TO EXPRESS A DISPARAGING ATTITUDE TOWARDS HIS COMPOSITIONS: "I DID NOT REGARD MYSELF AS A COMPOSER. HOWEVER, I FELT THAT THE ONLY WAY TO UNDERSTAND THE COMPOSER'S INTEREST IN THE APPARATUS WAS TO TRY TO USE THE EQUIPMENT MYSELF IN THE VARIOUS CURRENT MUSICAL FORMS." HIS SELF-DEPRECATING SENSE OF HUMOUR IS EVIDENT IN SOME OF THE TITLES HE CHOSE FOR HIS COMPOSITIONS, SUCH AS "A NOISOME PESTILENCE." WHEN SOMEONE ASKED WHY HE HAD CALLED HIS FIRST COMPOSITION "DRIPSODY," HE REPLIED: "BECAUSE IT WAS WRITTEN BY A DRIP." ALTHOUGH LE CAINE'S INSTRUMENTS ARE DISCUSSED INDIVIDUALLY, THEY WERE INTENDED TO WORK TOGETHER WITHIN THE CONTEXT OF THE ELECTRONIC MUSIC STUDIO, ONE CONTROLLING ANOTHER, OR ONE FEEDING SOUNDS TO ANOTHER,

IN CONFIGURATIONS WHICH VARIES FROM ONE APPLICATION TO ANOTHER.

ALL OF LE CAINE'S STUDIO INSTRUMENTS COULD BE USED IN COMBINATION WITH ONE ANOTHER IN THIS WAY. MODULAR UNITS SUCH AS TOUCH-SENSITIVE KEYS APPEARED IN SEVERAL INSTRUMENTS AND WERE USED FOR VARIED PURPOSES. THE SHEER INTELLIGENCE AND INSIGHT OF LE CAINE'S IDEAS CONTINUE TO DESERVE AN AUDIENCE. CONSIDER HIS COMMENT FROM 1966 THAT "WHAT A COMPOSER OF ELECTRONIC MUSIC NEEDS MOST IS NOT AN UNDERSTANDING OF THE APPARATUS, BUT A NEW UNDERSTANDING OF SOUND." LE CAINE RETIRED FROM THE NATIONAL RESEARCH COUNCIL IN 1974 AFTER THE FAILURE OF THE SACKBUT MANUFACTURING PROJECT. IN A PHOTO COMPOSITION HUGH LE CAINE IS SEEN AMONG HUGE ZINNIAS. HE HAD PLACED A CARDBOARD-BACKED ENLARGEMENT OF A FULL-LENGTH PHOTOGRAPH OF HIMSELF AMONG THE FLOWERS IN THE ROOF GARDEN IN HIS HOME/STUDIO. HE THEN REPHOTOGRAPHED THE ASSEMBLY AND PROUDLY SHOWED HIS COLLEAGUES THE SIZE OF HIS FLOWERS. THE GARDEN BEHIND LE CAINE'S HOME SUPPORTED A DENSE GROWTH OF FLOWERING TREES

AND BRUSHES, WITH A BRICK PATHWAY AND PATIO AREA. THERE WAS NO LAWN EITHER IN FRONT OR IN BACK OF THE HOUSE. LE CAINE HAD A PASSION FOR DRIVING MOTORCYCLES AT HIGH SPEEDS ON CANADIAN HIGHWAYS. HE IMPRESSED HIS COLLEAGUES BY SETTING UNOFFICIAL SPEED RECORDS BETWEEN MONTREAL AND NORTHERN ONTARIO.

LE CAINE DIED IN JULY OF 1977 AS A RESULT OF INJURIES INCURRED IN A TRAGIC MOTORCYCLE ACCIDENT ON JULY 4, 1976.

ELVIS

Perhaps there was no greater pop-culture event in Ottawa during the 1950's than the Elvis Presley concerts held at the Auditorium in April 1957. The "King" arrived in Ottawa on April 3, 1957. Teenagers traveled from as far as Montreal to attend the shows. A special train, nicknamed the "Rock N' Roll Cannon Ball" was packed with over 500 concert-goers. When Presley stepped onto the stage, the audience of

over 9,000 were so loud it was almost impossible to hear Presley singing: “some wept, some moaned; some clutched their heads in ecstasy; everybody screamed, stamped, clapped hands, flailed arms, one person got down on all fours and pounded the floor” The police were out in record numbers because there was concern that the screaming fans would rush the stage.

The Notre Dame Convent, viewing Presley as immoral and un-Christian, forbade its students from attending the concert. Eight students were expelled after going to see the King, and controversy gripped the city. The nuns later nullified the expulsions, but at least half of the girls remained enrolled in different schools.

THE ESQUIRES

A *Canadian* band, based in *Ottawa*, active from 1962 to 1967. The band is notable as the recipient of the first *Juno Award* in Canada, as well as being one of Canada's earlier *pop music* recording acts. The first Canadian *music video* ever made is said to be that of an Esquires song. The band is also notable as having had *Bruce*

Cockburn as a later member, and also for one of its hit records, "It's A Dirty Shame", having been written by *William Hawkins*. The Esquires were co-founded in *Ottawa*, in 1962, by Clint Hierlihy and Gary Comeau, while both were still in high school, Richard Patterson, Don Norman, Paul Huot, Lithil

The band developed a strong local following during the 1962-1963 period, modeling their sound on that of *Cliff Richard and The Shadows*. The Esquires were signed to *Capitol Records* in 1963, and are considered to have been the first Canadian pop band to be signed to a major label. In 1964, they received the RPM Award, a predecessor to the *Juno Awards*, as Best Vocal and Instrumental Group. They became the opening act for some of the major performers of the day, including The *Rolling Stones*, The *Beach Boys*, The *Dave Clark Five* and *Roy Orbison*. The Esquires issued a series of singles, the biggest hit of which was "So Many Other Boys" (1964) and one album, *Introducing The Esquires*. The Esquires switched to *Columbia Records*, issuing two singles (including "It's A Dirty Shame" by *William Hawkins*), prior to breaking up in 1967. Band members continued their music careers in such bands as The Staccatos (later reformed as *The Five Man Electrical Band*), The Townsman, The *Modern Rock Quartet*, *3's a Crowd*

In 1987, the band reunited to commemorate its 25th anniversary, playing at a benefit concert for the *Children's Hospital of Eastern Ontario*. The day was proclaimed by the City of Ottawa to be "Esquires Day."

