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**The Identification of Associative Cultural Landscapes:
Eastern Georgian Bay Case Study**

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Abstract

Canada's cultural identities are intimately linked with their shared landscape. Therefore, the identification of associative cultural landscapes is of particular relevance to Canadians. The National Capital Commission and Parks Canada have developed a model for the identification of cultural landscapes in Canada. This thesis applies the model to Eastern Georgian Bay as a case study for associative cultural landscapes. The association between Canadian culture and the landscape of Eastern Georgian Bay is an artistic one and has been illustrated by landscape painters and photographers over the past century. The results of the case study suggest that the associative cultural landscape identification methodology requires further development. The thesis addresses the model's problems and redesigns the method accordingly. Nevertheless, the cultural landscape identification model is a positive step toward understanding associative landscapes as places with significant artistic, religious, or spiritual importance in Canada.

Acknowledgements

This thesis has taken a long time and I am truly grateful to a number of people and organizations who allowed me to complete this project. I first wish to thank Larry French and Judy Baird, my parents, for teaching me the history of Georgian Bay long ago and who continue to encourage my pursuit of such knowledge. Next, I thank Kristine Elderkin for her sharp editing skills (however, I am responsible for the end product), and more importantly for her unending moral support and generosity. Julian Smith from the School of Canadian Studies and Johanne Fortier at the National Capital Commission also deserve a great deal of credit for their academic support and friendship throughout the process. In addition, the Budd Watson Gallery of Photographic Art, John Hartman, Bill Smith from the Huronia Museum, The National Gallery of Canada, The McMichael Canadian Art Collection, The University College Art Gallery at the University of Toronto, The Metropolitan Toronto Reference Library, and The McMaster Museum of Art are to be thanked to their cooperation. The resources of Carleton University were instrumental in the production of final copies and images. In particular the Centre for the Study of Training, Investment and Economic Restructuring, Carleton University Teaching and Learning Resource Centre, and the Map and Documents resource desk contributed in various important ways to this project. Finally, I say thank you to my colleagues from the Arrow and Loon Thesis Support Group who cheerfully provided research and other forms of assistance.

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Preface

The case study portion of this thesis, Georgian Bay, is a place that is dear to my heart. Having grown up near its shores, it is an area that I identify as my home. It is also a place Canadian artists have captured on canvas and film with great variety and success. Budd Watson is the artist who first came to mind when I considered Georgian Bay as an artistic cultural landscape. He was a family friend and his powerful photographs connect me to Georgian Bay when I am away from home. His story alone is worth telling and I hope that this thesis will bring his work to the attention of a new audience.

The cultural landscape idea was presented in my first class with Julian Smith as I began my graduate work in Canadian Studies. It is an idea that has remained with me ever since partially because I can find cultural landscapes almost everywhere I go. Fortunately I was given the opportunity to apply this concept at the National Capital Commission in 1995 with Johanne Fortier, who has been very supportive during the thesis portion of my M.A. I am fortunate also to have the opportunity to combine the experience of these two people with the study of a landscape that I feel strongly attached to. This thesis is the combination therefore of an idea that I truly believe in with a place that is who I am.

Introduction

The cultural landscape concept was created to illustrate how geography and culture are linked, and to identify relationships between cultures and spatial identities. The parameters which define cultural landscapes are being further studied and developed in Canada and internationally, as a branch of the heritage conservation and cultural resource management movement. J.G. Nelson, a professor of Geography and Urban and Regional Planning and Chairman of the Heritage Resources Centre at the University of Waterloo, recently stated that heritage is no longer a black and white discipline of building preservation, museum artifacts, and national parks. Instead, a new holistic concept of heritage that is dynamic and organic is emerging. It includes large geographic areas and seeks to integrate natural and cultural, or human, heritage.¹ Nelson is not alone in his indication of the movement towards inclusive ideas of heritage. In Canada the inclusive cultural landscape approach is useful in reconsidering an old relationship between the nation and its geography.

Cultural landscape theory is of particular interest in Canada because there are a great number of places which lack any built heritage yet remain important to native and non-native cultures throughout the country. As Prime Minister W.L. Mackenzie King once noted, Canada is short on history and long on geography. A set of unique relationships

1. J.G. Nelson. "Natural & Cultural Heritage Planning, Protection & Interpretation: From Ideology to Practice. A Civics Approach." *Linking Cultural & Natural Heritage*. J. Marsh et al eds. Peterborough: Frost Centre for Canadian Heritage Development Studies. 1995. pp. 33-34.

between culture and landscape in various interpretations of Canadian identity is one of the few things that distinguishes Canada from other nations. While a common Canadian identity is a rather complex concept to define, Canadians can agree that the regions in which they live have unique local identities due to their topography, climate, morphology, vegetation, wildlife, and human culture. Within these regions, there exist places and spaces unique to Canada that have become both regional and national symbols of which many Canadians are proud. Scholars such as Pauline Rankin use the idea of Canada as a nation preoccupied with space rather than time, with environment rather than tradition, and with a geography that shapes its history, to introduce students to an understanding of Canadian identity.² Clearly there is a deep relationship between Canadians and the landscape. The time has arrived for Canadian students, scholars, and planners to use the cultural landscapes concept as a comprehensive tool to further understand the relationship between nature and culture in Canada.

Internationally, many cultural landscapes have been identified, evaluated and designated; in Canada, however, few cultural landscapes of any kind have been even identified.¹ This thesis is therefore designed to explore this first step in understanding cultural landscapes. The identification component of a methodology developed by the National Capital Commission / Parks Canada Cultural Landscapes Working Group is used as a point of reference. To further test the viability of the process, a case study involving an associative cultural landscape has been chosen. Of the three recognized types of cultural

2. Pauline Rankin. "Canada Across Space and Time." Lecture: Carleton University. September 22, 1993 from Northrope Frye. "Canada: New World without Revolution" in *Divisions on a Ground*. Toronto: House of Anansi Press Ltd. 1982.

most difficult to assess and the one that has so far received the least attention. At the same time, such landscapes pose some of the most relevant questions in our search for understanding Canada.

The trial landscape chosen for this exercise is Eastern Georgian Bay. Artists can provide a useful function in representing the associative character of a particular landscape, and Eastern Georgian Bay has a strong tradition of artistic representations. Its archipelago of rocky islands has been portrayed as a cultural landscape through painting, sketches, and eventually photography since the arrival of Europeans in the area in the 1600's. These interpretations have celebrated the distinct qualities of the landscape, qualities which have become popular throughout Ontario, Canada and the world as symbolic of a national landscape.

Johanne Fortier, Manager of the Heritage Programme at the National Capital Commission (NCC) in Ottawa and member of several cultural landscape working groups, has suggested that the NCC/Parks Canada methodology as it currently stands is open to interpretation. Based on the complexity of the concept and diversity in the landscape, the identification methodology used in this thesis has been partially redesigned with ideas found in various other cultural landscape management techniques, particularly from the National Park Service (NPS) in the United States. Despite changes, the basis of the model developed by the working group remains intact.

