The Westmount Historian

Newsletter of the Westmount Historical Association

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Gabor Szilasi photographing Doreen Lindsay at home Photo: Andrea Szilasi, 2021

DOCUMENTING THE ARTS

AHWHA
Association historique de Westmount
Westmount Historical Association

The Westmount Historian
Newsletter of the Westmount Historical Association

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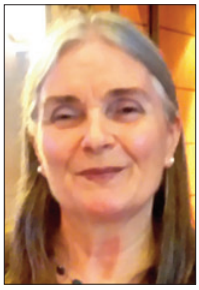
EDITOR'S MESSAGE

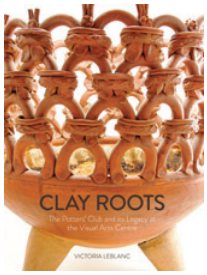


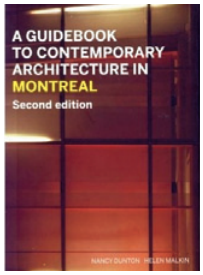
This is the third issue of *The Westmount Historian* since the beginning of the Covid pandemic. During this time, our newsletters have expanded their horizons, covering the recently-designated Goode House, as well as past crises in the community and beyond. In this edition we focus on the process of documenting the visual arts through writing, photography, and drawing. Nancy Dunton and Helen Malkin, Peter Lanken, Victoria LeBlanc, and Rosalind Pepall give us a glimpse into the inspiration and process behind their recent work. The publication of Victoria LeBlanc's book, *Clay Roots, the Potters' Club and its Legacy at the Visual Arts Centre,* marks the 75th anniversary of the Visual Arts Centre and delves into its beginnings. Peter Lanken has spent years studying, measuring, drawing, and photographing the churches of architect Victor Bourgeau in Quebec. Nancy Dunton and Helen Malkin have chosen and researched local buildings for *A Guidebook to Contemporary Architecture in Montreal,* published in French and English editions. Rosalind Pepall describes works and artists who impacted her as a curator and became subjects for her book *Talking to a Portrait*. Doreen Lindsay chronicles the five decades of photographic work carried out by herself and her husband Gabor Szilasi since they moved into their home in Westmount. Their daughter Andrea Szilasi took the cover image of Gabor photographing Doreen specifically for this issue. The WHA thanks all these contributors for their generosity in providing us with these illuminating personal accounts.

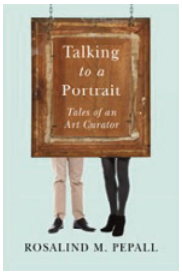
The oral history feature from the previous issue continues as Jan Fergus presents Diana Martin's childhood memories of two well-known Montreal homes. WHA archivist Jane Martin focuses on the recent challenging move of the WHA office and archives to its new location in Victoria Hall.

The digital version of this edition is being circulated beyond the WHA membership to include our contributors' networks. We hope these new readers will find the content of interest, consult past issues of the newsletter on the WHA website (www.wha.quebec), and become WHA members.

Caroline Breslaw







The three books featured in this issue:
Left: Victoria LeBlanc, ***Clay Roots, the Potters' Club and its Legacy at the Visual Arts Centre.*** **Centre: Nancy H. Dunton & Helen Malkin,** ***A Guidebook to Contemporary Architecture in Montreal.*** **Right: Rosalind M. Pepall,** ***Talking to a Portrait: Tales of an Art Curator***

PRESIDENT'S MESSAGE

The WHA's activities have been curtailed once again by the ongoing government measures to keep us safe during the pandemic. However, we have not been idle. In February the Nancy Dunton/Helen Malkin lecture on Montreal's contemporary architecture that was postponed from our February 2020 series was presented via Zoom in collaboration with the Westmount Public Library and was open to those who signed up, including our members. The Peter Lanken talk on architect Victor Bourgeau is still on hold, although his exhibition of photographs and drawings of Bourgeau's churches is tentatively scheduled for spring 2022.

Our members and those who were members in 2020 but had not yet renewed their membership also received a very special edition of our newsletter in April. That issue of the *Westmount Historian* was twice as long as usual and contained many images and much information about Westmount's most recently protected heritage building, the 180-year-old Goode House on Côte St. Antoine Road. We are extremely grateful to the heirs of Larry Goode and the new owners of the house for having shared with us so much material that had been retained in the house and that tells us about the origins and history of the house and garden and the family whose home it remained for three generations. Two of our board members are currently engaged in doing further research on early members of the Goode family.

Our biggest news is that the WHA has moved from its space in the basement of the Westmount Public Library to the second floor of Victoria Hall. A tremendous amount of work was involved in packing up the entire office/archives and its furnishings and moving them up two floors and the few hundred meters between the two buildings, then up the stairs and unpacking everything. Special thanks go to our archivist Jane Martin and her husband Patrick, not only for organizing the move, but also for the considerable physical labour required, including assembling bookshelves and carrying many fragile items by hand to the new site. We look forward to the time when reorganization has been completed and our members who wish to do research or ask questions can visit us there.

We held our Annual General Meeting remotely this year. The current directors, who had agreed to serve one more year, were re-elected unanimously. The materials usually given out to attendees at the meeting were distributed electronically to those who replied to a written invitation to attend, and the measures required to be voted on were passed.

Anne Barkman

City employee Ron Harris with Patrick Martin, on the move from Westmount Public Library Photo: Jane Martin

Victoria Hall, the new location of the WHA
Photo: Patrick Martin, 2021

RECLAIMING A HISTORY: *CLAY ROOTS*

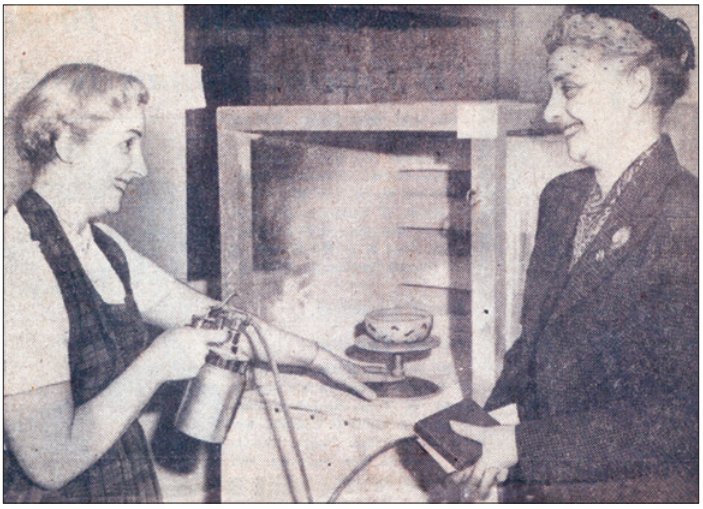
BY VICTORIA LEBLANC

Documenting the visual arts – the theme of this issue – covers a wide ground, from individual artists and artworks to art exhibitions, styles, and movements. It can also reveal the story behind the art, or in my case, behind the clay. *Clay Roots, the Potters' Club and its Legacy at the Visual Arts Centre* is the story of an artist-run clay collective that began in a coalbin basement on Aylmer Street in Montreal in 1946. The book recounts the Club's early creative struggles, glorious heydays, and attempts to give voice to the strong women who brought the collective into being.

The Potters' Club was founded following the Second World War, a time of change on so many fronts: the role of women was being re-envisioned, relationships between French and English communities in Quebec were being redefined and, in the broadest context, ceramics was claiming its status as art and discovering new inspiration far beyond Quebec borders. All these contexts coalesce to inform the story of the collective and its evolution into an independent art school – the Visual Arts Centre. *Clay Roots* is being published in September as the Centre celebrates its 75th anniversary.

Documenting this cultural history was challenging. I became the director of the Visual Arts Centre in 1996 and over the years accumulated a drawer full of scribbled notes – anecdotes recounted by older members of the collective. As for documentation, the Centre archives at the time were haphazardly filed in various black binders and tattered folders, consisting mostly of newspaper clippings, barely legible minutes of meetings, and a few hand-written notebooks detailing members' glaze recipes from the late 40s and 50s – perhaps the most intriguing source material of all!

