VICTORIA modern

FROM A MODERN TIME

The Architectural Photography of Hubert Norbury

Victoria in the 50s and 60s
FROM A MODERN TIME

The Architectural Photography of Hubert Norbury
Victoria in the 50s and 60s

Allan Collic: Guest Curator

The Bay Parkside Entry
Architect: Hector McIntyre &
F.W. Seddall; c. 1959.
(Photo: 1960)
Table of Contents

5 Introduction
   Allan Collier, Curator

8 A Modern View: Hubert Norbury and the Architecture of Victoria in the 50s and 60s
   Alan Collier

14 Along the Edges of the Image: The Photography of Hubert Norbury
   Arni Haraldsson

22 Post-war Victoria: A Time to be Modern
   Chris Gower

34 A Modern View: The Architectural Conversation
   Martin Segger

40 Images

80 Bibliography/Photographic Note

Introduction
Allan Collier, Guest Curator

The photographs in this exhibition and catalogue come from a collection of 1000 prints and negatives that I purchased over a two-month period in the Fall of 2005. The first few prints — about 100 — were acquired at a collectibles sale in Sidney, BC, on Labour Day, 2005. Fearing that an important collection could be sold off in small lots and dispersed, I later purchased some 700 negatives and 200 additional prints in October, 2005.

The photographs are the work of Hubert Norbury, an experienced Navy photographer who, upon retirement in 1958 until the mid-sixties, turned to architectural photography to supplement his income. Although active in this field for less than a decade, Norbury succeeded in documenting a building boom that transformed Victoria from a sleepy retreat to a vibrant city, rejuvenated by progressive town planning, a new University campus, and an International Airport. His photographs serve as a rich and detailed record of a unique era in Victoria’s architectural history when modern ideas and new building technologies were embraced by its architects and increasingly accepted by the general public.

The exhibition comprises three interwoven strands which are directly reflected in the title. The words “From a modern time” paraphrase the opening line of a fairy tale, expediting our passage from the here-and-now to a distant time and place. In similar fashion, Norbury’s photographs return us to a time when architecture was about simple undecorated form, exposed structural details, the interrelationship of indoor and outdoor space, innovative use of materials, and other modernist precepts now somewhat out of vogue in today’s more pluralistic society.
The photographs are also highly nostalgic. We see buildings as they were first built, stripped of their incongruous additions and serving the more limited needs of a smaller, slower-paced city. Other pictures show modern architectural landmarks of their time, now demolished, exposing a surprisingly ephemeral side to modernism. We also see empty waiting rooms and streets with little traffic, creating within us a sense of lost innocence.

A second strand traces Hubert Norbury’s career as an accomplished amateur in Edmonton, an instructor and photographer with the Navy; and most importantly, his final years as a freelance architectural photographer where objective documentation and photographic interpretation often intersect to produce a personal portrait of Victoria at mid-century.

Using exhibition images as examples, “Victoria in the 50s and 60s” summarizes the development of modern architecture in Victoria during this time. Like elsewhere in North America, we see construction of concrete high-rises, suburban houses, and education facilities: albeit with a Victoria flavour; reflecting the diversity of its architects. We also see a city in the process of re-inventing itself through public art, bold new centennial projects, progressive town planning, and improved transportation connections with the wider world. After years of neglect, the city was coming alive again.

At this point, I would like to thank Vancouver photographer Arni Haraldsson, Victoria architect Chris Gower, and Director Martin Segger of the Maltwood Museum for their efforts in making this exhibition and catalogue a reality. Their words help explain the building boom Norbury recorded with his camera and the nature of his photographic legacy; in both historic and artistic terms.

As one who comments on modernist architecture through his own photographs, Arni Haraldsson provides us with a perceptive ‘take’ on Norbury’s images in his essay entitled “Along the Edges of the Image: The Photography of Hubert Norbury.” In his essay, he reveals other dimensions to Norbury’s photographs that push them beyond the usual confines of architectural photography.

Architect Chris Gower draws upon his considerable literary skills and love of architectural history in his native city to paint a vivid view of the transformation that revitalized post-war Victoria. His description complements Norbury’s visual documentation and gives us a clearer sense of a city caught up in going modern in its own way.

Focusing on a core group of architects who redeveloped Centennial Square in the mid-Sixties, Martin Segger provides us with key biographical information that helps us better understand the diverse look of modern architecture in the Victoria area.

My own essay serves as an outline of Hubert Norbury’s photography career and the innovative architectural environment within which he worked and also briefly explores how his personal interpretation of modernism enriched his photographs.

I should also like to thank the following for supporting this project so enthusiastically: Hubert Norbury’s niece, Mrs. Stella Little, and family for providing biographical information and for granting the Maltwood Museum permission to use copies of the photographs in both the exhibition and the catalogue; Prism Photography for its highly professional scanning and printing services performed on a limited budget; and the staff of the Maltwood Museum for translating visions and ideas into tangible form, ready for public view.
A Modern View: Hubert Norbury and the Architecture of Victoria in the 50s and 60s

Allan Collier, Guest Curator

Despite a career in professional photography that spanned 25 years, Hubert Norbury’s keen interest in photography didn’t develop until the 1930s when he was well into his thirties.

Born in Liverpool, England, in 1897, Hubert Norbury was the son of Major Frank H. Norbury OBE, a noted soldier and Liverpool sculptor, and Ethel Fall, a composer and pianist. Upon graduation from the Liverpool Institute in 1914, Norbury enlisted in the Imperial Army, serving almost four years on the French front.

Just barely into his twenties and already a war veteran, Hubert Norbury immigrated to Canada in 1919, initially homesteading in Pembina, Alberta, later moving to Edmonton around 1920 where he was joined by his parents and sister from Liverpool. Between 1920 and 1930, Norbury pursued a newspaper career, reporting for the Edmonton Bulletin and Canadian Mining Journal, also editing the Alberta Oil and Gas News for one year.

In 1930, while working for the Alberta Department of Public Works, he established a darkroom and photographic workshop in his Edmonton home, taking up photography as a “serious spare-time business.” It was during the 1930s that Norbury’s stature as a photographer grew from amateur to semi-professional. He founded — and was first president of — the Edmonton Photographic Society and exhibited his work in “many photographic salons,” including the National Gallery of Canada (1934) and the Canadian National Exhibition in Toronto (1937). In June 1939, he photographed the royal visit to Canada for an Edmonton newspaper.