Five Man Electrical Band

Originally formed in Ottawa, Ontario in 1964 as the Staccatos (Rick Belanger, Peter Fallis, Brian Rading & Vern Craig). Les Emmerson joined the band after Peter Fallis left to finish his schooling. The band developed into one of Canada's best-known groups, with a solid and dedicated fan base, a contract with Capitol Records of Canada, promotional opportunities and, most of all, live work. While signed to Capitol, they recorded a string of singles, including "Half Past Midnight", which sold over 25, 000 copies in Canada, as well as an album for Capitol U.S. In late 1969, they attempted an invasion of *America*, Without necessary work visas, they were under constant threat of extradition. Unable to attract any significant attention in *America* (Capitol eventually released them from their contract) and with their money running out, the Staccatos were forced back to Ottawa without a record deal and with a very cloudy future. Their lineup now consisted of Les Emmerson, guitar; Brian Rading, bass; Ted Gerow, keyboards; Rick Belanger; Percussion and Mike Belanger on drums. All five were strong vocalists The **Band** was best known for their 1971 *hit single "Signs"*. "Signs" was written by *Les Emmerson* and reached #3 on the US *Billboard Hot 100*. It sold over one million copies, and was awarded a *gold disc* by the *R.I.A.A.* in August 1971.

"Signs" went to #1 in Australia for nearly 2 months and was huge in other parts of the world including the band's own country, Canada. A string of hits followed: "Absolutely Right", "Money Back Guarantee", "Moonshine (friend of mine)", "Werewolf", "I'm A Stranger Here"

Bruce Cockburn

was born in 1945 in *Ottawa, Ontario*, Canada, and spent some of his early years on a farm outside *Pembroke, Ontario*. His first guitar was one he found around 1959 in his grandmother's attic, which he adorned with golden stars and used to play along to radio

hits. Cockburn was a student (but did not study music) at *Nepean High School*, where his 1964 yearbook photo states his desire "to become a musician." He attended *Berklee College of Music* in *Boston* for three semesters in the mid-1960s. In 1966 he joined an Ottawa band called The Children, which lasted for about a year. In the spring of 1967 he joined the final lineup of *The Esquires*. He moved to *Toronto* that summer to form *The Flying Circus* before changing its name to Olivus in the spring of 1968. Olivus opened for *The Jimi Hendrix Experience* and *Cream* in April 1968. That summer Cockburn broke up the band with the intention of going solo, but he ended up in the band *3's a Crowd* with *David Wiffen*, *Colleen Peterson*, and Richard Patterson, who had played with him in The Children. Cockburn left this band in the spring of 1969 to pursue a solo career.

Cockburn's first solo appearance was at the *Mariposa Folk Festival* in 1967, and in 1969 he was the headliner. In 1970 he released his first, self-titled, solo album. Raised as an *agnostic*, early in his career he became a devout *Christian*. Many of his albums from the 1970s refer to his Christian belief, which in turn informs the concerns for *human rights* and *environmentalism* expressed on his 1980s albums. He did not have a big impact in the *United States* until 1979, with the release of the album *Dancing in the Dragon's Jaws*. "Wondering Where the Lions Are," the first single from that album, reached No. 21 on the *Billboard Hot 100* in the US in June 1980.

Ian Tamblyn

Born and raised in *Fort William, Ontario*, Tamblyn studied at *Trent University*, graduating in 1971 and subsequently settling in *Chelsea, Quebec*. He released a demo cassette, *Moose Tracks*, the same year. In 1976 he released his full-length debut album, *Ian Tamblyn*, which won a *Juno Award* for Best Folk Music Recording that year. Since that time he has completed over 34

recording projects. He plays guitar, piano, *hammered dulcimer*, and synthesizer, as well as singing.

Tamblyn has recorded a number of *instrumental* music albums inspired by his adventure travels to remote places such as the north shore of Lake Superior, the Nahanni River, and the Chukchi Sea, and his participation in scientific research expeditions to locations such as *Greenland* and *Antarctica*. *Magnetic North* and *Antarctica* incorporate on-location field recordings into the music. *Magnetic North* was nominated for a Juno Award for Best Instrumental Album of 1990. *Over My Head* was recorded in-studio after a live concert commissioned by the *Canadian Museum of Nature*, in which music was blended with tape looped field recordings of birds.

Le Hibou

Denis Faulkner, an Ottawa francophone, was the founding owner manager from 1960 to 1968. Opening 1961 at 544 Rideau. Year later 248 Bank above a paint shop. Three years later on Sussex. Crosby Stills Nash and Young story, Hollies played Capital, Harvey Glatt took Nash to see Joni. Back to her room at Chateau, sparks, he goes to California, she is there introduces him to Stills and Crosby. There was no arts centre at that time in the capital city. The *National Arts Centre* opened in 1969. Faulkner presented pocket experimental theater in French and English - some original works, poetry readings, *chansonniers* from *Quebec*, the *Maritime provinces* and France, children's programming, comedy, *blues*, *jazz*, *rock* and *folk* singing. Another important contributor to the support of Le Hibou was the *Canada Council for the Arts*, which subsidized the seminal poetry reading series of Canadian poets. This programme was masterminded by poet *Harry Howith*, a Le Hibou founding member. Lineups were blocks long, but the then *Bank Street* venue could only hold about 60 people.

In 1965, Faulkner, along with friend and Ottawa architect **Matt Stankiewicz**, selected and converted a larger site at 521 **Sussex Drive** to what is now most popularly known as the location of Le Hibou. This heritage building was owned by the **National Capital Commission**. The National Capital Commission was a major contributor to the club through charging below market rent. The Commission's vision was linked to fostering the development of the **Byward Market** as the hub of Ottawa night life.¹ Le Hibou and several original boutiques set the concept in motion. Stankovicz and Faulkner converted an unoccupied warehouse to a friendly cafe with high ceilings and excellent acoustics. They kept the original tin engraved ceilings and brick interior walls. They lined another wall with floor to ceiling roughly finished BC fir, which inhibited sound echo.¹

Le Hibou relied primarily on admission charges to cover the costs of the theatre, comedy and music programmes, although some presentations were sponsored by the CBC (radio and television) - especially for local jazz groups. Posters advertising events were in themselves works of art - created by local established graphic artists at no charge. The famous owl logo was created by **Frank Mayers**. Other poster ads were frequently created by artists **Chris Wells**, the **Rosewarns**, **David Sutherland**, **Georges de Niverville**, **James Boyd** and **Dennis Pike**

Much of the current press has forgotten the contribution that Faulkner made to the francophone community. Now famous singer-song writers such as **Renee Claude**, **Pauline Julien**, **Edith Butler**, **Claude Leveillee**, **Claude Gauthier**, **Robert Charlebois**, **Diane Dufresne**, **Tex Lecor**, **Louise Forestier** appeared at Le Hibou. The French community was also exposed to the talents of French actors and directors. The well known theatre producer, long time artistic director of the National Arts Centre, **Gilles Provost** flexed his artistic muscle at Le Hibou both at the Bank and Sussex locations.

Another major contribution that le Hibou made was to the

development of an informed film audience. *Alan Knight*, brother-in-law of Denis Faulkner, a scholar in 18th century literature and longtime Le Hibou night supervisor provided weekly presentations of international films - both classic and modern series highlighting especially the development and growth of film. These films were not only rare, but rarely viewed in Canada at that time. (Alan Knight's mother was the book-keeper who kept Le Hibou's financial records straight especially ensuring *unemployment insurance* was paid-some local press states that people worked for a free lunch - regular staff were always paid, volunteers were rewarded).