In 2011, I began transferring these somewhat fragile resources into digital format. I also conducted more in-depth interviews, though my principal source was Virginia McClure who had joined the Potters' Club in 1955 and never really left, fulfilling at various times the role of teacher, director, president, and generous benefactor. Most important, Virginia was a natural storyteller, and her anecdotes captured the passion and commitment of the early members of the Club. I also researched the archives of the Montreal Museum of Fine Arts, the Canadian Guild of



Ethel Tiffin, "Exhibition of Pottery to be Seen"
CREDIT: *THE MONTREAL STAR*

Ann Roberts giving a demonstration of wheel throwing to the press as members prepare for the opening of their new home at 326 Victoria Avenue CREDIT: *THE MONTREAL STAR*, 15 SEPT. 1962

Virginia McClure working on her piece *Untitled*, a stoneware planter, c1965 CREDIT: VISUAL ARTS CENTRE (VAC)

Detail of *The Potters' Club*, a work in ceramic by Virginia McClure, c1987. McClure humourously captured in clay her memory of the early Potters' Club members as they shaped their pots on the wheel. CREDIT: ANDRÉE ANNE VIEN

Crafts and the Westmount Historical Association. Gradually the outline of a fascinating but untold history came into focus: over the decades, the Potters' Club had played a major role in the development of ceramics in Canada.

When I retired as director in 2017, I started pulling the book together. The writing wasn't difficult. What was lacking was its visual counterpart – for instance, photographs of the ceramic pieces the early members had created. What did exist, I soon found out from the graphic artist, was of poor quality (those dreaded words – "the resolution is too low") and could not be used. I began to realize, however, that my inability to find good photographs was part of the story, reflecting the cultural biases of the time. For one, in the early years of the Club's existence, ceramics was considered a craft, very much a poor cousin to the fine arts and less deserving of documentation for posterity. The arts versus crafts controversy continued to wax and wane over the decades and part of the Potters' Club's achievement was the key role it played in organizing the first pan-Canadian exhibition of ceramics in a museum. From 1955 to 1971, the Canadian Ceramic Biennales were held in the Montreal Museum of Fine Arts and the Royal Ontario Museum in Toronto, and Eileen Reid, founder and president of the Potters' Club, was one of the chief organizers and proponents. Unfortunately, even in the biennale catalogues, many of the photographs are less than adequate for reproduction.

A second factor with respect to the lack of images of ceramic artwork was that in the early decades the members of the collective were almost exclusively women, all too often considered hobbyists, or "housewives indulging their creative fancies." With minor exceptions, the early documentation is of the women themselves, not their creations. We have ample newspaper clippings of the members in their paisley aprons and pill box hats, looking like they're attending a bridge club luncheon. Mostly, these photos appear in the women's section of the local paper such as 'Facts and Fancies' or 'Women's Whirl'. Only slowly does this change,

Eileen Reid (left), founder of the Potters' Club
CREDIT: "WOMEN'S WHIRL", *THE EXAMINER*, 1960

Michael Cardew, internationally renowned British ceramist, giving workshop demonstration at the Visual Arts Centre, c1977 CREDIT: VAC

such that photos of their exhibitions and ceramic works begin to appear in the arts section, reviewed by an art critic.

The Potters' Club became a nucleus of ceramic activity in the city, known both for its teaching, which it had started as early as 1948, and its expertise. When the ceramics craze was at its height in the late 60s and 70s, the Club, along with other Canadian collectives, pooled their resources to attract international celebrities and gurus to give week-long workshops across the country. It was a heady time and the documentation captures the passion of some of these master teachers and ceramists.

The Potters' Club had always called Westmount 'home'. In the late 50s it relocated to 'Victoria Village', first renting a storefront, but then purchasing a greystone rowhouse and in 1973, as its curriculum expanded to include other art disciplines, purchasing the old Biltcliffe building on the corner of Victoria and Somerville. From 1969 to 1971, its clientele grew from 500 to 1200; today the Centre's students number close to 4000. From the mid 70s on, documentation of both the activities and the actual work of ceramists is more available, particularly because the move to the four-storey building gave the Centre its own street-level professional gallery. Renamed the McClure Gallery in 1994, it is one of the few galleries in the city that has continued to feature major exhibitions of renowned ceramic artists from Quebec and further afield. The Centre has made the documentation of such exhibitions a priority, even introducing a publication programme in the early 2000s.

Today's latest technology offers endless possibilities for documenting the visual arts. During the pandemic, for instance, documentation wasn't just for posterity. I spoke to the current director of the Centre, Natasha Reid, about the incredible pivot they had to make in the winter of 2020 when the Centre was forced to close its doors and somehow find a way to move the teaching of art online. "With an aim to offer experiences that maintained the essence of our in-person, hands-on courses, we used Zoom in a way that would encourage discussion, community building, and individual attention to each student. To do so, we kept the classes small, and teachers offered worktime during their classes, as they would in the studios. They also incorporated PowerPoint presentations, videos, recorded and live online demonstrations, and used Google Classroom to encourage discussion and sharing. The response from students was incredible; they were so grateful to be able to continue to make art and communicate with other students in a time of such social isolation."

As for the gallery exhibitions, the Centre not only offered more professional images on its website; it also turned to 360 technologies to offer online visitors the chance to digitally experience the artworks in the gallery space. "Using a GoPro camera, we took 360 installation shots, which were then uploaded to Google Maps and shared on our website," notes Reid. The images remain on the website, reaching a wider audience for an extended time. The Centre also moved its talks and artist-guided tours online, using Facebook Live. Looking at the post-pandemic future, the Centre is considering ways to employ a hybrid model for such events. Reid is enthusiastic about the future: "While the pandemic posed great challenges for us, one of the lasting positive outcomes has been our increased concentration on the documentation of the visual arts in the digital age."

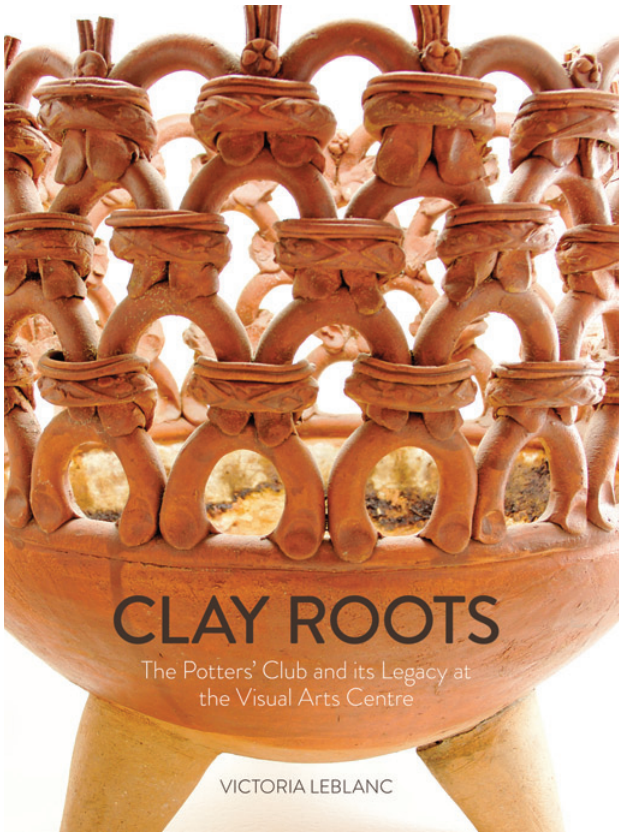
Clay Roots traces the Centre's journey from a 1946 clay collective to a multi-disciplinary independent art school, still thriving in 2021. It also bears witness to the incredible transformation that has taken place in our ability to document the visual arts. The book will be available in the McClure Gallery as of mid-September.

Victoria LeBlanc is an artist, writer and curator. She is the former Director of the Visual Arts Centre and McClure Gallery (1996-2017) and since 2000 has been curator of the City of Westmount's Victoria Hall Gallery. She has contributed to over 40 publications on Canadian artists. In 2019, she published her first collection of poetry, Hold; Mudlark *is forthcoming.*

Installation photo of works in McClure Gallery exhibition *Cameleon*, the first of five Virginia McClure Ceramic Biennales, 2014; (L) Linda Sormin, *Neverhole* (2013), mixed media installation; (R) Rory MacDonald, *Bortle* (2014), wood, ceramic shards, vessels with chalk, dimensions variable; in corner: Rory MacDonald, *Chalkworks – untitled blue and white* (2008), cast porcelain and chalk

PHOTO: ANDRÉE ANNE VIEN

Visual Arts Centre today CREDIT: VAC



Victoria LeBlanc, *Clay Roots, the Potters' Club and its Legacy at the Visual Arts Centre*. McClure Gallery, 2021

WRITING *A GUIDEBOOK TO CONTEMPORARY ARCHITECTURE IN MONTREAL*

BY NANCY DUNTON AND HELEN MALKIN

A good architectural guidebook is like a doorway into a city – it lets the visitor walk through that city with eyes open, looking at buildings and places and neighbourhoods. As Montrealers, we wanted to offer that guidebook on contemporary Montreal to visitors; more particularly, as part of our professional lives at the Canadian Centre for Architecture in the early 2000s, we wanted this resource to offer to people from outside Montreal that we invited to the museum. Whether they were coming to curate an exhibition or give a lecture on a Thursday night, we wanted to hand them a guidebook, some metro tickets and tell them to go look at Montreal.

