PUBLIC ART IN VANCOUVER

by

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We accept this thesis as conforming to
the required standard.

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April, 1972
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Date April 28, 1972.
ABSTRACT

This survey of public art in Vancouver is presented in the form of a catalogue. My aim is to list the works of art of a permanent nature which are accessible to the general public within the city limits of Vancouver, the campus of the University of British Columbia and the Vancouver International Airport. It covers sculpture in parks, in playgrounds and on city streets, as well as works of art integrated with architecture. It does not include church art, Indian art, works in apartment houses, shopping malls, cocktail lounges and restaurants (with three exceptions). The information included on each item is, as near as possible, the date, the item, the location, the artist, the medium, the size, and any other pertinent facts.

The information has been acquired by questionnaires sent to the artists concerned, and in some cases, to the architects, patrons or clients, to representatives of governments and others. Colour slides of almost all works listed are included.

An accompanying essay deals in a brief fashion with the problems confronted by the artist, the architect and the
patron in these joint endeavours. The cultural organizations which have supported and have helped to increase the quantity and quality of public art are reviewed. The policies of the government at federal, provincial and civic levels which deal with integrating art with architecture are noted. The stylistic trends of the works which cover a span of sixty-seven years are discussed. Finally, certain conclusions with regard to the dearth of public art are drawn.
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There is a set of slides, kept in Special Collections (in Proximity) To go with this thesis.
ACKNOWLEDGEMENTS

The author wishes to express her appreciation to the many artists and architects who completed a long questionnaire about their work, to officials representing the three levels of government and to several businessmen who responded to written and verbal requests with informative letters and brochures and background knowledge. The Fine Arts Library of the University of British Columbia and the Fine Arts Department of the Vancouver Public Library have been most helpful. Finally, I would like to thank Professor Ian McNairn, my faculty advisor for all the help he has given me.
INTRODUCTION

This catalogue of art in public places in Vancouver is written with the intent of making the information readily available to students who wish to do research on local artists or local works of art, and to other interested persons. It was the experience of the author when seeking such information that it had not been listed and was available only through extensive research. The information given here is, of necessity, brief; therefore, special attention has been given to include as much source material as possible. Since the face of our city is constantly in a state of change, some works of significant importance have already been destroyed, thus colour slides have been included of existing works as a means of preservation. A catalogue, such as this, covering a span of almost three-quarters of a century reveals many interesting facts. These include the names of the artists who have worked in the city over the years, statistical facts on each particular work, stylistic trends, problems of the artist, architect and patron, public interest or the lack thereof, and the efforts that have been made and are being made to enrich the artistic environment.
The limitations I have placed on myself by the title Public Art in Vancouver are such:

(1) "Public" refers to all works placed in locations, or integrated with architecture, which are readily available to the public.

(2) "Art" refers to "fine art" which has been defined as "those elements of a building design which are conceived and executed by professional artists." Added to this definition are works by professional artists which are located in parks, playgrounds, city streets and the University Campus. These works must be of a permanent nature, therefore easel paintings and small sculptures are not included. The word artist is used in the broad meaning of the term which includes painters, sculptors, muralists, ceramists, weavers, etcetera. The term "professional artists" has been stretched during the earlier period to include in some cases architects, designers, stone carvers and masons. Their work is important to their period and it is possible that the terms, artist, designer, etcetera were used more loosely at that time.

It is inevitable that in a study as extensive as this, some works of "fine art", will have been missed. The author can only offer an apology in advance.

(3) The locale considered is within the boundaries
of the City of Vancouver, the Vancouver International Airport and the campus of the University of British Columbia.

(4) The time period covered is from the earliest commemorative fountain, the Queen Victoria in Stanley Park (1905), to the present. Several pieces which are no longer in existence, or at least no longer available to the public, are included because of their significance.

(5) The above restrictions have had to be stretched still further. The catalogue does not include Indian Art, church art, or works of art in apartment houses, shopping malls, cocktail lounges and restaurants (with three exceptions).

The information has been acquired over the past two years by the following methods; questionnaires sent to the artists; questionnaires sent to the architects, especially when artists could not be contacted; letters to building owners and managers, to various levels of governmental representatives, and to offices of national corporations, including banks, railways, and hotels; reviews of periodicals, newspapers (microfilms), files of libraries and archives; and personal and telephone conversations with concerned persons. It is noteworthy that of twenty-seven artist contacted only three failed to reply. Management too was most co-operative and went out of
it's way to include photographs, brochures, and xeroxed copies of pertinent minutes.

If, as in some cases, the information is sparse it is because, in spite of extensive research, it was all the author could find.

In addition to the statistical data, the author has included, where possible, on each item catalogued such information as: method of selection of artist; limitations placed upon artist; problems of construction or installation; degree of mutual understanding and ultimate satisfaction reached by artist, architect and patron; public reaction complimentary or adverse, if of any degree; date of completion, dedication or unveiling; and the name of the architects, where applicable.

This catalogue is not, nor is it intended to be, an assessment of artistic merit; such criticism would be outside the purpose of this thesis and beyond the capabilities of the author.

The items in this catalogue are presented in chronological order, with newspaper references also in chronological order.

All references to works of art mentioned in the essay are listed in the catalogue. The page number is indicated by the abbreviation "Cat. p. -".
Commissioned works of art call for the collaboration of at least two persons, the artist and the patron. When such works are integrated with architecture a third, and perhaps the key person, the architect, is involved. There are various methods by which an artist may be chosen to create a specific work. It may be as simple as the direct contact of patron to artist, or as complex as the work being submitted to an open competition and the choice being made by a competent jury. It may be one of various methods between these two extremes. Then, too, a completed work or a casting from an original work may be selected from an exhibition or a catalogue, or the artist himself or a member of his family, or a private donor may select a piece and give it as a gift.

When three or more persons collaborate on the creation of a specific work, as often happens when art is integrated with architecture, it is almost inevitable that problems will arise. "Art and Architecture" has been a topic much discussed and recorded in pertinent professional periodicals and journals over the past decade. To do justice to this complex subject, is beyond the scope of this essay and the knowledge
of the writer. However, a few of the difficulties which have been brought to my attention while preparing this catalogue should be mentioned.

The architect has been referred to as the "key man". It is he who usually has to act as the "go-between" from patron to artist. It is he who often convinces the patron that works of art should be included in the construction. This survey has shown this to be true. His responsibilities then are manifold. He must bring satisfaction and fulfillment to the artist, the patron, and the public and improve the public image of his own company. The position of the architect and his relationship has been defined by Professor B.C. Binning in the Royal Architectural Institute of Canada Journal, July, 1960, where he refers to the ideal architects as the "Traditionalists." He writes:

You usually find that the Traditionalists have such people for their friends. They know them well. They know what they can do, the style they work in, their special talents and their limitations. These architects have a wide knowledge of the arts. They know the difference between architecture, painting and sculpture. They know the similarities between the arts, their family likenesses of form, structure and space. They can distinguish between what is a private art (such as an easel painting) and a public art that has something to do with architecture. They know the difference between form and content; how form can give architectural meaning to a building; and the image-making possibilities of content. They know the whole scope and gamut of the materials used by the artist and sculptor, and how best they
can be associated with a building. And they know what is perhaps even more important for an architect to know — how to use sculpture, murals and the like as an integral part of their architectural concept. For example, they know what sculpture or painting can do to architectural mass; how it can give scale, definition, emphasis, enrichment. They know how these things can affect space, giving direction, a point of reference; and how they can be a means to identify the in-dweller to that space.

Given then the ideal architect, "the philosopher-king" it would follow that he would be equally wise in selecting the time to contact the artist. Anita Aarons, Royal Architectural Institute of Canada Journal, January, 1965, writes:

Artist and architect in professional practice, with proper means of selection and knowledge of each others work, should meet and both excite together at the concept stage long before even ground plan has emerged. They should live through the period of gestation together in common inspiration.

The ideal situation has occurred too infrequently in Vancouver and one cannot avoid mentioning a few of the pitfalls of the less experienced architect. He wishes his creation to stand out as a monolithic structure on its own merits. He realizes that something must be done (a) to give a building identity or relieve monotony (b) to identify an entrance so that it will draw people and (c) to enhance an otherwise deadly lobby or elevator foyer. He must appease the demands of a city council, cultural organizations and
pressures from business management (who may live in the east). These are the cases in which, very often, the artist is contacted too hastily and too late and is made frustrated by pressures of limitations of time, theme and material. Unfortunately, many instances of this kind may be cited throughout our city.

In fairness to the architect, it must be mentioned that the glass and steel beam or concrete buildings of today do not lend themselves to artistic decoration; therefore murals in the lobby and fountains or sculpture in the courtyard would seem to be in order. This is all to the good if, as stated, the artist is called upon in the planning stages.

George A. Norris in answering the questionnaire sent to him for this survey made the observation:

Too often (almost always) works of art are thought of as after thoughts by architects and clients. No true integration can exist under such fragmented conditions. The more one does architectural projects the more one sees not only his own effort, but also the building, the street, the adjacent structures, the spaces between and the scale of people and landscape to the whole thing, and the more dissatisfied one becomes with the chaotic disregard for the Vancouver environment. The sculpture is only as good as the total scene.

The problems that beset the artist, too, are numerous. The time factor has been mentioned. He has little opportunity to work on such a monumental scale both
in school and in his studio. Materials and locations for exhibitions make experimenting almost impossible. The stipulations imposed by the architect or patron may stifle his creativity. The location itself presents problems. The small model, when chosen, may have seemed ideal but when constructed to its full size may be either overwhelmed or smothered by the space in which it finds itself. The locale for which the work was originally intended may be changed; in some cases this may happen even before the building is completed; in others, by new or renovated buildings being constructed in adjacent areas. In cases where the art works is indoors, the furnishings, fixtures, or moving of walls may detract from the work. The availability and expense of materials on the west coast of Canada is of no little concern, especially when the artist works in mosaic or bronze. The sculptor is handicapped by the fact that there is no foundry on the west coast. One ingenious artist has surmounted this difficulty by constructing his own foundry which in the opinion of Professor Ian McNairn is one of the most important single feats of a Canadian sculptor. Then, too, there is the occasional artist who is not sufficiently sensitive to the environs of the site of his work and who cannot resist creating a monument to his own edification.

The patron, unlike the architect or the artist has a diversity of backgrounds. He may be a private citizen or
belong to a group of public minded citizens, or to a cultural organization, an ethnic group, be a representative of business, or a department of the government. If the patron is not sufficiently aware of the arts with all its facets, an unwise choice may be made regarding artist, theme, material or site. Ideally, this choice should be left to a panel of experts or to the architects; but, unfortunately, this is not always so. Business management too often requires that the work symbolize its trade or business "in a readable fashion." Government bodies often are swayed by political or public pressures. The private donor is frequently the victim of sentimentality.

The ideal situation exists (as has been quoted previously by B.C. Binning and Anita Aarons) if the artist is chosen by a knowledgeable architect or panel of experts, sometimes but not necessarily from a competition, and if he is chosen in time to work along with the architect, engineer and patron from the time of conception to completion.

In spite of the difficulties encountered by the artist, architect, and patron which have been mentioned briefly, the fact remains that public art is on the increase in Vancouver. This catalogue shows that of the ninety,
works included here, forty-six have been created since 1960. Indeed, it has reached the point where large businesses and government agencies would hardly dare to construct a large building: or complex without including works of art commissioned or otherwise. Reasons for this have been summed up lightly in such general statements as:

the man in the street is becoming as aware of the art world as he is of the World Series baseball or Stanley Cup Hockey.

or

the arts are becoming a secure part of the fabric of our society and not just as ornament. The arts are becoming as essential to the affluent society as food.

The causes for such statements have been attributed to advances in education, travel, influx of ethnic groups, and even a cult "in-thing" with affluent people.

These factors are not the only ones responsible for the upsurge in art. There have been influences in Canada, and now specifically in Vancouver, which have fostered an interest in the arts and which have helped in a material way to increase the quantity and quality of public art.

The Vancouver and U.B.C. Art Galleries are no longer the cold, sterile mausoleums of the past. They have opened their doors and in an exciting and stimulating fashion have encouraged groups ranging from elementary school children to senior citizens to view their displays.

Changing trends in art are explained by informed docents.
Local artists are having more and more opportunity to have their work displayed and worthwhile travelling exhibitions are becoming more frequent.

The first meeting of "Intermedia", a workshop for multi-media experiments in all the arts, was held in Vancouver in April, 1967. It was assisted by a substantial grant from the Canada Council. It's wide range of projects bring together several disciplines such as music, dance, film, painting and sculpture to give a "total integration of their forms and modes." Thus an opportunity is given for the artists to acquire a better understanding of each others problems and capabilities.

Private galleries have mushroomed throughout the city; at the time of writing some forty are listed in the Vancouver Telephone Directory. Many of these cater to the local artists and give them an opportunity for "one-man" exhibitions.

The sculptor, who is perhaps the most frequently concerned with art integrated with architecture has had a long and arduous struggle in British Columbia. The pioneer work in this field was done by Charles Marega and later by his pupil, Beatrice Lennie. Since they were the only local sculptors, competitions and panels of judges were not required.
Since 1955 new sculptors have appeared and an awareness of their presence can be attributed to the exhibitions of sculpture.

The first major date in such a history would be February 15, 1955 when Robert Martin Hume of the Vancouver Art Gallery and Mark Sponenburgh of the University of Oregon co-operated to set up the Festival of the Arts in Eugene. With this encouragement, and working with no budget whatsoever the sculptors themselves then proceeded to prepare annual exhibitions for six years until 1961.

During the summers of 1956, 1958 and 1960 the members of the B.C. region of the Northwest Institute of Sculptors in association with the Department of the University of British Columbia Extension held open exhibitions on the University Campus. In 1964, the Federation of Canadian Artists held an exhibition in Oakridge Shopping Mall which contained some pieces of sculpture which were described as "outstanding." In 1967, sixteen B.C. sculptors entered fifty-nine pieces of sculpture in the Centennial Sculpture '67, an exhibition held at the Queen Elizabeth Theatre in the summer of 1967. At least one B.C. sculptor had a piece of work exhibited at Expo' 67 in Montreal. The Fine Arts Gallery of the University of British Columbia held an exhibition Younger Vancouver Sculptors in 1968 when thirteen artists entered their work. Such exhibitions, as these described, not only provide the public with an opportunity to assess the merits of contemporary sculpture in this region.
but they also provide the sculptors with an opportunity to see their work in a congenial setting with the space and backgrounds so necessary for full appreciation. It is hoped that with the re-organization of the Northwest Institute of Sculptors (B.C. Region) in November, 1971, more exhibitions will be forthcoming.

It is the cultural organizations such as the Canada Foundation, the Canada Council, the Theo Koerner Foundation, the Community Arts Council and numerous other public spirited bodies which have been the main support of the artist in recent years. They have given scholarships, grants, loans, and awards (for meritorious work). This has enabled the artist to further his education, to experiment, and to travel without too much of a financial burden. These organizations have played a dual role: they have also prodded educational institutions, galleries, businesses and governments into supporting the artists by buying and exhibiting their works.

It is fair to say that the seed which led to the development of the Canada Council was sown by the Massey Commission which was set up in 1951 to survey the cultural landscape across Canada and which recommended that a permanent agency be established to hasten the growth of the arts. This recommendation, six years later, led to the development of the Canada Council. It was the Canada Council who promoted and helped finance the Canadian Conference of the Arts.
summer seminars of 1965, 1966 and 1967. Indeed it was Seminar 1965 which marked the first time that a minister of the Crown sat down with professionals in the Arts to discuss common problems. The minister was the Honourable Maurice Lamontagne, Secretary of State.

The Ministers keynote address indicated his appreciation that the arts are of such national importance that the Government must now concern itself more actively with their development.

Seminar '66 was held to deal specifically with the visual arts. One of the observations made was that the art world does not attempt to communicate with the public. After considerable discussion; the Seminar was able to trace the problem back to a single dominant source.

The delegates called for the immediate establishment of a clearing house and information centre for all visual arts ... (For example: an architect who wanted to find an artist to collaborate on a building project could obtain from the Centre names, addresses, photographs, and critical assessments; while a journalist, researching an article on town planning, could obtain lists of source material.)

The twelve recommendations set forth under "Environment" all had bearing directly or indirectly on integrating works of art into the urban environment. It encouraged government, corporations, architects, artists, designers, planners, and private citizens to work together towards this goal.
The Seminar on Architectural Requirements for the Performing Arts in Canada at the close of its meeting in Ottawa on June 2, 1964 agreed to recommend:

That an amount of not less than 1% be added to the capital cost for the integration of the contribution of visual arts into these halls and theatres under the direction of their architects.\(^23\)

Government circles have been inspired by the Massey Commission and its subsequent results. The Department of Transport of the Government of Canada was the first to lead the way.

In May 1961, a policy was established for the Ministry with the agreement of the Treasury Board that a maximum of \(\frac{1}{10}\) of the building cost would be included in the general contract for fine art at major airports.