In 1943, after a two year posting with a home defense unit in Alberta, he was accepted into the Navy as Petty Officer/Photographer and immediately appointed Instructor in Photography at Naval Services Headquarters, Ottawa. Over the next two years, he “personally instructed every class of new entries” into the photography program and wrote the only photography course used in the Navy at the time. At one point, Norbury described himself as being “in sole and complete charge of all photographic work demanded by the Navy on both coasts.” After the war, he became staff photography officer with the Navy in Halifax, moving to Esquimalt to fulfill a similar role in 1946.

Upon his retirement from the Navy in 1958, Hubert Norbury established himself as a freelance architectural photographer, working primarily for Farmer Construction, then the largest and busiest firm in Victoria. Farmer’s huge workload included car parks, medical clinics, high-rise apartments, hospitals, churches, schools, and other educational facilities such as the new University of Victoria, mostly designed by the city’s most prominent architectural firms such as Wade Staffell Armour, John Di Castri, and R.W. Siddall. Between 1958 and 1965, Norbury photographed most of Farmer’s larger projects and the many other houses, offices, and stores designed by these and other Victoria architects. His photographs form a visual record of modern architectural ideas current in the 50s and 60s and reveal his own role in interpreting these ideas to his clients and the general public.
One of the most enduring building systems adopted by post-war architects was post and beam construction. Initially used in building homes, schools, offices, and shopping centres in California in the 1940s, it was later widely adopted on the west coast because of its relative low cost, potential for spatial flexibility and transparency, and reliance on readily available, standardized building components from the lumber industry. Among the best known BC examples are the Binning Residence in West Vancouver; the Mayhew Residence in Oak Bay (see page 24), and the modular school buildings designed by Thompson, Berwick and Pratt and built around the province in the 50s and 60s. Local examples photographed by Norbury include the Staples, Zirl, Clark, and Dunsmuir residences, Davenport Pharmacy (see Figure 1), the Junction Medical Clinic, and Shelbourne Elementary School (now Campus View).

A notable advantage of post and beam construction was its capacity to integrate large panels of glass between load-bearing posts. This allowed light into the interior and brought the outside environment indoors, both highly-valued aims of modern architecture. Norbury’s photographs of the post and beam Dunsmuir and Clark residences and the waiting rooms at the airport and Doctors’ Medical Centre clearly capture the importance of glass in extending a sense of space in architecture.

In the 1960s, concrete became the most ubiquitous building material in Canada. Skylines across the country were radically transformed by quickly built, utilitarian high-rise apartments, hotels, and office blocks, some featuring arches, folded plate roofs, and cantilevered entrance canopies. In addition to its structural qualities, concrete was also a highly “plastic” material which ushered in a new era in architectural decoration. Architects collaborated with artists to create concrete murals and decorative facades, while local concrete suppliers like Deeks-McBride marketed pierced concrete block for architectural screening.

Norbury documented many of Victoria’s first new concrete high-rise buildings, which were located mainly in James Bay (Lady Simcoe Apartment) and in the expanding downtown core (Executive House Hotel). He has also left us a good visual record of decorative concrete work, executed in a variety of ways: as concrete relief (the White House Apartment), spiral ramp (Figure 2), cast canopy (Elliot Building), cast concrete column (Student Union Building), folded plate roof (Elliot Building and Matson Lodge), cast concrete panel (Figure 3), and pierced concrete block (Central Fire Hall).

This urge to integrate art and architecture extended beyond the creative use of concrete formwork. Through the 50s and 60s, in an effort to humanize the geometric nature of modernism, architects worldwide frequently included large-scale sculpture, murals, and paintings in their new buildings and public spaces. In 1966 and 1968, the Royal Architectural Institute of Canada published a two-volume guidebook called the Allied Arts Catalogue to assist architects in selecting artists, sculptors, and artisans for their projects.

Victoria artists were very much part of this international trend. Artist Jack Wilkinson collaborated with architect Rod Clark on a new fountain for Centennial Square; Elsa Mayhew received commissions for sculptures at the McPherson Library and at the new Provincial Archives; and Herbert Siebner created his “Frieze of Life” for Paul’s Crown House Restaurant on Government Street.
Hubert Norbury documented several pieces of "art in architecture," including Bill West's "The Thing" located in the east stairwell of the new Clearihue Building (UVic); Herbert Sibner's "Man and Universe" (Figure 4) at the Student Union Building (UVic); and a mural at the new Victoria International Airport.

As an architectural photographer, Hubert Norbury's job consisted of two main tasks. First and foremost, he worked as a progress photographer, taking pictures of buildings from start to finish on a regular basis, often weekly. His images were then used as verification of work done by architects and contractors and precipitated payments and other contractual commitments. Pictures of the completed projects often appeared in journals and other media.

Among the buildings documented in this thorough fashion were the Salvation Army's Matson Lodge, the Executive House Hotel, the Elliott and Student Union Buildings, the Downtown Seniors' Centre, the View Street and Yates Street parkades, and the Junction Medical Clinic. These images contain a wealth of information on both the look of the finished building — inside and out — and its method of construction.

Norbury's other work focused on providing architects and their clients with carefully chosen views of completed projects. His residential pictures highlight the increasingly popular features of the modern home like open planning, labour-saving kitchens, access to the natural environment, and the use of modern architectural forms and materials. (Figure 5) His thoughtfully composed photographs of the Shields, Clark and Dunsmuir residences clearly illustrate the role architecture played in the modern west coast lifestyle. Norbury's documentation of public and commercial buildings, particularly his photographs of the interior of General Paint and the lobby of Victoria's new airport, mirror a then prevalent public interest in order and efficiency.

Norbury's success as a photographer of modern architecture often depended on an innate understanding of the spirit of modernism and how to draw that out in his pictures. In his photograph of the new Victoria airport, he shifts the main focus away from the building to the huge expanse of sky from which a streamlined aircraft, parked on the tarmac, has just descended. And, by so doing, makes us ponder the jet age that is about to unfold. Just as surely as aircraft forms inspired modern design in the 1920s and 30s, so too would jet travel create the need for this twentieth century architectural typeform, the modern airport.

In other photos Norbury emphasizes the new by contrasting it with the old. In one view of the Executive House Hotel, we see a gleaming shaft of concrete on a distant hill contrasted with the ivy-covered Empress in the foreground. Another picture contrasts the heavy-jet nineteenth Century City Hall with its light and airy new addition, a comparison made all the more vivid by the appearance of a sleek late 50s car parked alongside.