Getting from "why don't we do it?" to holding the book in your hands takes time, perseverance and a lot of help. Like all good design projects, it needs a solid idea at its core. We knew that we wanted to give the reader an understanding of Montreal at a particular time that would include not only a series of compelling buildings and places but also their connectedness to the city. From the beginning we knew that the bottom line would be "Would we be sorry if a visitor were to leave the city without having seen this building?"

We started doing research in our spare time. We looked at guidebooks from cities across the world, and in 2002 we found a guidebook to the contemporary architecture of Basel, Switzerland that stood out from all the others: a simple, fit-in-a-pocket, well-bound book that looked at 24 years of contemporary architecture organized by neighbourhood. We had found our model.

What does contemporary mean in Montreal?

What is contemporary? We defined it as the time from 1980 onwards. (It's interesting to note that the definition of contemporary varies from one Canadian city to another – in Vancouver it's 1986 because of Expo 86.) In particular, the 1983 construction of Maison Alcan (Arcop Associates, architects) marked a shift in attitude, a shift towards a respect for the city and a connection to it on the part of architects. There was also a greater public consciousness on the part of Montrealers and of a generation of architects graduating from its two schools of architecture that was affected by these changes.

We now had a well-defined time period and the first project to include in the book.

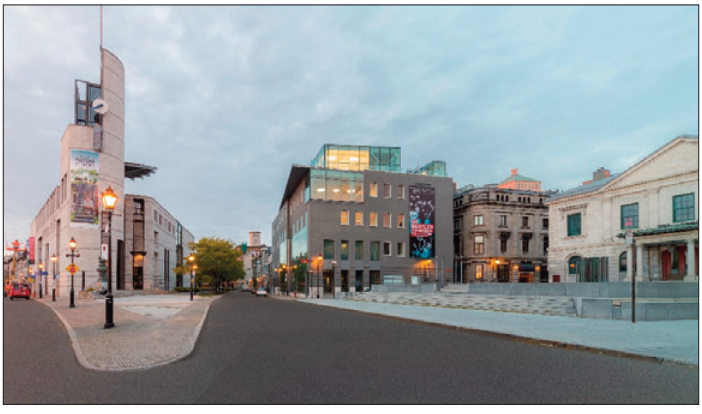
What should be included in the guidebook?

We were very conscious of the fact that this would only work if we developed rigorous criteria for the inclusion of a project, and if we applied them consistently.

We started by selecting buildings that we believed were well-designed but, equally, we asked ourselves if each of those buildings had made a significant impact on its *quartier*? Had a project created new public space or contributed to civic life? Had it changed the way buildings were perceived in that neighbourhood? Did it use materials in an innovative way? Did it do a lot on a restrained budget? Did it transcend the time in which it was built?

Geographically, all projects had to be on the island of Montreal, accessible by metro and visitable by the public without disturbing the owners or users. Presenting projects within their neighbourhoods was a natural choice –

Palais des congrès PHOTO: MARC CRAMER



Museum of Archaeology at Pointe-à-Callière
PHOTO: STÉPHANE GROLEAU

Bibliothèque Marc-Favreau PHOTO: MICHEL BRUNELLE

Centre culturel NDG PHOTO: ALAIN LAFOREST

Montreal is a city of neighbourhoods – so we chose 15 to start. Good maps for each neighbourhood would allow the visitor to take a self-guided walking tour.

How to get from an idea to a book

From the beginning, we were adamant that there would be two versions of the book – one in English and one in French – published simultaneously. That meant finding the money to do it properly, and that meant applying to the Canada Council for the Arts for a grant to support the costs of producing the book. We knew that this book might actually become a reality on the day we stood at the corner of René-Lévesque and Mansfield, having just got the commitment of Douglas & McIntyre, publishers from Vancouver, to support the grant proposal and turned to each other saying "Did he say what I thought he said – did we just find a publisher?". The final piece to the puzzle was the support of Les Presses de l'Université de Montréal who agreed shortly after to publish the French version.

In the summer of 2006, with the grant in place, work on the guidebook began. Over the course of the next 12 months we went to see 100 different projects from which we aimed to choose 75, compiled the research on those projects, wrote the short texts for each, contacted more than 50 different architects to ask for their choice of images and drawings to illustrate their projects, and worked on the design concept for the book. Involved since the guidebook had just been a glimmer of an idea, Alain Laforest worked tirelessly on the images for the book, including a photo essay of his own work. George Vaitkunas designed both versions of the book with infinite care.

The final choice of projects to include was made in concert with Georges Adamczyk and Ricardo Castro, colleagues teaching at Université de Montréal and McGill. Their contribution included an essay and an epilogue that became the underpinnings of the book.

Once maps were designed and texts for each quartier were written, volunteers tested the contents of the book, walking each neighbourhood to check. Finally, translation, editing and proofreading complete, both the French and English versions of the guidebook were sent to the printers in early October 2007.

On 11 March 2008, the guidebooks were launched at a reception in the Darling Foundry.

What makes Montreal so interesting?

Sometimes a building or public space is noteworthy because of its audacity; sometimes it's because of the quiet way in which it asserts itself in a neighbourhood. The candy-coloured facade of the Palais des congrès by the consortium of Saia Barbarese Topouzanov/Tetrault Parent Langudeoc/Aedifica succeeds because it's daring, while the houses inserted in the Plateau sit sturdily in the 19th century streetscape. Both are good architecture.

Some projects like Dan Hanganu's Museum of Archaeology at Pointe-à-Callière are visit-worthy because the soundness of their design endures; some like Saucier + Perrotte's Pavillon des Premières Nations in the Botanical Gardens are worth going back to for the sheer pleasure they give.

How to look

Perhaps the greatest pitfall of architectural guidebooks is that they single out buildings and places so that, standing on the sidewalk, the visitor sees the building alone, as an object. This means missing out on the building as part of a

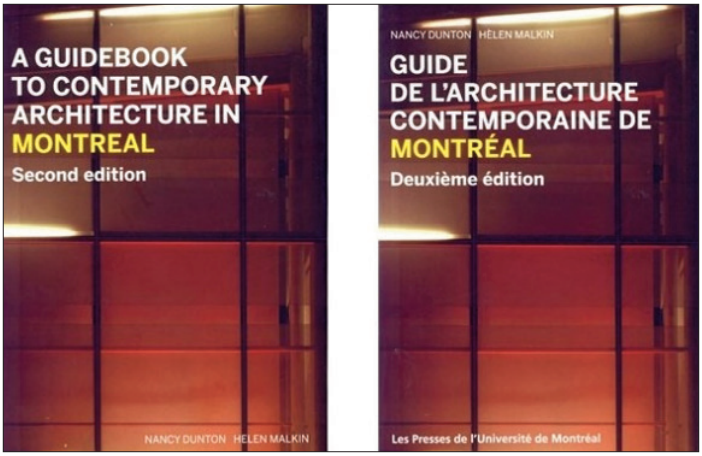
Square Dorchester PHOTO: MARC CRAMER

street, as part of a neighbourhood. This idea of context is as critical to understanding Montreal as it is to understanding any city.

And then we did it again…

We always intended to produce a second edition of the Montreal guidebook. Having secured a second Canada Council grant in 2015, we set out to add 25 projects for a total of 100 buildings and places to form the second edition. But Montreal was – happily – in the midst of a long stretch of construction and we found that we had to look at 80 new projects to pick our 25. What we discovered along the way was a series of new nodes in neighbourhoods, often due to city-organized architectural competitions for the construction of libraries or cultural centres. Projects like the Bibliothèque Marc-Favreau (Dan Hanganu) in Saint-Michel or the Centre culturel NDG (Atelier Big City/Fichten Soiferman/l'OEUF) were a delight to go see and natural choices to include.