The working hypothesis at the outset of this study was that the methodology for the identification of cultural landscapes as developed by the National Capital Commission / Parks Canada Working Group on Cultural Landscapes is a useful tool for the management

Parks Canada Working Group on Cultural Landscapes is a useful tool for the management of Canada's heritage landscapes because it is flexible, broad, and inclusive while reflecting the values of different cultures, regions, and planning pressures. Upon completion of the study, this hypothesis remains intact, but it is suggested that the methodology requires further development and practical application before it can be a trusted cultural resource management tool. In other words, several landscapes of different types need to be tested and compared. Furthermore, the changes found herein should be added to the methodology for it to be considered complete and applicable towards associative cultural landscapes.

The by-product of this thesis is the identification of the eastern shore of Georgian Bay as a particular cultural landscape. The case study alone will be of interest to cultural resource managers, artists, art historians, and anyone who has an association with the landscape of Georgian Bay. The particular identification, however, of Eastern Georgian Bay as a cultural landscape is secondary to the larger question of process and methodology in cultural landscape identification.

Outline of the Thesis

The following Chapters explore several different components related to associative cultural landscapes in general and Eastern Georgian Bay in particular. Chapter One sets out the definitions and parameters of the study. Chapter Two outlines the methodology which is the basis of this study. In describing the details of the identification methodology, Chapter Two also states in what way the methodology has been re-designed to fit the particular challenges presented by associative cultural landscapes. Chapter Three is a key chapter in

the thesis and is the case study. The associative cultural landscape of Eastern Georgian Bay as represented in the art of J.W. Bald, A.Y. Jackson, Arthur Lismer, Budd Watson, and John Hartman is presented in this chapter. Chapter Four takes a step back from the case study to analyze the usefulness of the NCC/Parks Canada method and provides suggestions for further improvement. Finally, Chapter Five looks at cultural landscapes from a national and heritage conservation perspective to show the relevance of this theory to Canada and its role in the conservation of cultural heritage.

Chapter 1: Cultural Landscapes

Once upon a time an Indian giant named Kitchikawana stood in Georgian Bay at the spot where Beausoleil Island now lies and he heaved great chunks of granite toward the shore. He flung them in huge handfuls, hundreds at a time, up into the sky. When they landed they became islands, and they made such great splashes that small lakes were formed far inland. After creating 30,000 islands Kitchikawana was so tired that he took two steps and lay down. Some say he's dead and that the island where he lay down is his tomb, Giant's Tomb. Others say he is merely sleeping, with the great stone hill pulled over his body like a blanket, and that when he wakes up he will start throwing rocks again. But this time he'll fill the entire Georgian Bay, from shore to shore, with mountains of granite. And on that day the world will end.¹

The concept of cultural landscapes seeks to address the following questions: How do people and nature interact? What effect have humans had on their environment? How has the environment determined human behavior? In answering these questions, several definitions of cultural landscape are available. However, since the background of this study is historical, and the NCC / Parks Canada criteria are being used, it is only appropriate that the definition chosen by NCC / Parks Canada be adopted. The definition used in this study and by the National Capital Commission was created by Parks Canada, Architectural History Branch in 1991 and reads:

¹ This native people's legend was found in John de Visser and Judy Ross. Georgian Bay. Erin: Boston Mills Press. 1992. p. 63.

Cultural landscapes are geographical terrains which exhibit characteristics of or which represent the values of a society as a result of human interaction with the environment.²

Many cultural landscape definitions limit human interaction with the environment to a one-way relationship - the effect of humans on nature. However, the above definition is broad enough to include a relationship we are only beginning to understand - the effect of nature on people. J.B. Jackson, an American landscape scholar of the mid twentieth century, points out that not only is humankind's relationship to the environment subjective, but we depend on it for our physical, psychological, sensory and emotional well being.³

If we can agree on the above definition as put forth by Parks Canada, and that the relationship between people and nature is a two way affair, we can then use this definition to identify the basic types of cultural landscapes and understand how the concept has evolved to this point.

The term cultural landscape has been in existence since the mid 1930s. According to cultural geographers the label appeared in a Swedish dictionary in 1939 and was used regularly after the Second World War.⁴ Although it is greatly influenced by European culture, the idea of cultural landscape appears to have grown in the United States as a branch of geography. Scholars such as J.B.Jackson used the term during the middle of this century

² Susan Buggy. Parks Canada Architectural History Branch. "Cultural Landscapes in Canada: Draft Article. 1994. p. 1.

³ J.B. Jackson. "The Imitation of Nature." Landscape. Vol. 9, No. 1. Autumn 1959.

⁴ Knut Fægeri in The Cultural Landscape: Past, Present and Future. Birks et al eds. Cambridge: Cambridge University Press. 1988. p. 2.

to articulate the impact people have had on the American landscape. Traditionally this view of the American landscape concentrated on non-aboriginal cultures, and, in particular, those of European descent. At present, the term cultural landscape is employed by both cultural geographers and heritage conservationists, with the latter group of scholars doing so only within roughly the last fifteen years. And while their intentions may seem similar, there is a difference between the approach to cultural landscapes in this heritage conservation study and that of cultural geographers. This difference manifests itself in the purpose and methodology of the approach towards a specific landscape. Cultural geographers use scientific methods such as geographic information systems (GIS), plant biology, and remote sensing, to understand the relationship between human land use and vegetation.⁵ These methods are also used to create new methods of landscape management that reduce the impact of humans on the natural environment. While conservation is a goal of those in the heritage movement, this study and the work of other landscape architects, historians, archaeologists, heritage conservationists, architects and planners, concentrates on the *cultural* aspect of the cultural landscape in a way similar to that described by Simon Schama in his book Landscape and Memory. Schama explains how intimately nature and people are linked and writes:

⁵ H.J.B. Birks. The Cultural Landscape: Past, Present and Future. Cambridge: Cambridge University Press. 1988. p. 7.

For although we are accustomed to separate nature and human perception into two realms, they are, in fact, indivisible. Before it can ever be a repose for the senses, landscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock.¹

For example, while cultural geographers seek to explain how long a field has been in cultivation and the types of crops grown in its soils, others in the field of cultural landscape try to uncover how the field and its related components evolved and what the cultural value of fields and farming may be to the community on a local or larger scale. Thus while the interests of cultural geographers and heritage conservationists are closely related, the interaction between a society and its environment from a cultural heritage point of view is the basis for the study of cultural landscapes.

Although there are different types of cultural landscapes which are not necessarily of historical value, the approach to the idea of cultural landscapes currently gaining popularity comes out of the field of heritage conservation. The most recent usage of the term cultural landscape as employed in this thesis has been revived as a solution to a problem encountered by the World Heritage Committee in 1989. When considering the Lake District in England for inclusion on the World Heritage List, a conflict arose about whether to designate the area for its natural beauty and character, or as a place of great cultural importance to English literature, painting and architecture as a cottage district. The World Heritage Convention criteria would recognize either natural significance, or cultural significance, but not both. After much discussion and many workshops involving the United Nations Educational Scientific and Cultural Organization (UNESCO) and the

¹ Simon Schama. Landscape and Memory. Toronto: Random House of Canada. 1995.