Joan and John Russow purchased Le Hibou from the Faulkners. In 1972, they sold Le Hibou to *Pierre-Paul Lefreniere* and *Daphne Birks* - Le Hibou went bankrupt in May 1975.

Helmut (Max) Kallmann.

Music librarian, historian, born Berlin 7 Aug 1922, naturalized Canadian 1946, died Ottawa 12 Feb 2012 Kallmann was one of the three editors of the first edition of the *Encyclopedia of Music in Canada*, responsible in particular for content. He was interned as a German citizen in 1940 in England and 1940-3 in Canada. In 1970 he was appointed chief of the newly created Music Division at the *National Library of Canada*, where his responsibility was the building of an all-embracing collection of musical Canadiana, which soon became a centre for research in its field. He also pioneered in planning musical exhibitions, eg one on *Glenn Gould* (1988). The lack of Canadian subject matter in the University of Toronto's music history courses led Kallmann, late in 1948, to search for traces of Canada's musical past. His historical and bibliographical notes continued to expand and formed a major source of information for the *Encyclopedia of Music in Canada*. and at the same time to begin writing a historical account,

published in 1960 as *A History of Music in Canada 1534-1914*, the first on its subject in book form. became increasingly occupied with exploring primary sources and developed a plan for the collection and preservation of musical Canadiana, which found an application at the National Library. Kallmann was a co-founder of the *Canadian Music Library Association* (CMLA) and its chairman 1957-8 and 1967-8. He was a co-founder of the *Canadian Musical Heritage Society*. he wrote a CBC historical radio series, 'Music in Canada' (13 broadcasts in 1965. In 1975 was appointed honorary adjunct professor at *Carleton University*. He was appointed a Member of the *Order of Canada* in 1986

LITERATURE

William Hawkins

Canadian poet, musician, journalist and composer William Hawkins was born in Ottawa, Ontario, in 1940, where he continues to live and sporadically write poems. From '64 to '71, Hawkins published five collections of poetry, appeared in two landmark anthologies, and started to become recognized nationally as a poet. *The Ottawa Poems*. *The Black Prince of Bank Street*. He had a major impact on the Ottawa music scene as a singer-songwriter and instigator of adventurous new bands. At Le Hibou, William got to play host to the likes of *Gordon Lightfoot*, *Judy Collins* and *Joni Mitchell*. *Jimi Hendrix* dropped by one night. *Richie Havens* came to party. Le Hibou gave local musicians their start, and played host to an all-star poetry series featuring *Irving Layton*, *Leonard Cohen*, *Louis Dudek*, *Raymond Souster*, *Gwendolyn MacEwen*, *Jacques Godbout*, *John Robert Colombo* and Bill Hawkins.

March Aubade

Not much of a dawn to sing about, mist punctuated

By rain, shrinking snow showing desperate grass patches;
But the birds are full of song, building nests, or
Whatever. April will be better.

May, the pregnant month, will have me singing
Along with the birds, maybe climbing trees, peering into nests,
Channeling the squirrel within, The lout without,
Coaxing tulips out of the ground:

An All Canadian pain in the ass.

This crazy river-abounding town
where people are quietly following
some hesitant form of evolution
arranged on television from Toronto.

I sing:

Ottawa

rivers & jails,

fantasies

the dawn can't

slow up.

(*Ottawa Poems*. Kitchener: Weed/Flower Press, 1966)

Joy Kogawa

Lived in Ottawa all through 1970s a) Writer in Prime Minister's office – Trudeau and writer in residence at Ottawa U in 1978, the year she started to write *Obasan*. Wrote *A Choice of Dreams* and *Jericho Road*, poetry collections while here. Joy Kogawa was born in Vancouver in 1935 to Japanese-Canadian parents. During WWII, Kogawa and her family were forced to move to Slocan, British Columbia, an injustice Kogawa addresses in her 1981 novel, *Obasan*. Kogawa has worked to educate Canadians about the history of Japanese internment camps, and she has been active in the fight for official governmental redress. Kogawa studied at the University of Alberta, the University of Toronto, and the University of Saskatchewan. Her most recent poetic publication, *A Song of Lilith*, explores the mythical first partner to Adam.

WHERE THERE'S A WALL

Joy Kogawa

where there's a wall
there's a way
around,
over, or through

there's a gate
maybe
a ladder
a door
a sentinel who
sometimes sleeps

there are secret passwords
you can overhear

there are methods of torture
for extracting clues
to maps
of underground passageways

there are zeppelins
helicopters, rockets, bombs

bettering rams
armies with trumpets

whose all at once blast
shatters the foundations

where there's a wall
there are words

to whisper by a loose brick

wailing prayers to utter

special codes to tap

birds to carry messages
taped to their feet

there are letters to be written

novels even

on this side of the wall

I am standing
staring at the top
lost in the clouds

I hear every sound you make
but cannot see you

I incline in the wrong direction

a voice cries faint as in a dream

from the belly
of the wall

Carol Shields

Shields was born in *Oak Park, Illinois*. She studied for a semester at the *University of Exeter* in *England*, and the *University of Ottawa*, where she received an *MA*.

In 1956, while on a college exchange visit to *Scotland*, she met a Canadian engineering student, Donald Hugh Shields. The couple married in 1957 and moved to Canada, where they had a son and four daughters. Shields later became a Canadian citizen.

In 1973, Shields became editorial assistant for the journal *Canadian Slavonic Papers*. In 1977, she became a professor at the University of Ottawa, where she stayed for a year. She lived on Island Park and wrote about Ottawa extensively in *The Stone Diaries*, which won a Pulitzer.

She describes the old Union train station in 1936 when it had trains instead of talking heads in it. The book's hero Daisy Goodwill, is pulling in to meet the man she will eventually marry.

“He is at the station a full ten minutes before her arrival. He has allowed for this, knowing he'll need a cushion of calm in which to arrange his thoughts, his body too. “Well, well,” he plans to say, draining the drama off the moment with his heartiness, “so you've made it all in one piece have you?” Everything seems suddenly at risk. Even his long legs have gone unsteady.

He wouldn't dream, though, of sitting down on one of those long varnished benches. No, he pulls himself straight, his shoulders, his back, his hands clasped behind him, and paces the marble floor of the concourse. He pauses. staring up into the dome. A handsome building, yes indeed. He examines it carefully, its decorated frieze and fluted granite pillars with their classical pediments. He memorizes these stone surfaces, staring hard as though he may never again have an opportunity to see this clearly.”