A new quartier – the Quartier des spectacles – was inaugurated in 2009, creating new public spaces with Daoust + Lestage's Place des Festivals and the Promenade des artistes. This made-to-measure neighbourhood has, in the five years since the second edition was published, become a fixture in the urban landscape of Montreal. New work in the eight years between versions included the surprising Stade de soccer on the edge of the former Miron quarry turned Parc Frédéric-Back by Saucier + Perrotte with Hughes Condon Marler. Square Dorchester was redesigned by Claude Cormier, while Mies van der Rohe's gas station

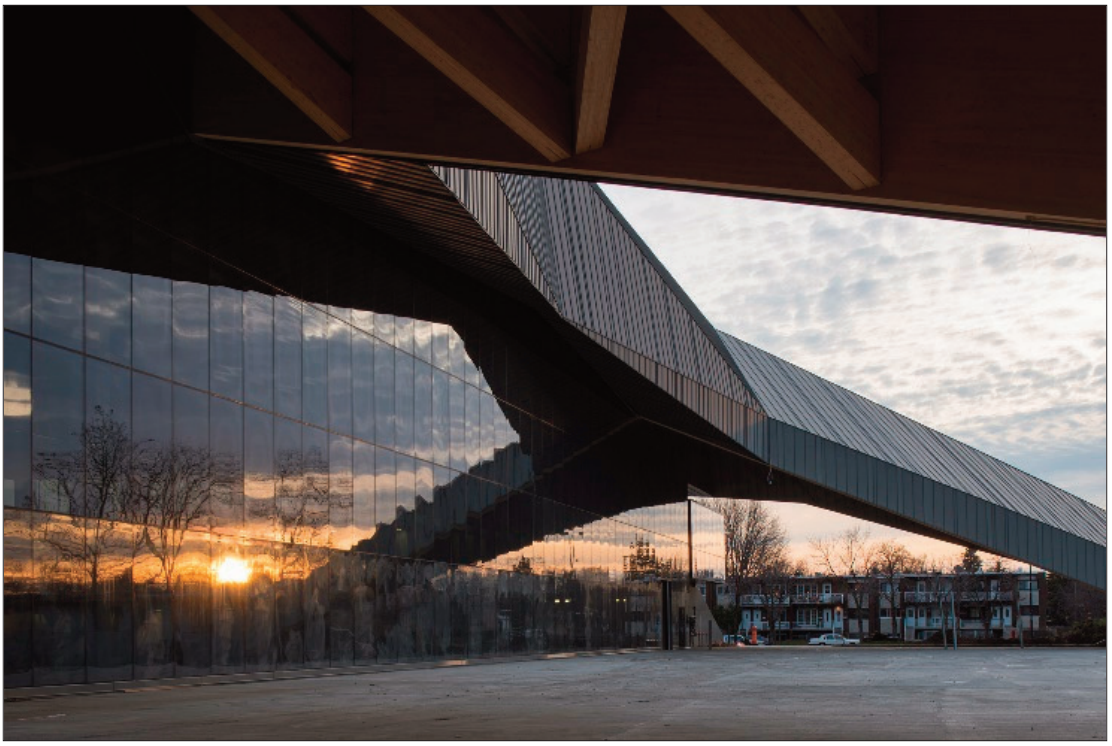


Nancy Dunton & Helen Malkin, *A Guidebook to Contemporary Architecture in Montreal:* Second Edition. Douglas & McIntyre, Vancouver, 2016

on Île des soeurs became the intergenerational community space La Station, a remarkable reuse of an existing building by FABG.

The second edition of the guidebooks was launched in June 2016 and, as was the case with the first edition, we didn't do this alone. Alain Laforest worked with us again, Georges Adamczyk updated his essay and Ricardo Castro and Martin Houle contributed a Sunday-over-lunch conversation about what it's like to practise architecture in contemporary Montreal. And Montreal architects and photographers were again unfailingly generous.

There is good contemporary architecture in Montreal, there are flashes of more than good and there are moments that are effervescent and that's what makes Montreal so intriguing. Go have a look.



Parc Frédéric-Back PHOTO: ALAIN LAFOREST

Nancy Dunton has worked on architectural projects and organized public programs about architecture since 1981. A consultant specialising in the presentation of projects on architecture, she also teaches 'Reading the City: Montreal and its neighbourhoods' at the McGill School of Architecture.

Helen Malkin has more than 30 years' experience in the development of exhibition and publication projects on architecture and the city, first at the Canadian Centre for Architecture and now as a consultant in arts and architectural management. Currently, she is consulting with the Montreal Holocaust Museum on the development of their proposed new building in a downtown location.

La Station PHOTO: STEVE MONTPETIT

ON WRITING *"TALKING TO A PORTRAIT: TALES OF AN ART CURATOR"*

BY ROSALIND PEPALL

It was a privilege and a joy to be a curator for over thirty years at the Montreal Museum of Fine Arts, one of Canada's largest and most active art museums. When I retired I wanted to continue writing about works of art and to focus on some of the artists I had encountered in my search for the answers to the how, when and where a painting or an art object had been created.

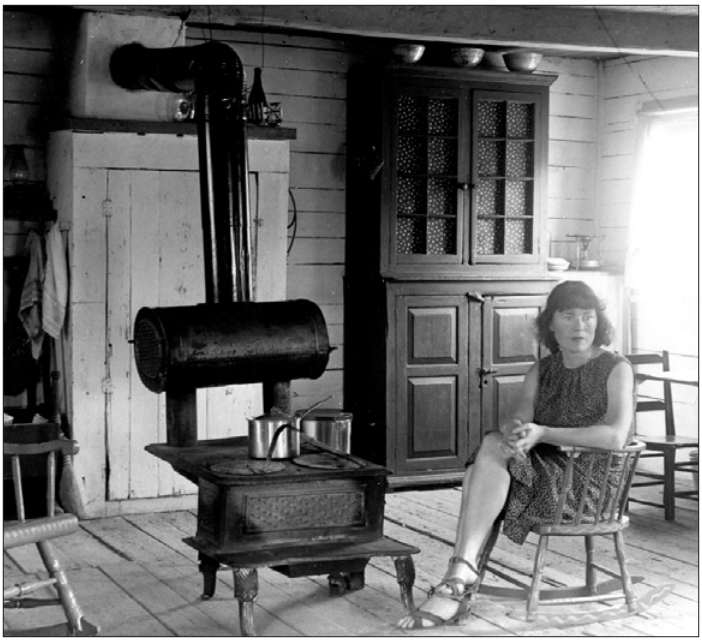
I was fortunate to have specialized in Canadian painting, along with studies in architectural history and the decorative arts (furniture, silver, ceramics, jewellery, and glass). The stories in my book reflect this wide range of art and my interest in the integration of the fine arts and decorative arts. Each chapter revolves around a particular artistic creation or the mounting of an exhibition.

In a museum, so much goes on behind-the-scenes, away from public view. Although, during the months of Covid lockdown, we have discovered more about life within a museum's walls from the on-line virtual presentations given by directors, curators and conservators, no-one usually writes about the lengthy negotiations needed to acquire art from donors or art dealers, the disappointment of hitting blank walls in research, or the delight in finding the perfect acquisition or the perfect loan for a show. In making up an initial list of tales to tell, these were the kind of situations I remembered, and the list changed as the project progressed. The stories spilled out as I wrote about falling under the spell of a painting or a rare silver teapot, or even a building: its creator, its provenance, its owner. For example, while writing the chapter on the Montreal Museum's collection of Japanese small incense pots or *kogos*, I became intrigued with the personality of the great French statesman, Georges Clemenceau, who led his country through the final years of the First World War and chaired the Paris Peace Conference in 1919. Why had he collected 3,000 tiny *kogos*, a selection of them now reposing in a case in the Museum's exhibition galleries? Others are kept safely stored in the drawers of the Museum's reserves. For me, these small ceramic pots represented an intimate link with the celebrated politician and journalist. But how did they come to be in Montreal?