When the need arises, a committee of art experts from across the country has been formed to assist the Ministry in the choice of artists to be commissioned.\(^24\)

The total budget for the Vancouver International Airport built in 1968 was $26 million, of which $45,000 was allocated for art work. A committee to advise the Department of Transport was set up composed of Dr. Jean Boggs, Director of the National Gallery; the late Guy Viau, former Assistant Director of the National Gallery; Gilles Henault of Montreal, Ned Pratt of Thompson, Berwick, Pratt and Partners, and Tony Emery and Doris Shadbolt of the Vancouver Art Gallery.\(^25\)

In January, 1969 a recommendation was put forth by the Department of Public Works of Canada and was accepted
by the cabinet which authorized the Minister of Public Works to:

1. Apply a sum equal to 1% of the building construction contract for fine art work in all building programmes serving the general public directly.

2. Define fine artwork as those elements of a building design which are conceived and executed by professional artists.

3. Implement a survey to prequalify professional artists in terms of Canadian residence and evidence of training and experience in fine artwork.

4. Call together an advisory fine arts committee to be composed on the basis of recommendations from the Board of Trustees of the National Gallery, the functions of which would be to approve the proposed location, theme and character of the artwork and the selection of artists, and

5. direct the Chief Architect of the Department of Public works to administer the submissions to the advisory fine arts committee, to co-ordinate the artwork into the architectural design, to administer contracts for artwork, and to supervise the execution and installation of the artwork.

The same report made a statement to the effect that because of a fixed allowance for fine art the committee as a matter of policy was against the idea of competitions. However, in such cases where competitions were deemed necessary a sum of $500. would be allocated for each submission.
At the Provincial Government level, a letter from the Honourable W.N. Chant, Minister of Public Works, Province of British Columbia, March 22, 1972 contends that;

It is the policy of the Department on occasion to incorporate art works in our provincial buildings. The Provincial Museum in Victoria is an outstanding example.

Mr. Peter Skrinshire, Construction Co-ordinator for the City of Vancouver stated that there is no established policy for integrating art into public buildings in the Vancouver City building program. When such integration occurs it is usually by a special request. This could come either from the architect or from a concerned donor. Mr. Skrinshire regrets that this is so but suggests that a limited budget and public apathy are two important factors. He cites as an example the new archives building now under construction; there is to be a pool but so far there are no plans for integrated art work. If action is not taken soon it will be another case of the artist being called too late or not at all.

The Superintendent of the Board of Parks and Public Recreations, City of Vancouver in a letter dated December 29, 1971 made the following observations

In response to your inquiry regarding legal authority to regulate the erection of sculpture pieces in City Parks, I refer you to the Vancouver Parks By-Law which states ...

'No person shall erect, construct or
build or cause to be erected, constructed or built, in or on any park, or boulevard any tent, building, shelter, pavilion or other construction whatsoever, without the written permission of the Board. ... 

When this clause is interpreted to apply to sculpture, it is not the intent to prohibit the display of all works, but merely to provide a means of regulating the quality and quantity of work to be displayed in or on any park. 

In spite of the above regulations, it would appear that the Vancouver Parks Board has softened its stand. Whereas, in 1958, the offer of a gift of sculpture by Jacob Epstein was turned down, in 1969 the gift of the Henry Moore sculpture "Knife-Edge" (Two Piece) (Cat. p. liii) was accepted with gratitude.

The University of British Columbia is gradually becoming an outdoor and an indoor art gallery. Most of the free standing sculptures, and some of the wall sculptures have been gifts of private donors and two of the murals have been gifts of graduating classes. A letter dated March 9, 1972 from the Former Director of the Physical Plant states, I do not know of any policy at U.B.C. which provides that art be integrated into architecture. The art that has appeared has usually been the result of ad hoc discussions between the architect commissioned for the building and the committee responsible for its development.

From this catalogue the author has endeavoured to
summarize not only interesting statistics but also trends of style and subject matter which have occurred over three-quarters of a century. Opinions expressed by the artists, the architects, the patrons and the public have been analyzed. When statistics are cited it must be noted that in some instances there is insufficient information available. There are ninety items listed and from this list the following statistics are submitted:

- 69 were executed by local artists and artisans.
- 78 were commissioned for a particular site.
- 39 had architects or firms of architects involved
  (This figure is misleading as sometimes the same architects were involved with several works.)
- 24 were put to competitions (again the above is true).
- 34 were free standing sculptures - 16 of which were commemorative works.
- 17 were on the U.B.C. campus.
- 34 were commissioned or erected by businesses, excluding Government bodies (federal, provincial or civic) hospitals, or the University.
- 4 were executed by Internationally known artists.

The stylistic changes over the years run parallel to most large North American cities. The classical influence came first as is seen in the caryatids of the Sun Tower
Building (Cat. p. 5), the Angel of Victory War Memorial (Cat. p. vii) and the Harding Memorial (Cat. p. viii). The gothic style is well exemplified in the gargoyles and the frieze work of the chateau-like Hotel Vancouver (Cat. p. xii). The colourful historical mural in the Toronto Dominion Bank (Cat. p. xxiii) is highly romantic as were the murals in the Hotel Vancouver before the present renovations (Cat. pp. xvi-xvii). The first mural to be purely non-representational is in a small dining room in the Alcazar Hotel painted by Jack Shadbolt in 1949 (Cat. p. xxi). Following this, styles gradually became more abstract until in 1962 Toni Onley executed his "daring" collage in the Queen Elizabeth Playhouse (Cat. p. 1) which caused great public consternation and press controversy. It is remarkable that in 1967 when the hard edged murals were placed in the Vancouver International Airport there were no adverse comments (Cat. p. lxxx).

Sculpture, for reasons already given, lagged behind painting in breaking away from purely representational art. The hanging wall sculpture by Gerhard Class on the Buchanan Building executed in 1958 (Cat. p. xxxix) was one of the first non-representational sculptures. It appears to have been well received while the wall sculpture of the Vancouver Public Library executed by Lionel Thomas in 1961
(Cat. p. xlix) elicited much critical abuse, at that time. The contemporary fountains at the Bentall Plaza 1969 (Cat. p. lxxxvi) and Queen Elizabeth Theatre 1971 (Cat. p. lxvi) have won public approval but "Cumbria" installed in 1968 at the airport (Cat. p. lxxxii) is still rejected or misunderstood.

Subject matter, prior to the introduction of non-representational art can be grouped into the following categories: that which shows affiliation to the British Empire such as the Queen Victoria and the King Edward VII fountains (Cat. p. i and iv): commemorative works which pay tribute to an important citizen or a historical event eg. the bust of Mayor Oppenheimer (Cat. p. iii) or the statue of Captain Vancouver (Cat. p. xiv): relief work on buildings to symbolize their function as the nurses on the Medical Dental building (Cat. p. x) or the Hippocrates on the Academy of Medicine: and purely decorative art to enhance the building, such as the gargoyles on the Hotel Vancouver (Cat. p. xii) or the lady figures on the Sun Building (Cat. p. v).

Contemporary architecture, as has been stated, necessitates the erection of statuary, fountains and murals. Sculpture on plazas and esplanades have created new problems of space, environmental assimilation and durability.
Murals in lobbies, usually visible through the glass walls, often epitomize the mood of the surrounding area.

When the artists were questioned about the acceptance of their work, they intimated that usually the architects were enthusiastic, less frequently the donors were satisfied but almost always the general public showed a marked lack of interest. Management or owners, when asked, professed a pride of ownership but they too were aware of public apathy. Persons working in the buildings concerned, in some cases thought the environment had been enriched but their replies indicated a lack of awareness and understanding of the art work.

It has been the author's experience throughout this project that few people are aware of the quantity and quality of public art existing in this city.

In spite of the above opinion, newspaper coverage since the mid 1960's has been quite thorough. Prior to this time, especially before World War II, little or no coverage was given to the works of art or the artists. Now both newspapers The Sun and The Province give full coverage usually with illustrations. The fact that we now have knowledgeable art critics, will undoubtedly increase the readers' awareness.
CONCLUSION

This survey has shown that since 1905 ninety works of public art have been erected or integrated with architecture in the City of Vancouver, the campus of the University of British Columbia and the Vancouver International Airport. It also shows that fifty percent of this number have been created since 1960. However, this must be qualified by saying that prior to 1960, the country experienced two World Wars and eight years of an economic depression during which time almost nothing was done. To examine these statistics further, seventeen of the pieces are on the campus of the University, four at the Airport, and sixteen are of a commemorative nature. Thus, in a city of 445,000 people there are, or have been (five listed no longer exist) fifty-four works of art which exist for their decorative value or to enhance the city.

Since we have a wealth of professional artists, since there are three hundred and twenty-five architects registered in Vancouver, and since we have a massive building program which has been going on for at least ten years,
wherein does the fault lie?

The answer of course is not clear cut. The artists lay at least some of the blame on the architects and on industry. Jack Harman has made the statement

my sculptor friends in the States have been greatly assisted by industry. The same is not true here, possibly because most industries here are American subsidiaries and seem interested in exploitation. The architects are probably the sculptors' worst enemy and seem to use sculpture only if it has been suggested by the patron.33

On the other hand John Roberts, the Executive Director of the Architectural Institute of B.C., states that in his experience the response of the developers about works of art integrated with architecture has been "who needs them"?34 This survey has shown that of the many architects in the city only a small group have been involved with artwork in their buildings.

The artists by their nature are sensitive people and perhaps not aggressive enough for the world today. Certainly, the few sporadic exhibitions of sculpture over the past decade would lead one to believe they are not taking a united front.

In spite of the factors mentioned, it is the author's opinion that the fault lies chiefly with the melieu in which we live. The man on the street must be
conditioned to feel the need for a more aesthetic environment. Much has been done to elevate the tastes of the general public but much more can be done through education, the news media, television etcetera. Tony Emery, Director of the Vancouver Art Gallery, expressed the situation in Royal Architectural Institute of Canada Journal in April 1962;

When we see not merely beautiful buildings, but also beautiful streets, in out towns; when we can turn our backs on Nature to admire the handiwork of Man; when it is not longer a matter of awestruck remark that artists and architects should work together from the planning state of a building for which a substantial percentage of the cost has been earmarked for decoration and embellishment; when the number of people in our province who genuinely care for the arts is greater than the number of those who regard themselves with some justification as artists (and at the moment the ratio is about 1:1); when our Public Works Department produces buildings - and fountains - that evoke a buzz of admiring comment from the cognoscenti across the continent; - then I shall indeed believe that the climate for the arts is a clement one.35

I believe this statement is basically true today - ten years after it was written.
FOOTNOTES


4 Questionnaires sent out to all concerned artists re this survey. This quotation included in reply by George Norris, April, 1969.


7 Ibid.


11 Centennial Sculpture '67. The exhibition was brought together by the Federation of the Canadian Artists, B.C. Region with the help of the patrons Rothmans of Pall Mall (Canada) Ltd., and the co-operation of the Vancouver Centennial Committee, the Vancouver Festival Society and the Queen Elizabeth Theatre.


14 B.C. Sculpture '60. Catalogue of a 1960 Open Air Exhibition of Sculpture held at the University of British Columbia with introduction by Ian McNairn, Professor of Fine Arts, U.B.C.

15 Ibid.


19 Ibid.


21 Ibid. p. 16.

22 Ibid. Recommendations, pp. 21-25.


26 Fine Art Policy. Dep't. of Public Works.

27 Telephone interview with Mr. P. Skrinshire, April 17, 1972.

28 Letter from C.A. Man, Administrative Assistant to S.S. LeFeaux, Sup't of Board of Parks and Public Recreations Vancouver, Dec. 29, 1971.
29 There was a great deal of controversy in the press at that time eg. "Vancouver in Backwoods for Rejecting Epstein Statue", from The Sun (Vancouver), July 5, 1958, p. 3. Professor Ian McNairn informed me that the objection was mostly on religious grounds. It did not suit the taste of the concept of Christ as visualized by several religious groups. Eventually a private donor offered to buy the sculpture for his own garden but by this time Epstein had become so tired of the whole controversy that he withdrew the offer.

30 Letter from Prentice Bloedel, March 21, 1972 contained the sentence "there were no problems with The Park Board who seemed quite pleased to have it".

31 Letter from James T. Turner, Director of the Physical Plant at U.B.C. until November, 1971 now at the University of Toronto, dated March 9, 1972.

32 This figure from the Faculty of Architecture, U.B.C.

33 Letter from Jack Harman, May 1, 1969.

34 Telephone conversation with Mr. John Roberts, April 19, 1972.

BIBLIOGRAPHY

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Catalogues

Vancouver, B.C. Sculpture '56. A catalogue for an Open Air Exhibition held at the University of British Columbia by members of the B.C. Region of the Northwest Institute of Sculpture and sponsored by the Extension Department at the University in the summer of 1956.

Vancouver, B.C. Sculpture '58. A catalogue for an Open Air Exhibition held at the University of British Columbia by members of the B.C. Region of the Northwest Institute of Sculpture and sponsored by the Extension Department of the University in the summer of 1958.

Vancouver, B.C. Sculpture '60. A catalogue for an Open Air Exhibition held at the University of British Columbia by members of the B.C. Region of the Northwest Institute of Sculpture and sponsored by the Extension Department of the University in the summer of 1960.
Vancouver. Centennial Sculpture '67. Catalogue of an Exhibition of sculpture held inside and on the plaza of the Queen Elizabeth Theatre in the Summer of 1967. The catalogue was printed courtesy of Rothman's of Pall Mall (Canada) Ltd.


Periodicals


PUBLIC ART IN VANCOUVER

CATALOGUE
The works of art listed in the catalogue are each entities unto themselves. Therefore, the footnotes and references have been included with each separate work. To avoid confusion and repetition the author and her faculty advisor have decided to use footnotes for direct quotations and necessary explanations only. All source material including books, periodicals, newspapers, letters, questionnaires answered by the artists, personal interviews, and telephone conversations, are listed as "References".

The catalogue is cross indexed firstly by the artists' name including date and place of birth (where known) and secondly by the location of the work of art.
QUEEN VICTORIA FOUNTAIN, STANLEY PARK

Date: 1905.

Place: Stanley Park (East of the Georgia Street entrance, facing the driveway and entrance to the Rowing Club).

Item: Drinking fountain.

Artist: Signed: "James Blomfield, Architect."¹

Material: Granite with bronze plaque.

The fountain was erected "in memory of Victoria the Good ... by the school children of Vancouver."²

The monument is made of granite and bears a bronze plaque which contains a profile of the Queen in low relief, a raised inscription and a lion's head with open mouth from which the water formerly poured.

¹In an autobiographical article in The Province, August 4, 1945 the artist describes himself as a painter, sculptor and stained glass designer and craftsman. Among other projects of a civic nature, he designed the Coat of Arms for the city of Vancouver.

²Inscription on the fountain.

References:


Blomfield, James. "I Live the Life I Love Best." The Province (Vancouver), August 4, 1945, Magazine Section, p. 6.

McGregor, D.A. "From an Angle on the Square." The Province (Vancouver), July 25, 1951, p. 4.


Simmins, Richard. "Public Art... ." The Province (Vancouver), November 6, 1971, Spotlight Section, pp. 21-22. illus.

THE LIONS, VANCOUVER COURT HOUSE

<table>
<thead>
<tr>
<th>Date:</th>
<th>1910</th>
</tr>
</thead>
<tbody>
<tr>
<td>Place:</td>
<td>Vancouver Court House (facing north at the top of the stairway on either side of the main entrance.)</td>
</tr>
<tr>
<td>Item:</td>
<td>Pair of lions.</td>
</tr>
<tr>
<td>Artist:</td>
<td>&quot;John Bruce, a Scotsman, made the model and then carved them in stone. He was assisted by Timothy Bass.&quot;</td>
</tr>
<tr>
<td>Material:</td>
<td>Blocks of granite from the Granite Island Quarries.</td>
</tr>
<tr>
<td>Size:</td>
<td>Each 15 tons.</td>
</tr>
</tbody>
</table>

The workmanship was done at the workshop of J.A. & C.H. McDonald, stonecutters, 1571 Main Street. The lions are said to be copies of those in Trafalgar Square, London. There was a report that the carving of one of the lions was not completed because the appropriation ran out. This has not been verified. When completed, in the spring of 1910, they were hauled by horse dray to the Court House and were set in place by rollers, jacks and manpower.

The lions are reported to have cost between $8,000 and $10,000.

On November 3, 1942, the hindquarters of the west lion was shattered by a dynamite blast. The carving for the repair was done by Herbert Ede and James Hurry.

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1Vancouver City Archives file - Court House, Georgia Street. John Bruce and Timothy Bass are described as stone carvers. Telephone conversations are recorded between C.H. McDonald (whose firm employed these men) and Major J.S. Mathews on July 3, 1940 and November 4, 1942 which confirmed that these artisans did indeed carve the original lions. A letter to the editor of the Province, November 17, 1943 also confirms this. A newspaper report in the Province, April, 1943 erroneously attributed the work to others.

2Telephone conversation with Major J.S. Matthews, late Vancouver City Archivist, May 7, 1969.

3Vancouver City Archives file - Vancouver Court House.

4The Province (Vancouver), November 4, 1942.
BUST OF DAVID OPPENHEIMER, STANLEY PARK

Date: 1911.
Place: Stanley Park (just west of the Beach Avenue entrance).
Item: Memorial bust of David Oppenheimer.
Artist: CHARLES MAREGA.
Material: Bronze bust on granite pedestal.