International Council On Monuments and Sites (ICOMOS), the idea that a place could be both culturally and naturally significant, in other words a cultural landscape, became acceptable and has since become recognized internationally.⁷

The study of cultural landscapes is a field which demands interdisciplinarity, as does heritage conservation more generally, due to its complexity and its intent to include the beliefs and values of all cultures. The concepts of awareness, understanding and intervention, which are the basis for heritage conservation, are also the basis for the conservation of cultural landscapes. The cultural landscape work of the National Capital Commission (NCC), Parks Canada, ICOMOS, and UNESCO, has broadened out from the heritage conservation approach of identifying and working with the built environment to include cultural landscapes. The culmination of the work of these and other international organizations has been critical over the last decade to lend legitimacy to the cultural landscape concept. This is evident in the inclusion of cultural landscapes distinct from monuments, sites and natural areas under the terms of the UN World Heritage Convention in 1994. NCC landscape architect Linda Dicaire Fardin has taken the definition and typology outlined in the World Heritage Convention document and designed an evaluation methodology, partially based on Harold Kalman's well accepted techniques for evaluating historic buildings, and has adapted it for designed cultural landscapes.⁸ On a larger scale,

⁷ David Jacques. "The Rise of Cultural Landscapes." *International Journal of Heritage Studies*. Vol. 1. No. 2. Winter 1995. p. 97.

⁸ For further information on historic building evaluation in Canada see Harold Kalman, The Evaluation of Historic Buildings. Ottawa: Parks Canada. 1980. For information on the evaluation of designed cultural landscapes see Linda Dicaire Fardin. "Evaluating Historic

the awareness of cultural resources, whether built, natural, or in the case of the cultural landscape a combination of the two, is growing in Canada and around the world. There are fifteen cultural landscape World Heritage Sites recognized by the United Nations outside of Canada, and on a regional level, the Province of Ontario's revised Planning Act of 1996 states that cultural landscapes should be protected by local municipalities. Furthermore, historians in Ontario now include cultural landscape analysis as part of their portfolio of heritage consultation services.⁹

Types of Cultural Landscapes

The World Heritage Convention specifically included cultural landscapes in their Operational Guidelines for the Implementation of the World Heritage Convention in February of 1994. Section 36 states:

Cultural landscapes represent the "combined works of nature and of man" designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and / or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal. They should be selected on the basis both of their outstanding universal value and of their representativity in terms of a clearly defined geo-cultural region and also for their capacity to illustrate the essential and distinct cultural elements of such regions.¹⁰

Gardens." *APT Bulletin*. Vol XXIV No 3-4 1992. pp 14-24.

⁹ For examples of cultural landscape policy and research in Ontario see Province of Ontario's Bill 20. the Land Use Planning and Protection Act. Queen's Park Toronto. March 1996. Also see an advertisement by Robert J. Burns of Ottawa in the November - December 1996 issue of the Ontario Historical Society *OHS Bulletin* includes Built Environment and Cultural Landscape analysis in addition to other historical research such as Family History, Corporate and Advertising History, and Heritage Product Marketing Research.

¹⁰ UNESCO. Operational Guidelines for the World Heritage Convention. Intergovernmental Committee of the Protection of the World Cultural and Natural Heritage. February 1994. p. 13.

Upon recognizing sites that are significant for both their cultural and natural elements, the Convention goes on to categorize cultural landscapes into three types. The first type includes clearly defined landscapes designed and created intentionally by humankind. Examples of this type are most often recognized as garden and park land. The definition of the designed cultural landscape reads as follows:

The most easily identifiable is the clearly defined landscape designed and created intentionally by man. This embraces garden and parkland landscapes constructed for aesthetic reasons which are often (but not always) associated with religious or other monumental buildings and ensembles.¹¹

The second type of landscape includes those that have evolved in an organic fashion and may be either in a relict or continually developing state. These landscapes can take on a variety of forms, but in Canada they include rural districts, townsites, transportation corridors, or perhaps large parks, farms and hunting grounds and are defined in the following manner in the World Heritage Convention guidelines:

The second category is the organically evolved landscape. This results from an initial social, economic, administrative and/or religious imperative and has developed its present form by association with and in response to its natural environment. Such landscapes reflect that process of evolution in their form and component features. They fall into two sub-categories, relict or fossil landscapes, and continuing landscapes.¹²

Finally the associative landscape is identified. This definition is the least specific of the three and is stated in the following manner by the World Heritage Convention:

¹¹ UNESCO. Operational Guidelines for the World Heritage Convention. Intergovernmental Committee of the Protection of the World Cultural and Natural Heritage. February 1994. p. 14.

¹² Ibid., p. 14.

The final category is the associative cultural landscape. The inclusion of such landscapes on the World Heritage List is justifiable by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent.¹³

Associative cultural landscapes are included to address geographical areas that exhibit little or no evidence of human interaction but have become an integral part of a culture. Many landscapes, regions or sites are of significant cultural value due to the manner in which they were created rather than the craftsmanship, uniqueness or relationship to a particular event. It is maintained that on Georgian Bay a society has created an identity with a landscape through artistic expression which reflects little evidence of human interaction with nature.¹⁴

Fifteen World Heritage cultural landscapes have been designated to date throughout the world. None of these are in Canada and only two are associative cultural landscapes; Tonga Rira National Park in New Zealand and Uluru Kata Tjuta National Park in Australia. Several more associative cultural landscapes have been identified internationally; however, according to David Jacques, cultural landscape scholar and member of the United Kingdom ICOMOS Cultural Landscape Working Group, "the subject is so complex and politically sensitive that progress is understandably cautious."¹⁵ In Canada work on associative cultural landscapes is progressing at the same cautious rate. In the United States, however, which shares many of Canada's cultural and geographical characteristics, the National Park Service (NPS) has developed a typology independent of UNESCO that does not include associative

¹³ UNESCO. Operational Guidelines for the World Heritage Convention. Intergovernmental Committee of the Protection of the World Cultural and Natural Heritage. February 1994. p. 14.

¹⁴ ICOMOS Landscapes Working Group. *Bulletin*. London: January 1993. p. 3.

¹⁵ Letter from David Jacques to Landon French. York, England. 7 May, 1996.

landscapes but does include rural historic districts and ethnographic landscapes. Canada was instrumental in the inclusion of a category that included artistic and spiritual associations with a landscape because Canada has relatively few national monuments in the European sense, and is a multicultural society whose various cultures are often intangibly tied to the natural surroundings. Consequently, the main purpose of this study becomes clear: to apply the work of the WHC and the NCC / Parks Canada Working Group on Cultural Landscapes by selecting an hypothesized associative cultural landscape and employing the identification model to validate the choice.