JOHN METCALF

Metcalf was born in Carlisle, England on 12 November 1938. The wit of this Anglo-Canadian writer (General Ludd) is acerbic and biting. In two novellas and three short stories, Metcalf chronicles lust, despair, love and a variety of other human conditions. In “Single Gents Only,” a naive university student finds that his lodgings are in a queer boarding house, his meager supper includes a slice of ham that has “an

iridescent quality, hints of green and mauve," and his roommate requires a bedtime reading from *The Wind in the Willows*. "Travelling Northward" is the story of a writer who accepts a reading appearance before a pathetic rural literary group. "Was the smallness of the audience still undermining his sense of purpose? . . . Was he, after all these years, still so weak, so pathetically insecure, that he needed to parade himself in North bloody Portage?" Throughout these tales, we meet bitter, ironic, frustrated characters whose rants are both hilarious and profound. Metcalf's glibness is misleading; like Peter DeVries, he drives at essential truths while wowing us with his cunning and virtuosity. A first-rate collection. (Jan.)

His father, Thomas Metcalf, was a clergyman and his mother, Gladys Moore Metcalf, was a teacher. Metcalf immigrated to Canada in 1962 at the age of 24. It was in Canada that he began to write. In 1975 he married Myrna Teitlebaum and now lives with her in Ottawa. He has made extensive contributions to Canadian literature through editing, teaching various educational levels across Canada, critiquing other writers, compiling anthologies and publishing and promoting Canadian writers. He is a "storyteller, editor, novelist, essayist, critic", and is known for his satires of Canadian life and academia. His writing is rich in intense emotion invoking imagery, which he draws from his experiences as an educator in Canada. John Metcalf is seen as an authority in his field by many.

Metcalf gained an Honours Bachelor of Arts and a Certificate in Education from the University of Bristol, prior to his immigration to Canada. His first attempt at writing fiction came when he entered the Canadian Broadcasting Corporation's Short Story Essay Contest which was followed by eight of his short stories being accepted by the Vancouver-

based magazine Prism International. While writing he took side jobs in teaching to keep himself afloat.

New Canadian Writing, 1969 included Metcalf's first published stories. These stories all followed a common theme of youth and their coming of age. Metcalf used this theme of youth and coming of age and the events that shape it, extensively throughout his works. His first novella was published in 1970, shortly after New Canadian Writing, 1969, and was titled The Lady Who Stole Furniture. It follows the narrator as he deals with the morality and integrity of his intimate relationship with an older woman, and thus followed this theme of coming of age. It was this novella that first showcased Metcalf's "skill with dialogue, the idiom and rhythms of speech", which is seen in most of his work. Many of his works follow characters modeled after himself, many are young English teachers who have immigrated to Canada and are displeased with the state of the educational system. His first novel Going Down Slow follows a young teacher as described above as he deals with morality in the workplace, and his second novel General Ludd follows the same type of character as he fights the implementation of communications technology in his workplace. The Teeth of My Father is a collection of short stories with the common theme of artists' relationships with society and their artwork and personal life. This theme was followed by, and extended in Metcalf's Adult Entertainment. Girl in Gingham is a collection of two novellas. The first called Private Parts, chronicles one narrator's "sexual and spiritual childhood and adolescence". The second called Girl in Gingham follows another narrator's search for the perfect mate through the use of an online dating service, with the undertone being his realization of people trying to invent themselves to fit what others want, or the ideals of their

culture. Short story and Novella forms are Metcalf's preferred form of writing. Metcalf describes that when writing these forms "you got to get it dead right. A beat or two off and its ruined." Metcalf is a long-time critic of Canadian "cultural and educational inadequacies" and published Kicking Against the Pricks in 1982 to showcase this frustration. It was a collection of 8 essays and included an interview with himself. To further increase debate within the literary community he published The Bumper Book in 1986 and followed it with Carry On Bumping in 1988. Both collections consisted of contentious essays Metcalf hoped would showcase what he saw as problems with Canadian literature. In an interview with Geoff Hancock, John Metcalf blatantly states that "the quality of the education has declined everywhere over the last 50 years as the number to be educated has risen". He goes on to say that he is in "conflict with the dominant nature of North American society" and the influence it has on education.

Forde Abroad won the 1996 Gold Medal for Fiction at the National Magazine Awards. The Estuary won University of Western Ontario's President's Medal of for the Best Story of 1969. In 2004, John Metcalf was appointed as a Member of the Order of Canada.

Alex Good of the Toronto Star newspaper, reviewed Metcalf's Shut Up He Explained A Literary Memoir Vol 2, which briefly explained what Metcalf had been doing in the past couple years, but actually focus more on Metcalf's opinions of Canadian literature. It covers his hatred of "bad writing, thematic and political criticism" and the incompetence off the educational system and the "malignantly stupid pride" of Canadian culture. Good believes that much of the book could have been edited out without changing the intended tone.

Selected works Edit

The Lady Who Sold Furniture, 1970

Going Down Slow, 1972

The Teeth of My Father, 1975

Girl in Gingham, 1978

General Ludd, 1981

Kicking Against the Pricks, 1982

Selected Stories, 1982

Adult Entertainment, 1986

What is a Canadian Literature?, 1988

Shooting the Stars, 1992

Freedom from Culture, 1993

An Aesthetic Underground: A Literary Memoir, 2003

Forde Abroad, 2003

Standing Stones, 2004

Shut Up He Explained: A Literary Memoir Volume II, 2007

Brian Doyle

(born 12 August 1935) is a Canadian writer whose children's books have been adapted into both movies and plays. Many of his stories are drawn from his experiences growing up in Ottawa and vicinity. For his contribution as a children's writer, he was awarded the prestigious NSK Neustadt Prize for Children's Literature in 2005^[1] and was one of five finalists in 1998 and again in 2008 for the biennial, international Hans Christian Andersen Award, the highest recognition available to creators of children's books.

Among Canada's most distinguished authors of middle-grade and young-adult novels, Brian Doyle is acclaimed

as an exceptional storyteller as well as a talented writer whose works reflect both insight and sensitivity in depicting the moral dilemmas of young people. Doyle's books take place in both historical and contemporary periods and his sense of humour is considered one of his most appealing features. His writings evoke a strong sense of location, reflecting urban Ottawa and the Ottawa Valley. *Angel Square* and *Easy Avenue* are set in Ottawa in the 1940s and 50's; *Spud Sweetgrass* represents Ottawa in the early 1990s. *Uncle Ronald* and *Covered Bridgedraw* on Brian Doyle's childhood memories of the Ottawa Valley.

Writing in *Books for Young People*, Eva Martin called Doyle "one of the most daring and experimental writers of young-adult novels. He deals with the most sensitive of issues—race, violence, anti-social activity of all sorts—with a tongue-in-cheek humor that never denigrates the human spirit." Writing in *Magpies*, Agnes Nieuwenhuizen concluded, "Perhaps Doyle's most extraordinary feat is that there is never a sense of design or message or moralising. What shines through his work is a breath of vision and tolerance and a quirky exuberance and curiosity even in the face of adversity and resistance." Many of Doyle's most popular early novels are collected in the 1999 anthology *The Low Life*.

Born 1935 in Ottawa, Ontario, Doyle grew up in two "homes": his family's home in the ethnically-diverse section of Ottawa where he spent the school year and a log cabin on the Gatineau River near Low, Quebec, about forty miles north of town, where he spent his summers. Doyle's memories of his parents, siblings, and neighbors as well as the landscape and atmosphere he encountered as a child greatly influenced his writing, as did his experiences raising his own three children.