David Oppenheimer, the second mayor of Vancouver (1888-1892) was responsible for setting aside the area of land which later became Stanley Park. A bronze bust was erected to commemorate him by funds raised through voluntary contributions. A total of $4,519.03 was collected, $3,600 of which was paid to the sculptor, Charles Marega. The statue was unveiled by Sir Richard McBride, then Premier of British Columbia, on December 14, 1911.

1 Vancouver City Archives file - Monuments, Stanley Park.

References:

British Columbia Magazine, April, 1912, p. 19. illus.


KING EDWARD VII MEMORIAL FOUNTAIN, VANCOUVER COURT HOUSE

Date: 1912.

Place: Vancouver Court House grounds (originally situated on Georgia Street opposite front entrance; when The Centennial Fountain was erected in 1967, it was moved to the Howe Street side, midway between Georgia and Robson Streets).

Item: Drinking fountain.

Artist: CHARLES MAREGA.

Material: A concrete fountain with a bronze plaque.

The fountain was a gift to the City of Vancouver by the Imperial Order, Daughters of the Empire. "The Tuscan columned memorial bears a bronze plaque showing a profile of King Edward VII in relief and above is the carved stone head of the British lion and the inscription 'King Edward VII 1841-1910'."

The agreement was that the city was to provide free water and to look after the monument in perpetuity.

It was unveiled May 7, 1912.

References:


2. Vancouver City Archives file, Monuments.

"Thousands Witness Unveiling of Memorial to the Late King." The Sun (Vancouver), May 7, 1912, p. 6.

"Noted Local Sculptor Dies." The Sun (Vancouver), March 25, 1939, p. 8.


Bradbury, Keith. "City Fountain 'Sore Thumb' So It's Kicked Down Drain." The Sun (Vancouver), April 28, 1966, p. 37.

Vancouver City Archives file - Monuments.
CARYATIDS, SUN BUILDING

Date: 1912.¹

Item: Nine Caryatids.

Place: Sun Building, 500 Beatty Street (attached to outer wall below overhang on 8th floor).

Artist: Unknown.

Material: Terra cotta.

These nine "art nouveau" type figures are of terra cotta; they were moulded in clay and then burnt. They are anchored to the steel framework of the building. Originally there were twelve but three began to crumble becoming hazardous and had to be removed.²

It is believed that "they were cast somewhere near Seattle since most of the plastic figures of that period came from there."³

The Sun Building, originally the World Building, and later the Bekins Building was completed in 1913 and was reputed at that time to be the tallest building in the British Empire.⁴

The architect was W.T. Whiteway.

１British Columbia Magazine, June, 1912, p. 433, shows a picture of a section of Vancouver in which the World Building is then standing.

²Telephone conversation, April 1969, with Mr. E.W. Andrews who was the manager of the Bekins Company when they purchased the World Building in 1924.

³Letter from Mr. Charles Bentall, June 18, 1969. He joined the Dominion Construction Company in 1911 and worked on the World Building. See the Province (Vancouver), June 14, 1969, p. 5.


References:


"City Sight." The Sun (Vancouver), August 21, 1964, Leisure Section, p. 5. illus.

Letter received from W.E. Ireland, Provincial Librarian and Archivist, May 26, 1969.
PAULINE JOHNSON MEMORIAL, STANLEY PARK

Date: 1922

Place: Stanley Park (near Ferguson Point on the west shore of the park).

Item: A cairn.

Artist: JAMES McLEOD HURRY.

Material: Natural rock.

This cairn was erected by the Women's Canadian Club of Vancouver, to mark the burial of the ashes of the Indian poetess, Pauline Johnson.

Her head, with a crossed feather and arrow on one side and a canoe on the other, is carved in low relief into the natural rock.

It was unveiled May 29, 1922.

References:


Kenvyn, Ronald. "Sentinels of The Past." The Province (Vancouver), January 20, 1940, p. 3. illus.


"New Johnson Plaque Women's Club Project." The Courier (Kerrisdale), March 9, 1972, p. 11.
"ANGEL OF VICTORY" WAR MEMORIAL, C.P.R. STATION

Date: 1922

Place: C.P.R. Station (on the pavement at the southeast corner; originally it was at the southwest corner facing Granville Street but was moved because of new construction.

Item: War Memorial statue "Angel of Victory."

Artist: COEUR de LION MacCARTHY

Material: Bronze figures on a marble and stone base.

Size: 13' x 5': 3500 lbs.

The artist was chosen by a jury of C.P.R. officials from a competition open to all Canadian sculptors. He modelled the figures full size in plaster. After the model was approved it was cast in bronze by a foundry in Mount Vernon, New York.

The sculpture depicts a bronze angel carrying a soldier heavenwards. The pedestal bears an incised inscription commemorating the employees of the Canadian Pacific Railway who lost their lives in the First World War. The dates of World War II have been added.

It was unveiled by General Victor Odlum C.B., simultaneously with identical statues in the C.P.R. stations in Montreal and Winnipeg, on April 28, 1922.

References:

"Honors Are Gained by Local Sculptor." The Citizen (Ottawa), April 5, 1922, page number unknown.


File of Vancouver City Archives. War Memorials, Vancouver.

The Archivist of the Canadian Pacific Railway, Mr. J.C. Boxar, submitted duplicate copies of correspondence regarding the War Memorials of the Company, Mar 6, 1969 with illus.

Letter from Mr. William A. Harrison, Assistant to the Vice-President of the C.P.R., May, 1969.
HARDING MEMORIAL, STANLEY PARK

Date: 1925.

Place: Stanley Park (set between the Stanley Park Pavilion and Malkin Memorial Shell).

Item: Memorial statue.

Artist: CHARLES MAREGA.

This memorial statue was erected by Kiwanis International Club to commemorate the visit of President W.G. Harding to Vancouver in July, 1923. He was the first President of the United States to visit Canada. The inscription on the granite shafts records parts of his address.

The memorial is built in the shape of a semicircle containing spacious stone seats which are flanked by two bronze eagles. In the centre, mounted on the pedestal between the bronze figures of Columbia and Canada, is a relief profile of the President.

The monument was dedicated September 16, 1925.

References:

Kenvyn, Ronald. "Sentinels of the Past." The Province (Vancouver), January 20, 1940, p. 3.


JOE FORTES FOUNTAIN, ALEXANDRA PARK

Date: 1927.

Place: Alexandra Park (facing on Beach Avenue).

Item: Drinking fountain.

Artist: CHARLES MAREGA.

Material: Bronze and concrete.
The fountain was erected by the citizens and children in co-operation with the Kiwanis Club of Vancouver to commemorate a beloved negro life guard "English Bay Joe". He served as a volunteer and later a paid life guard for thirty-seven years and was officially credited with saving twenty-six lives. He died in 1922.

A bronze plaque on the face of the fountain bears the portrait of "Joe" and of three children splashing in the waves, in low relief.

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References:


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**STATUE OF ROBERT BURNS, STANLEY PARK**

**Date:** 1928

**Item:** Statue of Robert Burns.

**Place:** Stanley Park (facing the city at the north end of the causeway at the Georgia Street entrance).

**Artist:** It is a copy of the statue of Burns which stands in his native town, Ayr, Scotland, which was cast at the foundry of Thomas Delton, Surrey, England.

**Material:** Figure is bronze; pedestal is granite with four bronze plaques.
A competition was held with designs submitted by several well known artists. The jury decided on a copy from the one in Scotland when it was learned the cast still existed. The bronze panels on the pedestal are descriptive of the works of Burns. They depict: - Burns at the plough; "Tam O'Shanter" and "The Cotter's Saturday Night." A fourth plaque bears the poet's name and date.

The statue was erected by the Vancouver Burns Fellowship Society by money-raising efforts and by private subscriptions. The cost of the statue, including shipping expenses was $5,000 and $2,000 was paid for the granite pedestal. It was unveiled August 25, 1928, by the Rt. Honorable J. Ramsay Macdonald, then Prime Minister of Great Britain.

1A booklet published by Vancouver Burns Fellowship.

References:

Reid, A. Fraser and Taylor, James. Vancouver's Tribute to Burns. Published by Vancouver's Burns Fellowship Society.

Kenvyn, Ronald. "Sentinels of the Past." The Province (Vancouver), January 20, 1940, p. 3. illus.


FRIEZES AND NURSE FIGURES, MEDICAL DENTAL BUILDING

Date: 1929.

Place: Medical Dental Building, 925 West Georgia Street.

Item: Low relief work on friezes on sides of building and over the entrance, and figures of nurse on three corners of the building at the tenth floor level.
Artists: "The artists were in fact architects on the staff of McCarter and Nairne. Principally responsible - James Watson, deceased; C. Young - whereabouts unknown; J.D. Hunter - still on staff of McCarter, Nairne & Partners."

Materials: Terra cotta, stone, brick and plaster.

Size: Figures of nurse 12'.

The building, at that time, being used strictly for medical and dental purposes, carried on its exterior the symbols of these professions.

Mr. C.D. Hunter, an architect who worked on the building states that, at that period, the architects did their own decorative designing while the sculptors did statuary and monuments. The designs of the relief were created by the architects and were modelled in terra by Gladding, McBean in Seattle. A small model of the nurse was made by the architect and then three were enlarged to full size by the Seattle Company. They too are of terra and are hollow. They are stylized figures which Mr. Hunter said were severely criticized at the time for not being sufficiently realistic.

The building was opened on September 6, 1929. Architects were McCarter & Nairne.

1Letter from W.G. Leithead of McCarter, Nairne & Partners, March 27, 1969. In the Province (Vancouver), November 6, 1970, p. 11. it was stated by Richard Simmins that Charles Marega executed the figures of the nurses. Mr. J.D. Hunter in telephone conversation, March 1, 1972, stated that this was definitely an error.

References:

James, Harold. "Vancouver Gargoyles." The Sun (Vancouver), August 1, 1953, p. 19. illus.

"City Sight." The Sun (Vancouver), August 21, 1964, Leisure Section, p. 5. illus.


STONE GARGOYLES AND FRIEZES - HOTEL VANCOUVER

Date: 1929.

Place: Hotel Vancouver (on the cornices and roof peaks).

Item: Gargoyles and carved friezes.

Artist: Some were Vancouver artisans; others were brought from Scotland, Turkey, Armenia, Wales and Czechoslovakia.¹

Material: Stone from Haddington Island.

"The men took a personal pride in their work as they laboured month after month on their blocks of stone, some of them eight tons. Slowly the blocks became eagles, lions, griffins, goats, dragons, winged horses, gargoyles and other nameless creatures of weird design."²

"Many of these figures are reproductions or adaptations of eleventh or twelfth century cathedral carvings."³

As on mediaeval cathedrals, the ornaments on the corners, lintels and gables are not identical. The carvings too above each window, cornice, panel and pillar may differ from each other. There are also intricately carved balustrades with an interlaced pattern in various locations about the building.

The building was completed in 1929, but owing to the economic situation of the 1930's it was not officially opened until May 25, 1939. Architect - John D. Archibald, designed the building.

¹The Province (Vancouver), December 8, 1956, B.C. Magazine Section, pp. 10-11.
²Ibid.
³Ibid.

References:

"Rare Craftsmanship Shown in Stonework." The Province (Vancouver), May 27, 1939, p. 8.


"City Sight." The Sun (Vancouver), August 21, 1964, Leisure Section, p. 5, illus.

Croucher, Gordon. "This is Vancouver but where?" The Province (Vancouver), November 6, 1970, Spotlight Section, pp. 22-23. illus.

Document from Olea M. Davis, sculptor (who designed fixtures, friezes, etc. for the interior), April 17, 1969.

RELIEF WORK, MARINE BUILDING

Date: 1930.
Place: Marine Building, 355 Burrard Street.
Item: Low relief work on panel, friezes, corners and the archway over the main entrance of the building.
Artist: "The artists were in fact architects on the staff of McCarter and Nairne. Principally responsible - James Watson, deceased; C. Young - whereabouts unknown; J.D. Hunter - still on staff of McCarter, Nairne & Partners."

Material: Terra cotta, stone, brick and plaster.

"In its architectural conception the building suggests some great marine rock rising from the sea clinging with sea flora and fauna tinted in sea green flashed with gold."

As well as the undersea motifs on panels and friezes of the building, the businesses carried on within the building are depicted by submarine, ship, airship, train and airplane motifs.

Over the arch of the central doorway, the sun is portrayed setting over the Lion's Gate and the Orient, with wild geese and a full rigged ship.

On panels on either side of the doorway, the story of shipping on the West Coast is portrayed from the days of Drake to the Second Empress of Japan.

The designs of the architects were executed into terra cotta by Gladding, McBean in Seattle.

The building opened in October, 1930.

Architects - McCarter & Nairne.

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The Sun (Vancouver), October 7, 1930, p. 2.

Letter from W.G. Leithead.

References:

"Building Indicative of Progress in City." The Sun (Vancouver), October 7, 1930, p. 2. illus.

James, Harold. "Vancouver Gargoyles." The Sun (Vancouver), August 15, 1953, p. 21, illus.


(In this article it stated that A. Fabri of Vancouver was responsible for the relief sculpture. This is an error; the relief was designed by the architects and modelled in Seattle. This was confirmed by a telephone conversation with Mr. J.D. Hunter, architect, March 1, 1972).


Telephone conversation with Mr. J.D. Hunter of McCarter, Nairne & Partners, March 1, 1972.

STATUE OF CAPTAIN GEORGE VANCOUVER, VANCOUVER CITY HALL

Date: 1936.

Place: Vancouver City Hall (on the plaza in front of the north entrance).

Item: Statue of Captain George Vancouver.

Artist: CHARLES MAREGA

Material: Bronze figure on polished granite base.

Size: Figure 8'; base 7'.

This statue was erected by the citizens of Vancouver to commemorate the Golden Jubilee of the city. The architect, Fred Townsley, conceived the idea of incorporating the statue into the building complex when he drew up the plans for the City Hall. The campaign for the funds was brought about largely by the efforts of Senator G.G. McGeer, then mayor of Vancouver.
The sculpture was designed in clay in the artist's studio and then cast in bronze. It took eight months to complete. It was unveiled by the Lord Mayor of London, Sir Percy Vincent, on August 20, 1936.
Architects: Townsley and Matheson.

References:

"Bronze Figure of Vancouver to Rule Scene." The Province (Vancouver), June 13, 1936, p. 30. illus.

"Heroic Bronze by Marega is Acclaimed." The Province (Vancouver), August 22, 1936, p. 6.

"Noted Local Sculptor Dies." The Sun (Vancouver), March 25, 1939, p. 8.

Meyers, Leonard W. "Vancouver Monuments." The Sun (Vancouver), May 16, 1953, p. 17. illus.

LIONS, LION'S GATE BRIDGE

Date: 1939.

Place: Lion's Gate Bridge (one at either side of south entrance).

Item: Two concrete lions.

Artist: CHARLES MAREGA

Material: Concrete

Size: 8½ tons each.

The lions were constructed by pouring concrete into two giant forms, the bodies and heads being cast separately. They were cast upside down. In order to bring them to an upright position, two large fir wheels were constructed around the forms. By the use of jacks and a five-ton hoist the forms were turned over. They were set in place at the south entrance to the bridge on January 23, 1939.

It is noteworthy that at the time of their installation there was considerable public criticism. They were said to be too stylized and to resemble the Sphinx of Egypt.

The bridge was officially opened on May 27, 1939 by King George VI and Queen Elizabeth.
References:

"Ingenious Device Helps Move Heavy Lions for Bridgehead." The Sun (Vancouver), January 13, 1939, p. 6, illus.

"Lions Now Guard Bridge." The Sun (Vancouver), January 23, 1939, p. 1.

"To Guard Narrows Span." The Province (Vancouver), January 23, 1939, p. 24.

MURAL, CAPTAIN VANCOUVER, HOTEL VANCOUVER

Date: 1939.

Place: Hotel Vancouver (The mural was installed on the east wall of the main lobby before the official opening of the hotel in May, 1939, and remained there until the renovation of the hotel in 1967).

Item: Mural.

Artist: CHARLES FRASER COMFORT.

Material: Painted Mural.

Size: 16' x 10'6".

The mural depicts Captain George Vancouver receiving tribute from the native Indians in Ceremonial dress on his first landing on the Pacific shores. He is shown supported by two seamen from the H.M.S. Discovery. Behind these figures there are totem poles and whirling birds. Robert Ayre in The Toronto Saturday Night describes it, "in such details as the uniforms and equipment of Captain Vancouver and his sailors, and in the Indian motifs ... the mural is true to facts. At the same time its elements are slightly formalized and built up into a strong, dignified design, its colour so keyed as to keep it flat on the wall."

The mural is reported to be in storage at the National Gallery in Ottawa.

John Schofield, Chief Architect for the Canadian National Railways, Montreal, was the architect for the building after 1933 and was responsible for the decor of the interior.
The artist submitted two designs for the mural; the choice was made by the architect. The artist describes it, a swing-movement in colour, I call it. It is Indian in motif with the accent concentrated on design. It will be carried out as a flat treatment of colour planes so that perspective will lie in the colour itself.

