

at Sorrento and the Shuswap Lakes in the early twentieth century; and the photograph album of a nurse working at the Kingcome Inlet Indian mission during the 1930s.

Each of the guide's 764 entries contains a detailed description of the materials with dates, size in centimetres, historical and biographical context, and location of copies in other Anglican repositories. Appendices provide glossaries of ecclesiastical and technical terms and biographies of individuals prominent in the Anglican Church in British Columbia. The guide is indexed by personal and geographic names, but not by subject, making a perusal of its 343 pages a prerequisite of serious research.

The Archivists of the Ecclesiastical Province of British Columbia and Yukon, in particular project coordinator Doreen Stephens, and the Canadian Studies Research Tools Programme of the Social Sciences and Humanities Research Council, are to be commended for making possible this major new archival research tool for British Columbia history.

The University of British Columbia

JEAN BARMAN

Patkau Architects: Selected Projects, 1983-1993, edited by Brian Carter. Halifax: TUNS Press, 1994. 120 pp. Illus. \$27.95 paper.

John and Patricia Patkau have succeeded signally in creating *delight* through the satisfaction of *commodity* and execution of *firmness*. That triad of architectural criteria, immortalized by Sir Henry Wotton, survived into the language of Modernism, being talisman and caption for the 1937 London MARS [Modern Architecture Research Group] exhibition which the Canadian Fred Lasserre helped to organize before returning to Canada to teach Modern design. Patricia Patkau presently teaches at the School of Architecture at the University of British Columbia, of which Lasserre was founding director, having, with her husband, graduated from another significant centre of post-war Modernist training, the School of Architecture at the University of Manitoba. And as Kenneth Frampton, a respected historian of the movement, observes in a postscript the Patkaus are involved in an evolving "critical cultivation" of Modernist concepts. Their work brilliantly exhibits technical experimentation and exploitation, principled pragmatism and invention through analysis of specific need and mate-

rial condition. It also discloses the often ignored Modernist sensitivity to site, regional factors, and the human psyche. Maybe the idiosyncratic formalism of their architecture, epitomized by the Seabird Island Band School of Agassiz, the wood formed profile of which condenses the enfolding mountain ranges and evokes the salmon upon which the band traditionally lived, inclined somewhat more to the "stunt" rather than the "anonymous" Walter Gropius enjoined. But in its concise structure and articulation, elegant efficiency of spatial organization and uncompromising contemporaneity it retrieves Modernism from the nemesis of formulaic repetition, corporate internationalism, and institutional utilitarianism.

Those qualities of architectural conception and realization are ably displayed in this unpretentious soft cover publication. One of the Patkau's pristinely precise renderings, for the Canadian Clay and Glass Gallery at Waterloo, Ontario, is printed on the handsomely plain cover. Part diagram, part abstract image, that sets the tone for the contents, which are more explanatory than declamatory. Indeed, the essay by the compiler of the exhibition at the Royal Institute of British Architects that this catalogue accompanies, the British architect and critic Brian Carter (Visiting Professor at the Technical University of Nova Scotia, which funded the publication), is very short. Yet, under the title "Mapping Territory," Carter establishes a nice conceit for comprehending an essential theme in Patkau's work, namely their abiding concern with siting and by analogy with what Carter aphorizes as "discovery and invention." Therein he enlarges upon an idea raised in the Foreword by Dr. Essy Baniassad, Dean of Architecture at T.U.N.S., who initiated the *Documents in Canadian Architecture* series of which *PATKAU ARCHITECTS* is the fourth volume. "Architecture in Canada," Baniassad avers with indirect reference to the Patkaus, "combines the richness of Western architectural heritage and simplicity of an aboriginal culture still closely tied to a vast fragile land." That sentence is perceptive and astute where much discoursing on Canadian artistic identity is lugubrious and tendentious.

Baniassad indicates the intelligent course set for the series and certainly upheld by Carter. The text studiously avoids both the "publicizing and advertising" and critical posturing which undermines too much literature on contemporary design in favour of a discerning selectivity that endeavours to identify the main characteristics and achievement of the subject free of subjective speculation or methodological dogma. To attempt more would be premature, especially since the Patkau's architecture, though anchored to consistent princi-

ples of program analysis and expression, exhibits considerable potential for development. This potential is markedly evident in a comparison between their 1986 competition scheme and their 1988 erected plans for the Canadian Clay and Glass Gallery. The former, admittedly envisaging a larger budget, is more complex in massing and symbolic composition, while the latter embodies a compact functional solution that actually enhances their intended play upon the fragile and decoratively useful nature of the objects exhibited inside.

The reader, however, will discover a sufficiency of material to arrive at an informed judgement. The bulk of the text comprises two sections. The first reprints the architects' responses to sensible questions posed by the Toronto architect Mario Polo and by Beth Kkapusta and Bronwen Ledger, respectively assistant editor and editor of *The Canadian Architect*. The second contains the extensively illustrated, informative, and readable commentaries by Carter on eleven projects completed between 1983 and 1993, each addressing the issues of site, design, and construction. Again the word yields precedence to the image: crisply reproduced photographs of model, plans, sections and finished building. The remarkable fecundity and discipline of the Patkau's recent architecture — from the tightly arranged intimacy of the Pynch house in Victoria, to the efficiently imaginative structuring of the Newton Library in Surrey, B.C. — awaits inspection there. As a final aid, the text includes an Index of Buildings and Projects 1978-1993, listing assistants as well as technical and contractual association, a tally of awards and exhibitions, and a comprehensive bibliography.

This fine publication represents a valuable contribution to the study of Canadian architecture. The series, should it maintain comparable intellectual and production standards, will do the same.

The University of British Columbia RHODRI WINDSOR LISCOMBE

Twana Narratives: Native Historical Accounts of a Coast Salish Culture, by William W. Elmendorf. Vancouver: University of British Columbia Press, 1993. lv, 306 pp. Maps, illus. \$49.95 cloth.

This book is a collection of 80 historical narratives on the subject of Coast Salish culture and society in the middle and late nineteenth century, recorded by anthropologist William Elmendorf in the Hood