Doyle grew up in a home with a rich story-telling tradition but his home life was difficult. His father was cruel when he drank and his mother, who cared for Doyle's mentally disabled older sister, Pamela, as well as for the rest of the family, was often overwhelmed. When he was in the eighth grade, Pamela, who had Down's syndrome, died; Doyle's memories of Pamela and the toll her care-taking took on his mother, has led him to include several characters with disabilities in his books.

In high school at Ottawa's Glebe Collegiate Institute, Doyle began submitting short stories to magazines, some of which came back with personal rejection letters. However, writing only occupied a small part of his teen years. Doyle played football, won medals in gymnastics, and published poetry in the yearbook; he also fought, stole, and skipped school. After graduating from Glebe Collegiate, Doyle attended Carleton

University in Ottawa, where he majored in journalism and met Jackie Aronson, the woman he would later marry. Just before graduation, he won a prize for an essay he wrote on the Gatineau River Valley; right after graduation, he became a reporter for the Toronto Telegram. He soon left journalism to teach high school in Ottawa; he also completed the course work for a master's degree in literature at University of Ottawa, but left before writing his thesis.

While working as a teacher, Doyle continued his writing, working as a columnist for a local newspaper and publishing a short story in the literary magazine Fiddlehead. After he and his wife adopted two children, Megan and Ryan, and became involved in local theater, his writing took a new turn when he began writing well-received plays for his students. Doyle also became somewhat of a celebrity when one of his articles on the poor quality of teacher training was quoted in the Toronto Globe and Mail. Offered a position at his alma mater, Glebe Collegiate, Doyle became head of that school's English department and continued to write well-received student plays, including ten musicals and a satirical parody of Shakespeare's Hamlet before retiring from teaching in 1991.

Doyle published his first book for young readers, *Hey, Dad!*, in 1978. A story for middle graders that he wrote for his daughter Megan, *Hey, Dad!* uses the journey

motif—both literal and symbolic—to represent the growing maturity of its young protagonist.

With *Up to Low*, Doyle produced his first young-adult novel. Set in Quebec's Gatineau Hills and based on the author's boyhood experiences at his family's cabin, *Up to Low* takes place during the early 1950s and features teenage narrator Young Tommy, a boy who has recently lost his mother. Tommy travels to the town of Low with his father and his father's alcoholic friend Frank. On the way, the group stops at many taverns, where the men tell Tommy about Mean Hughie, the meanest man in Gatineau, who has vanished into the wilderness to die of cancer. When the companions reach Low, a town filled with comic residents, Tommy is awestruck by the beauty of Mean Hughie's eighteen-year-old daughter Baby Bridget, a girl with striking green eyes whose arm was cut off accidentally by a binding machine. Bridget and Tommy embark on a journey to find Mean Hughie, and the strength of their growing love for each other provides spiritual healing for both teens. Writing in *Quill and Quire*, Joan McGrath noted that *Up to Low* "is something special among books for young adults," while Mary Ainslie Smith in *Books in Canada* praised the book as "Doyle's best novel yet."

In *Angel Square*, Doyle again features Tommy as narrator, but this time the setting is the multi-cultural Lower Town area of urban Ottawa. On his way home

from school, Tommy crosses Angel Square, a place where fights between French Canadian, Irish Catholic, and Jewish kids take place daily. When anti-Semitism results in the critical injury of the father of Tommy's best friend, Sammy Rosenberg, Tommy fights back and finds the culprit by working with a network of his Jewish, Irish, and French-Canadian friends. As Nieuwenhuizen noted, the children "get together to deal with an adult situation." Writing in *Quill and Quire*, Paul Kropp called Angel Square "a real triumph of young adult writing," while a reviewer for the *Children's Book News* concluded: "Through Tommy's eyes we see the absurdity of racism and the hope that at least one child will understand our differences. This is Brian Doyle's best and guarantees an enjoyable yet sobering read for all." Explaining to *Something About The Author(SATA)*- an easy-to-use source for librarians, students and other researchers-that Angel Square is "very close to what my youth was," Doyle added that the novel "was hard to relax with, because it touched on some pain." In this book he includes a portrait of his retarded sister Pamela, who shares her name with the character in the novel. "There's a little bit of her in each book," he admitted.

In *Uncle Ronald*, Doyle features a character first introduced in *Up to Low*: "Crazy Mickey," Tommy's hundred-year-old great-grandfather. Now one hundred and twelve, Mickey narrates the events of the winter he

was twelve years old. The son of a drunken and abusive father, Mickey is smuggled by his mother onto a train that takes the boy from Ottawa into the Gatineau Hills, where he is to stay with his Uncle Ronald and his middle-aged aunts, the O'Malley girls. Mickey's relatives prove to be warm and welcoming, and he bonds with his uncle's horse, Second-Chance Lance.

Easy Avenue, a novel for young adults, introduces narrator Hubbo O'Driscoll, an impoverished orphan who is left in the care of a very old, very kind distant relative known only as Mrs. Driscoll. Hubbo becomes involved with Fleurette Featherstone Fitchell, a fellow resident of the Uplands Emergency Shelter and the daughter of a Lowertown prostitute. When he enters Glebe Collegiate Institute—the high school Doyle attended and where he later taught—Hubbo becomes caught between the people from the shelter and the elite Glebe students. When he gets a job as the companion to a wealthy elderly woman and begins to receive money from a mysterious benefactor, Hubbo fabricates an identity that is acceptable to the snobbish members of an exclusive club he wishes to join, but eventually recognizes where his true loyalties are. Easy Avenue was praised as "a delightful mix of comedy, irony, and sentiment" by a Maclean's contributor, while in Canadian Children's Literature, Lionel Adey dubbed the novel a "sometimes grim, sometimes amusing, but never unwholesome tale."

Set in 1950 and inspired by the author's memories of his first real job, *Covered Bridge* is the second of Doyle's stories about Hubbo. Having moved to a farm in the small Quebec community of Mushrat Creek, Hubbo becomes the part-time caretaker of a wooden covered bridge that has become a memorial to the tragic romance of two lovers, Ophelia and Oscar. Ophelia, who suffered from a brain tumor, jumped from the bridge to her death; her suicide caused the local priest to ban her from being buried in consecrated ground. When the bridge is slated for demolition in the name of progress, Hubbo works to preserve it, and in the process helps to correct the moral injustice done Ophelia, whose ghost he has seen. Nieuwenhuizen called *Covered Bridge* a "hauntingly beautiful tribute to conserving and respecting old things."

Doyle's two books about John "Spud" Sweetgrass, a half-Irish, half-Ojibway teen who is nicknamed for his ability to cook the perfect French fry, are considered somewhat of a departure from his earlier works. Comic mysteries for young adults written in a staccato style, *Spud Sweetgrass* and *Spud in Winter* involve a young protagonist who is trying to come to terms with his father's death, with his boss's shady business dealings, and with a gang-style slaying he has witnessed.