The Indian people, their tribal lore, their natural surroundings have all been incorporated in a rhythmic, lively, colourful scene.
A letter written by the artist dated March 21, 1939 states, I spent three weeks in the hotel on the mural and have it nearly finished. The architects are very satisfied but there wasn't the slightest doubt about their being very anxious at one stage of the game - when on the first coat, I put in everything in the opposite colour, all the trees crimson, blues red, pinks yellow and so on. The mural medium is marvelously delightful stuff to work with - once I discovered how to use it with its glow of pure colour and its pastel quality as well. This mural is eaily the best think I ever did and it came along without too much worry even though it was more exhausting physically. ---Dufy, Grant Wood and Diego all find the exact same colours the best ... .

The mural was completed for the offical opening of the Vancouver Hotel by King George VI and Queen Elizabeth, May 25, 1939. It was removed at the time of the renovating in 1967(1) its present whereabouts remains a mystery. I believe it was destroyed.

Architect: John Schofield, Chief Architect for the Canadian National Railway took over on the death of John S. Archibald, the original architect. Schofield was responsible for the interior design of the hotel.

References:


"Local Artists Unite Talents on Murals for New Vancouver." The Province (Vancouver), February 11, 1939, p. 39.


Telephone Conversation with Mrs. W.G. Macdonald, Toronto, April 14, 1972, followed by a letter, April 21, 1972.
RELIEF MURAL, ELEVATOR COURT, HOTEL VANCOUVER

Date: 1939.
Place: Hotel Vancouver (elevator court).
Item: Relief panel.
Artist: BEATRICE LENNIE
Material: Gold and silver leaf on a molded composition base.
Size: 12'

The artist was commissioned by the architect to execute this panel. Beatrice Lennie had previously worked on mouldings and fireplaces of the hotel when it was under construction. She was asked to design something contemporary which would not be outdated for twenty-five years.

The theme with its vertical lines, arches, elongated figures, sun and stars was one of ascent. It was finished in tones of blue steel, brass and chromium which harmonized with the cream marble walls and bronze elevator doors.

The hotel was opened on May 25, 1939.

At the time of the reconstruction of the hotel in 1967 the ceilings were dropped and the artist believes the mural was then boarded up and faced with a new textured facade.

Architect: James Schofield.

References:


Telephone conversation with Beatrice Lennie, April 14, 1972.

RELIEF MURALS, SHAUGHNESSY HOSPITAL

Date: 1941
Place: Shaughnessy Hospital (one on either side of the main entrance).
Item: Two relief panels.
Artist:  BEATRICE LENNIE

Material:  Composite stone.

Size:  8' X 5': 3 tons.

The artist was chosen by the architect and commissioned by the Government of Canada to execute two symbolic relief panels for a military hospital which was just being built. The program of the sculpture reflects the purpose of the building. One shows a surgeon lifting a wounded soldier; the other a nursing sister urging a wounded soldier to rise. The details in the sculptor are evidence of the research done by artist prior to the modelling and casting.

Shaughessy Hospital opened in January 1941.
Architects:  Mercer and Mercer.

References:


Woodsworth, Charles J.  "Woman Shapes Beauty in Stone."
The Province (Vancouver), December 21, 1940.  p. 6.  illus.

The Sun (Vancouver), Supplement Section, October 23, 1954, p. 5.
"Vancouver Native Daughter is Noted Canadian Sculptor".  The Vancouver Herald, February 13, 1956, p. 15.

Telephone conversation with Beatrice Lennie, April 14, 1972.

MURAL, ALCAZAR HOTEL DINING ROOM

Date:  1948.

Place:  Alcazar Hotel, 337 Dunsmuir Street, (walls of dining room).

Item:  Painted murals.

Artist:  JACK SHADBOLT

Material:  Acrylic wall paint, later coated with wax.

Size:  10' x 70'.
Jack Shadbolt was the sole artist approached by the architect when renovations were being made on the hotel. He was given freedom as to theme, colour and design. The only stipulation was the budget.

The problem was to take a cage-like room with a glass end-wall opening into the lobby and to open it out to make the space airy and gay, and at the same time to convey elegance and interest. The artist chose to depict the four seasons in fantasy-like abstract designs.

The artist himself said "I never worked on a project so spontaneously and elicited such spontaneous enthusiastic general approval. Art School students over the years refer to it for study in space related to architecture."

The artist did the work himself in about two weeks, the designs having been accepted by architect and owner. At the time it was done, George Swinton of the Winnipeg Tribune referred to it as "the best restaurant mural in Canada." The architect and patron were very happy with the mural.

The mural is still in existence but reflects the wear of time and of poor repair work. A bar lounge was constructed later which caused four feet on each side to be cut off.

1 Questionnaire answered by artist, April 1969.

2 Ibid.

References:


Buchanan, Donald. "Shadbolt Explores a World of Roots and Seeds." Canadian Art, Spring, 1951, pp. 112-14.

Questionnaire answered by artist, April 1969.
BUST OF GERALD GRATTON McGEER, VANCOUVER CITY HALL

Date: 1948.

Place: Vancouver City Hall (on the lawn just east of the 12th Avenue entrance).

Item: Bust of Gerald Gratton McGeer.

Artist: YANKA BRAYOVITCH

Material: Bronze on a granite pedestal.

Size:

This sculpture was commissioned by a group of business men who wished to pay tribute to Senator McGeer who had done so much for this city. He was "twice member of the Legislature of British Columbia, twice Mayor of Vancouver, twice elected to the House of Commons, Canada, and for two years a member of the Senate." It was he, more than anyone else, who was responsible for building the Vancouver City Hall on its present site.

The statue was unveiled October 18, 1948.

References:


RELIEF MURAL, VANCOUVER LABOUR TEMPLE

Date: 1949.

Place: Vancouver Labour Temple, Broadway and Alberta Streets (above the main entrance).

Item: Large sculptured relief panel.

Artist: BEATRICE LENNIE.

Size: 7' x 20': 6 tons.

The artist was commissioned by the Dominion Construction Company, who were aware of her program of sculpture at
Shaughnessy Hospital. She was asked to construct a panel symbolizing labour for the new Vancouver Labour Temple which was being built.

The centre focal point of the panel is a great wheel of industry with figures clustered around it and many features of labour radiating from it.

Although the representation is not naturalistic, it is easily readable.

The cast stone panel was produced by the "dry tamp" method which was used in air raid shelters in England during the war and about which the artist made a special study. The project took eight months to complete. It was installed in May, 1949 just at the exact moment when an earthquake shook the lower mainland.

References:


The Sun (Vancouver), October 23, 1954, Magazine Supplement, p. 5.

"Vancouver Native Daughter is Noted Canadian Sculptor." The Vancouver Herald, February 13, 1956, p. 15.

Telephone conversation with the artist, April 14, 1972.

MURAL, "BRITISH COLUMBIA PAGEANT" TORONTO DOMINION BANK

Date: 1951.

Place: Toronto Dominion Bank, Granville at Pender. (The mural extends the full length of the west wall well above the counters.)

Item: Historic mural.

Artist: CHARLES F. COMFORT. He was assisted by Orville Fisher, Gordon Dixon of Vancouver and Barbara K. Cook of Winnipeg were junior assistants.
Material: Painted on linen textile adhesed to plaster.

Size: 10' x 64'.

The artist was commissioned by the Dominion Bank to design a mural for this large banking hall. They directed that I should create a romantic composition, based on West Coast development, which would have communicative force and appeal to a wide group of citizens. After much consideration I have evolved a design which I believe meets these requirements. I have consulted historians, anthropologists, ethnologists, explorers and sailors, living and dead to obtain the data necessary to approach even the preliminary phases of the project.

The ideology of my composition deals largely with discovery and development, then and now; the West Coast Indians and their artefacts, the Spaniards, the French, the British. One of the features of the composition is the employment of Haida argillite carvings as a decorative motif, as well as the introduction of twentieth century personalities: for example, Emily Carr, representing culture, the Honourable Eric W. Hamber, Chancellor of the University of British Columbia representing education.\(^1\)

National defence is represented in the person of Major-General Bertram M. Hoffmeister, while Labour is represented by the anonymous figure of a logger.

The mural took three months to complete. It was painted on site while the banking business was carried on. It was completed in September 1951. The patrons and the public were very pleased.

The bank has wide low windows and the illuminated mural can be seen clearly from the streets at night.

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\(^1\) *Canadian Art*, October, 1951, p. 19.

References:


British Columbia Pageant. Folder published by the Toronto Dominion Bank with description and full colour illustration of the mural.
RELIEF SCULPTURE OF HIPPOCRATES, ACADEMY OF MEDICINE

Date:  1951

Place: Academy of Medicine, 1807 West 10th Avenue
(at the second story level on the Burrard Street side of the building).

Item: Relief sculpture - Hippocrates.

Artist: BEATRICE LENNIE

Material: Cement, marble dust, sand and water proofing.

Size: 10' x 4'.

The artist was approached by the architect. The design for the relief sculpture was chosen by a committee from ten sketches submitted by the artist. The mural is described in the Vancouver Medical Journal, Hippocrates stands before a medical cross holding a papyrus scroll in one hand representing the ancient Doric books on the practice of medicine and in the other hand is the staff with one snake entwined. The snake has been included in medical pictures because it was originally thought to have a mystical alliance with the herbs used in the early days of medicine.¹

The sculpture which weighs 2000 lbs. is bolted on the wall by a reinforced steel base.

The building was officially opened October 1, 1951.

Architects: Mercer and Mercer.


References:


"Vancouver Native Daughter is Noted Canadian Sculptor" The Vancouver Herald, February 13, 1956, p. 15.

Telephone conversation with the artist, April 14, 1972.
CONCRETE MURAL, VANCOUVER SCHOOL of ART

Date: 1953.

Place: Vancouver School of Art. Hamilton Street, (west facade).

Item: A mural of incised designs.

Artist: BRUNO BOBAK

Material: Incised concrete.

Size: 27'7" x 10'.

Bruno Bobak's designs were chosen by a jury of Art School staff from a competition open to all instructors of the School.

The problem was to create a mural related to an old building as it appeared after remodelling. There was a limited budget of $2,200.

The mural is made up of a composition of thirty-one cast concrete squares, each with a conventionalized design taken from nature. The original concept was from a decorative tapestry. The incised designs were cut in reverse on plywood and were recessed in two layers. The cut plywood shapes were assembled into forms and concrete was poured into them. When set, the forms were removed, the sections were assembled in the desired pattern and were held together by iron and mortar. After the mural was installed, it was coated with standard white stucco to lighten the shadow effects.

The work was done in the School Board's workshop with the assistance of the students.

References:


Questionnaire answered by the artist, April, 1969.
MAP MURAL, THE MERCANTILE BANK OF CANADA

Date: 1954.
Place: The Mercantile Bank of Canada, 540 Burrard Street, (at the far end of the large banking hall on a wall four levels high).

Item: Mural map.
Artist: LIONEL THOMAS
Material: Oil on linen.
Size: 18'6" x 27'6".

The artist was awarded the commission following a closed competition. He was asked to design a map mural to portray the connections of the Vancouver branch of the bank with its world wide operations. The mural is practical and a "perfectly intelligible rendering through a mercator projection map of the bank's activities throughout the world." It connects the Vancouver Branch, an affiliation of Nationale Handelsbank of Amsterdam, with its connections in the Netherlands, Japan, Singapore, Hong Kong, and southeast Asia, while at the same time emphasizing the prominence of the British Columbia branch.

The Mercantile Bank has since moved their premises to 1177 West Hastings Street and to the best of my knowledge the mural has been destroyed.

Architects: McCarter, Nairne and Partners.

References:


Palette, "Steel Scaffolding for Mural Artist." The Province (Vancouver), September 8, 1954, p. 40. illus.


Document from the artist, April, 1969.

Telephone conversation with Lionel Thomas, April, 1972.

**MURAL, O'BRIEN ADVERTISING LIMITED**

<table>
<thead>
<tr>
<th>Date</th>
<th>1954.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Place</td>
<td>O'Brien Advertising Limited, 1455 West Georgia Street (no longer in this location).</td>
</tr>
<tr>
<td>Item</td>
<td>Mural</td>
</tr>
<tr>
<td>Artist</td>
<td>B.C. BINNING</td>
</tr>
<tr>
<td>Material</td>
<td>Painted mural.</td>
</tr>
<tr>
<td>Size</td>
<td>15' mural (runs full length of main foyer on Georgia Street level and small panel (Pender Street level.))</td>
</tr>
</tbody>
</table>

The artist worked in collaboration with the architect on this new building. The theme of the murals took into consideration "the advanced architectural design of building and creative character of advertising, public relations and allied fields." With the divisions of the areas into rectangles, squares and circles and with the vibrating contrasts of the colours, black and white, strong yellow and grey, the murals have a Mondrian quality that integrates them with the functional simplicity of the architecture.

The buildings has been demolished for a new construction.

The mural is now privately owned.

Architect: Robert R. McKee

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1 The Province (Vancouver), September 25, 1954, B.C. Living Section.

References:


MOTHER AND CHILD SCULPTURE, UNIVERSITY OF BRITISH COLUMBIA

Date: 1955.

Place: University of British Columbia (it stands between the Main Library and the Physics Building)

Item: Sculpture, "Mother and Child."

Artist: GEORGE A. NORRIS

Material: Bronze

Size: 47"

The artist was commissioned by a private donor to design a program of sculpture for an Education Building which was in the planning stage. The artist's designs included a mother and child piece for one side of the main entrance with a father and child for the other. The building was not constructed until ten years later. The bronze sculpture "Mother and Child" was completed and was exhibited in the B.C. Sculpture '58 exhibition at the University. It was purchased by a private donor and presented to the University. Mildred Valley Thornton, in a newspaper article on the exhibition, describes it as "realistic and very powerful is Mother and Child, a massive bronze of outstanding beauty and good craftsmanship."

1The Sun (Vancouver), July 6, 1958. p.

References:


Telephone conversation with Mrs. George A. Norris, April 10, 1972.

CKWX RADIO STUDIOS, BURRARD STREET

Date: 1955.

Place: CKWX Radio Studios, Burrard Street.

Item: Architectural decoration covering section of interior of studio.

Artist: B.C. BINNING

Material: Italian glass tile - 8" square.

B.C. Binning was the sole artist contacted by the architect and patron. The task was to design an interior which would complement in design and colour the studio which was already standing. The wall facing the entrance was faced with a geometrically designed mural made of three-quarter inch Italian glass tile. The light fixtures, basic construction pillars and beams complemented the design. The mural was designed in the artist's studio. The tiles were chosen and the patterns completed in Venice. The mural was constructed on site under the artist's supervision.

The entrance has wide glass doors; thus, from the street the mural becomes a part of the entire concept of the building.

The only restriction placed on the artist was budget. The relationship between the artist, client and architect was satisfactory. The completed unit gained favourable comment by the public.

Some of the fixtures have been changed and curtains have been added so that the total effect given originally has diminished.

Architects were Thompson, Berwick & Pratt.

References:

Mosaic Mural, 'Origin and Evolution of the Alphabet'
Vancouver Public Library.

Date: 1956.

Place: Vancouver Public Library, Burrard and Robson Streets (on the wall adjacent to the main entrance above the "check-in" desk).

Item: Mosaic mural "Origin and Evolution of the Alphabet."

Artists: LIONEL and PATRICIA THOMAS

Material: Vitreous glass mosaic tile.

Size: 25'6" x 17'.

The artists were commissioned by the architects, who designed the building and who gave the mural as a gift to the Library. The theme of the mural is based on the Runes, those archaic symbols from which our alphabet evolved. The mural depicts Western Man groping in the dark dawn of civilization to invent a method of communication. Since the library is primarily the custodian of the written word, it was thought fitting to honour in mural form the ancestors of the written word - the Runes.

The work including the curvilinear cut of the tile was executed in Venice, Italy.

The main branch of the Vancouver Public Library was officially opened November 1, 1957.

Architects - Semmens and Simpson, Vancouver, B.C.

The library staff states that the public interest in this mural has been maintained.
Pamphlet published by Vancouver Public Library 1957. (Cover illus.).

References:


Pamphlet published by the Vancouver Public Library to commemorate the official opening November 1, 1956 with cover illustration and brief description of mural.


SCULPTURE "THREE FORMS", U.B.C.

Date: 1956.

Place: U.B.C., Lasserre Building (on the north plaza at the north-east corner.)

Artist: ROBERT CLOTHIER

Item: Sculpture "Three Forms"

Material: Cast concrete.

This sculpture won the University Purchases Prize of $400, when it was exhibited on the U.B.C. campus in 1956 as part of an exhibition of outdoor sculpture which was organized by the Northwest Institute of Sculpture in collaboration with the Extension Department of the University of British Columbia.

References:


Files of Fine Arts Department, U.B.C.
B.C. HYDRO BUILDING, BURRARD STREET

Date: 1957.

Place: B.C. Hydro Building (formerly B.C. Electric Building) Burrard Street.

Item: Architectural decoration of entire building.

Artist: B.C. BINNING

Material: Italian glass tile - 2" square: baked enamel on metal: coloured glass.

Size: Covering large portions of exterior and interior of entire building.

B.C. Binning was asked by the client to collaborate with the architect and engineers and to be responsible for the total colour and decor of the entire building. He states that it was an ideal relationship from the first concept to the completion of the building.