Since Hubert Norbury's death in 1969, these photographs have been in storage and unseen by the public. With renewed interest in the architecture of this era, we can hope that his informative images will play a larger role in historic research and future architectural restoration. For now, we can enjoy them as a reminder of how modern architecture, at its peak in the 60s, rejuvenated this city.
Along the Edges of the Image: 
The Photography of Hubert Norbury 
Agni Haraldsson

In Hubert Norbury’s architectural photography what is of interest isn’t always architecture per se, but often rather the plethora of visual information surrounding a given building or a site. In this sense, Norbury’s architectural photography becomes an inadvertent portrait of Victoria at mid-twentieth century, a time when the city was beginning to embrace a new modernism, an internationalist aesthetic, whose migration from Europe to North America, from centre to periphery, would result in the eventual modification of its initial utopic principles, as commercial interests and cost measures came to replace an earlier emphasis on transparency, purity of form and truth to materials. We witness, therefore, in Norbury’s photography a city’s absorption of the International Style but as transformed toward a type of West Coast regionalism.

In many respects, Norbury’s photographs are quite ordinary within the genre of architectural photography, generally considered a low genre, at least in contrast to art photography. As the product of an author bearing a unique signature-style, we admire such photography for the manner in which the world viewed is framed and presented as reflective of a cultural sensibility. Norbury’s approach, by comparison, is more instrumental — no auteur here, only a practitioner, working within the conventions of his trade. Yet, it is precisely Norbury’s lack of a recognizable signature-style which makes his photographs all the more engaging. Instead of framing the city, composing and “fixing” the whole by way of some aesthetic or other, what we encounter in Norbury’s photography, beyond architecture, are marginal and unconscious elements of the city, allowed to seep through to the surface, making their appearance here and there, along the edges.

Two elementary schools, Shelbourne and Craigflower, appear as recently transplanted from elsewhere, the upturned soil surrounding them signaling their newness. The view of Craigflower is classical in composition with its foreground canopy of lacey greenery serving as a type of repoussoir, filling in the sky and complementing the other; constructed canopy above a side entry. Shelbourne Elementary, by comparison, appears as precisely that — elementary and austere against the harsh noon-day sun.

Two parks, the Bay and the Downtown on Yates and Langley, attest to the prominence of car culture and the automobile as a significant symbol of identity, and whose “housing” increasingly necessitated a restructuring of the entire urban landscape. Curiously empty of automobiles, these two parks also conjure up a near-ghost town. A lone figure crosses the street toward the Downtown Parkade; an adjoining building casts a stark shadow pointing toward this figure, caught mid-stride so that the whole scene comes to resemble a de Chirico painting made photographic.

Indeed, a reigning quietude seems to predominate throughout many of these views, perhaps none more so than with the figure seated under the Pedestrian Canopy on Yates Street. One could be forgiven for wondering if Norbury only ever photographed on Sundays. An elderly gent, slumped on a bench, crocklegged, looks out across the street so that his profile is perpendicular to Norbury’s lens. His hunched-over posture makes him appear to the camera not so much exhausted as deflated, an unsuspecting citizen who has served Norbury as a ready-made model,
Illustrating perfectly the function of the canopy as an all year shelter from the elements. Apart from the geometric design of the steel canopy, the combination of period details, together with Norbury’s composing of recessional space, recall one of Edward Hopper’s street scenes. The only bit of contingency which pulls us back into the realm of black and white photography is the tidbit of trash behind the bench on an otherwise spotless sidewalk.

A view taken within a waiting lounge at Victoria International Airport has the look of a film still, with all of the potential drama which a departure or an arrival might imply. We note the cut of a young man’s suit; we observe two women, one the mirror opposite of the other; dressed dark and light, and adorned with fur collars; a gentleman wearing a rain coat and hat, so perfectly framed against a set of glass doors, could almost be a stand-in for Monsieur Hulot. Indeed, the clean sparseness of the scene, bathed as it is in sunlight streaming in through a wall of clerestory windows, could serve as the set for Jacques Tati’s Playtime. So pristine appear the leather-lined couches, with their hint of chrome edging and complementary standing ashtrays, that they appear as though just arrived directly from the factory.

Sometimes this newly imported modernity appears at odds with the vernacular of the everyday, as in the photograph of the Central Fire Hall which resembles more a villa elevated on pilots. Below this structure — a two-story, horizontal concrete façade, with slit window openings and perforated screen — protrude the front ends of several fire engines whose datedness recalls the Mack Sennett films of the 1920s, thus forming an immediate contrast to this otherwise Mies van der Rohe-like gesture of modernizing the, workaday world.

Norbury photographed numerous residences, perhaps the most striking of which is the Dunsmuir House, a single story rotunda-shaped home perched on a rock face overlooking the water. A wooden hulled motor boat anchored nearby completes the scene so that we are not merely presented with architecture but a lifestyle. Greeted by a batch of fresh cut flowers, we are invited into the living room to have a seat by the fireplace mantle or on the sofa in front of a rusticated stone wall which extends, as it slopes, right through a glass curtain wall and out into the garden. Norbury has positioned his camera just so in order to fully feature this harmonious union of interior and exterior.

Perhaps more than any other building, the Executive House Hotel filled Norbury’s frame often, from initial construction to eventual completion. He appears to have fully exploited the sculptural features of this eighteen-story edifice, so that we cannot help but view it as a modernist beacon against the Victoria skyline. Repeatedly, he seeks out views which allow him to situate the Executive House in contrast to the various gingerbread, wooden houses, the Empress Hotel and other Victoria landmarks, not to mention the ever present Hospital boiler plant chimney.

We might further note that with regard to taller buildings, such as the Lord Simcoe Apartments in James Bay, with its striking undulating façade, or the White House Apartments in Oak Bay, Norbury situates his camera low to the ground while employing a wide angle lens but without making the expected perspectival adjustments. In this manner, he defies normal human vision, so that we, as viewers, feel dwarfed by the presence of these buildings, unconsciously submitting to a collectivity and an authority we might sense as greater than ourselves. But this is not to suggest some latent will-to-power on Norbury’s part, not at all; rather,
it may well be that the photographer's anticipation of a client's desire, in this instance, is ultimately dictating the final result.