The Cultural Landscape Approach

Many of Canada's classic historians and commentators such as Innis, Creighton and Frye, described Canada as a nation that was created because of, and in spite of, its geography. Since the land has a profound effect on the Canadian psyche, the concept of cultural landscape is of particular interest to Canadians, as Robert Fulford explains:

History strives earnestly to teach us its enduring lessons, but in Canada, geography is our real teacher, the one to which we must listen with the greatest care. Culture is our method of intellectually identifying with the variety and vastness of the Canadian landscape.¹⁶

As Canadians, our identity is in the landscape. And it is the land that various governments have used to hold the mix of cultures and races together in Canada. Consequently, any body

¹⁶ Robert Fulford. "The Lessons of Canadian Geography." in The Canadian Essay. G. Lynch and D. Rampton eds. Toronto: Copp Clark Pitman, 1991. p. 227.

of knowledge that explains this relationship between a people and the land should be important to Canadians. Cultural landscapes is such a concept.



Map 1.1. The Great Lakes showing Eastern Georgian Bay.

Chapter 2: Identification Methodology

Everyone who lives part-time or full-time on the shores of this vast freshwater sea possesses a keen desire to preserve and protect its uniquely wild beauty. For they know that if they can keep its wilderness unspoiled and its waters pure and clean, then Georgian Bay, with all its temperamental charm, will continue to be a treasured place for adventurous spirits.¹

The purpose of this thesis is to apply a methodology for the identification of associative cultural landscapes in Canada. Based primarily on work done by the ICOMOS Cultural Landscapes Working Group for the World Heritage Convention, the NCC/ Parks Canada Working Group has designed this identification model but has yet to designate or recognize an associative cultural landscape using the procedure. Therefore this study has modified the work of the NCC/Parks Canada Working Group to fit the associative cultural landscape definition. Some of the identification criteria found herein are not provided in the Group's documents and have been gleaned from other heritage conservation sources to provide the theoretical basis for this study. Despite these alterations, the intention of the study remains true to the spirit of the NCC/Parks Canada Working Group's purpose of identifying cultural landscapes in Canada.

Identification

The NCC/Parks Canada Working Group on Cultural Landscapes states three objectives in the identification of cultural landscapes. The primary goal of the exercise is the protection of those landscapes which are significant cultural resources. The second

¹ John deVisser and Judy Ross. Georgian Bay. Erin: Boston Mills Press. p. 8.

objective is to educate the public and make them aware of the existence of the cultural landscapes in which they live. For example, in many cases people feel an attachment to the landscape in question, but have not articulated what it is about the "place" that makes them feel attached to it. Finally, cultural landscapes are identified with the purpose of judging their value and managing their components based on their importance to a community. Once again, these three goals can be summarized in the terms often used by those in the heritage conservation field: *awareness*, *understanding*, and *intervention*. This three step process is the model by which any cultural resource, whether it be built, landscape, or work of art, must be dealt with if it is to be respected and preserved.

The identification section of the methodology is divided into the following six categories as suggested by the Working Group: *Boundaries and Ownership*, *Regional Context*, *Site History*, *Major Components and Landscape Units*, *Features and Character Defining Elements*, and *Justification for Identification as an Associative Cultural Landscape*. Wherever possible, the identification methodology has been employed as it appears in NCC / Parks Canada documentation. For example, the above six categories are used in the same order in which they appear in studies performed by the NCC in the summer of 1995. In the documents the categories of identification are in draft form and provide the minimum of explanation (See Appendix A). While the concepts and criteria of the methodology are those of the Working Group, definitions and examples as they appear below are largely the responsibility of the author.²

² NCC/Parks Canada Working Group on Cultural Landscapes. October 1993. NCC file # CP 2303.11.

Boundaries and Ownership

The purpose of the first category is to identify the geographical area in question and give a rationale for designation of the limits of the landscape to be studied. Also included in this section is the ownership status of the landscape and its heritage status. Ownership refers to an identification of the major stewards of the land. This could include any level of government, private owners, or other groups who lay some claim, such as an aboriginal land claim, to the property in question. The heritage status applies to landscapes such as federal properties that have been designated to be of heritage value by the Federal Heritage Buildings Review Office or by municipal Local Architectural Conservation Advisory Committees (LACACs) and other heritage organizations. The question of a landscape's heritage status again indicates the school of thought from which concepts for the creation of the methodology have been borrowed; namely the heritage conservation background of those at ICOMOS, NCC, and Parks Canada.

In addition to ownership and heritage, several other factors are considered in boundary identification. Models such as those used by Robert Melnick and the United States National Park Service help organize these elements when identifying cultural landscape boundaries. Melnick suggests in his manual for the NPS Cultural Landscapes: Rural Historic Districts in the National Parks System (1984), that to define the boundary of a cultural landscape it is helpful to define the natural, political and cultural boundaries first (See Appendix B). Once this exercise is complete, the aggregate or combined boundaries

should correspond to the cultural landscape in question.³ At the very least, by defining the boundaries in this manner the awareness of differences between natural, political and cultural influences is heightened. Associative cultural landscapes present challenges different from those found in other rural historic districts and require a more subjective approach. For example, the political variable in many associative landscape cases is not predominant by virtue of the fact that a specific site is not always part of an associative cultural landscape and therefore is not subject to legal or political boundaries. In the specific case of Eastern Georgian Bay, municipal boundaries are found throughout the landscape but do not correspond to the landscape in question.

Culturally, the boundaries of Eastern Georgian Bay create difficulties as well. Many different cultures can be identified in the area and no one culture has created distinct cultural boundaries except possibly in the form of roads such as Highways 400 and 69 on the mainland. Therefore, in the case of Eastern Georgian Bay, the clearest boundary drawn from Melnick's model is the natural boundary defined by the rock and water.

To augment Melnick's model, those who live in the surrounding communities could be included to further identify the boundaries of the landscape as they see them. This would entail the use of surveys or community meetings to reach all types of commercial, residential and seasonal populations who use the Georgian Bay landscape. One method used in historic district studies involves consultation with local residents who are asked to draw the boundaries on a map as they see them. Since this is a study that includes the art of the area,

³ United States. Robert Melnick. National Park Service. Park Historic Architecture Division. Cultural Landscapes: Rural Historic Districts in the National Park System. 1984.

Georgian Bay artists would be a group whose opinion on the different regions within the area would be valuable. A survey of this magnitude however is beyond the scope of this thesis. Therefore, the Eastern Georgian Bay region will be defined in the case study by the author based on personal experience and research into the history behind the art.

It is clear that future models will need to take into account the scale of these landscapes which is much larger than many designed or evolved landscapes. Furthermore, a boundary, or "space" definition, may not be defined until the *Character Defining Elements* and *Major Landscape Components* are clearly decided upon because only when the characteristics of the landscape are understood can the limits of those characteristics be established. Key to associative cultural landscapes is the idea that, depending on the level of intervention finally agreed upon in the management of these landscapes, it may only be possible to suggest a boundary by using subjective criteria. Boundary identification decisions will have to be made on a case by case basis until several associative cultural landscapes have been defined and a more specific and objective framework can be established.

The question of boundary identification reveals a challenge for the identification and management of associative cultural landscapes which is not easily solved. This process needs to be affirmed not only for the purpose of landscape awareness and understanding, but also for the future management of such a space.