Or, while turning the pages of a small sketchbook from 1821 belonging to the Arctic explorer, George Back, I

Kyoto, Japan. *Two Mice on a Chestnut*, 1800, porcelain, 4.4 cm × 4.7 cm CREDIT: THE MONTREAL MUSEUM OF FINE ARTS, GIFT OF JOSEPH-ARTHUR SIMARD, 1960. PHOTO: CHRISTINE GUEST, MMFA

Edwin Holgate (1892-1977). *Self-portrait*, oil on panel, 1934
CREDIT: THE MONTREAL MUSEUM OF FINE ART, PURCHASE, DR. FRANCIS SHEPHERD FUND



Jori Smith in the Charlevoix. Photo by Stanley Cosgrove, about 1936 COURTESY OF THE ARTIST'S ESTATE

Jori Smith (1907-2005) ***Portrait of Jean Palardy,*** **1938**
THE MONTREAL MUSEUM OF FINE ARTS, PURCHASED WITH THE SUPPORT OF THE CANADA COUNCIL'S ACQUISITION ASSISTANCE PROGRAM AND THE MARGUERITE LALONDE TRUDEL BEQUEST. PHOTO: BRIAN MERRETT, MMFA

imagined him sitting on a rock with pencil or brush in hand, painting in miniature format the vast expanse of wilderness before him. I wondered how he had managed to save these record books, no larger than 13 cm × 21 cm, during his arduous travels by canoe down rushing rivers, or by foot over tundra and mountain peaks.

Writing the book became a personal journey, as I followed in the footsteps of Montreal artist (raised in Westmount), Edwin Holgate, to his summer studio of the 1930s in the fishing village of Natashquan on the north coast of the Saint Lawrence River. Like him, I became enchanted with the history and the people of this remote community.

As a curator I became a close friend of another Montreal artist, Jori Smith, who spent her latter years in Westmount, passing away in 2005. In writing her compelling story, "Young Love in the Charlevoix," I was reminded of the trip I took with Jori and her friends the Stratfords to her beloved Charlevoix. She pointed out the spots where she had lived with her husband, Jean Palardy, in the 1930s and 1940s when they were young artists with little money. Their makeshift home in Saint Urbain stood beside a small stream, which served as their bathtub, and in the Quebec farmhouse they bought in 1940, Jori had splashed colourful motifs on the interior doors.

Two chapters in the book are related to another Westmount connection: the Montreal architects, Edward and William S. Maxwell. Working every day in the Maxwell-designed Montreal Museum's 1912 marble monument to art, I grew to admire the brothers' work. More recently I often walked the dog along Côte St. Antoine Road past the Queen Anne style brick house, where the young architects had grown up. Their father, E.J. Maxwell, ran a major lumber business in the city, and he may have encouraged his two boys to go into architecture. Adjoining the family's home is the house young Edward built after his marriage to Johan MacBean. Thanks to the Maxwell archives held at the John Bland Canadian Centre for Architecture at McGill University Library, I was able to study many of the architectural drawings and plans for Maxwell buildings, which ultimately led to a retrospective exhibition on the firm of Edward and W. S. Maxwell at the Museum in 1991. I especially admired the skill in design and drawing of the younger brother, William, who through a surprising twist of fate created his final building in Haifa, Israel.

The first draft of each story, I would write from memory without notes to keep it fresh. Visual images stood out in my mind: the dark, rhythmical rows of ploughed earth in

Altar decoration from the oratory in the James T. Davis house, Montreal, built 1909-1911 by Edward & W.S. Maxwell, architects. Carving in oak by the Bromsgrove Guild (Canada) Ltd., Montreal, after designs by William Maxwell

PHOTO: BRIAN MERRETT, MONTREAL, COURTESY OF THE NATIONAL GALLERY OF CANADA

the field outside a wall of windows at Basel's Fondation Beyeler museum. The muddy field could be considered a work of art, according to the director. Or while examining the marbling of colour in a Tiffany glass vase, I imagined the glassblower fusing swirls of pigment under fire or whipping a strand of molten glass around a vase just for the fun of it. Once a first outline of the story was finished, I would fill in missing details or meander in an unexpected direction that required more research. In the Montreal Museum's archives, I was able to consult exhibition files or return to my former acquisition documents and reports written to justify a purchase or a donation to the museum collections.

Véhicule Press in Montreal was the first book publisher to whom I sent my completed manuscript. The owner Simon Dardick, who with his wife Nancy Marrelli, has been in business for over forty-five years, is a champion of all the arts, especially poetry. He was immediately taken with the story of Holgate's portrait of young Ludivine and offered to publish the book. He produced a beautifully designed publication with its arresting cover image by David Drummond. I am also greatly indebted to Derek Webster who edited the manuscript. He made sure that the story line was not lost and prodded me to expand certain ideas.

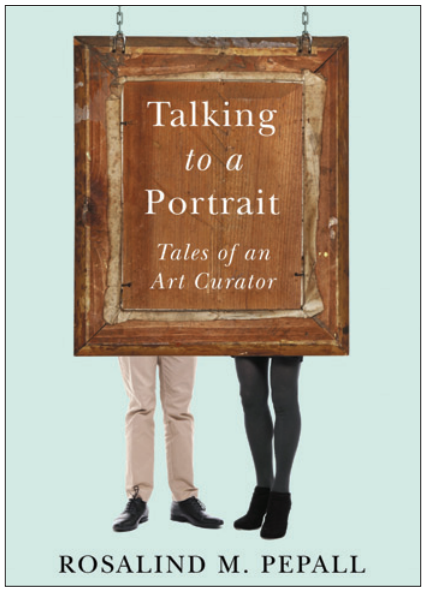
William S. Maxwell (1874-1952), *Shrine of the Báb,* Bahá'í World Centre, Haifa, Israel, built 1948-1953

PHOTO: COPYRIGHT BAHÁ'Í INTERNATIONAL COMMUNITY

I enjoy the editing process and find that revising a text sometimes leads to more expressive paths in the writing. In the very early stages, award-winning author Elaine Kalman Naves was most helpful and encouraged me to complete the manuscript. "Just remember," she said, "you have to put yourself into the story."

So here it is: "tales of an art curator."

Rosalind Pepall was Curator of Canadian Art and then Senior Curator of Decorative Arts at the Montreal Museum of Fine Arts, where she worked for over 30 years. She is now a consultant, speaker, and writer in the field of art.



Rosalind M. Pepall, *Talking to a Portrait: Tales of an Art Curator.* Véhicule Press, Montreal, 2020

TRACING THE DESIGNS OF A MASTER: VICTOR BOURGEAU

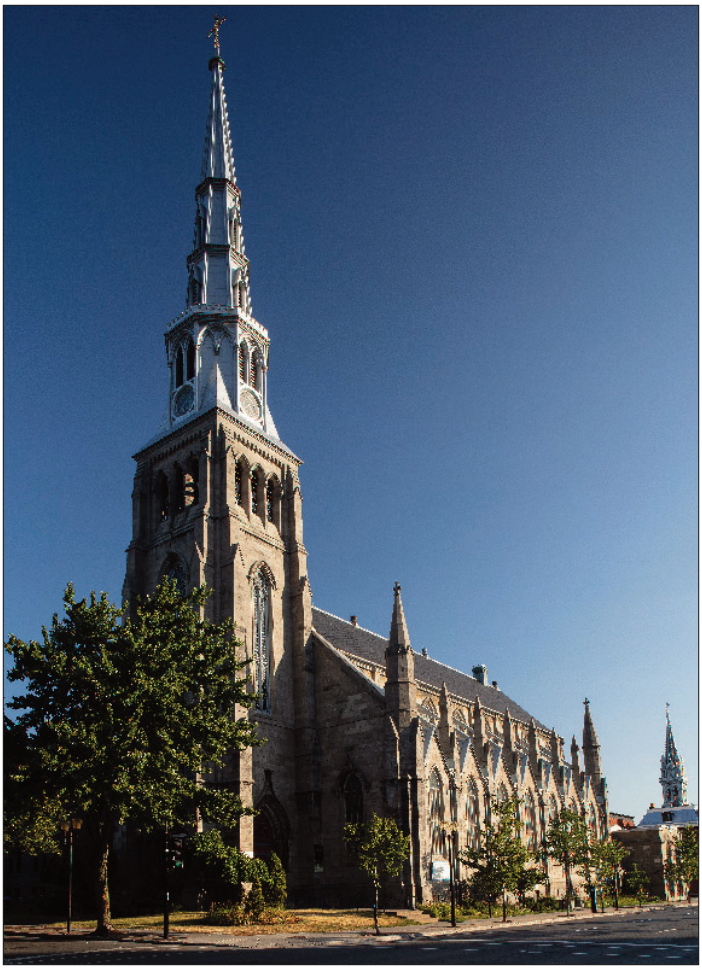
BY PETER LANKEN

These days there is a lot of new construction in Montreal. A lot of new high-rises, a lot of high-quality concrete, sophisticated aluminum and glass. But stand back and you realise that these new buildings have nothing to do with Montreal: they might just as well be in Toronto, or Vancouver, or Milwaukee, or Baltimore.