The designs were done on paper and models were created in the artist's studio but the actual work was contracted and done by craftsmen. Of the preparation period, the artist stated,

a main theme was beaten out, a sort of a basic tune or rhythm which we enriched with overtones of form, pattern and colour. The result we intended to achieve was a visual statement similar to the structural arrangement of a symphony; the main theme stated in the mosaic mural at the entrance; the geometrical diamond pattern as a statement of the form and pattern of the building. Then, as one walks around and through the building this theme is played over and over again in many variations. Consequently, this mural cannot be viewed by itself but only as a part of the larger and whole architectural scheme.¹

The whole concept was very favourably received by the architects, the clients and the general public. It has become a Vancouver landmark.

The building was opened March 13th, 1957.

Architect: Thompson, Berwick and Pratt.


References:


"Tomorrow's Tall Building." brochure published by the B.C. Electric Co. at the time of opening of the building.

Questionnaire answered by the artist, July, 1969.

MURAL, VANCOUVER GENERAL POST OFFICE

Date: 1957.

Place: Vancouver General Post Office (in a foyer of Homer Street entrance).

Item: Painted mural.

Artist: ORVILLE FISHER

The artist was chosen by the architect following a closed competition.

The mural covers the east wall above the elevators of a small foyer which opens onto Homer Street. In a stylized but readable fashion, it depicts the various means of mail transportation from earliest times until the present. Phedippides, carrying the torch, can be seen stretched across the background.

The space is confined; the mural is located high on the wall and is centered by a clock. These factors tend to detract from the impact of the colourful painting.

The Post Office opened March 14, 1953.

Architect: Ronald Nairne of McCarter, Nairne and Partners.

References:


Telephone conversation with the architect, Ronald Nairne, March 1972.
HANGING SCULPTURE, ST. MARK'S THEOLOGICAL COLLEGE, UBC

Date: 1957.

Place: St. Mark's Theological College, U.B.C. (It is suspended on the west wall, above eye level.)

Item: Hanging sculpture.

Artist: LIONEL THOMAS

Material: Bronze and gold leaf.

Size: 15' x 12'.

The artist was commissioned by the architect to execute a hanging sculpture appropriate for the theological center. He designed and executed the work and worked along with the Fathers of the College.

The work is a stylized representation of St. Mark and the lion with the sun behind. It is effective in its setting as it reflects the afternoon sun and gives interesting shadow effects.

Architects: Gardiner, Thornton, Gathe and Associates.

References:


Document from the artist, April 1969.

"ICE SKATER" SCULPTURE, MACMILLAN BLOEDEL BUILDING

Date: 1957 (placed in present site in 1968).

Place: MacMillan Bloedel Building, 1075 West Georgia Street. (It is placed at the south-west corner of the lobby).

Item: Statue "Ice Skater" - the figure of a girl.

Artist: GIACOMO MANZU
Material: Bronze

Size: 4'7½" plus pedestal.

This sculpture by the internationally famous sculptor was purchased by Mr. Arthur Erickson, architect and Mr. Peter M. Downes in New York. They both felt it was a suitable choice to be placed among the feathery leaved potted plants in the main floor lounge area.

The building was opened in December, 1968.

Architects: Erickson/Massey and Francis Donaldson.

References:


The MacMillan-Bloedel Building" - booklet put out by the MacMillan-Bloedel Company to describe the building. Illus.

Letter from Mr. Peter Downes, Vice-President Corporate Communications, December 20, 1971.

Telephone conversation with Mr. Peter M. Downes, December 17, 1971.
MURAL, "NATURAL RESOURCES OF B.C.", CANADIAN IMPERIAL BANK OF COMMERCE.

Date: 1958.

Place: Canadian Imperial Bank of Commerce, corner Dunsmuir and Granville Streets (mural on east wall well above counter and working area).

Item: Mosaic wall.

Artist: B.C. BINNING

Material: Mosaic-glass and marble.

Size: 11' x 44'.

B.C. Binning's design was chosen by the architect from a closed competition. He was asked to portray natural resources of B.C. in a "readable style." The wall, designed as the main visual object of the area, had been intended by the architect to be a painted wall. The artist suggested the use of mosaic because of the materials already used, i.e. marble, woods, etc.

Because of the size of the room and the distance from which the mural was to be viewed, the tessarae had to be cut larger than normal; otherwise its texture would be too fine and would be lost to the viewer.

Binning took his design to Venice where he enlarged it to full scale and coloured it with crayon to indicate the colour of the marble to be used. "With the help of craftsmen the rough tessarae was cut and shaped, piece by piece, to fit and follow each portion of the design." The sheets were shipped on paper matrix back to Vancouver where they were set in the freshly cemented wall.

The work was well received by the architect, patron and general public.

The artist made the observation that a good mosaic cannot be made in Canada away from the full source of supply of the materials needed.

The Imperial Bank of Canada (now Canadian Imperial Bank of Commerce) was officially opened May 6, 1958.


1 Canadian Art, Vol. X, No. 4, (Autumn, 1958), pp. 252-257 illus. A detailed account is given of how this project was carried out in Venice.
References:


A pamphlet published by the bank gives a full colour illustration plus a key map to explain the mural.

Questionnaire answered by artist July, 1969.

STATUE OF KING GEORGE VI, WOODWARD LIBRARY, U.B.C.

Date: 1958.


Item: Statue of King George VI.

Artist: SIR CHARLES WHEELER

Material: Bronze.

Size: 9'

This bronze figure of King George VI was a gift by Mr. P.A. Woodward to the Vancouver Branch of the War Amputations of Canada, who in turn presented it to the University. It was unveiled on June 3, 1958 by the Honourable F.M. Ross, then Lieutenant Governor, and was located in the garden area at the south-east corner of the War Memorial Gymnasium. It was moved to its present location after the Woodward Medical Library was completed.

It is reported that this was the first cast of the statue, that Queen Elizabeth asked to have some changes made and these were rectified on the second cast. The
latter is on the Mall leading to Buckingham Palace in London, England.

References:
File of Department of Fine Arts, U.B.C.

HANGING WALL SCULPTURE, BUCHANAN BUILDING, U.B.C.

Date: 1958.
Place: Buchanan Building, U.B.C. (at eye level on a south wall which projects from the west entrance).
Item: Hanging wall sculpture.
Artist: GERHARD CLASS
Material: Welded and soldered sheet copper.
Size: 7' x 8'.

This contemporary sculpture was provided for by a Canada Council award of $2,000. Class was chosen by a committee in consultation with the architect following an outdoors sculpture exhibition at U.B.C.¹

The artist stated,
this was the first metal sculpture I had ever done. I had never welded or soldered or done anything of that nature before. I had always worked in wood or stone before this.
The mural has acquired an interesting patina. It stands out in contrast to the brick walls to which it is suspended and due to the southern exposure and varied depths of relief, it casts interesting shadow effects.

¹The Ubyssey, January 9, 1970, pp. 4-5.
²Ibid.

References:
SCULPTURE, "ASIATIC HEAD" UNIVERSITY OF BRITISH COLUMBIA.

Date: 1958.
Place: U.B.C., Fredric Wood Theatre (at the south of the theatre in a shelter at the end of a walkway.)
Item: Sculpture "Asiatic Head".
Artist: OTTO FISCHER-CREDO
Material: Concrete
Size: 40 inches.

This sculpture was a gift to the University by Mrs. Otto Fischer-Credo after the death of her husband, the artist. It was exhibited on the U.B.C. campus in 1958 as part of an exhibition of outdoor sculpture organized by the Northwest Institute of Sculptors, in collaboration with the Extension Department of the University.

References:
Files of Fine Arts Department, U.B.C.

CONCRETE FRIEZE, CASTLE HOTEL

Date: 1959.
Place: Castle Hotel, 750 Granville Street, (a border running along over the entrance and below the projecting cornice.)
Item: Frieze in relief.
Artist: GEORGE NORRIS
Material: Pre cast concrete with brick aggregate.

The artist was approached by the architect when the hotel building was being renovated. He worked in close collaboration both with the architect and with the artist, Rudy Kovac, who was responsible for the decor of the interior. There is a mediaeval feeling to the scenes moulded in
concrete relief, which depict the recreational life of Vancouver: hunting, football, dining and dancing. The frieze is described by one of Vancouver's leading art critics as one of the finest pieces of sculpture in Vancouver.

The facade with the frieze was originally open to the street and thus was readily visible to pedestrian and motor traffic. A foyer has since been added which closes the space making it less visible and less effective, although the lighting at night helps to compensate for it.

Architect: Ron Thom of Thompson, Berwick and Pratt and Partners.

1 Conversation with Doris Shadbolt, Senior Curator of the Vancouver Art Gallery, April, 1969.

References:


Questionnaire answered by artist, April, 1969.

HANGING WALL SCULPTURES, QUEEN ELIZABETH THEATRE.

Date: 1959.

Place: Queen Elizabeth Theatre (one at the north ends of the east and west lounges, well above eye level).

Item: Two hanging sculptured murals.

Artist: GORDON SMITH

Material: Brazed metal and enamel.

The artist was chosen by a panel of judges from a closed competition. He felt the murals most suitable for this space should be three dimensional so he created a maquette of metal and wire. Smith had never worked in metal until this time and so he had to learn to weld.

The theme of the theatre is picked up in the calligraphic figures of the metal which could represent the designs of dance routines, musical notes or the motions of the baton.

Unfortunately, in the great space of the lobbies with the sparse furnishing, mirrors and windows, sculptures seem overwhelmed.
The Queen Elizabeth Theatre was opened on July 5, 1959 and with the Gala Performance attended by Her Majesty The Queen and His Royal Highness the Prince Philip on July 15, 1959.

Architects: Affleck, Desbarats, Demakopoulos, Lebensold, Mechaud and Sise.

References:


"The Queen Elizabeth Theatre." - a brochure published to commemorate the opening of the theatre, colour illus.

Personal interview with Mr. Ian Dobbin, Theatre Manager, March, 1972.

MURAL, "CYCLE OF FLOWERING" QUEEN ELIZABETH THEATRE RESTAURANT

Date: 1959.

Place: Queen Elizabeth Theatre Restaurant (well above eye level on the east wall facing the plaza).

Item: Painted mural.

Artist: JACK SHADBOLT

Material: Acrylic wall paint with matte varnish spray.

Size: 4' x 50'

The artist's design was chosen by the architects and advisers following a closed competition. He was given a free choice of theme, colour and design. He took into consideration not only the existing features and furnishing of the room but also the fact that the restaurant looked out onto an open plaza.

The mural depicts Shadbolt's concern with the life cycle in nature, "the growth of a seed, its breaking through the
earth, its flowering in a burst of bright colours and its fading to soft grey as the new seed slowly forms."

"A piece of art in a public place should have some controversial element to keep it alive," Shadbolt claims, "otherwise it's just a decoration on a wall."  

Having conceived the idea and having worked it out in miniature the actual painting of the mural was done on location. It took the artist two weeks.

The reaction of the architects, patrons and public were most favourable at the time. Unfortunately the decor has been changed and glass curtains have been hung over the west glass wall, thus the former impact of the mural from within and without has been diminished. Originally the painting could be seen from one hundred yards across the plaza.

The restaurant was opened July, 1959.

Architects: Affleck, Desbarats, Dimakopoulos, Lebensold, Michaud and Sise.

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1 The Sun (Vancouver), June 12, 1959, p. 12.
2 Ibid.

References:


"Poetic Imagery in Paint Shows Nature's Life Cycle." The Sun (Vancouver), May 21, 1960, p. 3.

"The Queen Elizabeth Theatre." a brochure published to commemorate the Gala Performance on July 15, 1959 attended by Her Majesty the Queen and His Royal Highness The Prince Philip, has a coloured photo of the mural.

Questionnaire answered by the artist, April, 1969.
STAINED GLASS WINDOW, QUEEN ELIZABETH THEATRE.

Date: 1959.

Place: Queen Elizabeth Theatre (set in a west window on landing between the upper and lower balconies.)

Item: Stained glass window, "The Golden Opportunity."

Artist: PIETER WIEGERSMA

Material: Stained glass.

Size: 5'6" x 6'9".

The window was a gift from the Dutch Canadian Community in British Columbia to the Queen Elizabeth Theatre to commemorate the British Columbia Centennial and to express their appreciation for the opportunities they have received in this province.

The stained glass is in soft greens and blues and depicts abstract plants, a bird, and the sun. The Netherlands Consul-General at the presentation described the artist's meaning: "Through the use of opportunities offered by the land (the plants) an upward flight (the bird) to a still brighter future (the sun)."

The presentation was made August 12, 1959.

References:

"Stained Glass Window Gift from New Canadians." The Sun (Vancouver), August 14, 1959, p. 27.

Personal interview with Mr. Ian Dobbin, Manager, Queen Elizabeth Theatre, March, 1972.
LORD STANLEY STATUE, STANLEY PARK

Date: 1960.

Place: Stanley Park (at the north end of the causeway of the Georgia Street entrance).

Item: Statue of Lord Stanley.

Artist: SYDNEY MARCH.

Material: Bronze figure, granite pedestal.

Size: 8' x 6", 1 1/2 tons.

The statue was erected by means of volunteer contributions brought about at the instigation of Major J.S. Matthews, then Vancouver City Archivist. In 1950, he came upon a letter written at the time of the "Naming and Dedication Ceremony of Stanley Park." on October 29, 1889, which recorded a promise made by Mayor David Oppenheimer to His Excellency Lord Stanley, then Governor General of Canada, who came here for the ceremony. He stated that a suitable monument would be erected to commemorate the event. The committee in charge commissioned Sydney March of Farnborough, Kent, England to design and create this monument. The cost was about $5,000.1

It was unveiled May 19, 1960 by His Excellency George P. Vanier, Governor General of Canada.

1Vancouver City Archives - Lord Stanley Monument.

References:


"Stanley Park the Re-Dedication," a brochure commemorating the 75th anniversary of Stanley Park, May 29, 1964, illus.

Vancouver City Archives file, Lord Stanley Monument.
MOSAIC MURAL, BROCK HALL, U.B.C.

Date: 1960.

Place: Brock Hall, U.B.C. (on the south wall of the extension wing facing onto a garden court).

Item: Mosaic Mural.

Artists: LIONEL & PATRICIA THOMAS.

Material: Smalti tesserae mosaic with bronze frames.

Size: 23' x 30'.

The mural was commissioned by the Graduating Class of 1958 as their graduating gift to the University.

The mural hangs on a glazed brick outside wall. It is composed of fifty-four separate panels of mosaic, square and oblong in shape. Each one depicts symbolically a faculty or department of the University. There is a relationship between the colours employed and the symbol used to denote the discipline. Each separate panel is framed in bronze.

The work took two years to complete since extensive research was done to secure appropriate symbols.

Following the installation of the mural, it was decided to put in "a reflective nook," (a small courtyard with pool, benches and plants), an inspiration of the artist but arranged by the students and university administration.

The cost of the mural was $8,000.

References:

"Another Triumph for the Thomases." U.B.C. Alumni Chronicle, Winter 1960, pp. 22-23. In this article there is a photograph of the mural and a number chart with an explanation of each of the symbols.

Brown, Jerry. "Artist Builds Place to Pause, Urges More of Them in City." The Sun (Vancouver), April 21, p. 25, illus.

"FERTILITY" SCULPTURE, LASSEUR BUILDING, U.B.C.

Date: 1960.

Place: Lasserre Building, U.B.C. (on the plaza just north of the building).

Item: Free standing sculpture of a pregnant woman, "Fertility."

Artist: JACK HARMAN

Material: Welded and forged bronze.

Size: 60"

This sculpture won the U.B.C. Purchase Award at the Third Biennial Exhibition of Outdoor Sculpture, Summer 1960. The amount was $600.

This was the artist's first attempt at bronze casting. The work was done in the artist's studio by casting the figure in pieces and then welding them together.

Ben Metcalfe in Canadian Art describes Harman's work.

Harman gives a greater satisfaction in his figures of women... In his response to this greatest of all sculptural forms, Harman tries to balance those two infinite variables - emotion and design."


References:


B.C. Sculpture '60 - a catalogue of exhibitions held in the summer 1962 on the U.B.C. campus.

FOUNTAIN "TRANSCENDENCE", THE GRADUATE STUDENT CENTRE.

Date: 1961

Place: The Graduate Student Centre, U.B.C. (standing in a pool at the south-east corner of the building it is circumvented by a plaza, stairways and driveway).

Item: Fountain "Transcendence".

Artist: JACK HARMAN.

Material: Bronze, sand cast.

Size: Figures 10', total height 15'.

The artist was chosen following a closed competition, by the patrons and advisors. The choice was made before the completion of the building. A budget was stipulated but because the artist felt it was necessary to design a reasonably large fountain to complement the size of the building, the patron agreed to double the original amount.

The sculptured group consists of four attenuated bronze ladies who face the respective points of the compass.

This was the artist's first commission. It was cast by the sand mould process since no firm here used the last wax process, Harman's particular medium. He created the fountain in sections which had been sand casted at a local foundry from plaster patterns. Then he welded the sections together.

The patron was very pleased as were the students and the general public.

Architect: Thompson, Berwick and Pratt.

References:


Questionnaire answered by the artist, April, 1969.

Letter from the artist, February 14, 1972.

WALL SCULPTURE, "SYMBOLS FROM THE CUNEIFORMS"

Date: 1961

Place: Vancouver Public Library, Robson and Burrard Streets (stands on a projecting ten foot wall at the west side of the building).