Regional Context / Setting

Having established the boundaries and ownership of a particular cultural landscape it is useful, especially for those unfamiliar with the landscape, to place the landscape in its larger context. Aspects such as dimension, geographical terrain, current uses, and surrounding features of note are helpful. As with the previous categories, the size and nature of a particular landscape determines the scope of the response to the question of context. To understand the landscape's setting, the larger natural features such as topography, vegetation, climate and wildlife may be identified. On the human side, transportation corridors, infrastructure and material cultural elements that surround and impact the landscape are important. In designed cultural landscapes such as Parliament Hill, the surrounding city, the parliamentary precinct, the Ottawa River, Confederation Boulevard, and Parliament Hill's stature as the centre of the National Capital Region are the contextual elements. In an associative cultural landscape, these, and other less obvious elements such as climate and significant transportation routes, are included depending on how the landscape manifests itself in a culture. It is important then not to take the word *region* literally, but rather to relate the landscape to other landscapes or landmarks so as to place it in context and reveal its character by comparison.

Regional Context, therefore, from an associative cultural landscape perspective, is important although difficult to articulate. If done well, *Regional Context* gives those unfamiliar with the place a larger frame of reference in which to place the landscape. As with many other components of the identification of any cultural landscape, maps, photos

and other visual aids are of great value in this section to familiarize the reader with as many different perspectives of the landscape as possible.

Site History

During the summer of 1995, the NCC/Parks Canada Working Group learned that the history component is essential for understanding the nature of cultural landscapes. There are usually two phases to this exercise. The first phase is a chronological statement of the development of the site including its natural evolution and history, and more importantly a recording of human interaction with nature. Phase two is an exploration of the major social movements to influence this interaction. For example, in the Historical Study of the National Capital Parkway System, after documenting the growth and development of the Parkway system from the 1900s to the 1960s, a more theoretical exploration of social movements, such as the City Beautiful Movement, was required to trace the development of the changes in parkway design and use. When dealing with artistic representations of an associative cultural landscape, the aesthetic styles of the time, formal training, technological influences and innovations, and any other cultural influences that affect the evolution of landscape art are important. A good history therefore not only states how people came to and established themselves in an area, but also how, in a larger context, we can relate these events, and therefore this landscape, to the development of other movements and cultures around the world.

The history of an area is specific to the identification of the landscape in question and does not need to encompass the complete history of the region. The Georgian Bay case

study includes some of the natural and human history of the area, but it focusses on the artists and their perspective of the landscape, not the major events on Georgian Bay at that time. Therefore, site history is narrow in focus and seeks to explain the development of the relationship between the identified cultural group and the natural history of the site.

The associative cultural landscape faces the additional challenge of trying to chart the history of a feeling, spirit, or sense of place. Interviews of artists and research into their memoirs are crucial to discover what inspired the artists to create the work now associated with the landscape. Letters, journals, essays, poetry and speeches of those who created art of some form in response to a landscape are also sources of information worth investigating.

Site history is a focussed and time consuming element of the identification of any cultural landscape and must be executed thoroughly.

Major Components or Landscape Units

Boundaries and Ownership, Regional Context Setting, and Site History are the foundation of the cultural landscape identification method. The next three steps *Major Components and Landscape Units, Features and Character Defining Elements, and Justification for Identification as a Cultural Landscape*, represent the analytical portion of this work. In the NCC/Parks Canada model, *Major Components and Landscape Units* are elements of a cultural landscape "which contribute to the character of the site and in some cases would be individually eligible for separate heritage designation."⁴ Returning to the

⁴ NCC/Parks Canada Working Group on Cultural Landscapes. October 1993. NCC file # CP 2303.11.

Parliament Hill example for a moment, the escarpment, front lawn, fence, and buildings, would all be separate components or landscape units of Parliament Hill. For the landscape of Eastern Georgian Bay, the term *Landscape Units* is more applicable than *Major Components* since the landscape can be divided into large units based on the naturally occurring features. These units have not been greatly altered by humans except for the creation of navigable channels between some islands. Eastern Georgian Bay is broken down into basic natural units of landmass, water and sky. To break these units down further, it would be necessary to determine what it is about these units that constitute their distinguishing features or character defining elements.

Features and Character Defining Elements

Features and Character Defining Elements is an important category in the identification of the associative cultural landscape since the characteristics of a place must be clearly identified for future evaluation and management. The NCC/Parks Canada methodology provides incomplete categories for identifying character defining elements of landscapes, and therefore the United States' NPS is again turned to for guidance. The 1996 Secretary of the Interior's Standards for the Treatment of Historic Properties, with Guidelines for the Treatment of Cultural Landscapes in the United States, suggests that Features and Character Defining Elements be organized under the terms Topography, Vegetation, and Water Features, among others. Condensed versions of the definitions of these terms are included below.

Topography, the shape of the ground, is a character defining feature of the landscape. Topography may occur naturally or as a result of human manipulation. For example, topographic features may contribute to the creation of outdoor spaces, serve a functional purpose, or provide visual interest.

Vegetation, features may be individual plants...[v]egetation may derive its significance from historical associations, horticultural or genetic value, or aesthetic or functional qualities. It is a primary dynamic component of the landscape's character; and, therefore, the treatment of cultural landscapes must recognize the continual process of germination, growth, seasonal change, maturity, decay, and death of plants. The character of individual plants is derived from habit, form, colour, texture, bloom, fruit, fragrance, scale and context.

Water features, may be aesthetic as well as functional components of the landscape. They may be linked to the natural hydrologic system or may be fed artificially; their associated water supply, drainage, and mechanical systems are important components. Water features include fountains, pools, cascades, irrigation systems, ponds, lakes, streams and aqueducts. The attributes of water features include shape, edge and bottom condition/material; water level, movement, sound and reflective qualities; associated plant and animal life, as well as water quality. Special consideration may be required due to the seasonal changes in water such as variations in water table, precipitation, and freezing.⁵

While these definitions are not designed to include an archipelago, they can be expanded upon and applied to Georgian Bay. Water features may include colour and climatic effect. The U.S. NPS also considers Structure, and Site Furnishings and Objects. These categories will be omitted, or amalgamated under the title Material Cultural Evidence in keeping with the World Heritage Committee definition of the associative cultural landscape since their intent is similar. Circulation is also a category that is identified by the NPS. However, since

⁵ United States of America. National Park Service. The Secretary of the Interior's Standards for the Treatment of Historic Properties; with Guidelines for the Treatment of Cultural Landscapes. Final Draft. Washington D.C. Edited by Charles Birnbaum. 1996. p.11-12.

circulation patterns are not illustrated in the art chosen for this study the category is omitted. Two additional categories not found in the NCC / Parks Canada or NPS models for character defining features are included; Climate, and Intangible Elements. On Georgian Bay, rapid and dramatic changes in climatic conditions are part of the cultural relationship with the landscape. These changes, and another important feature, the different appearances of the sky, are thoroughly represented in the art of Georgian Bay. Intangible Elements are defined as those features found in the art of the landscape but not in the landscape itself. Since this landscape is being studied via its art, the feelings, emotions and spiritual relationships between a culture and the landscape are crucial to the development of associative cultural landscapes in Canada.⁶