There was a time – say around 1900 – when Montreal was unique among the cities of the world. For sure, it was notable for its housing: block-long rows of three- storey buildings, with graceful exterior staircases. More important, those residential streets were punctuated by Catholic institutional buildings: schools, convents, hospitals, buildings dedicated to the old, the blind, the orphaned. And, of course, churches. Usually of Montreal limestone, often of high architectural quality, always recognizable as Montreal buildings.

Most of these institutions were the product of the ambition and energy of one man: Ignace Bourget, Bishop of Montreal from 1840 to 1876. At his accession he saw a rising tide of anglophone immigration and expansion. He feared for the future of the French language and the Catholic religion. He invited French religious communities to establish themselves in the region and encouraged the foundation of local orders. He solicited, and obtained, serious financial support from the business community.

In the countryside as well: old parishes were being subdivided, and every community required a new church, or a grander one. These churches still stand, in the oldest parts



Saint-Pierre-Apôtre: designed by Victor Bourgeau in 1852; more elaborate than most of his later works PHOTO: PETER LANKEN

Chapel of the Soeurs grises: Steeple above completed in 1890 to Victor Bourgeau's 1874 design PHOTO: PETER LANKEN

The author, while measuring the façade of the chapel of Hôtel-Dieu, 2016 PHOTO: PETER LANKEN

of their villages, often surrounded by miles of anonymous suburban houses.

Hôtel-Dieu, Notre-Dame, Bon-Pasteur, Soeurs Grises: every Montrealer was familiar with these monuments. I looked at the buildings and recognized references from classic and gothic examples. On weekend architectural excursions I visited many country churches (back in the day when Quebec was Christian, and churches were open every day). I suspected a superior tradition of design, but my architectural education had not prepared me to understand it. However, I did notice that the best buildings – those whose logic and detail combined to satisfy the mind and the eye – had been designed by an architect by the name of Victor Bourgeau.

Then, in the 1970s, developers proposed to destroy the Mother House of the Grey Nuns. This was a violent attack on Montreal's history and architecture. I was outraged. Along with many others, I worked hard to prevent the demolition. We were successful.

While we were trying to embarrass the politicians, I studied the building, trying to discern the sources of its power. It had been built by Victor Bourgeau – that name again – but there was little information about him. I consulted the few documents available, and learned that he had been born in 1809 in Lavaltrie, and that he was a carpenter by trade. He could not sign his name when he married in 1833. He came to Montreal and worked on Notre-Dame and Saint-Patrick as carpenter and contractor. Around 1850 he began to build – as architect – a remarkable series of

Saint-Chrysostome: interior reconstructed to Victor Bourgeau's design after a fire in the 1920s PHOTO: PETER LANKEN

churches: Saint-Pierre-Apôtre, Sainte-Rose, Saint-Vincent-de-Paul, L'Assomption, Pointe-Claire, and many others. He was the preferred architect of Bishop Ignace Bourget, but also worked for the Sulpicians (on the interior of Notre-Dame everything you see is his work). He became the most eminent architect in the city, called on to resolve construction disputes and participate in commissions of enquiry.

I began an inventory of Bourgeau's works and a series of formal photographs. The origins of his excellence still eluded me. Just as an architect prepares sketches and drawings to develop his design, the student requires drawings to understand a finished building. I needed drawings. A few original drawings existed, but they were difficult of access. I had to make my own.

Using surveyors' instruments, I plotted 200-300 points on the façades of several churches, reduced them trigonometrically to real dimensions, and drew them, pencil on

paper. I measured interiors with laser instruments and drew them as well. I began to understand.

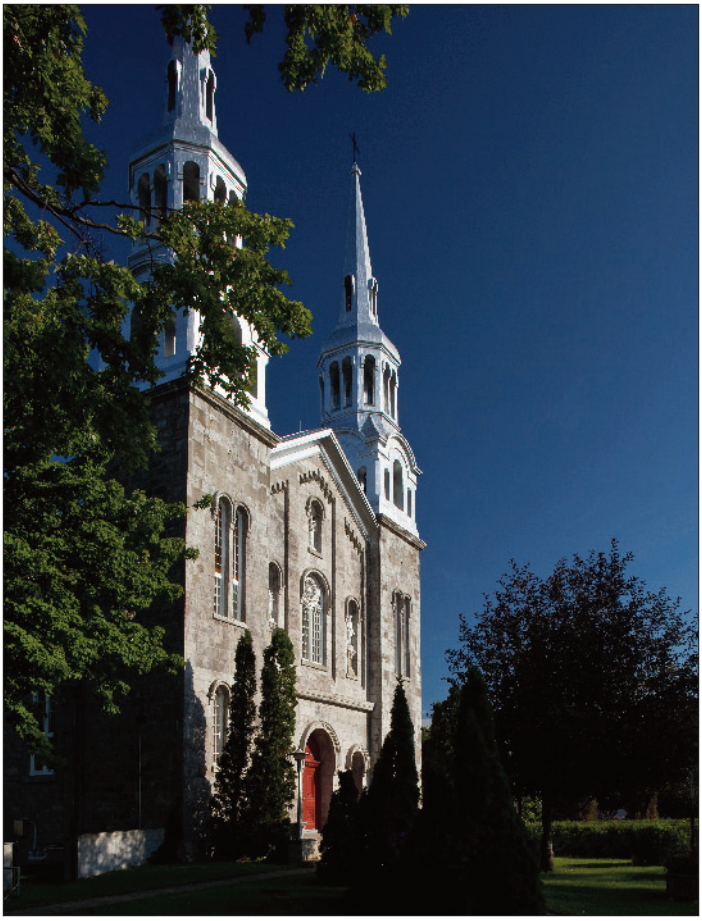
Somehow, during fifteen years of work on Montreal construction, Bourgeau had learned to read and write, and draw. More than that, he had learned the most basic principles of architecture. He knew, as did the masters of the Italian renaissance, that all begins with geometry. Geometry regulated his façades: doors, windows and columns were subjugated to the order. None of his contemporaries was capable of such thought.

Because he began with geometry, he was able to dispense with the costly consoles, carved keystones and colonettes that lesser architects depended on to make their designs interesting. This care for economy allowed him to design, where funds were limited, simple little country churches of great elegance. His larger projects, even in their concentrated simplicity, resonated with the grandest principles of their French and Italian precursors.

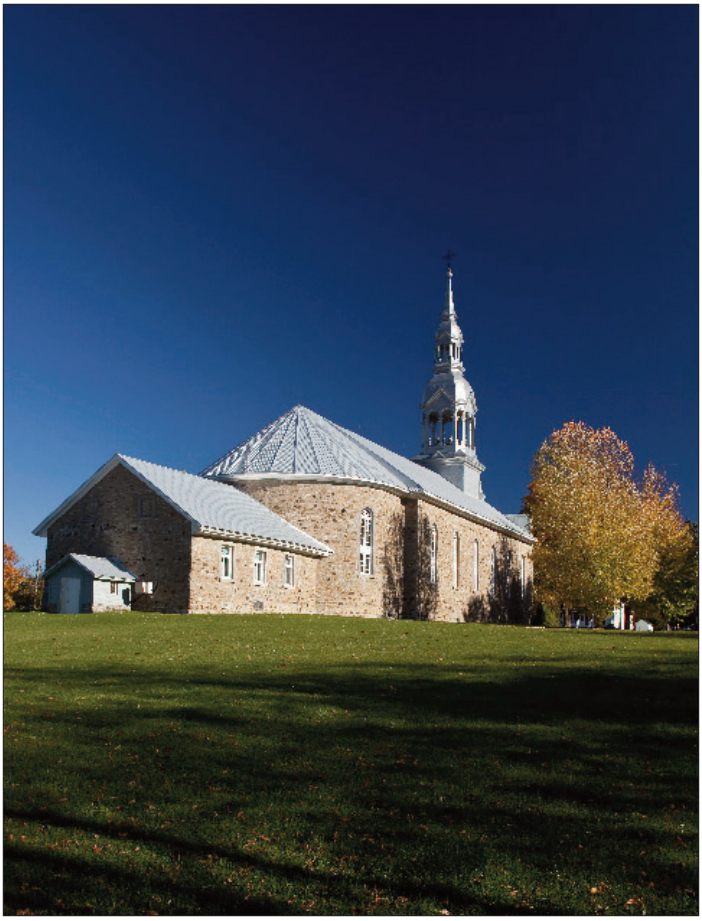
All within a Montreal tradition. There was a long history of sculpted decoration, all correctly and beautifully carved in white pine, applied to plain interors. Such sculpture Bourgeau incorporated into his work, but it was now mathematically regulated and conceived as complete designs. At a time when Quebec City architects were copying their steeples from the Englishman James Gibbs, Bourgeau reached back into Quebec tradition to the "clocher à deux lanterneaux," the two-storey steeple so evocative of the Montreal countryside.