Item: Illuminated wall sculpture.

Artist: LIONEL THOMAS - assisted by F. Lachnit.

Material: Bronze with parts of surface covered with gold, leaf, and panels of plexiglass.

Size: 15' x 16'.

This was step two of a commission for the main branch of the Vancouver Public Library, the first step being the mosaic mural for the interior. This sculpture is related to the first in that it was conceived to illustrate the ancient Babylonian and Assyrian cuneiforms.

The work consists of six upright froms to which are attached forty-five bronze planes. The artist said he moulded the bronze and white statue to symbolize man speaking. The plexiglass sections are illuminated at night.

The work cost $7,000. It was paid for by seventy-five citizens contributing over $4,500 and the Library Board paying $2,000 from its revenue surplus.

It caused considerable controversy in the press at the time of its erection as is evident in the press references given.

Architect: Semmens and Simpson.
References:


"Library Board Balks at $7,500 Sculpture Outlay." The Sun (Vancouver), March 15, 1958. p. 25.

Walden, Frank. "'Indescribable' Sculpture to Adorn City's Public Library." The Sun (Vancouver), December 9, 1960 p. 1. illus.


Pamphlet printed by Vancouver Library describing the "Illuminated Bronze Sculpture."


CANVAS COLLAGE MURAL, QUEEN ELIZABETH PLAYHOUSE THEATRE

Date: 1962.

Place: Queen Elizabeth Playhouse. (above eye level on the south wall of mezzanine floor lounge.)

Item: Canvas collage mural.

Artist: TONI ONLEY

Material: Oil painted on a canvas on canvas collage.

Size: 10'6" x 21'6"

Toni Onley was the sole artist approached by the architect. He also worked with the architect as colour consultant for the walls and seating of the theatre. No stipulations were made for the mural. It was executed on three separate panels in the artist's studio. The panels were then joined and bolted together on the site. A contemporary, non representational painting, it is done in bold colours of red, blue, brown and grey. The artist stated "If murals are to be used they should be an extension of
the architecture and not violate the architectural space as Mexican murals do."¹

¹Onley received $3,000 for the creation."²

The architect and art critics were complimentary of the mural but the press promoted a controversy which raged for weeks, to quote, "a misuse of public funds", "louder and funnier", "communist plot," etc."³

The Playhouse was officially opened, February 26, 1962.

¹Questionnaire answered by the artist.


³Questionnaire answered by the artist.

References:


Tytherleigh, Mike. "Onley Mural jibes unfunny." The Province (Vancouver), February 24, 1962, p. 10.

"Visitors Shocked, Jolted at New Playhouse Theatre," The Sun (Vancouver), February 26, p. 10. illus. 1962

"Artist and controversial work," The Province (Vancouver), March 1, 1962. p. 3. illus.

"Playhouse Mural is a Real Communist Plot," The Province (Vancouver), March 2, 1962, p. 4. (letter to the editor).

"Mural's meaning? artist knows it," The Sun (Vancouver), March 2, 1962, p. 1.

Brochure describing Queen Elizabeth Theatre and Queen Elizabeth Playhouse, with coloured reproductions of mural.
KNIFE EDGE (Two Piece), LITTLE MOUNTAIN

Date: 1962 (placed in its present location December 6, 1969).

Place: Little Mountain (on the plaza adjoining the dome of the Bloedel Conservatory).

Item: Free standing sculpture, Knife Edge (Two Piece).

Artist: HENRY MOORE

Material: Bronze.

Size: Length 12'.

There were three casting made of Knife Edge (Two Piece) which was done in 1962, the first cast being on the estate of Nelson Rockefeller, the second in the grounds of the House of Lords, London, and the third on the plaza adjoining the plexiglass dome of the Bloedel Conservatory.

The golden bronze surface of the two piece monolith is "scratched, cut, drawn on, scribbled, jaggedly incised with the artist's personal calligraphy." 1

This major work of art was a gift to the city by Mr. and Mrs. Prentice Bloedel. It was purchased through Mrs. Paula Anglim of San Francisco from photographs supplied by her. 2

It was unveiled on December 6, 1969. To my knowledge this is the first and only non-commemorative sculpture that has been accepted by the Vancouver Parks Board.

References:


FOUNTAIN, THE ROYAL BANK OF CANADA BUILDING

Date: 1963.

Place: The Royal Bank of Canada Building, 796 Granville Street. (It stands in the corner window facing Robson and Granville Streets.)

Item: Fountain "Underwater Forms."

Artist: LIONEL THOMAS

Material: Copper

Size: 10'6" x 8'8"

"As a result of planning requirements by the City of Vancouver, it was necessary to retain some display in the intersection of Granville and Robson, which was well lit, to overcome any possibility of a dark, dingy corner, which in the opinion of the city was the result of a Bank being located in a corner intersection. It was also agreed that the area in question would not be incorporated as part of the tenants usable space, thus the fountain."

The artist was approached by the architect and asked to design a fountain which would fulfill the above requirements and be controversial. He created the sculpture in his studio and chose as his theme "Underwater Forms". A green patina was achieved by the use of acetylene gas. The fountain stands in an illuminated pool.

No title or identification was permitted to be placed on the fountain at the patron's request. This, in his opinion has heightened the public's curiosity and controversial comments.

The Bank was officially opened September 18, 1963.

Architects: Underwood, MacKinley and Cameron.

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1Letter from Mr. M.R. Munro; Building Manager, The Royal Bank of Canada, February 14, 1972.
References:


Documents from the artist, May, 1969.

RELIEF SCULPTURE, EAST ASIATIC HOUSE

Date: 1964.

Place: East Asiatic House, 1201 West Pender Street (The three relief murals are in the lobby, one between the elevators, the other two above eye level, one adjacent to the main doorway, the other facing it.

Artist: GEORGE NORRIS

Material: Beaten copper.

Size: 10' x 10', 6' x 8', 9' x 8'.

The artist was approached by the architect before the building was completed and was given freedom of theme, design and material. The motifs although not entirely realistic are taken from nature depicting the sea and the sky. They relate to the shoreline and the location of the building.

The beaten copper has taken on a patina which enhances it.

Architects: Gerald Hamilton of Gerald Hamilton and Associates.

References:

Questionnaire answered by the artist, April, 1969.
SCULPTURED MURAL, FACULTY OF EDUCATION BUILDING U.B.C.

Date: 1965

Place: Faculty of Education Building (on north wall adjacent to the main entrance).

Item: Sculptured mural.

Artist: PAUL DEGGAN

Material: Welded copper, aluminum and brass.

Size: Three pieces, largest is 9' x 5'.

The artist's design was chosen from a competition organized on a cross-Canada basis by a jury which Professor Elmore Ozard was the chairman. The competition was organized before the completion of the building and the site was specified.

The problem as stated by the artist was to relate the design to a particular unsympathetic wall surface (light glazed brick and very deep grey mortar) and to make the sculpture sufficiently robust to cope with possible vandalism.

The abstract hanging sculpture consists of three forms in copper, aluminium and brass. The work was carried out in the artist's studio with assistance only with aluminium welding.

It was placed on site in February, 1965.

The award of $2,000 was given by the British Columbia Teachers' Federation.

References:


Questionnaire answered by artist, April, 1969.
COPPER BAS-RELIEF AND ENAMELLED GLASS ON COPPER, PANEL AND PUSH PLATES, BLOCK BUILDING.

Date: 1965.

Place: Block Building, 2695 Granville Street, (on exterior wall above doorway and entrance wall beside doorway).

Item: Copper bas-relief and enamelled glass on copper panel and pieces.

Artist: LIONEL THOMAS

Size: Relief mural - 11' x 9'.
      Entrance wall - 7' x 6'.
      Push plates - 2 pairs - 7" x 7".

The artist was commissioned by the architect.

A plaque attached to the wall of the building describes the mural. "All solid inorganic matter found on earth, whatever its size belongs to one of the seven basic types. These types are as follows: cubic tetragonal, rhombic, monolinic, trielinic, trigonal and hexagonal. This is the theme for the bas relief and the enamelled glass on copper wall." The copper relief is above the entrance, the enamelled glass panel adjacent to it.

Unfortunately, this entrance is set back from the street with the neighbouring building casting shadows, making it difficult to see and photograph the art work.

The building opened June 11, 1965.


Reference:
Document from the artist, April, 1969.

SCULPTURE, "SPIRIT OF COMMUNICATION" PACIFIC PRESS BUILDING

Date: 1966.

Place: Pacific Press Building, 2250 Granville Street, (The sculpture stands in the lobby just inside the main entrance).

Item: Sculpture, "Spirit of Communication".

Artist: GEORGE NORRIS
Material: Welded copper and brass.

Size: 8'.

Norris was the sole artist approached by the patron to execute a sculpture for this site. He was given complete freedom. The work was done in his studio. It took nearly a year to complete.

The sculpture "a male figure of welded and beaten copper leans heavily backwards and sideways, as though to resist being carried off by the billowing open-work canopy to which he is attached by a harness." The figure's mouth is open in a strident cry which brings to mind the news vendor.

Type, itself, is an integral part of the sculpture. The torso and over-sized left arm of the figure are impressed with typographical plates. Other plates are curved and are used in the canopy.

"The artist used old newspapers from Vancouver's history, as well as foreign language papers, to form a decorative collage in the format of typographic plates. These collages were then photo engraved in copper." The artist said "It could be thought of as the none-too-gentle transformation of three dimensional life into two dimensional print." The sculpture was unveiled March 14, 1966.

The newspaper critics' reports were very favourable.

References:

Norris, George A. "It's Sort of a Fantasy." The Sun (Vancouver), March 14, 1966, Special Section, "Pacific Press Building," cover illustration and also p. 2.

The Sun (Vancouver), March 15, 1966, illus.

Lowndes, Joan. "Sculpture dramatic from any angle." The Province (Vancouver), April 7, 1966, p. 13, illus.


Questionnaire answered by artist, April 1969.
COMMEMORATIVE MONUMENT to OLD HASTINGS MILL

Date: 1966.

Place: Dunlevy Street (north end of the street adjacent to National Harbours Building).

Item: Free-standing sculpture.

Artist: GERHARD GLASS

Material: B.C. granite.

Size: Three forms varying from 5½' to 8'.

The artist was commissioned by the Vancouver Historical Society to create a monument to commemorate the 100th Anniversary of the building of the Hastings Mill (which was one of the first buildings to be constructed in Vancouver). This was the Society's B.C. Centennial project. The artist presented a model which was accepted by the Society. The completed sculpture consists of three monoliths whose panels bear low relief carvings depicting scenes of the history of the mill and the port. Informative inscriptions are incorporated in the carvings. The National Harbours Board contributed the site and $1,500. The total cost of $4,500 was partially made up by substantial donations from interested citizens. The work was unveiled June 11, 1966.1

1 The Province (Vancouver), June 2, 1965, p. 15.

References:


The Sun Vancouver), June 10, 1965, p. 20. illus.


"Sculpture to Mark Old Hastings Mill." The Province (Vancouver), June 10, 1966, p. 22.

The Vancouver Times, June 11, 1965, p. 20.
SCULPTURE "FAMILY GROUP" - PACIFIC PRESS BUILDING

Date: 1966.

Place: Pacific Press Building, 2250 Granville Street, (on the plaza in front of the main entrance, facing Granville Street).

Item: Sculpture "Family Group" - a four figure, three piece group.

Artist: JACK HARMAN

Material: Bronze figures on a black marble base.

Size: Father 12'5"; 1700 lbs.
Mother with babe 11'6"; 1600 lbs.
Son 9'; 900 lbs.
These figures rest on a 6' square marble base.

The artist's design was chosen from a closed competition by the patron, before the building was completed.

The work was executed by the artist in his studio by the lost-wax method of casting. Harman had established his own foundry and thus was now able to use this method. He stated "it is possibly the largest sculptured group cast by an artist, without trained workers, in the world. The closest foundries to do this type of work are in the United States and their prices are too high." The work took eighteen months to complete. It is Harmans opinion that bronze is the only suitable material for outdoor sculpture.

The figures were transported to the location by a boom truck and hoisted into location by a crane.

Harman said "the work is intended to depict the role of a newspaper in the family and the importance of the family in the community."

The larger than life figures are representational but elongated. "This," says Harman,"gives them more spirituality, stops them being dwarfed by the monolithic structure behind."

The sculpture was installed in place July, 1966.

The artist said there was a mixed reaction to the completed work both by the patrons and the public.

There has been much vandalism to the figure of the boy.

1Questionnaire answered by the artist, May, 1969.
FREE STANDING FOUNTAIN AND COURT WALL FOUNTAIN, EAST ASIATIC HOUSE.

Date: 1966.

Place: East Asiatic House, 1201 West Pender Street,
(free standing fountain is in the center of a small court above street level. The wall fountain is on an east wall adjacent to the entrance.)

Artist: GERHARD CLASS

Material: Pre-constituted marble (marblex) cast in a plaster mould (Finish ground).

Size: 7'.

The artist was the only one approached by architect and client. He was given the design for the location before
the building was complete and asked to use the same material as used in the facing of the building. A budget was specified.

Class was given free choice as to design. The pyramidal shaped sculpture with rounded off edges has holes penetrating the sides giving it a feeling of weightlessness. The flow of the lines complement the exterior facade of the building.

Although the reaction of architect and donor was favourable, the artist felt he should have been consulted when the building was being designed. He would have preferred to have used natural stone but was unable to because of budget limitations.

The wall fountain of contemporary design in low relief is on the wall across the entrance from the court fountain. Unfortunately, except for winter months it is covered with foliage.

Architect: Gerald Hamilton or Gerald Hamilton & Associates.

References:


Questionnaire answered by artist, April 1969.

CONCRETE FRIEZE, POSTAL STATION "D"

Date: 1966.

Place: Postal Station "D", 2405 Pine Street. (A relief border running along front and around corners of the building under the cornice).

Item: Relief border.

Artist: GEORGE NORRIS


Size: 5' x 95'

The artist was approached by the architect and was given free choice of subject matter and design. His design was
approved by the client before the building was completed.
Norris stated that he thought of the work as a total mass and attempted to make the corners interlocking to express the monolithic nature of "cast-in-place" concrete. He considered that the building would be seen in motion from passing cars, that the frieze would be walked under through the entrances and that the forms must have down undercuts to "read" in the prevailing light conditions.
The artist made the forms in his studio and worked with the concrete workers on the site.
The relationship between the artist, architect and client was exceptionally satisfactory.
The Postal Station "D" opened on September 14, 1967.
Architect: Ian Davidson of the firm Gardiner, Thornton, Gathe, Davidson, Garret, Masson & Assoc.

References:
Questionnaire answered by artist, April 1969.

BRITISH COLUMBIA CENTENNIAL FOUNTAIN, VANCOUVER COURT HOUSE

Date: 1966.
Place: Vancouver Court House grounds (in front of main entrance on Georgia Street).
Item: Fountain with carved pillars.
Artist: Count ALEXANDER VON SVOBODA
Material: Black marble from Carrara, Italy, with mosaic tile.
Size: The fountain complex is 72' by 36'; the centre basin 10' in diameter; the two main pillars 17' in height and 8' in circumference at the base.

"The fountain was designed by Mr. R.H. Savery, A.I.L.A., who besides being a landscape architect is an artist in his own right. The sculpture of Mr. Savery's design and the
mosaic work was commissioned to Count Alex Von Svoboda.

Mr Savery was selected for this project by a panel of judges in the Department of Public Works.

The fountain is symbolic of the West Coast of British Columbia. Two conical shaped pillars of marble constitute the centre piece of the fountain. The carving on these is "based on legends of the Celts or Gaels, 'The forebears of most early British Columbians. The sea is signified by the mosaic pattern in the basin and by the sprays of water over the marble."

The fountain was a gift of the Provincial Government to commemorate the British Columbia Centennial.

There was considerable controversy at the time of the construction, the feeling was expressed that there were British Columbia artists who should have been approached.

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References:


FREE STANDING SCULPTURES, BAXTER BUILDING

Date: 1967.

Place: Plaza of Baxter Building or Columbia Complex, 1111 West Hastings Street.

Item: Seven free standing sculptures, one set in pool of fountain, scattered around the plaza.

Artist: McLEARY DROPE

Material: Welded and cast metal; one of concrete.

Size: Vary from 3' to 7'.

These works were chosen by the architect and patron from some twenty pieces the artist had completed on his own 1966-67, to be placed in this planned rest and recreation area. They were executed in the artist's Winnipeg studio, brought to Vancouver by truck and installed under the supervision of the artist.

Five of the pieces are in a series "Homage to Helios I to V." All are identified by plaques. A plaque bearing the artist's name describes them thus "the forms are influenced by the geometry of nature, sometimes reflecting its outer aspects but more often revealing the core." An art critic describes them as spikey configurations of organic growth reminiscent of the forms in the painting of Graham Sutherland. ¹

Architect: Allan Waisman.

¹The Sun (Vancouver), August 25, 1967, p. 4a.

References:


Questionnaire answered by artist, May 1969.

STEEL SCULPTURE, "CUMBRIA 67" VANCOUVER INTERNATIONAL AIRPORT.

Date: June 1967. It was installed at the Vancouver International Airport in September 1968.

Place: Vancouver International Airport. (It rests on a cement pad between the lanes of McConachie Way just in front of the airport parking lot).