Justification for Identification as a Cultural Landscape

The final category in the identification phase of associative cultural landscapes is the Justification for Identification as a Cultural Landscape. This is defined by the Working Group as a "summary of discussion with identification of the society represented as well as values or character illustrated." The only addition to be made is an indication of the importance regionally, provincially, nationally, or internationally of the landscape. For example, the Oak Ridges Moraine, located just northeast of Metropolitan Toronto, is a regionally significant cultural landscape, while Parliament Hill is a nationally significant

⁶ It should be noted that in the United States, associative cultural landscapes are recognized only partially under the definition of the ethnographic landscape typology. Ethnographic landscapes are defined as landscapes containing a variety of natural and cultural resources that associated people define as heritage resources. For an outline of the Associative Cultural Landscape Identification Model as applied to Eastern Georgian Bay see Appendix C.

cultural landscape. Justification leads into the evaluation phase. If the landscape in question is of importance to a specific culture then it must be evaluated accordingly. For example, a locally significant cultural landscape should not be evaluated according to World Heritage Site criteria. Furthermore, it is in this section, justification, that a landscape could be found not worthy of further evaluation as a cultural landscape. Often when a great deal of time and effort has been spent on a project, a rejection of the hypothesis is difficult; however, this conclusion is possible in every case.

Conclusion

The methodology created by the NCC / Parks Canada Working Group on Cultural Landscapes has been modified in this chapter to allow its practical application to the art of Eastern Georgian Bay. Having established the parameters of the identification phase, it is possible to proceed with the identification of Eastern Georgian Bay as an associative cultural landscape by looking at the work of five artists.

Chapter 3: Identification of Eastern Georgian Bay as an Associative Cultural Landscape

The Georgian Bay

*I
Eastward from the restless Huron
Lies the Bay of Many Islands;
Like a sea its wide expanses
Where the long waves leap
like horses
Dashed and driven onward by the
west wind*

*Blowing from the endless distance.
Like a maze the winding channels
Linking ancient pine-clad islands
Each to each - wave worn,
wind blown
Numberless as painted pebbles
Underneath the sparkling water*

*Flinging back the shafted sunshine.
Rocks and waves and clouds and
pine trees
Mazy channels, countless islands,
Long waves like the windy ocean,
Dawning day and flaming sunset,
Stainless and immortal beauty,
Uncontaminated splendor.¹*

Introduction

For over 11,000 years, the waters of Georgian Bay have supported people of various origins and spiritual beliefs. Over this time the Bay has come to represent a common idea

¹ Percy J. Robinson. The Georgian Bay. Toronto: Privately Printed. 1966.

to these cultures; that it is a place of beauty, abundance, danger, and above all, a place with a vibrant spirit. The Ojibwa people reflect this sense of place by calling Georgian Bay the “spirit lake.” Although it is comprised mostly of water, this landscape has inspired others over the past century to try and capture its allure on film, paper and canvas . Somehow the spirit of the Bay has come alive in these images, challenging the abilities of five artists in particular, encouraging them to create unique interpretations of the same place. Up the eastern shore, J.W. Bald, A.Y. Jackson, Arthur Lismer, Budd Watson, and John Hartman spent endless hours studying a place described by Hartman as "...islands poised between solid land and mercurial water and air: strong forms, on an intimate scale, floating on the edge of the world."²

The intimate relationship between people and nature on Eastern Georgian Bay is the inspiration for this study of the area as an associative cultural landscape. Associative cultural landscapes are those landscapes that exhibit "... powerful religious, artistic or cultural associations with nature, rather than material cultural evidence which may be insignificant or even absent."³ The purpose of this study is to understand the various components of Eastern Georgian Bay, and their relationship to Canadian culture as represented by the artists.

² John Hartman. Georgian Bay: Drawings By John Hartman. (Peterborough: Broadview Press. 1989.) p.2.

³ World Heritage Committee. Amendment to the Convention. Courtesy of Parks Canada, Architectural History Branch. Ottawa. February 1994. p. 14.

Boundaries and Ownership

Defining the boundaries of Eastern Georgian Bay requires a degree of understanding on the part of the reader, and confidence on the part of the author: understanding in terms of the magnitude of the area in question, and confidence in the fact that every effort has been made to provide accurate definition to an area that lacks appropriate or useful boundaries.

American cultural landscape expert Robert Melnick's model for the identification of cultural landscape boundaries combines the natural, cultural and political boundaries of an area, the amalgamation of which creates a model boundary from which to work. On Eastern Georgian Bay, the natural and cultural factors are most significant since political boundaries in the region exist mainly in the form of municipal borders which are invisible in the landscape.

The natural boundaries of the Bay as a whole easily divide the area into five distinct regions. Eastern Georgian Bay reaches from the Byng Inlet area in the north to the shallow bays of Port Severn in the south. It is along this shoreline that nearly 90,000 islands are scattered, and many long rivers and bays cut into the granite of the Canadian Shield. Byng Inlet is located in the northern region of Georgian Bay which reaches out into the rest of Lake Huron to the west. This area has fewer islands and is distinguished by the rolling white quartzite hills of the La Cloche mountain range. The third area, Manitoulin Island, is geologically similar to the second region of the Bay but is divided naturally, culturally and politically from the surrounding area. This identification of Manitoulin Island is further supported by Heritage Canada's recognition of the island as a Heritage Region in Canada. South of Manitoulin Island the Niagara Escarpment appears as part of the Bruce Peninsula.

This limestone ridge cuts north / south through Ontario and separates Georgian Bay from the rest of Lake Huron to the west. Following the Escarpment further south, Collingwood, and the beginning of the fifth and final region within Georgian Bay, is reached. Here the landscape becomes flat in a combination of sand dunes and farmland. Geographically, this Southern Georgian Bay region reaches from Collingwood to Port Severn and is the most densely populated region of the Bay. After several ice ages, nature has created five distinct regions within Georgian Bay of which Eastern Georgian Bay is one. Map 3.1 shows these boundaries in relation to the Bay as a whole. Map 3.2 identifies some of the places on Eastern Georgian Bay where the five artists lived and the general areas featured in their works.

Regional Context / Setting

Georgian Bay is often referred to as the "sixth Great Lake." It constitutes 6.4% of the total area of the Great Lakes and covers 15,360 km². In comparison Lake Ontario, the smallest of the Great Lakes has a total area is 19,550 km², which equals 8% of the total area of the Great Lakes. On the other hand, Lake Superior, the largest Great Lake, accounts for one third of the total area of these freshwater seas spanning 82,000 km². The portion of the Great Lakes which is considered Eastern Georgian Bay encompasses approximately 500km² of water, islands and mainland.