And so I learned that the excellence adumbrated in my early, casual visits was real, that Bourgeau's work was rational, correct, and founded on basic architectural theory. His buildings, like all great works of art, rewarded careful examination. They justified my months of study, and will so repay the attention of everyone interested in Montreal history and architecture.

Peter Lanken is a Montreal architect.
Website: peterlanken.com. An exhibition of his work based on the churches of Victor Bourgeau is being held in the Gallery at Victoria Hall in spring 2022.



Saint-Antoine-de-Lavaltrie: designed by Victor Bourgeau for his hometown in 1867 PHOTO: PETER LANKEN



Saint-Benôit: pillaged and burnt in 1837; rebuilt by Victor Bourgeau in 1853 PHOTO: PETER LANKEN

CHRONICLING 5 DECADES ON GROSVENOR: GABOR & DOREEN

BY DOREEN LINDSAY

Gabor and I moved into 483 Grosvenor Ave. in 1968 because the basement had a high ceiling. Gabor would build a darkroom there in which he could develop his photographic negatives and print black and white photographs. I would set up a printing press for printing my etchings. Our daughter Andrea was nearly five years old and could walk two blocks up the street to attend Roslyn Public School.

Gabor and I both have experience teaching, studying, exhibiting, and researching in the art world that we continue to the present day. While I was becoming more familiar with our local Westmount neighbourhood, Gabor was exploring his newly adopted home of Quebec.

1960s

In 1958 I was invited to come to Montreal to study and teach in the children's art classes directed by Arthur Lismer in the Montreal Museum of Fine Arts. While there, I also taught at Trafalgar School for Girls until 1963 and Westmount Elementary Public School from 1966 to 1981 as an art specialist. During the 60s, while teaching, I enjoyed taking art classes at Sir George Williams University, earning a BFA (1965) one year after the birth of our daughter Andrea in 1964 and an MA in Art Education (1969).

Gabor came to Montreal from Budapest, Hungary via Quebec City to work at the *Office du Film du Québec* (1959-1970). While there, he was sent on assignment to various regions of the province and thus began his exploration of the people and places of Quebec.

Gabor and Doreen on the front porch of 483 Grosvenor PHOTO: ANDREA SZILASI, 2021.

1970s

Throughout his exploratory photographing in Quebec, Gabor's work has often been supported by grants from Quebec or the Canada Council for the Arts. When he received his Canada Council grant to travel and photograph in Charlevoix and l'Ile-aux-Coudres in 1975, he packed his large 4×5 view camera as well as his usual 35mm Leica M3 camera into his small Volkswagen along with a heavy metal tripod, large black viewing cloth, film and film holders. After three weeks in September and October, he returned with 118-4×5 inch negatives and 2 rolls of 35 mm. film. He exhibited 52 of these photographs in Gallery Studio 23 on Mountain St. in December. Gabor continued to travel and photograph during 1975-76 throughout Quebec to Lotbinière, Charlevoix, Abitibi-Témiscamingue, and Saguenay–Lac-Saint-Jean. Twenty-seven of his photographs of Charlevoix and l'Ile-aux-Coudres were first bought by Library and Archives Canada in 1975. Now they own all his negatives and many original prints.

Back in Montreal, he photographed the Corridart exhibition along Sherbrooke Street that was ordered demolished by Mayor Drapeau. In 1977 Gabor started a two-year project to photograph the storefronts along Ste. Catherine St. with his 4×5 camera. In 1978 we both traveled to Arles, France, to take part in the *Rencontres internationales de la photographie* which included some of Gabor's photographs.

I joined *Powerhouse,* an exhibition space near St. Laurent Boulevard devoted to showing work by women artists, and became aware of the idea that women artists could make art from their own lives. One of my many exhibitions in Powerhouse was a series of *Nourriture* etchings printed in 1979 of food that I bought near the gallery, brought home to photograph, then returned to my studio on St. Laurent to print. I extended my research from personal things around me to people and places where I live in Westmount.

1980s

The 80s are typical of the many activities that Gabor has always managed to effortlessly participate in at the same time. His exhibition of panoramic photographs depicting Montreal triangular street corners was exhibited in 1980 at Art 45, the Montreal gallery that continues to represent his work today.

He began teaching at Concordia University in 1980, becoming Assistant Professor, then head of the Department of Film and Photography from 1991 to 1992. Gabor has always been sensitive to the quality of light, and he began to photograph during the half hour between daylight and night (Crépuscule) when electric signs were turned on. In July and August of 1982, he photographed storeowners on Greene Avenue and Sherbrooke Street in Westmount for a local exhibition that I organized for *Arts Westmount*.

Frank Chatfield of Chatfield's Grocery at the corner of Sherbrooke and Claremont PHOTO: GABOR SZILASI, 1982

> *"My three main interests in photography are people, interiors, and architecture. The later two are closely related to the first in that they are made by man to serve as space in which to live and work." – GS*

During Gabor's Sabbatical year (June 1986 to May 1987) Gabor and I traveled to Italy. While he met the local men in the central square in Greve-in-Chianti, the small town where we lived, and began to make friends and photograph, I took the local bus every week to work in the Santa Reparata etching workshop in Florence. Again, daily life coexisted with studio practice. After buying and photographing the large artichokes (carciofi) in the local market in Greve-in-Chianti where we lived, I then transferred the photograph to an etching plate that I printed in the workshop in Florence. I also took advantage of the intense sunlight to made cyanotypes (blue prints) of olive branches, oak and cedar trees on the hillside outside our home. Back

in Montreal I started teaching history of photography in the English Adult Education Centre of CEGEP Marie-Victorin.

1990s

During the hot summers of 1991,1993, and 1995, Gabor and I drove across America three times when he was visiting professor at Stanford University in Palo Alto, California. While he taught, I roamed the hills searching for indigenous plants to photograph with my Yashika 6×6 cm camera.

Gabor retired from Concordia in 1995 and prepared for his retrospective exhibition in 1997 at the Montreal Museum of Fine Arts. In 1998 we made five visits to Giverny, France, in different seasons so Gabor could photograph the gardens of the painter Claude Monet for a Montreal Museum of Fine Arts exhibition. On our return, we presented an illustrated talk about our experiences in the Westmount Library for a local audience.

2000s

An exhibition of my hand-coloured black and white photographs of the Westmount Flower Conservatory was held in 2001 in the Gallery at Victoria Hall. In 2003 I was elected president of the Westmount Historical Association after being involved with it for a few years. My work included researching, then writing about people and buildings in Westmount and photographing them. It gave me great pleasure to edit the two newsletters and co-coordinate the eight lectures produced each year. In 2013, I was pleased to receive the *Volunteer-Citizen-of the-Year award* from the *Westmount Municipal Association*, based on my work with the WHA.

In 2008 our daughter Andrea gave birth to our grandson Lucas on Gabor's 80th birthday. In that year he was asked to prepare an exhibition of photographs that he had taken of our family over the years for the local McClure Gallery in the Visual Arts Centre on Victoria Ave. *Famille: Photos de Gabor Szilasi* was exhibited in October and November 2008 with a catalogue.

The following year his darkroom and our dining room table became the workrooms for printing, looking at, selecting, and organizing photographs for *Gabor Szilasi: The Eloquence of the Everyday,* an exhibition and catalogue of a selection of his life's work organized by the Musée d'art de Joliette and the National Gallery of Canada.

Throughout the 53 years that we have lived here, our house has been the centre of our lives. We have put on a new roof, replaced windows, installed new brick on the front facade, enlarged the back porch to accommodate a growing family, and just this past year, paved the front parking apron. The front and back flower gardens provide enough nature needing our attention, and our proximity to the various shops on Sherbrooke St. provides a satisfying environment.

Hand-coloured b&w photograph of Westmount Flower Conservatory PHOTO: DOREEN LINDSAY, 2001

Gabor has been the recipient of many awards and acknowledgements of his humanitarian work over the years. The most recent was on June 9, 2021 when he was designated a Compagnon de l'Ordre des arts et des lettres du Québec.

Books on Gabor Szilasi's work:

- *Famille: Photos de Gabor Szilasi*. Visual Arts Centre. Westmount. 2008.
- *Gabor Szilasi:The Eloquence of the Everyday*. National Gallery of Canada, 2009.
- *Gabor Szilasi: The Art World in Montreal 1960-1980*. Musée McCord, Montreal, 2019.