A desire to please, yes, but also at work is the pride and pleasure one may take in performing one's craft well. Such is the sense we get especially from Norbury's documentation of ecclesiastic architecture, as with St Patrick's Church, Oak Bay. Symmetry and the absolute order of sanctity need be respected in order to be communicated as such by way of photography. The Christian Church is essentially the literalization of Christ's crucified body, made manifest by architecture, and Norbury situates us within this body by his view from the nave of St Patrick's. The left side perfectly mirrors the right as the rib vaulting binds to envelope the whole. Such is the power of symmetry and sense of enclosure that we feel not only in awe, but are also left gasping for air.

As with the exterior view of St Joseph the Worker Church, it is not strictly the structure itself but rather the foreground of overturned earth surrounding the church which strikes the viewer. This scarred landscape, over-ridden with tractor tracks and topped by a gargantuan wooden cross reaching high above the horizon, conjures up an historical trajectory: from the missionary settlements of the past to the modernity of the present, an ideology has been instrumental in shaping the landscape, the one both within and beyond the image.

The march of progress, too, is in evidence from the view of the Doctors' Medical Centre. The foreground depicts a tangle of construction materials: wire, scraps of leftover lumber, bricks, and bits of debris. Rising proud from out of this chaos is the newly completed Medical Centre, photographed so that its facade appears spotlit by the rising sun. The antithesis of this view is one taken from inside the waiting room of the same building. Beside a glass curtain wall sits a woman wearing a pearl necklace and reading a magazine in the calm morning light. Unannounced, Norbury has entered the waiting room, set up his camera on a tripod, composed the picture, measured the intensity of the light, released the shutter, then packed up his gear and left. We know this much — well, we suspect that we do — by the presence of another figure, only half in the picture: a woman's crossed legs protrude from the left into an otherwise perfectly composed photograph. Arbitrary cropping of this type we recognize as a signature of modernist photography, only we are more familiar with it as a motif of street photography.

Certain of Norbury's images, especially those denied of identifiable local markers, temporarily place us, as viewers, well beyond the city of Victoria, thus suggesting the oft generic appearance of the International Style. Looking at Norbury's view of the 1965 addition to City Hall, with its architectural flare of receding arches as photographed (in black and white) under what must have been a glaring blue sky, we would be forgiven for thinking that we were somewhere in the mid-West or, were it not for the lettering on the awning and the North American automobile, perhaps the Middle East. Note, too, the elongated shadow cast by a single street lamp protruding into, and across, the surface of the bottom half of the image, and how this shadow so perfectly recalls the pre Photoshop dodging tool. Norbury might have used in the making of such an image.

Throughout the 1960s, Norbury documented the construction of various buildings on the campus of the University of Victoria. A view of the nearly completed Clearyhe Building curiously forms an
inadvertent self-portrait, with Norbury’s shadow cast by the low winter light against a bank of mud as seen in the lower left corner of this otherwise comprehensive view. There is nothing really remarkable about this inclusion and, yet, another photographer might have been tempted to adjust the lens plane ever so slightly, enough so as to crop out the image of one’s self. That Norbury, for whatever reason, chose not to do so (perhaps he intended to crop later) makes for a photograph whose contingency reminds us that (not unlike Roland Barthes’ notion of the punctum) a given view is always mediated through the presence of its maker and, one might add, its future viewers. No doubt a subtle nuance, but significant in that a photographer’s approach does influence, at least to a degree, how we come to terms with the subject of a given image.

Consider, for example, The Thing, a sculpture by Bill West in the stairwell of the Clearview Building, as photographed by Norbury in 1965. A synthesis is achieved between the documentation of architecture and sculpture whereby we can simultaneously examine, on one hand, the complex angularity of the stairwell itself and, on the other, the abstract fluidity of the sculpture. True, it may well be that the stairwell was originally designed to accommodate this sculpture, but that shouldn’t lessen in any way our appreciation of the effort undertaken by Norbury to make visible to our eye the synthesis. Indeed, such has been the overall approach all along: By assuming the role of architectural photographer, by simply pointing his camera at a designated structure or other as per the wishes of the client, Norbury enables the subject to present itself — be that subject a sample of architecture or, as we have seen, all that goes on unaccounted for, in the background and along the edges of the image.
Post-war Victoria: A Time to Be Modern
Chris Gower

Victoria 1950
Picture Victoria at a time after the World War II victory celebrations quieted, a time after the animation of wartime activities and wartime decommisioning had quelled, and envision a balance point at the mid-century mark of 1950.

An Inert City Centre
Victoria’s compact downtown core, over-built as a booming frontier city almost two generations earlier, was stagnant, hardly changed since the real estate collapse that occurred just prior to the first Great War. The city centre had never been fully occupied, and indeed had been listlessly under-used for decades. This heaped-yet-hopeful rummage of visually elaborate buildings — once remarkable for ornamental Victorian effusion, and for high Edwardian elegance — had been sidelined, holding an unsuitored economic dance card for as long as most could remember. Through a gradual slowdown in the 1920s, and even more so in the grim years of the Great Depression, the old downtown’s polychromatic architectural outbursts of high-Victorian eclecticism and graceful turn-of-the-century Beaux Arts formalism had come to seem weather-worn, time-streaked, unfashionable — reminders of what had come to seem a remote and self-indulgent era. (Figures 6 and 7) Stained and rusting multi-toned edifices were repainted and rendered monotone “streamlined moderne” — often using the war surplus battleship grey paint available close at hand from a significant city industrial interest, the British American Paint Company (BAPCO). In the fatalistic 30s, several large and elaborate Victorian landmarks were pulled down to be replaced with small austere bank buildings, often styled in an archly conservative monotone grey “depression moderne” neoclassical mode — kind of an architectural enactment of an economic “correction.”

Primed for Progress
By mid century, young Victorians, settling back from the over-stimulation of two world wars, looked around to see in their downtown an underperforming relic of a lost and irrelevant era, an anachronism not unlike their grandfather’s patch-worn old grey fashions — a city in so many ways obviously out of date and out of style. Architect Peter Cotton grumbled about the city as a “cemetery with streetlights.” With the idealism and energy of young survivors and victors, this post-war generation was restless to seize their own opportunities to build a new, a better, and a more modern world.

An Economic Resurgence
Victoria’s post-war boom was driven by two spinning turbines: the first, the great suburban baby boom and housing upsurge, initially funded largely with wartime savings and veterans mortgages; the second, the huge resource bonanza of the province’s rapidly industrializing hinterland. As the zeitgeist accelerated, as post-war progress began to awaken, the new reigning sensibility, all associated positive actions, and most definitively, all new building projects, were quickly bestowed with a common approving title: “modern.”