Eastern Georgian Bay, as part of Lake Huron, includes the southern edge of the Canadian Shield. The prevailing westerly winds bring a range of extreme weather to the area from fierce thunderstorms, tornadoes and intense humidity, to cold temperatures and

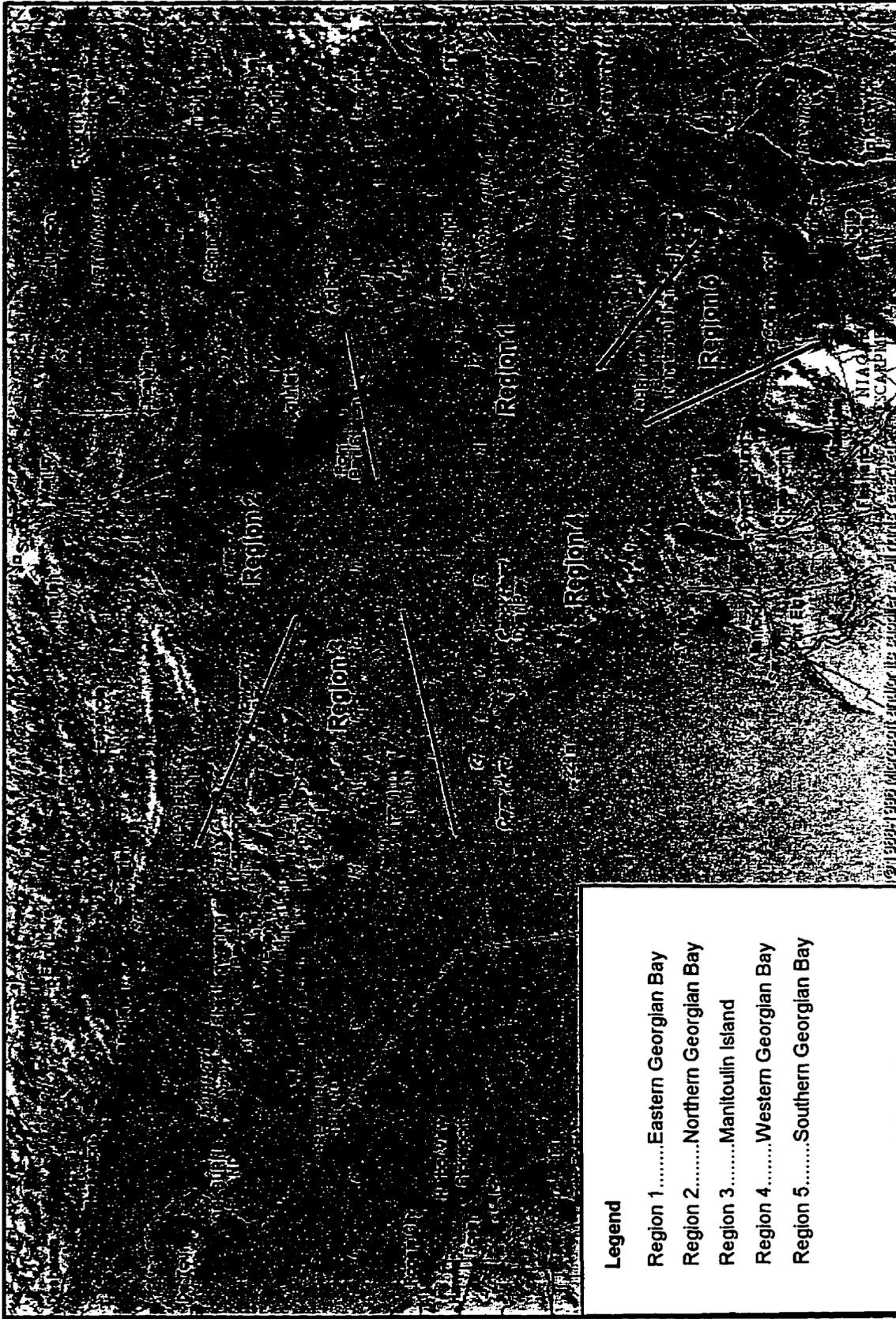
great amounts of lake effect snow. Around the Bay are located five principal centres - Owen Sound, Collingwood, Midland, Penetanguishene, and Parry Sound - plus native reserves, Christian Island, Moose Point, Gibson and Parry Island. In addition to the ports of Midland and Parry Sound, the towns of Port McNicoll, Victoria Harbour, Waubashene, Port Severn and Honey Harbour comprise the main year-round ports and summer access points to the islands of Eastern Georgian Bay. Much of Eastern Georgian Bay is provincially owned Crown Land. The Bay has a population of roughly 100,500 year-round residents⁴ and is less than a two hour drive north of Toronto, Canada's largest urban centre. A four lane highway reaches from Toronto almost to Parry Sound and Highway 69 proceeds north through Parry Sound to Sudbury. Although there are year round residents in the various bays and outports, the area comes alive between the May and September long weekends. People travel from all over Eastern Canada and the United States to some 45,000 cottages, hundreds of summer camps and resorts, numerous provincial parks, and the Georgian Bay Islands National Park, making Georgian Bay the most popular vacation destination in North America.⁵

Eastern Georgian Bay is also a key link in the St. Lawrence Seaway with deep water ports at Midland, Port McNicoll and Parry Sound. Although shipping on Georgian Bay has declined, ice breakers from the Canadian Coast Guard station at Parry Sound keep the shipping ports open for most of the year. These ports provide access for the movement of

⁴ There has been no data compiled regarding the population of the Georgian Bay region. The 100,500 pop. figure has been derived from the population statistics shown in the 1991 Census and includes the population of any municipality that has shoreline on Georgian Bay. Canada. Statistics Canada. 1991 Census: Ontario, Part B. (Ottawa. 1994.)

⁵ Andrea Gutsche, dir. Ghosts of the Bay: The Forgotten History of Georgian Bay. Videotape. (Lynx Images. 1994.)

goods to other ports such as Detroit, Chicago, Sault Saint Marie, Thunder Bay, Duluth, Green Bay and other destinations on the Seaway.



Map 3.1.1. Map of Georgian Bay showing five regions and principle towns and cities.



Map 3.3. Map of Eastern Georgian Bay showing principle towns, roads and political boundaries.



Map 3.4. Detail of nautical map of Go Home Bay, Eastern Georgian Bay.

Site History

The history of Eastern Georgian Bay is key to understanding the region as an associative cultural landscape. Since the cultural association with the landscape is identified in this case primarily through its art, a general history of the Georgian Bay islands is not required. Instead, the history of the artists whose work is being studied will be the focus. The history of the art and artists of Eastern Georgian Bay is discussed in its historical context by noting direct and indirect cultural and societal influences on the artists and the interrelationship between the artist and Eastern Georgian Bay. Fortunately, all five artists either wrote about their Eastern Georgian Bay experiences or have relatives who have described their passion for and inspiration by the landscape. By assembling and comparing the art and information on each artist, it is possible to reveal what about the landscape inspires such art, as represented by various artists over the past century.

Throughout this section reference is made by artists and others to Georgian Bay as a whole. Some confusion may arise since the comments do not always indicate Eastern Georgian Bay, which is the focus of this study. Every effort has been made to confirm that the region of Georgian Bay which is being described is actually Eastern Georgian Bay. A.Y. Jackson for example spent the majority of his Georgian Bay time among the Eastern Georgian Bay islands and referred to the area as "*The Georgian Bay.*" Therefore when "Georgian Bay" appears in the text or quotations, Eastern Georgian Bay is the focus of the comment.