Item: Steel beam sculpture, "Cumbria 1967".

Artist: ROBERT MURRAY

Material: Corten steel (fabricated over a channel frame and painted epoxy light cadmium yellow).

Size: 15' x 30' x 15'

This sculpture was selected by the Art Advisory Committee of the Vancouver International Airport and was recommended for purchase to the Department of Transport. It was not built for any particular site and was previously exhibited in front of the Toronto City Hall and at Battery Park in New York City.

The artist suggests that this may be the largest sculpture in Canada not commissioned for a specific site. He is not opposed to commissions, providing certain conditions exist, but is confident that the selection from completed works is the best solution both for the patron and the sculptor. He stresses that he will not enter into competitions or submit models to secret juries as he has found from experience that very few people are able to appreciate a large abstract sculpture on the basis of a small model.

The intended site for the sculpture had to be changed due to the changes in the master plan of the Airport. Initially, it was intended that it be placed higher up and closer to the terminal. Now it sits on the ground in front of a filling station, and is seen in motion from passing cars. The artist states "an optimum location would be difficult to find. All outdoor areas are subordinated for cars and parking. One's first view of Vancouver is an enormous parking lot."

The sculpture was built in a metal fabricating plant under the supervision of the artist from rough working drawings. It was shipped by flat car to Vancouver and installed by a large crane in September 1968.

Murray states the Department of Transport had no interest in the program, the architect was in no way involved, and
although Mr. Tony Emery and art critic Joan Lowndes were enthusiastic in their support, the public gave it adverse criticism, as he expected they would.  

1 Questionnaire answered by artist, January 1972.
2 Ibid.

References:


"Cumbria Not Snow Plow or Billboard -- It's Art." The Sun (Vancouver), September 23, 1968, p. 8. illus.

"For Art's Sake." The Sun (Vancouver), September 28, 1968, p. 27. illus.


Questionnaire answered by artist, January 1972.

FREE STANDING SCULPTURE, QUEEN ELIZABETH PLAYHOUSE PLAZA

Date: 1967.

Place: Plaza of Queen Elizabeth Playhouse Theatre. (south of the entrance).

Item: Free standing sculpture "Florentine Door and Wall #3."

Artist: FRANK PERRY

Material: Blackened Bronze.

Size: 3' x 6' x 13'
The sculpture was created in Florence, Italy in January 1967. It was cast in bronze from a modelled plastic. The work was entered in the Invitational Centennial Sculpture '67 exhibition at the Queen Elizabeth Theatre. It won the $5,000 purchase award given by the Vancouver Centennial Committee. The sculptures were judged by Robert Hume, Planning Consultant, Art Gallery of Ontario. Florentine Door and Wall #3 subsequently was presented to the City of Vancouver and was placed at this location.

References:

Catalogue of Centennial Sculpture '67. Printed through the courtesy of Rothman's of Pall Mall, Canada Ltd., illus.

"Judy Hands Out Awards, Encouragement to Sculptors." The Sun (Vancouver), July 17, 1967. p. 3.

"$5,000 award given for winning sculpture," The Province (Vancouver), July 17, 1967, p. 8.

Questionnaire answered by the artist, April 1969.

SCULPTURE COMMENORATING THE PROVINCE NEWSPAPER, VICTORY SQUARE

Date: 1967.
Place: Victory Square (at south-west corner near Pender Street).
Item: Sculpture
Artist: GERHARD CLASS
Material: Solid cast aluminum resting on a granite block
Size: Total height 5'.

The artist was the only one approached by the donor. He was given freedom except for a specified budget.

A new method of casting from a styrofoam pattern was used. The sculpture was made full size in styrofoam and then packed in sand. The metal was poured directly on the foam which melted in the presence of the flowing metal. The work was done at the artist's studio and at a foundry.
The purpose of the sculpture was to commemorate the sixty-seven years The Province had been publishing a newspaper in the vicinity of Victory Square. The letters "V" and "P" are represented in the modernistic design. It was erected in September, 1967 at which time the newspaper changed its location to the Pacific Press Building, 2250 Granville Street. The donor and the artist had a good relationship, and the donor was completely satisfied.

References:
The Province (Vancouver), September 27, 1967, p. 29. illus.
Questionnaire answered by artist, May 1969.

BANISTER-LANDY SCULPTURE, BRITISH EMPIRE STADIUM

Date: 1967.
Place: British Empire Stadium, (outside the south end of the stadium facing Hastings Street.)
Item: Sculpture; figures of Roger Bannister and John Landy.
Artist: JACK HARMAN
Material: Bronze, lost-wax method.
Size: 9'; base 10'.

The artist was the only one approached. He was suggested by Denny Boyd, Sports Columnist of The Sun newspaper. It was his idea to have a monument to commemorate "The Miracle Mile", the original four-minute mile. This race was run at the time of the British Empire Games in Vancouver, 1952.

The original committee of The British Empire Games was reconstituted to raise money for the project. The members asked the sculptor to reproduce the moment when Landy looked back over his left shoulder and Bannister passed on the right. The artist used a photograph as reference with two runners as models.

The artist stated that because of the delicate balance of the figures it was necessary for him to mount them on a ten
foot base to prevent vandalism.

It is of interest that both Bannister and Landy were here for the unveiling of the sculpture on September 27, 1967.

References:


The Sun (Vancouver), September 8, 1967, p. 23, illus.


Questionnaire answered by artist, May 1969.

THUNDERBIRDS, THUNDERBIRD STADIUM, U.B.C.

Date: 1967.

Place: Thunderbird Stadium, U.B.C. (They are perched on the twelve supporting columns of the stadium, well above the roof.

Item: Twelve "thunderbirds".

Artist: ZELJKO KUJUNDZIC

Material: Light weight concrete.

Size: Each 6' x 6'; wt. 1800 lbs.

The artist was chosen by the architect from a closed competition. He was commissioned before the building was completed and was asked to express the theme "thunderbird".

The original mould was executed in the artist's studio. The casting was done by craftsmen on site. Each "thunderbird" was cast in three sections and joined by bolts and epoxy grout. They were erected in two days to the supporting columns.

The artist felt that his work was well received by all but that he was poorly paid.

Architects: Vladimir Plavsic & Associates.
References:


"Thunderbirds of Light Weight Concrete." Concrete Facts, Vol. XII, No. 3, Expanded Shale, Clay and Slate Institute, Wash. 4, D.C., illus.

Questionnaire answered by artist, May 1971.

GEORGE CUNNINGHAM MEMORIAL SUNDIAL, ENGLISH BAY

Date: 1967.

Place: English Bay (on the grass lawn adjoining the beach.)

Item: Sundial.

Artist: GERHARD CLASS

Material: bronze and granite.

Size: Granite columns 5'.

The artist was commissioned by Cunningham Drug Stores Ltd. to construct a monument to commemorate the first three English "Greenhorns" who settled in the English Bay area and received land title in 1867, and to commemorate the first drugstore built, in the area in 1911 by the late George T. Cunningham.

The dial, made of semi-circles of bronze, set on a granite column. The base is sculptured on four sides illustrating sunrise, midday, sunset and midnight and bears inscriptions.

Cunningham Stores Ltd. contributed $2,300 of the total cost of $3,000.1 It was erected under the auspices of the Centennial Committee of Vancouver in cooperation with the Vancouver Parks Board.

It was unveiled in June 1967.

1The Province (Vancouver), June 16, 1967, p. 13.

References:

Centennial Sculpture '67. catalogue of sculpture exhibition at Queen Elizabeth Theatre, Summer 1967.

FIGURE IN A GRANITE BOULDER, FORESTY AND AGRICULTURE BUILDING, U.B.C.

Date: 1967.
Place: Forestry and Agriculture Building (in a small court yard).
Item: Sculpture
Artist: GEORGE NORRIS
Material: Granite

This small winsome piece of sculpture was commissioned by Dr. Eagles the retiring Dean of Agriculture to be placed in this small intimate court yard. The small curved figure of the alfalfa picker appears to be just emerging from the granite boulder from which he was created. This is an intimate sculpture suitable for the small courtyard.

It was a gift to the University by Dr. Eagles.

References:
Questionnaire answered by the artist, April 1969.

FREE STANDING SCULPTURE, FREDERIC WOOD THEATRE, U.B.C.

Date: 1967.
Place: Frederic Wood Theatre, U.B.C. (on courtyard at south west corner of the theatre).
Item: Three free standing sculptures.
Artist: GERMAIN BERGERON
Material: Iron

Size: Figures 43" to 46"; pedestal 20".

The artist was commissioned by Expo '67 sponsored by the House of Seagram to create these works for the House of Seagram art collection at Expo '67. They were exhibited again in 1968 at "Man and His World" in Montreal.

The three winsome figures constructed from left over parts of machinery are entitled "Man", "Robot", and "The Venetian".

Following the exhibition at "Man and His World" the House of Seagram collection of sculpture was dispersed among the various universities in Canada. These three were donated to the University of British Columbia.

RECLINING FIGURE, LASSEUR BUILDING, U.B.C.

Date: 1967.

Place: Lasserre Building, U.B.C. (on north plaza).

Item: Free standing sculpture.

Artist: JAN ZACH

Material: Red sandstone.

Size: 22" x 36".

This small sandstone sculpture was presented to Mr. Walter Koerner by the artist who in turn presented it to the University in 1967 on a permanent loan basis.

B R O N Z E  R E L I E F  S C U L P T U R E,  B A N K  O F  C A N A D A

Date: 1968.

Place: Bank of Canada, 900 West Hastings Street (on the south wall of the foyer, adjacent to the elevators and facing the main entrance).

Item: Relief panel.
Artist: ELIZA MAYHEW

Material: Cast bronze.

Size: 9'2" x 13'2½".

The artist was commissioned by the architect after he had seen some photographs of her work in Canadian Art. She was approached after the building was completed. No specifications were made.

The artist said of the mural, "although it is abstract, it is about people where they live and go."¹

This high relief bronze mural took about two years to complete. The work was done in the artist's studio in Victoria and it was cast in a foundry in Eugene, Oregon.

It has acquired a green patina which is accentuated by the spotlights as is the deep relief.

It was unveiled April 21, 1968.

The cost was $30,000.²

The architect and patron were both very pleased with this work.

Architect: W.W. Rennie of Thompson, Berwick and Pratt.

¹The Sun (Vancouver), April 22, 1968, pp. 1 and 2.

²Ibid.

References:


"Bank Building Gets Bronze Sculpture." The Sun (Vancouver), April 22, 1968, pp. 1 and 2, illus.

Questionnaire answered by artist, May 1969.
CONCRETE MURAL, GULF AND FRASER FISHERMEN'S CREDIT UNION

Date: 1968.

Place: Gulf and Fraser Fishermen's Credit-Union, 803 East Hastings Street. (The four relief panels are on the exterior south and west walls of the office building.)

Artist: LEONHARD EPP

Material: Pre cast concrete.

Size: Each panel 16' x 9' is made up of three separate panels joined together.

Leonhard Epp's design was chosen by the architect from a closed competition. He was asked to work within the context of west coast fishing in a visually readable manner. The motifs of fish, fishboats, nets and floats are in low cut relief of varying depths, which create interesting shadow effect on the white concrete.

The negative mould and subsequent multiple casts were executed at the site of Con Force Pre cast Concrete Manufacturing Co., New Westminster.

The building was opened June 1, 1968. The murals were well received by the architect, client and general public. The artist himself would have preferred to have been less realistic.


References:


Western Fisheries, June 1968, p. 32. illus.

Questionnaire answered by artist, October 1969.

Letter from L.C. Holthe, Manager, Gulf and Fraser Fishermen's Credit Union.
TUNING FORK, MUSIC BUILDING, FINE ARTS CENTRE, U.B.C.

Date: 1968.


Item: Free standing sculpture, "Tuning Fork".

Artist: GERHARD CLASS

Material: Corten steel fabricated.

Size: 24'.

Class's design was chosen by a jury including the private donor from a competition in which five artists participated. He was asked to design a sculpture for the specific site. He was also asked to consider the buildings near the site and to choose materials which would stand up to vandalism. A budget was stipulated.

Corten steel was used because of its quality of rusting and taking on a patina which eventually deepens to a plum colour. It is almost immune to vandalism and the metal will not deteriorate.

The work was created at the Trimetal Fabricators, Vancouver, under the supervision of the artist.

The wind factor was a major problem. To solve this, the lower part of the sculpture was made of a heavier gauge than the central part with the top part being the lightest. The problem of installation was overcome by the use of a crane with an eight foot boom.

The cost was $5,000. It was the gift of a private donor, Mr. Alfred Blundell.

The architect, donor and public were well satisfied with the work. The artist stated that he felt it came off one hundred percent.

References:

The Sun (Vancouver), June 15, 1968, p. 3. illus.

The Province (Vancouver), June 15, 1968. illus.

Questionnaire answered by artist, April 1969.

MAP MURAL, QUANTAS AIRLINES OFFICE, HOTEL VANCOUVER

Date: 1968

Place: Quantas Airlines Office, Hotel Vancouver (on the north wall over the counter facing the entrance and street windows).

Item: Map mural.

Artist: R.G. LOTT


Size: 500 square feet.

The artist was approached by the architect before the office was completed. He was asked to construct a large map of the world with Australia prominently shown.

The artist created and constructed the mural himself in his studio. He stated that this is a media which he has perfected and with which he has been able to cast large flat areas.

He feels the reaction to the mural has been excellent from all points of view, the directors of Quantas, the architect and the public.

Architect: Thompson, Berwick, Pratt and Partners.

References:

Questionnaire answered by artist, May 1969.

BRICK WALL MURAL - METALLURGY BUILDING, U.B.C.

Date: 1968.

Place: Metallurgy Building, U.B.C. (A brick wall extending out past the facade of the north entrance to the building.)

Item: Brick wall mural.
Artist:  GEORGE NORRIS
          JOHN FRASER

Material:  Bricks, formed and shaped into a geometric flower-like design.

Size:  20' x 55'. Design on both sides of the wall.

The artists were approached by the architects before the building was completed and were asked to design a wall to accentuate the entrance which was otherwise difficult to locate. The idea was to pull the pedestrian into the building. The "walk through" relief would force the pedestrian to experience a variety of scales. Bricks were used as individual entities, the colour of them to compensate for the obscurity of the north side of the building. The artists were given freedom of design. Their design was approved by the architects and the Dean of Applied Science. The bricks were made in the artists' basement, and then were fired in a local brick factory and potter's kiln. They were laid by masons under the direction of J. Fraser.

Architect: Blair MacDonal of McCarter, Nairne & Partners.

References:

Bricklayer's Union Publication, Summer 1968, cover illus.
Questionnaire answered by artist, April 1969.

PAINTED MURAL, MOORE BUSINESS FORMS LIMITED.

Date:  1968.

Place:  Moore Business Forms Ltd., 625 Bute Street, (on the south wall of the foyer opposite the main entrance).

Item:  Mural

Artist:  BODO PFEIFER

Material:  Paint on canvas.

Size:  10' x 14'.
The artist was approached by the architect before the building was completed. Pfeifer was chosen because it was felt his work would suit the architecture of the building. The small lobby is a pentagon with the diagonal north-west side a wall of glass.

The mural of vibrating red, yellow and green stripes on a blue background reflect the diagonal of the opposite wall. The juxtaposed bands of colour are vertical at the top and then veer off to a $45^\circ$ angle.

It was the artist's idea that the adjacent west wall be of stainless steel to reflect the rainbow colours in fuzzy indefinite way. This works only from certain positions and in certain lights.

The mural was painted in the artist's studio and fastened to its location by a frame.

The building opened on September 3, 1968.

Architect: Blair McDonald of McCarter, Nairne & Partners.

References:


Telephone conversation with Blair McDonald, April 10, 1972.

CRAB FOUNTAIN - VANCOUVER CENTENNIAL MUSEUM AND PLANETARIUM

Date: 1968.

Place: Vancouver Centennial Museum and Planetarium.

It stands in a reflecting pool in front of the main entrance.

Item: Crab shaped sculptured fountain.

Artist: GEORGE NORRIS

Material: Welded stainless steel.

Size: 22' x 17'; 1½ tons.

Norris's design was chosen by a six man jury from a British Columbia competition.

The artist is reported to have had two symboliques in mind,
the 'crab' being the sign of the zodiac at the time of Canada's Centennial celebration and, according to Haida legend, the protector of the harbour.

It was designed specifically for the location. "The curve of the crab's legs repeat in reverse the curves of the Museum-Planetarium's central rotunda, while seen from the back, the concave line of the crab's back is exactly parallel to the rotunda's undersweep."

The scale models, working models, templates, etc, were done in the artist's studio while the final execution was done in a fabricating plant. Norris worked on all stages himself but had assistance from Gus Lidberg and others at Ellett Copper and Brass Company.

The sculpture is set over a reflecting pool where seven exposed nozzles shoot jets of water on the underbelly and over the appendages of the crab. The jets are manually controlled with three systems, thus variations can be adjusted to weather and time of day.

The artist asked that the fountain be turned off in rain and that no coloured lighting or underwater lighting be used. Lights are concealed under the edge of the pool.