Mobility was modern — New roadways streamed with new multi-coloured tail-finned automobiles, all seemingly headed to a common aspiration: the new suburban house.
Housing was modern — The new suburban tracts featured angular wood post-and-beam ranchers, fashioned from the output of Victoria’s many busy sawmills. Young architects crested with this new wave and designed several mid-century modernist masterworks. In 1950 Vancouver’s Ned Pratt and Ron Thom drew up plans for a wood beam and plate glass residence for Logan Mayhew’s family — contemporary within a year of Philip Johnson’s famous International Style Glass House. This classic cedar-sided house, set in a luxurious garden in the midst of a Garry oak glen overlooking Cadboro Bay, instantly created for Victoria a new “West Coast Modern” style of residential architecture. (Figure 8) Crowds of Victorians lined up for a charity fundraising tour of the new house. Victoria architects like John Wade, Dexter Steckdill, and Robert Siddall quickly took up the challenge, and were soon jostling with fellow over-achieving architect John Di Castro to create the next custom residential design sensation. Di Castro, freshly trained as a young understudy to American expressionist architect Bruce Goff, set out in a burst of creativity to design all manner of avant garde houses, in circle, arc, diamond, triangle and wedge forms — a flurry of innovative houses all resolutely to forge an accord between the new International Style and the organic design of Frank Lloyd Wright. Di Castro’s initial project, the Dunsman Residence of 1951, took the form of a spiralling sea shell on a rocky waterfront out-crop off Ten Mile Point. Created as part of a national program of display homes commissioned by the lumber industry, the compact overlapping diamond form of Di Castro’s Trend House of 1954 in Saanich again stirred Victorians to line up by the thousands for inspection during the public open houses. Other innovative Di Castro residential masterworks included the crescent-shaped Smith (Ballantyne) residence in Colwood (c. 1954-5), the triangular-plan Watts Residence in Oak Bay (c. 1956), and the cantilevered post-and-beam Thomson Residence in Rockland (1958).

The new modern houses of the period seemed to perfectly fuse both the suburban housing dream and the awaiting garden landscape of greater Victoria. A new lifestyle was vividly captured in photos and drawings in Western Homes and Living magazine: plate glass windows of a new modernist home overlooking its Gary Oak garden landscape, its interior stocked with new modernist fridges, furniture, and art — all styled to suit the new mid-century family — also outfitted in modern 1950s fashions, the portrait completed with their new tail-finned car.

Business was modern — Suddenly all manner of new commercial development began to reappear in a city long dormant. Architects began designing crisp new storefronts, such as John Wade’s Munday Shoes (1950). Bustling shoppers soon attracted new retail buildings, such as Di Castro’s Prince Robert House Stores (Ballantyne’s Florist Building c. 1956). Several new institutional and office buildings appeared, including Wade’s Cook Street Medical building (1952) and Di Castro’s CNIB building (1951) and Doctors’ Medical Centre (c. 1958). Architect Alan Hodgson produced the new Paul’s Restaurant on Douglas Street, in an all-glazed post-and-beam idiom, and a host of other fitles modernist commercial blocks sprang up on arterial roads throughout the region. These were all upstaged and overshadowed dramatically by the new office block headquarters for BC Electric Company (1953-4, Ned Pratt and Ron Thom of Thompson Berwick Pratt, Figure 9). This large office block showcased rising new provincial industries. Within the large spans of a daring open reinforced concrete frame were draped the aluminium frame and glass screens of what
was the first large-scale glazed curtain wall building in western Canada — an entirely up-to-date architectural design built only a year following the Lever House in New York City. A system of three bands of aluminium sunscreens, products of the new Alcan aluminium smelter in Kitimat, shaded the glass faces of each floor level, while reflecting indirect light deep into the recesses of the office floors. A glass display pavilion advertised new electrical consumer gadgetry, while the seven stories of fluorescent lights were left blazing through the evening hours to advertise the stream of cheap new electricity available to the consumer. With the coup of such a highly futuristic new office building, Victoria could suddenly appear as modern and progressive as other much larger contemporary cities. Other International Style landmarks would follow, such as the Toronto Dominion Bank at Douglas and Fort (1963; Dominion Construction, Frank Musson project architect) and International House (c. 1962, Wade, Stockill, Armour, Blewitt). The many tall new office buildings exhibited the range of design characteristics of the times: International House (1962, Wade, Stockill, Armour, Blewitt arch.), Montreal Trust building (1963, John Di Castri arch.), Bank of Commerce Tower (1968, McGill-Nairne Architects). In this period Victoria seemed to receive a smaller scale version of office development to match all the prominent new office block developments in Vancouver.

Industry was modern — Victoria's post-war industrial base flourished. The shipyards, lumber mills, fisheries facilities, and shipping infrastructure pulsed, adding new buildings in a stylishly streamlined modern mode, such as the Moore-Whittington lumber office (1954, John Di Castri arch.), and several new International Style buildings for the Naden and DND dockyards complex.

Shopping was modern — Suburban expansion provoked plans for a series of new shopping malls, all ringing the edges of the city. Downtown Victoria interests and city leaders reacted with an array of strategies to strengthen a still uncertain resurgent downtown. A large parkade structure (1959-60) and a variety of additions and renovations were appended to the Hudson's Bay Department Store, the anchor of retail activity at the north end of the city centre. The 700-block Yates Street semi-mall project set out to present freshly what was then downtown's premier shopping area with a canopied sidewalk mall (c. 1964, Clive Campbell arch.). Anchoring 770-block Yates was the spirited renovation of the Standard Furniture Store (c. 1964, Clive Campbell arch.)

High-rise apartments and hotels were modern — The intensifying prosperity and energy of the era ushered in a heyday of high-rises. Initially embraced with enthusiasm and boosterism, many of the towers displayed a certain stylish elegance: the Rudyard Kipling in Oak Bay (c. 1962), Bickerton Court (c. 1963), Lord and Lady Simcoe (c. 1963), Princess Patricia Apartments (c. 1965), Executive House (c. 1966), and the White House in Oak Bay (c. 1964, Siddall). Too many towers presented a blockish banality, however, which, along with their indifference to the garden city fabric of older neighbourhoods, lead to wide spread public opposition to this building form by the end of the 1960s.