Doreen Lindsay was President of the WHA from 2003-2016 and the editor of The Westmount Historian *from 2004 to 2017. In 2016 QAHN honoured her with the Marion Phelps Award.*

ORAL HISTORY: VISITING GREAT HOMES A CENTURY AGO

BY JAN FERGUS

We drew upon some of the memories of Diana Martin, then Wilson, in our last newsletter. She grew up in Westmount in the 1920s and, during the pandemic, has sent us lively written accounts of her childhood and youth here. As a child, she visited houses created by two renowned local architects. The first, Jean-Omer Marchand, was a partner in designing what is now Dawson College but also planned his own home in Westmount. The second, William John Hopkins, created many large institutional buildings in Montreal during the last half of the 19th century He also designed mansions for the Montreal elite, including alterations to Hugh Allan's palatial Ravenscrag, and more relevant here, the 1882 residence of Richard Bladworth Angus at 240 Drummond. Diana Martin's memories of visiting a Westmount and a Golden Square Mile home nearly a century ago, in each case accompanied by another child, offer us an engaging entrée into these remarkable dwellings. We see them from a child's perspective, very direct and fresh, but a perspective that also regards the unfamiliar as enormous and marvelous and strange, sometimes even frightening.

In the 1920s, one of Diana Wilson's older sister Shura's playmates was Raymonde Marchand, daughter of Jean-Omer Marchand (an article on his career appeared in our newsletter in 2009: Vol. 9, No. 2). Diana writes, "Our first home was on Wood Avenue in Westmount … and I remem-

Diana Wilson's family home at 466 Wood Avenue

PHOTO: JAN FERGUS, 2021

Diana Wilson (left) with her mother and older sister in front of the Priests' Farm across from their home c1930

CREDIT: DIANA MARTIN

The home of architect J. Omer Marchand at 486 Wood Avenue in 1914 CREDIT: WHA

ber we had a backyard and there was a park across the street. It was a triplex and we lived on the street level. Shura had made friends with an older girl on the street named Raymonde Marchand whose father was the architect who designed 'The Mother House' on Sherbrooke Street, near Atwater, also his own home" at 484 Wood Avenue.

"We played with Raymonde at her home, but it was a bit frightening for me, because as we entered the front door we had to pass a life-size suit of armour. I had to hold Shura's hand for courage. But after that we had lots of fun, as once we had climbed the stairs, we were each given a small rug to sit on and we slid down the stairs, bump bump bump! At the bottom of the stairs on top of the hand rail was a large glass shaped like a flame and cut in a multi-faceted way, so that when the skylight above shone the sun's rays down – it sent out beautiful rainbows. It was so magical!" Diana's words make a visit to the Marchand house seem almost like a story book. The children ride on a magic carpet into a land of marvels – after getting past, as in every good story, the fearsome door guardian.

The second memory includes a visit to the Angus mansion at 240 Drummond Street in Montreal's Golden Square Mile, built in 1878 and demolished in 1957. One of Diana Wilson's friends, after the Wilson family had moved to Belmont Avenue, was Bea Angus, daughter of Richard

The Priests' Farm in 1908, viewed from Wood Avenue. Dawson College, designed by J. Omer Marchand as the Motherhouse for the Congrégation de Notre-Dame, is in the background CREDIT: WHA

Forrest Angus, the grandson of Richard Bladworth Angus who co-founded the Canadian Pacific Railway and was president of the Bank of Montreal

Diana recalls, "We had many good memories of the Angus family. Their father was Dick and he was movie star handsome, and every Sunday several of Bea's friends would be invited to join him as he drove to Windsor Train Station downtown to pick [up] and return milk cans that come from his parents' farm in Senneville (on the West Island). The trip to the station was always great fun – because Mr. Angus had each of us look out the car windows and count how many white horses we could see. The one who was 1st to see one and had counted the most received a bunch of lollypops. We all looked forward to those days." Recently Diana Martin clarified by email that "there were still many more dark horses to be seen, and they could not be counted … only white horses! Which made it more competitive and exciting!" The remarkable detail that the Angus family regularly received fresh milk from Richard Angus's parents' farm in Senneville (perhaps connected to Pine Bluff, the country home of his grandfather Richard Bladworth Angus) evidently is of far less interest from the child's point of view than the lollipops.

Diana goes on to say that sometimes "Bea would invite one of us to accompany her when the Grandmother came calling. Grandmother Angus," the widow of R. B. Angus, and thus Bea's great-grandmother, "would arrive in a very large chauffeur driven car. Mrs. Angus would sit very upright on the back seat, and would communicate with the chauffeur (who was separated by a glass divider) by a car phone beside her – and instruct him where to go. We would sit on the jump seats that folded – great fun…".

The R.B. Angus residence on Drummond, c 1920
Credit: McCord Museum MP-1985.25.5

Horseback riding and cross country skiing on Mount Royal c1930
Credit: Diana Martin

Diana Martin's memory of visiting the Angus mansion is characteristically vivid and detailed. "From time to time Shura and I would be invited with Bea to visit 'Granny' at her home, a very large mansion beside Mount Royal. … A very impressive home, with stables in back. … Her living room was very dark, had dark walls, and as you went up the stairs, statues on the stairs had white dusters on them. They looked like ghosts and were very scary to little girls! There was also in the living room embroidered narrow strips of fabric with tassels on the end hanging below a small box with a glass front and inside, a group of numbers. I asked what it was, and 'Granny' explained that when she wanted tea, she would pull on the fabric two times and the number would appear in the box – which signaled to the staff that it was time for tea! What a marvel. Also, there was a lovely garden room we wanted to enter – but in order to do so you had to walk between two huge parrots on stands. They could not reach you, but would look pretty scary and fluff their wings. It took courage to go past them!"

Diana's mother in Murray Park in 1932 Credit: Diana Martin

The conservatory at the Angus mansion was very large; R. B. Angus cultivated plants as so many in Montreal did at this time, one way to get through the harsh winters. But evidently the parrots were more memorable than Mr. Angus's orchids. Diana goes on to an anecdote about Bea's mother, née Isabella Eleanora Cantlie, who had at one time attended a grand ball. In her house, "Upstairs we saw a large photo of Mrs. Angus in a lovely evening dress with big polka dots on it, and Bea showed us a gift that every one at that ball had received. It was a glass cane about one foot long and filled with oil, and a big bubble inside, and when you tipped the cane up or down, the bubble would move slowly up or down. We thought it was quite magical and were fascinated!"

This last memory continues the motif of the unfamiliar as magical from a child's perspective. Diana Martin's memories can help us to recapture, in our adult admiration for and knowledge of our local architecture and architects, some of a child's wonder and delight.

Jan Fergus is a former English professor. She is the coordinator of the WHA Oral History Project and a WHA board member.

FROM THE ARCHIVES: A CHALLENGING YET WELCOME MOVE

Prep work outside our former office

Easy does it with a wheeled dolly

BY JANE MARTIN, WHA ARCHIVIST

Despite the ongoing pandemic constraints, 2021 turned out to be the long-awaited Year of the Move for the WHA, which had occupied a small space in Westmount Public Library since our founding in 1944. Our new quarters are in the "Anteroom", a handsome chamber on the second floor of nearby Victoria Hall, featuring generous proportions, a high cove ceiling, and mahogany entrance doors off the central corridor.

In the 1940s the WHA had acquired the use of space in the library's tower for its early collection of files and photographs, moving in 1998 to a small office in the basement. As our activities increased in recent years and the reference and archival collection expanded significantly, a pressing need arose for larger, more suitable quarters. Westmount heard our call, resulting in the transfer over April and May of our entire office – the research collection, archival collection, plus furniture, shelving, and other equipment.

Packing and reinstallation were done primarily by two WHA members – myself plus the indefatigable Patrick Martin, with support from Library Director Julie-Anne Cardella and her exceptional staff. Our hours and the number of individuals working together were limited due to COVID rules for the buildings. The photos here give some idea of the planning and physical tasks involved, as well as show certain aspects of our new working environment. Organizing the space continued throughout the summer, with archives assistant Carolyn Singman playing a major role. Onsite visits or research by members can begin as soon as all COVID guidelines are in place.

All photos: Jane Martin
A larger selection of images from our move will soon appear on our website at www.wha.quebec.

Shelving in place after hours of assembly

The heart of operations in our new location