

scientific interest in these productions as documents for reconstructing the past and not merely curiosities. Cole mentions Bastian's belief that these objects were the building blocks for a comparative ethnology of mankind, and he devotes considerable attention to Boas' conviction that artifacts should not be grouped with other similar items in order to illustrate the evolution of industry or art but rather should be displayed in a recreation of the context in which they were used and as evidence of the mental processes of a specific people. On the whole, however, there is all too little in this account of how — or whether — these Northwest Coast artifacts affected ethnological or anthropological science.

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*Samuel Maclure Architect*, by Janet Bingham. Ganges, B.C.: Horsdal and Schubart, 1985. Pp. 164; 55 plates, 1 map and 15 drawings.

In the introduction to this informative and delightful biography, Arthur Erickson, the most eminent Canadian designer of the post-war era, fairly judges Samuel Maclure to have been "probably the most gifted of early British Columbia architects," who created "substantial, comfortable homes." If F. M. Rattenbury vaunted the assertive and expansionist attitudes of the chiefly British immigrants who predominated in the Imperial age, Maclure expressed their lyricism and aspiration for cultivation. He blended aspects of the Picturesque, with its emphasis on the interrelationship between structure and site, with others from the movement's late nineteenth-century progeny, the Queen Anne, Shingle and Arts and Crafts styles. A founder of the Vancouver Island Arts and Crafts Society, Maclure particularly admired M. H. Baillie-Scott — using one of his chintz designs for the Alex Martin house in Victoria (1901) — while his assistant, later friend and partner, Cecil Fox, had been trained by C. F. A. Voysey, perhaps the most talented of the British Arts and Crafts group.

Maclure, unlike a majority of the early B.C. architects, was born in the province, just two years after its proclamation, at Sapperton, near New Westminster. His father, John, was one of those enterprising Royal Engineers who helped to ensure the maintenance of British order and values in the aftermath of the 1849 Gold Rush. The account of Samuel's upbringing at Matsqui on the Fraser River is fascinating, as is that of his whole life, enlivened by enlightening commentaries on the settlers' lot.

Their determination to civilize the untamed environment is reflected in Samuel's elegant appearance in the photograph that forms the frontispiece. It shows him in the first phase of his architectural career, after a period following the family trade of telegraphy, and a year's education at the Spring Garden School of Art in Philadelphia, 1884-1885. There he had honed his artistic ability and seen much good architecture, without being directed towards a more formal or academic view of design.

In partnership at New Westminster with E. H. Clow, 1890-1892, he learned how to satisfy specifications and manipulate stylistic motifs. After his move to Victoria in 1892, the wealthier and more sophisticated society of the capital city — reinforced by the aristocratic presence of the Royal Navy at Esquimalt — enabled Samuel to develop his remarkable synthesis of progressive British and, to a lesser degree, American taste, epitomized by the quasi-Tudor "Illahie" in Victoria (C. F. Todd house; 1906) or the Arts and Crafts "Thorley Park" in Point Grey, Vancouver (now Brock House; E. P. Gilman house; 1911). Interspersed among such commodious and unostentatiously stylish houses on both sides of the Strait of Georgia are some grander edifices, most notably the stone-built B. T. Rogers house on Davie Street in Vancouver (from 1900) and the magnificent forty-room country seat for James Dunsmuir, Hatley Park near Esquimalt (now Royal Roads Naval College; 1907-1910). His artistry and concern for detail also won commissions outside B.C., in Toronto and Washington State. He had, too, established his reputation as an architect in Victoria with the Sullivanesque Temple Building (1893), and later designed buildings for his brother Charles' Clayburn Brick Co. (1905-1914).

The range of Maclure's architecture, its antecedents, evolution and qualities are lucidly reviewed in this pleasing and economical book. Prefaced by a deft explanation of his main types of domestic design, the chapters outline the main episodes in his life and work and are supported by well-reproduced and representative illustrations, together with useful inventories, notes and bibliography (though not listing P. L. James' obituary in the *Journal of the Royal Architectural Institute of Canada*, October 1929). If the professional would have welcomed fuller discussion of more individual commissions and of Maclure's place in contemporary architecture, this book will educate the student of design and please the general reader.