Worship was modern — A number of interesting community halls were added to Victoria's older churches through this period. Notable is the futuristic interior of the Spemser Chapel, added to the old Metropolitan Methodist Church (now the Conservatory of Music) (c. 1958, David Hambleton/Don Wagg architects).
and the imaginatively designed concrete block church hall for
the First United Church on Balmoral (c. 1960, Doug Shadbolt,
project architect). Also worthy were several churches featuring
dramatic glulam beam roofs (Figure 10) designed by John
Wade in the 1950s - including St Mary's in Oak Bay and St
George's in Cadboro Bay. John Di Castri's imaginative Catholic
parish churches of the 1960s are particularly expressive in their
geometric forms: St Patrick's, Oak Bay (1958), St Joseph's, Saanich
(1963), and Sacred Heart, Saanich (c. 1968).

The centennials were modern — The 1949 centennial of the
establishment of the crown colony of Vancouver Island had
passed with little ceremony. However, starting with the
centenary of the crown colony of British Columbia in 1958, a
rapid-fire series of 100-year celebrations ignited public (and
political) enthusiasm for about a decade and a half. 1962 saw the
centennials of the chartering of the City of Victoria, 1966 marked
the anniversary of the union of the crown colonies of Vancouver
Island and the Mainland, 1967 was the hyper-celebrated national
centennial, while the final event in 1971 observed the centenary
of the entry of British Columbia into Confederation. This string of
energetically promoted events occasioned a sweeping series of
public projects which would transform the character of
Victoria's metropolitan area.

Culture was modern — In 1958, the year of the centennial of
British Columbia, the city participated with the development of
a new wing for the young Art Gallery of Greater Victoria.
Architects Clack Clayton and Pickstone won the commission
with an extensively glazed modern concrete essay added on
to the ornate Spencer mansion. In the same year a dramatic
fire gutted much of Government House, with an immediate
replacement designed in a hybrid traditional/modern mode by
the Provincial Department of Public Works (Clive Campbell,
Alan Hodgson, Peter Cotton, architects).

The provincial government of the day exalted its centennial
projects. The construction of the Provincial Museum was timed to
highlight both the 1966 and 1967 celebrations. A Department
of Public Works team lead by architect A. Cochran designed
a complex which was reported to be influenced by a trip to
Venice by the architect, but whose white marble arcades and
futuristic lozenge motifs conjured a swinging sixties jet-age
neoclassism. The trophy-piece was the Museum Carillon Tower,
designed by Cochran and artist Jack Wilkinson. The years 1966,
1967, and 1971 were each celebrated in the development of a
series of spirited centennial fountains, small squares, and parks
surrounding the Legislature.

Civic facilities were modern — Oak Bay opened a new City Hall
(1960, Wade, Stockdill, Armour, Blewitt arch.). City architect Rod
Clack designed a new main firehall on Yates street in a Durrell
Stone mode (c. 1959-60). In a decidedly Corbusian architectural
mode came the compellingly brutalist concrete Saanich Municipal
Hall (1964, Wade, Stockdill, Armour, Blewitt arch.).

Education was modern — High modernism was established as
the architectural idiom for new public schools: Central Junior
High School (1952, Wade, Stockdill, Armour, arch.), St. Willis High
School (1954, Wade, Stockdill, Armour, arch.), Margaret Jenkins
Annex (c. 1962, Lester Peterson arch.), Shelbourne Elementary,
now called Campus View (1963, Siddall & Associates) and
Higher education was modern — The province plunged into a major commitment in 1958 by announcing plans to develop the University of Victoria as a centennial project, with large-scale construction to be commenced in time of the 1962 birthday for the City of Victoria. Consultants Wurster Bernardi Emmons in collaboration with local architect R.W. Siddall laid out the new campus in a mode borrowed from the then-famous Seattle World’s Fair. With its circular ring road and subdivision into sectors related to academic disciplines, building images of a campus of pavilion-like structures, it presented an overall men of dogged futurism. Initial campus projects were envisioned as community showpieces: the McPherson Library (1962-4, R.W. Siddall & Associates), Cleanhuse Building (1962, Wade, Stockill, Armour), Student Union Building (1962-3, Di Castri arch.), Elliot Building Lecture Hall (1964, Wade, Stockill, Armour arch.), MacLaren Building (1966, Alan J. Hodgson arch.), Cornett Building (1966, Di Castri arch.), Centennial Stadium (1967, R.W. Siddall & Associates), Campus Services Building (1968, Wagg and Hambleton arch.), Commons Block and Lansdowne Residences (1968, R.W. Siddall & Associates), Cunningham Building (1971, Erickson Massey arch.), Cleanhuse Building additions (1971, Wagg and Hambleton arch.). Reflecting the tremendous community pride in the success of University of Victoria’s development, these buildings were of a notably elevated design and construction quality, and collectively placed the development of University of Victoria within the context of Canada’s distinguished period of academic architectural modernism in the 1960s and 1970s.

Recreation was modern — The City of Victoria commissioned stadium improvements to Royal Athletic Park through the same architects who had built Centennial Stadium at University of Victoria, (1966, R.W. Siddall & Associates). John Di Castri designed the new municipal Crystal Garden Swimming Pool at Central Park (1971).

Planning was modern — Inauguration of the British Columbia ferry service in 1962 greatly advanced tourist and commercial activity in Victoria and also reoriented traffic patterns throughout the region. As part of the widely supported program of downtown revitalization, and in anticipation of a series of one-way street couplings, the Victoria City Planning and Engineering Departments coordinated the provision of a series of civic pamounts located throughout the downtown core: Yates Street Parkade (c. 1963), View Street Parkade (c. 1963, John Di Castri), Johnson Street Parkade (c. 1970). Landscaped pedestrian walkways were routed to link the parkades to retail and civic areas, often with cooperation of property and business owners. Planners looked to the old pattern of commercial lanes and alleys in the historic commercial core of the city as an inspiration for developing a mid-block walkway system throughout the central area.

Urbanists were modern — Prominent in a community of very committed architects and planners were certain leading early proponents for revitalizing the older areas of the city centre. As part of the 1958 centennial, architects Peter Cotton and Rod Clark both campaigned to initiate paint-up schemes for groupings of ornate 19th century buildings, ironically enlisting BAPCO Paint as a participant in a flurry of lively multi-toned colour schemes. Clark would, in effect, become the city’s first modern planner, promulgating a forward-looking “downtown improvement plan” – power lines were buried underground, extensive boulevard tree planting was undertaken, and rediscovery and rehabilitation of the city’s extensive fabric of Victorian-era architecture commenced.