In the first book, Spud and his friends Connie Pan and Dink the Thinker attempt to discover who is dumping grease from Spud's french-fry stand into the Ottawa River.

Doyle once explained that "There is a perception that young people are worried about menstruation, divorce, masturbation, hitchhiking—subjects that just carloads of kids' books are written about. These are not the concerns of young people at all as far as I'm concerned. They are the concerns of adults who have young people. Kids' concerns are classical concerns: Am I brave? Am I a hero? Am I honest? Do I love this person? Am I afraid? Am I admired? Am I weak? Am I strong? These are their concerns, and that's what I write about."

NSK Neustadt Prize for Children's Literature, 2005, for body of work[1][4]

Book of the Year Award, Canadian Library Association (CLA), 1983, *Up to Low*, and 1989, *Easy Avenue*
Mr. Christie's Book Award, Canadian Children's Book Centre/Communications Jeunesse, 1990, *Covered Bridge*

Vicky Metcalf Award, Canadian Authors Association, 1991, body of work

CLA Book of the Year Award, 1997, *Uncle Ronald*
Mr. Christie's Book Award, 1997, *Uncle Ronald*

Hans Christian Andersen Award, finalist 1998, body of work[3]

National Chapter Award, 2001, *Mary Ann Alice*[5]

Leishman Prize, 2001, Mary Ann Alice[5]

Mr. Christie's Book Award, silver seal 2001, Mary Ann Alice

Hans Christian Andersen Award, finalist 2008, body of work[2]

You Can Pick Me up at Peggy's Cove was made into a film directed by Don McBrearty and into a video released by Beacon Films, Inc., in 1982. Several of his books have been adapted into sound recordings, including Peggy's Cove, Angel Square and Easy Avenue. Meet the Author: Brian Doyle was released as a short film in 1987. Angel Square was made into a film directed by Ann Wheeler and released by the National Film Board of Canada in 1990.

Several of his novels were adapted for the stage by students at Glebe Collegiate and Featherston PS: Pure Spring, Boy O'Boy and Easy Avenue at Glebe and Up to Low at Featherson.

Hey, Dad! (Groundwood, 1978)

You Can Pick Me Up at Peggy's Cove (Groundwood, 1978)

Up to Low (Groundwood, 1982)

Angel Square (Groundwood, 1984)

Easy Avenue (Groundwood, 1988)

Covered Bridge (Groundwood, 1990)

Spud Sweetgrass (Groundwood, 1992)
Spud in Winter (Groundwood, 1995)
Uncle Ronald (Vancouver: Douglas & McIntyre, 1996)
– "A Groundwood book."

Architecture

KEEFER, Alan (1883-1952), a prominent architect in Ottawa, Ont. who was active there in the following firms:

Weeks & Keefer, Architects, 1908-10

Alan Keefer, Architect, 1910-Dec. 1912

Keefer, Richards & Abra, Architects, Jan. 1913-May 1913

Alan Keefer, Architect, May 1913-1916

Alan Keefer, Staff Architect, Dept. of Public Works 1916-1952

Born at Dagus Mines, Pennsylvania in 1883, Alan Keefer was the son of Charles H. Keefer, a prominent civil and hydraulic engineer who had been engaged on a canal project in Pennsylvania in 1883. He was also the grandson of Thomas Coltrin Keefer, a leading engineer in Canada in the 19th C. Alan was raised in Ottawa and attended Ashbury College. He would later become the architect for the new buildings for his alma mater, located in Rockcliffe Park.

Keefer studied architecture in Boston, Mass. and graduated from the Dept. of Architecture at Massachusetts Institute of Technology. During this period he spent several months working as an apprentice to Stanford White, in his New York City office of McKim, Mead & White. After returning to Ottawa, he practised the profession in partnership with Arthur L. B. Weeks (see list of works under Weeks & Keefer), and then worked under his own name from 1910 until late 1912. In January 1913 he was invited to join the existing firm of Richards & Abraas a partner, but their

collaboration was unusually brief, and abruptly dissolved just 5 months later, in May 1913. Keefer then opened a new office under his own name.

The disastrous fire in the Centre Block of Parliament Hill on 3 February 1916 had a major impact on the career of Keefer. Shortly after the fire, he applied for, and was accepted as, a new staff architect with the federal Department of Public Works, and he remained with the department for the next 35 years. He was extensively involved in the reconstruction of the Parliament Buildings from 1916 until 1924, and was said to have contributed many of the designs for stone sculpture incorporated into the façade of the new Peace Tower (1917-24). After 1925, Keefer frequently collaborated with the sculptor Cleophas Soucy in the design and execution of the stone carving within the interior corridors and rooms of the restored Centre Block at Parliament Hill. In 1918 Keefer prepared an elaborate design for a National Victory Monument to be erected at Nepean Point. Although not built, his original drawing for the project has survived, and is now held in the Picture Collection of the National Archives of Canada (NAC, Picture Collection, C 104975).

741 Acacia Avenue, located in the prestigious Rockcliffe heritage neighborhood of Ottawa, was designed by renowned Ottawa architect Allan Keefer for his own family. “The house, built by Keefer for his wife and children in 1913, was beautifully sited on a high bluff with the sweep of the Ottawa River easterly and Kettle Island in the foreground.

Keefer was also heavily involved in the planning and development of Rockcliffe Park Village, because the Keefer family owned a large part of the lands that now form this residential neighbourhood in Ottawa. A detailed essay on his planning work at Rockcliffe appears in Martha Edmond, *Rockcliffe Park: A History of the Village*, 2005, 62-64, illus. In addition, he designed more than a dozen detached houses in Rockcliffe from 1910 to 1930, including the plans for “Stornaway”, now used as the residence of the Leader of the Opposition in Parliament (built 1914). Keefer continued his employment with the Dept. of Public Works right up until a few weeks before his death in Ottawa on 21 July 1952 (obituary

Ottawa Citizen, 22 July 1952, 4, with biography p. 1 & p. 12; Ottawa Journal, 22 July 1 & 2, with Editorial tribute 23 July 1952, 6).

SPARKS STREET, at Bank Street, hotel, bank and stores for Allan Keefer and Percy Shaver, 1909-10 (C.R., xxiii, 22 Dec. 1909, 24)

HULL, QUE., residence for Charles K. Graham, Aylmer Road, 1910 (C.R., xxiv, 16 Nov. 1910, 27)

WESTMINSTER PRESBYTERIAN CHURCH, Lyon Street at MacLaren Street, 1911 (C.R., xxv, 7 June 1911, 60, t.c.)

ROCKCLIFFE PARK, residence for the architect, Acacia Avenue, 1911 (C.R., xxv, 30 Aug. 1911, 61; Martha Edmond, Rockcliffe Park - A History of the Village, 2005, 62-3, 212-13, illus.)