The fountain was a gift of the women of Vancouver to the city to commemorate the 1967 Centennial of Canadian Federation. The women's committee raised $27,000 while the Centennial Committee gave a grant of $20,000. The sculpture cost $20,000 and the water works about $24,000.

The fountain was dedicated on October 11, 1968. It was received with enthusiasm by the Committees, the Press and the general public.

References:

Beautiful British Columbia. Summer 1969, illus.

"Crab Design Sculpture Chosen for Planetarium." The Sun (Vancouver), May 16, 1967, p. 35, illus.


"Crab Statue Erected." The Province (Vancouver), October 4, 1968, p. 25, illus.

"Planetarium - Star Attraction." The Province (Vancouver), October 18, 1968, pp. 12-13, illus.

Questionnaire answered by the artist, April 1969.

### PAINTED MURAL, VANCOUVER INTERNATIONAL AIRPORT

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<td>Item:</td>
<td>Painted mural.</td>
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<tr>
<td>Artist:</td>
<td>GUIDO MOLINARI</td>
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The artist was recommended by an advisory committee to the Department of Transport which was chaired by Dr. Jean Sutherland Boggs, Director of the National Gallery.

"Molinari has painted his customary serial of vertical colour bands - apple green, orange and blue, apple green, orange and blue --. The aggressiveness of his colour confrontations, the equal value given each colour and the dogmatically flat, one-directional surface carry his work beyond decoration."¹  

The Vancouver International Airport was officially opened October 25, 1968.  
Architects: Thompson, Berwick, Pratt and Partners.

¹The Province (Vancouver), September 13, 1968, Spotlight Section, p. 10.

References:


Lowndes, Joan. "A monument to match the jet age." *The Province (Vancouver)*, September 13, 1968, Spotlight Section, p. 10, illus.
PAINTED MURAL, VANCOUVER INTERNATIONAL AIRPORT

Date: 1968.

Place: Vancouver International Airport (north wall of north lounge on departure level.)

Item: Painted mural.

Artist: BODO PFEIFER

Size: 8' x 12'.

The artist was recommended by an advisory committee to the Department of Transport chaired by Dr. Jean Sutherland Boggs, Director of the National Gallery.

"Pfeifer's bold chevron shines from afar yet illustrates his new softened colour. He still uses complimentaries like orange-red and blue that vibrate strongly but there is also an immense stretch of grey-blue ground, a border of dark blue, and an area of Parma violet. Further subtlety is lent by variations of light on the surface, only the grey-blue field and the orange red stripe being glassy, the other colours matte."

The Vancouver International Airport was officially opened October 25, 1968.

References:


Lowndes, Joan. "A monument to a jet age." The Province (Vancouver), September 13, 1968, Spotlight Section, p. 10.
BRICK WALL MURAL, VANCOUVER INTERNATIONAL AIRPORT

Date: 1968.

Place: Vancouver International Airport (west wall of lobby on arrival level).

Item: Carved brick wall.

Artist: ROBERT A. WEghsteen

Material: Carved brick.

Size: 11' x 210'.

Weghsteen was picked by a jury from a closed competition of three artists. The media of brick was stipulated since it was used throughout the building.

Dark brown bricks which were carved when wet, then baked. "He has shaved away the brick to expose the inner cores with their mortar." They were installed by union bricklayers under the artist's supervision. They were placed so as to depict designs of swept back aeroplane wings, tailplanes and jet engines.

Unfortunately the wall is now partially obstructed by luggage lockers.

1The Province (Vancouver), September 13, 1968, Spotlight Section, p. 10.

References:


Lowndes, Joan. A monument to match the jet age." The Province (Vancouver), September 13, 1968, Spotlight Section, p. 10.

Questionnaire answered by artist, May 1969.
TAPESTRIES, MacMILLAN-BLOEDEL BUILDING

Date: 1968.

Place: MacMillan-Bloedel Building, 1075 West Georgia Street, (North wall of entrance lobby).

Item: Two tapestries: #182 - Sous-bois à l'automne. #183 - Sous-bois au printemps.

Artist: MARIETTE ROUSSEAU-VERMETTE

Material: Basse-lisse weaving.

Size: 17' x 11'.

The artist was chosen by the architect and the owners before the building was completed. Models were presented by the artist after she was acquainted with the design of the building, the concrete surroundings and the use made of wood. She decided on a simple design using the colourings of nature. The working relations with the architect and the owners were "simply wonderful", she was left free to create what she felt was needed. The reactions of the architect and the patron to the finished work was excellent and according to the commentary received by the artist the general public like it.1

The tapestries were completed in December 1968. The architect of the building who chose and worked with the artist was Arthur Erickson of Erickson/Massey.

1 Questionnaire answered by the artist, April 1972.

References:


Ion, Heather. "Fruit of the Loom is Her Harvest." The Province (Vancouver), November 10, 1970. p. 31.

Questionnaire answered by the artist, March 1972.

Telephone conversation with Mr. Peter M. Downes, Vice-President, Corporate Communications, MacMillan-Bloedel Limited, February, 1972.
RELIEF MAP, WORLD-WIDE INTERNATIONAL TRAVEL

Date: 1969.

Place: World-Wide International Travel, 808 West Hastings Street, (just below the ceiling along the west wall).

Item: Relief map mural.

Artist: SHERRI GRAUER

Material: Stretched plywood covered with Scotchcal - a mirrored acetate or mylar, 3-M product, plus shaped canvas painted with oils.

Size: 8'6" x 28'.

The artist was commissioned by the patron. She was originally asked to do a straight oil painting in a figurative travel theme but was granted freedom to do a relief in an abstract style. It was asked also that the panel be freely moveable. Thus the mural is made up of six panels, five of which could be separate panels used in different locations.

The artist stated that she planned the mural with regard for the sky, seen through the adjacent window wall, and to the colour and activity of the office. The mirror like quality uses reflections from both these sources.

The work was started in Montreal and later shipped in small units to Vancouver. It was done solely by Miss Grauer and took one year to complete. It was installed on January 24, 1969.

The artist felt the patron was most enthusiastic but the staff less so.

References:

"Universal Language." The Province (Vancouver), January 25, 1969, p. 11. illus.


Questionnaire answered by artist May, 1969.
MURAL, "THE PACIFIC RIM," STUDENT'S UNION BUILDING UBC

Date: 1969.

Place: Student's Union Building, U.B.C. (south wall of main lounge).

Item: Mural, "The Pacific Rim".

Artist: LIONEL THOMAS

Material: Oil paint on masonite.

Size: 10' x 15'4".

The artist was approached by the Graduating Class of 1964, who commissioned him to create a mural for the new Student Union Building which was under construction.

He chose the symbols of the Pacific, the sea, animal and bird life and symbols of the countries included in the Pacific Rim. These he assembled in a rich tapestry-like mural.

The work was done in the artist's studio on three separate panels.

The mural was a gift by the Graduating Class of 1964 to the University.

The Students Union Building was opened in May, 1969.


References:


B.C. Motorist, October 1969, coloured illus. inside cover.

Telephone conversation with artist, April 10, 1972.
"THE FOUNTAIN OF THE "PIONEERS", BENTALL CENTRE

Date:  1969.

Place:  Bentall Centre (on the plaza in front of the Bentall Building, facing Burrard Street).

Item:  Free standing sculpture fountain, "The Fountain of the Pioneers."

Artist:  GEORGE TSUTAKAWA

Material:  Silicon bronze plate.

Size:  15' x 9'.

The artist was chosen by the patron Mr. H.C. Bentall with advice from a knowledgeable panel, after a number of Canadian sculptors had been considered. George Tsutakawa of Seattle was chosen because of his experience in constructing bronze fountains, this one being his twenty-seventh in the past ten years. He works with Jack Uchida, a research engineer, who has been the advisor on hydraulics.

The artist has made the statement

A fountain involves three elements: heave, earth and water. Heaven is where everything is - space; earth is where the material comes from - bronze or stone; but what really makes a fountain is water, the most elusive and mysterious element of all.

The sculpture, which can be thought of as anthropomorphic in design, is made of dark silicone bronze which is resistant to salt air and which eventually will acquire a greenish tinge.

It was unveiled June 11, 1969.

References:

Lowndes, Joan. "The fountain of Tsutakawa will soon bubble and tumble in our city." The Province (Vancouver), April 3, 1969, pp. 12, 13. illus.

"Modern fountain honours pioneers." The Province (Vancouver), June 12, 1969, p. 1, illus.

Lowndes, Joan. "Bentall's fountain is an urban asset." The Province (Vancouver), June 12, 1969, p. 30.

The Sun (Vancouver), July 8, 1969, p. 23, illus.

PLEXIGLASS MURAL, THE MERCANTILE BANK OF CANADA

Date: 1969.

Place: The Mercantile Bank of Canada, 1177 West Hastings Street, (on the main floor behind the information desk).

Item: Plexiglass mural.

Artist: GORDON SMITH

Material: Four layers of plexiglass, silk screened designs, and perspex cubes.

The artist was chosen from a competition by a panel of judges among whom was the Director of the Vancouver Art Gallery, a representative of the Mercantile Bank, the architect and an interior designer.

It was the intention of the artist to make an environmental mural which would catch the reflections of the outdoors and the people passing in and out of the building.

The construction of the mural is complicated, to be specific: the bottom layer of white plexiglass is printed with grey concentric squares; the second layer is printed with purple designs upon which are affixed transparent perspex cubes; the third layer is silk screened with black designs again with perspex cubes; and the top layer is plain plexiglass, centered by an opaque white square design printed on its underside. Each layer is separated by a white plastic dowel, and the whole is set in a white-painted steel frame giving the 600 lb. mural a deceptive air of lightness.

The location of the mural is unfortunate, it is well behind an information counter and typists' desk, thus the reflections created by the mirror like cubes, the in-out illusion of depth is lost. It is a work of art which should be experienced from a close range.

The mural was unveiled on September 25, 1969.

The architect: Allan Waisman of Winnipeg.
The Province (Vancouver), September 26, 1969, p. 55, illus.

References:

Lowndes, Joan. "Bank Unveils Mural." The Province (Vancouver), September 26, 1969, p. illus.


CERAMIC MURAL, GUINESS TOWER

Date: 1969.

Place: Guiness Tower, 1055 West Hastings Street, (Lobby facing the main entrance).

Item: Mural

Artist: JORDI BONET

Material: Ceramic

Size: 18' x 32'.

The artist was chosen by the owners on the recommendation of the architect. He was asked, after the building was under construction to create a suitably designed mural. He was told the atmosphere the owners wished to create was a feeling which would echo the relationship between the building and its environment. A representative of the artist explained that the mural is an abstract work of art and as such bears no representative relation to the world as seen through the eyes. Yet, when looked at through the mind's eye the textures, reliefs, colours suddenly acquire a pattern, a purpose, a life of their own. Bonet turned to the bottom of the sea for his inspiration. The work was executed in the artist's studio, mostly by himself. It was installed by local craftsmen. The architect is delighted with the mural, as is the patron.
The public have shown no marked enthusiasm but no adverse comments have been made. The work was completed in September 1969 and was unveiled October 22, 1969.


1Written statement from Xavier Vidal-Ribas, representing Jordi Bonet, received March 23, 1972.

References:


Cole, Nat. "Guinness' Local Record Isn't All That Stout." The Sun (Vancouver), October 22, 1969, p. 20, illus.

"Guinness Chairman will open new tower." The Province (Vancouver), October 18, 1969, p. 20.

Questionnaire answered by architect, Charles T. Paine, March 1972.


SCULPTURE "HORIZONS" WILKINSON STEEL CO. LTD.

Date: 1970.

Place: Wilkinson Steel Co. Ltd. S.E. Marine Drive (resting on a grassy slope at the entrance to the office just south of the main highway).

Item: Sculpture "Horizons".
Artist: GERHARD CLASS

Material: Welded Fabricated corten steel.

Size: 20' x 26': 7000 lbs.

The artist was chosen by the client, who had seen "Tuning Fork" at U.B.C. He was asked to work in any type of metal but chose cor-ten steel because it acquires a patina which prevents corrosion. It will gradually turn a deep plum colour.

The problem was the grassy slope from the highway to the front of the building. The artist said that the architecture of the building was not worthy of taking into consideration.

The sculpture consists of three large wings stretching upwards and outwards in geometrical planes. The wings rest on three pointed tips which are secured to a concrete base hidden in the grass. The work is at a disadvantage as it is viewed by passers by in cars from the highway above.

It was commissioned by F. Cameron Wilkinson to commemorate the 60th anniversary of the company. He wished it to symbolize a solidly-based company stretching out to new horizons.

The patron was very pleased with the sculpture and the press reports were favourable.

The work was unveiled in May 1970.

References:


Questionnaire answered by the artist February, 1971.
SUSPENDED CEILING SCULPTURE, WESTCOAST TRANSMISSION CO. LTD.

Date: 1970.

Place: Westcoast Transmission Co. Ltd., 1333 West Georgia Street, (suspended from ceiling in elevator foyer).

Item: Suspended ceiling sculpture.

Artist: LUTZ HAUFSCILD.

Material: Steel and plastic.

Size: The sculpture covers 85% of the 700 sq. ft. ceiling.

The artist was chosen by the architect and patron from a closed competition while the building was still in the planning stage. Because of the size and shape of the foyer, the artist and architect both felt the only place for a sculpture would be to suspend it from the ceiling.

It was the intent of the artist to represent the company's pipeline operations. The suspended sculpture is a collage of steel and plastic cylinders, the steel representative of the pipeline operation, the plastic a by product of the petroleum industry. The cylinders are of varied diameters and lengths. Bare light bulbs within the cylinders to provide light. Its reflective qualities add to its impact.

A metal panel on the south wall of the foyer was added later and is not the work of Haufschild.

Architects: Rhone and Iredale.

References:


"He's here, there and everywhere." The Vancouver Express, March 19, 1970.

SCULPTURED MURAL, PLAZA 500

Date: 1970

Place: Plaza 500, corner 12th Avenue and Cambie Street, (on wall at ground level).

Item: Relief mural.

Artist: PAUL DEGGAN

Material: Pre-cast concrete and glass mosaic.

Size: 9'6" x 60'.

The artist was commissioned by the architect before the building was completed. He was asked to concern the mural with Vancouver's history and to integrate it with the building and its name Plaza 500.

The artist stated

the site called for a richly sculptured relief to take advantage of slanting sunlight throughout the morning. Plaza 500 becomes eligible only when the sun is obscured.

The work is conceptually 3-dimensional; close it it is a series of historical motifs in mosaic middle distance, it is an abstract relief and far distance, it becomes a sign reading the name of the hotel.

The framework and the mosaic design was carried out in the artist's studio, the concrete was poured on site. The artist stated that he ran into problems with construction unions who objected to his working on the sculpture at the site.

The architect for the interior and the public were attracted to the work. The patron was mostly concerned with the mosaic design.

Questionnaire answered by artist, January 1972.

References:

Lorne Parton. The Province (Vancouver), September 28, 1971, p. 23
FOUNTAIN, QUEEN ELIZABETH PLAZA

Date: 1971.
Place: Queen Elizabeth Plaza
Item: Fountain
Artist: GERHARD CLASS
Material: Bronze and stainless steel.
Size: 20'.

The artist was chosen from an open competition selected by a jury. The fountain was a centennial gift of the German-speaking people of British Columbia.

The bronze work was done in a bronze foundry in Strassaker, Germany, and shipped to Vancouver. The stainless steel work was done in the artist's studio and finished on location.

The artist commented that unfortunately so much time elapsed between the design stage and the completion of the project that the cost was greatly increased.

References:
The Sun (Vancouver), November 22, 1971, p. 28, illus.
Questionnaire answered by artist, October, 1971.
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<td>C.S.C. Quebec, b. in Ste. Perpetue, Que.</td>
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<td>Binning, Bertram C.</td>
<td>West Vancouver, b. in Medicine Hat, Alta.</td>
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<td>Artist, B.C. Directory, 1905</td>
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<td>Vancouver</td>
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<td>Hurry, James McLeod</td>
<td>Granite ctr. for B.C. Monumental Works, Vancouver Directory, 1922</td>
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<td>Kujundzic, Zeljko</td>
<td>Uniontown, Penn.</td>
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<td>Lennie, Beatrice</td>
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<td>MacCarthy, Coeur de Lion</td>
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<td>Macdonald, James W.G.</td>
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<td>Marega, Charles</td>
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Murray, Robert. New York City  
b. in Vancouver, 1936.

Norris, George A. Vancouver.  
b. in Victoria, 1930.

Onley, Toni. Vancouver.  
b. in Isle of Man, 1928.

Perry, Frank. North Vancouver.  
b. in Vancouver, 1923.

Pfeifer, Bodo. Vancouver.  
b. in Dusseldorf, Germany, 1936.

b. in Quebec, 1926.


Smith, Gordon. West Vancouver.  
b. in Sussex, England. 1949

Svoboda, Count Alex Von. Toronto  
b. in Austria.

Thomas, Lionel, West Vancouver.  
b. in Toronto, 1915.

Tsukatawa, George. Seattle, Wash.  
b. in Seattle, 1910.

Wheeler, Sir Charles.  
b. in Wolverhampton, 1892.

Wiegersma, Peter. Holland

Weghsteen, Robert A. Langley, B.C.  
b. in Bruges, Belguim, 1929.

b. in Czechoslovakia, 1914.
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