The civic plaza was modern — The showpiece for downtown rehabilitation was the Centennial Square redevelop. With
Mayor Richard Wilson’s leadership, and under Rod Clack’s superintendence, disparate plans to demolish the old city market, build a new civic parkade, and close several redundant city streets were aggregated into a grandly conceived public plaza and civic precinct. T.S. McPherson bequeathed a personal fortune to the city, which would be used largely for the construction of the Square and the redevelopment of the McPherson Theatre. A fundamental decision to retain and restore the Victorian-era city hall (1878–91, John Teague architect) was counterpointed by a collective determination to create a civic complex which looked resolutely to the future. Through the years 1962 to 1967, Victoria’s entire architectural community participated in the creation of a lively ensemble of public buildings: City Hall addition (1964, Wade, Stockhill, Armour; Blewitt/R.W. Siddall & Associates), McPherson Playhouse and Restaurant (1966, Alan J. Hodgson), Parkade and Retail Arcade (c. 1965, John Di Castri), Seniors’ Centre (c. 1965, Clive Cambell), Police Station refurbishing (1966, Don Wagg). Design of Centennial Square itself (not a square corner is to be seen) was under the direction of Rod Clack, while the Niemeyeresque fountain (dedicated by the three sister municipalities Saanich, Esquimalt, and Oak Bay) was designed by Clack, Alan Hodgson, and artist Jack Wilkinson. Prodiguous greenworks were provided by Vancouver landscape architect Clive Justice. Overall, a modern civic precinct was assembled which was somewhat reminiscent of Alvar Aalto’s Finnish civic plazas of the 1950s, and of English townscapes planning and design of the 1950s and 60s.

In contrast to Centennial Square, the more historically oriented Bastion Square, a rehabilitation project forseen in architect Nick Bawell’s 1963 graduation thesis, became a city project guided by Rod Clack, and was conceived to act as a link from the city centre by means of a bridge over Wharf Street to a convention centre on the harbourfront. The project was dedicated as part of the 1967 Centennial celebrations.

Victoria was modern — Victoria’s post-war redevelopment period archet apically from about 1950 to 1975. The city would gain international attention for its quality of urban planning and design, as well as its ability to regenerate a formerly moribund urban economy. Architectural modernism was the characteristic mode of the day, but just as note-worthy was the rediscovery of the value of Victoria’s historic fabric, of its still predominant cityscape of heritage buildings. Among many cities flourishing, in this era, Victoria was distinguished in its counterbalance of stylish new design with adaptive conservation and reuse of its historic buildings and urban structure. In the following decades even greater strides would be made in rehabilitating the historic building stock of the city, but the origin of this campaign was rooted in the post-war boom period, ironically a time when Victoria very successfully refashioned itself as a modern city. By 1970 visiting American architectural historian Leonard Eaton acclaimed Victoria as the best planned small city in North America.

As the photos in this exhibit disclose, this era was a time of innovative and enterprising self rediscovery and renewal for Victoria, a period when Victoria seized on the energy and prosperity of the times to update and consolidate longstanding roles as a governmental, educational, tourist, cultural, and ceremonial city, a still industrious urban community, with a distinctive residential lifestyle and urban culture. From a time-worn, sleepy provincial centre, Victoria had re-emerged as a unique modern urban showpiece.
A Modern View: The Architectural Conversation

Martin Segger

A building is a public statement. Behind the statement lies a complex conversation. The discussants are many: client, investor, contractor, civic bureaucrats, politicians, engineers, town planners, neighborhood activists. To name just a few. However, the framer of the final proposition, the one that goes public, is the designer. And indeed, Victoria’s modernist dialogue in the 1950s and 60s was dominated by a small but visually articulate group of architects whose work rapidly became the subject, and object, of Hubert Norbury’s discerning lens.

As Chris Gower points out elsewhere, the seminal piece of Victoria modernism was probably Victoria’s 1962 centennial gift to itself, the new civic plaza which set its restored high Victorian city hall in a strangely new public square. Under the direction of a visionary Mayor, Richard Bigggerstaff Wilson, the design work brought together a disparate group of progressive “like minds.” John Di Castri, Rod Clark, Alan Hodgson, John Wade, Bob Siddall, Don Wagg. Each brought a different background, and vocabulary, to the project, much as they were later to leave the stamp of their own personalities on the city’s built landscape during this period. Farmer Construction were contractors for the Di Castri, Siddall and Wagg commissions on Centennial Square. Founded by George Farmer in 1931, they were to be contractors of choice for the modernists through the 50s and 60s. Farmer employed Norbury to document their construction progress on the Square.

John Di Castri was a Victoria boy. Initially trained during the war in the Provincial Public Works Department under Chief Architect W.H. Wittaker, and a brief stint in the office of Birley, Wade and Stockdill, he left in 1949 for three years to study under Bruce Goff at the University of Oklahoma. Goff, very much influenced by Frank Lloyd Wright, was a highly inventive if idiosyncratic architect, wedded to notions of site, landscape with a sort of as-found use of materials. Di Castri was to become known as the local “Wrightian” modernist. His Victoria sole proprietor practice was to last some 50 years and leave a lasting mark, particularly with his early domestic and commercial work. The decorative screen and constructivist arcade for the parkade and retail block on the Square owes much to Wright’s influence.

In contrast to Di Castri, Don Wagg saw the emergence of British European modernism between the wars. He trained at the Manchester School of Art and Technical College before articling with country-house architect Ernest A. Newton, going on to become city architect of Peterborough, then coming to Victoria in 1930 via Nelson immediately after a wartime stint as a Royal Engineer. Wagg partnered with ex-Public Works architect W. H. Wittaker to design the spare modernist hospitals that the Province was building in the rapidly expanding resource industry boom-towns throughout British Columbia as its economy revived into high gear. The firm’s English roots were refreshed when the young London-trained David Hambleton joined the practice in 1958, ultimately becoming a full partner in 1966. Wagg’s renovation of the courts and police station inserted an institutional utilitarian note in the overall scheme.
Clive Campbell joined the Department of Public Works in 1929 and in 1951 he became Chief Architect, following in the footsteps of Wittaker. Under Campbell, Hodgson and Cotton undertook the reconstruction of Government House. On leaving the Department in 1959, Campbell went into private practice. The Senior's Centre on the NW side of the Square was his contribution.