ROCKCLIFFE PARK, 'Raewood', a residence for Thomas C. Keefer Jr., Coltrin Road [now Manor Avenue], 1911 (C.R., xxv, 30 Aug. 1911, 61, t.c.; Martha Edmond, Rockcliffe Park - A History of the Village, 2005, 211, illus.)

ROCKCLIFFE PARK, residence for Richard C. McConnell, Buena Vista Road, 1911 (C.R., xxv, 30 Aug. 1911, 61)

ROCKCLIFFE PARK, 'Lindenelm', a residence for Wilson M. Southam, Acacia Avenue, 1911 (Martha Edmond, Rockcliffe Park - A History of the Village, 2005, 205-08, illus.; Andrew Waldron, Exploring the Capital: An Architectural Guide to the Ottawa-Gatineau Region, 2017, 128-9, illus. & descrip.)

SPARKS STREET, at Lyon Street, commercial block for Dr. David H. Baird, 1912 (Evening Journal [Ottawa], 15 March 1912, 26, illus.; C.R., xxvi, 27 March 1912, 69)

KEEFER, RICHARDS & ABRA

SMITH'S FALLS, ONT., Bank of Commerce, 1913 (Ottawa Journal, 10 April 1913, 23)

OTTAWA LADIES COLLEGE, First Avenue at Lyon Street, 1913-14 (C.R., xxvii, 30 April 1913, 175; Ottawa Journal, 20 Sept. 1913, 17, illus.; 20 June 1914, 25, illus. & descrip.; Ottawa: A Guide to Heritage Structures, 2000, 178, illus.)

LOWE-MARTIN PRINTING CO., Nepean Street near Bank Street, 1913 (C.R., xxvii, 14 May 1913, 74)

A. KEEFER

ROCKCLIFFE PARK, 'Casa Loma', a residence for Harry S. Southam, Acacia Avenue, 1913 (H. Kalman, *Exploring Ottawa*, 1983, 137; Martha Edmond, *Rockcliffe Park - A History of the Village*, 2005, 209-10, illus.)

ROCKCLIFFE PARK, 'Stornoway', a residence for Asconi J. Major, now used by the Leader of the Opposition, Acacia Avenue, 1914 (Martha Edmond, *Rockcliffe Park - A History of the Village*, 2005, 192-3, illus.; Andrew Waldron, *Exploring the Capital: An Architectural Guide to the Ottawa-Gatineau Region*, 2017, 129, illus. & descrip.)

LANSDOWNE PARK, Agriculture & Horticulture Hall for the Central Canada Exhibition, 1914 (C.R., xxviii, 25 Feb. 1914, 73; *Evening Journal* [Ottawa], 11 July 1914, 20, illus. & descrip. but lacking attribution; City of Ottawa Archives, set of eight drawings with title sheet signed by Allan Keefer, 1914; inf. Ian Hunter, Perth, Ont.)

MACKAY STREET, at Thomas Street, porch additions and renovations to existing house, c. 1920 (National Capital Commission, *National Capital Region Heritage*, n.d., 88-9, illus.)

ROCKCLIFFE PARK, 'Waterstone', a mansion for Frederic E. Bronson, Acacia Avenue, 1928-31 (Martha Edmond, *Rockcliffe Park - A History of the Village*, 2005, 213-14, illus.; Andrew Waldron, *Exploring the Capital: An Architectural Guide to the Ottawa-Gatineau Region*, 2017, 130-31, illus. & descrip.)

WELLINGTON WARD SCHOOL (later called Glebe Public School), Mutchmor Street at Lyon Street, 1895 (C.R., vi, 16 May 1895, 2, t.c.; historical article in the *Ottawa Journal*, 3 Feb. 1945, 7; H. Cummings, *City of Ottawa Public Schools*, 1971, 61; Andrew Waldron, *Exploring the Capital: An Architectural Guide to the Ottawa-Gatineau Region*, 2017, 98-9, illus. & descrip.)

Horwood

Edgar Lewis Horwood (1868–1957) was a Canadian architect who served as Chief Dominion Architect from 1915 to 1917. Born 1868 Ottawa, Ontario, Canada

Died 1967 Ottawa, Ontario, Canada

Practice E.L. Horwood (1895-1912); Horwood & Taylor (1907-10); Horwood, Taylor & Horwood (1911-1912); E.L. Horwood (1918–1929); Horwood & Horwood (1929-1937)

As chief government architect he was responsible for many of the federal buildings constructed in this period. Drawings for public buildings designed by Horwood and his staff during his tenure as Chief Architect of the Department of Public Works are held at the National Archives of Canada in Ottawa. He worked as an architect in private practice in Ottawa and the National Capital Region as E.L. Horwood (1895–1912); Horwood & Taylor (1907–10); Horwood, Taylor & Horwood (1911–1912); E.L. Horwood (1918–1929); Horwood & Horwood (1929–1937).

In 1891, Edgar Lewis Horwood designed the Britannia Nautical Club's first clubhouse; the Club is celebrating its 125th anniversary in 2012. Other buildings he designed include a drill hall in Calgary, Alberta in 1916–17, two buildings at the Central Experimental Farm in Ottawa, Ontario: the Cereal and Agrostology Building, (1915–16) and the Agricultural Building (1915). Other designs include an addition to the Royal Canadian Mint refinery on Sussex Drive (1916) BRITANNIA, WEST OTTAWA,

extensive alterations and improvements to St. Stephen's Anglican Church, Main Street, Britannia, with addition of new tower and spire, 1895 (Evening Journal [Ottawa], 18 May 1895, 1, descrip.)

BRITANNIA BAY BOAT CLUB, new club house, 1895 (Evening Journal [Ottawa], 16 Sept. 1895, 6)

COUSENS-DAVIDSON BUILDING, Bank Street, 1895 (C.R., vi, 15 Aug. 1895, 3)

WELLINGTON, ONT., Trinity Methodist Church, 1896 (Christian Guardian, 8 April 1896, 235, descrip.)

STEWART STREET, residence for John C. Shipman, 1896 (C.R., vii, 4 June 1896, 2-3)

CONCESSION STREET, pair of houses for Arthur P. Johnson, 1896 (C.R., 4 June 1896, 2-3)

SPARKS STREET, commercial block for Daniel O'Connor, 1896 (C.R., vii, 4 June 1896, 2)

GILMOUR STREET, pair of houses for Edwin L. Brittain, 1896 (C.R., vii, 4 June 1896, 2)

BAY STREET, residence for Charles O'Connor, 1896 (C.R., vii, 4 June 1896, 2)

MARIA STREET, residence for Andrew Holland, 1896 (C.R., vii, 4 June 1896, 2)

PRESCOTT, ONT., Public School, major addition, 1896 (C.R., vii, 4 June 1896, 2)

ELGIN STREET, at Cooper Street, row of five houses for Dr. A. Frankford Rogers, 1896 (C.R., vii, 15 Oct. 1896, 1)

BANK STREET, near Cooper Street, commercial block for Daniel O'Connor, 1896 (C.R., vii, 15 Oct. 1896, 1)

HINTONBURG, residence for Andres Holland, Maria Street, 1896 (C.R., vii, 15 Oct. 1896, 1)

ST. GEORGE'S WARD SCHOOL, Osgoode Street, 1897 (C.R., viii, 15 Feb. 1897, 3, t.c.)