David Warner arrived in Victoria in the early 1950s, a product of London Northern Polytechnic where he would have been schooled in early post-war European Modernism. He worked briefly with the Victoria practices of Birley and Simpson and then Polson and Siddall before leaving for Calgary for eight years, returning in 1970 to partner with Bob Siddall. Siddall graduated from the University of Manitoba School of Architecture in 1948 and then worked briefly with Vancouver pioneering west coast modernist C. B. K. Norman. In 1951, with partner Franklin Murray Polson, they took over the practice of the P. Leonard James and Hubert Savage, an old Victoria firm whose roots reached back to earlier partnerships with Francis Maxwell Rattenbury and Samuel Maclure. Polson had attended the Ecole des Beaux-Arts in Paris and then worked in London before joining Ross Lort’s practice in Vancouver in 1959. Interestingly enough, Lort’s practice was a continuation of Samuel Maclure’s Vancouver office. There is a “Festival of Britain” feeling to the City Hall addition designed by Wade, Stockdill, Armour; Blewitt with R.W. Siddall and Associates. Siddall was to become chief consulting architect for the University of Victoria’s new stridently modern Gordon Head Campus.

In 1946 John Howard Wade formed a Victoria partnership with Studley Patrick Birley, and Charles D. Stockdill. All had impressive backgrounds. Birley, reputedly a brilliant if slightly eccentric mathematician, boasted an MA in Latin from Trinity College, Cambridge. He came to Victoria in 1930 to teach mathematics at Brentwood College. Apprenticing himself to the firm of Spurgin and Johnson in 1934, he went on in local private practice to champion the emerging “moderne” style in apartment and house design through the late 30s and war years. Charles Dexter Stockdill was a graduate of the University of Manitoba. Before the war he worked in Edmonton and then in Vancouver with McCarter and Naime, well known for their Burrard Inlet landmark, the Marine Building. Singapore-born John Wade graduated with honours from the Architectural Association, London, in 1937. He moved to Victoria with his new wife in 1939, then spent two months working with the famed international modernist Richard Neutra in California. After spending the war years in the Engineer Corps and British Navy he returned to Victoria to open the new practice with Birley and Stockdill. Wade went on to a successful and brilliant career serving as President of the ABC and elected fellow of both the RAIC and RIBA.

Alan Hodgson, whose distinctive work in the Square was the restoration of the Pantages playhouse and sensitive modern backstage, lobby, and restaurant additions, started out in the B.C. Public Works department in 1952. He then completed an architectural diploma at the newly formed UBC School of Architecture in 1958. With another early graduate of UBC, Peter Cotton, he designed the new Government House in a manner which remembered the previous Maclure/Rattenbury design in a more contemporary iteration. Hodgson was to become chief architect for the restoration of the British Columbia Legislative Buildings.
Like Hodgson, Rod Clack grew up in Victoria and was an early UBC graduate (1953). With Di Castris, Clack attended Victoria High School, then went on to Victoria College. From 1958 to 1965 he was City Planner for Victoria, overseeing the design of both Bastion and Centennial Squares and construction of numerous civic structures, and developed plans for the conservation of the city’s historic Old Town. He went on to assist in the establishment of the Centennial Commission in Ottawa, its progeny the National Capital Commission, and then to advise the National Capital Development Commission for Canberra, Australia.

From this “conversation” one can detect a lively dialogue on the themes and trends which lay behind the development of architectural modernism in Victoria: the English and American sources of inspiration, the emergence of Canadian nationalism and a regional sense of place, the purity of the new but perseverance of the old as local heritage revitalization lives cheek and jowl with progressive internationalism. These are articulated in the pristine monumental forms and scaled grey images which developed on the light-sensitive paper in Hubert Norbury’s darkroom.
Casting columns for Student Union Building, University of Victoria
(Photo 1962)

Student Union Building Interior, University of Victoria
(Photo 1963)
Lord Simcoe Apartments
Architect: attributed to Reid Jones
Christofferson, engineers.

White House Apartments
Architect: R.W. Siddeley
(Photographer: 1954)
(Photo 1963)

The Bay Parkade Entry
Architect: Hector McIntyre for
P.W. Siddeley. c. 1959.
(Photo: 1960)
Ballantyne Florists Building
Architect: John Di Castri, c. 1956

Pedestrian Canopy, 700 Block Yates.
Architect attributed to Clive Campbell, c. 1964.
Demolished 1996.
Central Firehall

St. Joseph the Worker
(Photo 1963)
Smith (Ballantine) Residence

Mason (Gurney) Lodge
Demolished in the 1980s.
(Photo: 1962)
Watts Residence

Clark Residence
Architect: attributed to Robert Munderson
for R.W. Siddall.
(Photos 1963)
Bibliography


About the Images in this Exhibition and Catalogue

First, all but two of the images are un-cropped prints made from digitally scanned 4"x5" negatives. While Hubert Norbury may well have cropped some material, it was thought best not to speculate as to how and when that might have occurred.

Second, only about half the prints shown here were dated. As a result, the captions may include only the name of the building, its architect, and date of completion. Sometimes even that date is missing because, at present, there is no comprehensive, publicly accessible inventory of modern architecture available in Victoria.

Front cover image: The Executive House Hotel, 1965. Photo: Hubert Norbury
Back cover image: Dunsmuir Residence, 1951. Photo: Hubert Norbury
© 2009 Maltwood Art Museum and Gallery

Maltwood Art Museum & Gallery, University of Victoria
PO Box 3925 STN CSC, Victoria, BC, Canada, V8W 3P2
Contact: Caroline Riedel
Email: criedel@uvic.ca Website: www.uvic.uvic.ca
Telephone: (250) 721-6313 Facsimile: (250) 721-8997

Series Editor: Martin Segger
Director, Maltwood Art Museum & Gallery
PO Box 3925 STN CSC, Victoria, BC, Canada, V8W 3P2
Email: msegger@uvic.ca
Telephone: (250) 721-4562 Facsimile: (250) 721-8997

Catalogue essays © 2009 by contributing authors as indicated in the table of contents.

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, without the prior written permission of the publishers, or in case of photocopying or other reproductive copying, a license from CANCOPY (Canadian Copyright Licensing Agency) 6 Adelaide Street East, Suite 900, Toronto, Canada M5C 1H6.

Library and Archives Canada Cataloguing In Publication Data
Victoria Modern: From a Modern Time: The Architectural Photography of Hubert Norbury - Victoria in the 50s and 60s.
Includes bibliographical references.
ISBN 978-1-55068-408-0

Designed by Caitlin Cuthbert
Images scanned by Prim Imaging
Printed by U Vic Printing Services
Electronic Version available at www.uvic.uvic.ca.