SUN LIFE ASSURANCE CO., Sparks Street at Bank Street, office block, 1897-98; altered 1951 (C.R., viii, 15 March 1897, 3; C.A.B., x, Nov. 1897, illus.; Evening Journal [Ottawa], 19 March 1897, 7, descrip.; Evening Citizen [Ottawa], 29 April 1898, 5, descrip.)

LISGAR STREET, residence for Shirley Ogilvie, 1897 (C.R., viii, 15 April 1897, 2)

ST. LUKE'S GENERAL HOSPITAL, Elgin Street at Frank Street, 1897-98; Laundry Building 1910; West Wing, 1910 (Evening Journal [Ottawa], 22 Sept. 1897, 1, illus. & descrip.; Evening Citizen [Ottawa], 22 Sept. 1897, 5, descrip.; 7 July 1898, 5, descrip.; C.R., xxiv, 23 Nov. 1910, 26; 30 Nov. 1910, 24; Evening Journal [Ottawa], 24 July 1912, 1, illus.)

MacLAREN STREET, two houses for William T. Mason, 1897 (C.R., viii, 2 Sept. 1897, 2)

MASSEY-HARRIS BUILDING, Sparks Street at Kent Street, 1897 (C.R., viii, 23 Sept. 1897, 2)

FIRST AVENUE PUBLIC SCHOOL, First Avenue at O'Connor Street, 1898; addition, 1907 (C.R., viii, 25 May 1898, 3; Ottawa: A Guide to Heritage Structures, 2000, 180, illus.)

DALY STREET, near Cumberland Street, office and residence for Dr. Robert Kennedy, 1898 (C.R., ix, 25 May 1898, 3)

HINTONBURG, Public School, 1898 (C.R., ix, 23 March 1898, 2)

METCALFE STREET, near Gilmour Street, residence for

the architect, 1898 (C.R., ix, 25 May 1898, 3)
WESTBORO, residence for Frederick A. Heney, 1898
(C.R., ix, 25 May 1898, 3)
AYLMER, QUE, hotel on the Moylan property, 1898
(C.R., ix, 8 June 1898, 3)
DALY AVENUE, overlooking the Rideau River,
residence for James Gibson, 1899 (Daily Citizen
[Ottawa], 25 Feb. 1899, 3)
OTTAWA CITY HALL, Elgin Street, addition and
alterations, 1899; burned 1931 (C.R., x, 29 March 1899,
3)
ST. MATTHEW'S ROMAN CATHOLIC SCHOOL, Lyon
Street at Third Avenue, 1899 (C.R., x, 4 Oct. 1899, 3)
HINTONBURG, Fire Hall, Seventh Avenue, 1901 (C.R.,
xii, 15 May 1901, 2; Evening Journal [Ottawa], 10 Sept.
1901, 6, illus. & descrip.)
CANADIAN CONSERVATORY OF MUSIC, Bay Street
at Slater Street, 1902 (C.R., xiii, 18 June 1902, 3)
OTTAWA CITIZEN BUILDING, Sparks Street, 1902-03
(C.R., xiii, 19 Nov. 1902, 3, descrip.)
OTTAWA PUBLIC LIBRARY, Metcalfe Street at Laurier
Avenue, 1903-05 (Ottawa Journal, 7 March 1903, 7,
descrip.; C.R., xiv, 11 March 1903, 3, descrip.; C.A.B.,
xx, May 1907, illus.)
BUCKINGHAM, QUE., additions to the Presbyterian
Church, 1903 (C.R., xiv, 1 July 1903, 2)
CORRY BLOCK, Rideau Street at Sussex Drive, for
James A. Corry, 1903 (C.R., xiv, 12 Aug. 1903, 2)
ST. GEORGE'S HALL, Bank Street near Cooper Street,
1903-04 (C.R., xiv, 16 Dec. 1903, 2)

MANOTICK, ONT., Methodist Church, 1904 (Evening Journal [Ottawa], 23 May 1903, 3, descrip.; Andrew Waldron, *Exploring the Capital: An Architectural Guide to the Ottawa-Gatineau Region*, 2017, 233, illus. & descrip.)

TRAFALGAR BUILDING, Bank Street at Queen Street, for John C. Brennan, 1906 (C.R., xvi, 31 Jan. 1906, 6)

ALEXANDRA HOTEL, Bank Street at MacLaren Street, 1906; demol. 1979 (H. Kalman, *Exploring Ottawa*, 1983, 55)

HORWOOD & TAYLOR

MASONIC TEMPLE, Bank Street at Wellington Street, 1907 (C.R., xvii, 13 Feb. 1907, 4)

OTTAWA COLLEGIATE, Lisgar Street near Elgin Street, addition of West Wing, 1907 (C.R., xviii, 3 July 1907, 1; *Lisgar Collegiate Centenary 1843-1943*, 11)

WELLINGTON STREET, a block of offices and apartments "...between the Victoria Chambers and the Union Bank", for Sir Sandford Fleming, 1909 (Ottawa Journal, 27 Aug. 1909, 9, descrip.)

WESTMINSTER APARTMENTS, Metcalfe Street at Laurier Avenue, 1909 (C.R., xxiii, 25 Aug. 1909, 21)

HULL, QUE., clubhouse for the Royal Ottawa Golf Club, Aylmer Road, 1910 (Evening Journal [Ottawa], 11 Dec. 1909, 1; C.R., xxiv, 23 Feb. 1910, 23; Const., vi, May 1913, 181-82, illus.)

HORWOOD, TAYLOR & HORWOOD

COOPER STREET, apartment house for J. Arthur Seybold, 1911 (C.R., xxv, 15 March 1911, 55)

O'CONNOR STREET, near Albert Street, commercial block for Donald Fraser, 1911 (C.R., xxv, 5 April 1911, 57)

HINTONBURG, Salvation Army Orphan's Home, Wellington Street West near Rosemount Avenue, 1912 (C.R., xxvi, 28 Feb. 1912, 64)

CARP, ONT., Methodist Church, 1912 (C.R., xxvi, 13 March 1912, 66, t.c.)

ST. LUKE'S GENERAL HOSPITAL, Elgin Street at Gladstone Avenue, major addition, 1912 (Evening Journal [Ottawa], 24 July 1912, 1, illus. &

descrip.)

FLORENCE STREET, near Bank Street, apartment block for Donald Fraser, 1912 (Evening Journal [Ottawa], 17 Oct. 1912, 2)

PERLEY HOME FOR INCURABLES, Aylmer Avenue at Barton Street, 1914-15 (Evening Journal [Ottawa], 12 July 1915, 9, descrip.)

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