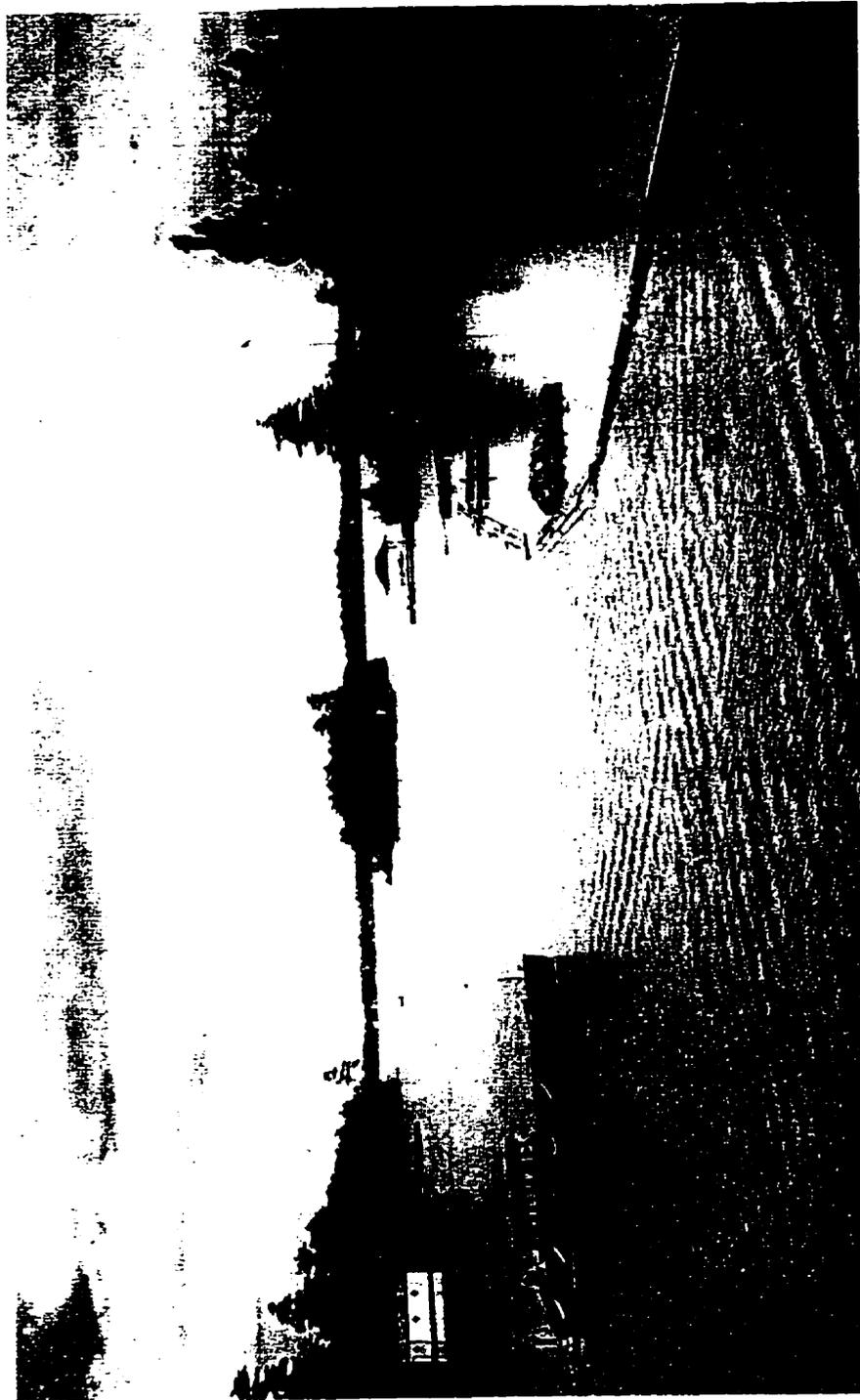


Figure 3.1. J.W. Bald. *untitled*. Photograph. Rumpel - Burke Collection. Huronia Museum, Midland Ontario. 1993.0072.0130.

J.W. Bald

The first of the five chosen artists associated with Georgian Bay is J.W. Bald. Bald's work as a photographer and post card publisher demands that he be included in this study due to the time in which he worked, the quality and quantity of his photographs, the wide distribution of these images, and the fact that numerous examples have survived. Bald was active as Georgian Bay became a popular vacation destination and this allowed him to capture an early record of leisure life among the islands.

John Witherspoon Bald emigrated to Georgian Bay from Ireland as a child and grew up calling the Midland-Penetanguishene area his home. After apprenticing for five years in nearby Barrie, Ontario, Bald purchased a studio from local photographer James Mason and began his own photography business in Penetanguishene (also known as Penetang) in December of 1895.⁶ By 1900, Bald, his family and business were situated in Midland, five kilometers south of Penetanguishene, where he remained in the photography business for the next fifty-three years. Over this time J.W. Bald was employed by numerous clients, some of whom were local newspapers, lumber barons, shipyards and sporting teams. He worked also as a portrait photographer and recorded local events.

Important to this study of Georgian Bay is Bald's love of, and intimate familiarity with, the Bay. In 1905, he and his family purchased Belle Island near Honey Harbour and built a small cottage there. The family lived at the cottage in the summer and cruised among the islands of Georgian Bay. While spending the summer with his family at Honey Harbour,

⁶ James Hunter. Visions of Huronia's Past: An Exhibition of the Works of Midland Photographer J.W. Bald. (Midland: Huronia Museum, 1988) p. 4.



Figure 3.2. J.W. Bald. *In the Home of the Bass & Lunge, Geo Bay - JWB Series.* Photo-card, circa 1905. Metropolitan Toronto Reference Library. T34807.

John Bald commuted one hour by boat to his studio in Midland to maintain his business. In addition to living among the islands, Bald also made yearly hunting, fishing and photography trips between Midland and the North Channel (near Manitoulin Island) which allowed him to become intimately familiar with the landscape of the eastern shore.

A significant development in Bald's photographic business, of particular interest to this study, was the production of post cards which he sold individually and wholesale throughout the region. The post cards are significant in that they were the first visual images of Eastern Georgian Bay to be widely distributed. The region had been a popular vacation destination for wealthy Americans and Canadians since the 1880's and letter by post was often the only means of communication during an extended stay on Georgian Bay. Bald's participation in the post card market between 1900 and 1914 was a natural extension of typical small town photography businesses of the period. After having taken many photographs for personal and limited commercial use, the "Golden Age" of post cards, as it was called, arrived with the turn of the century to the benefit of Bald.⁷ Colonialism remained prevalent at the turn of the century and Edwardian England and Canada were crazy about post card collecting. Every fashionable Edwardian home had a post card album. Post cards also served as a quick and simple method for conveying short messages⁸ and thus for vacationers on Georgian Bay, they functioned as a practical and enjoyable communication medium. Demand for post cards was strong during this "Golden Age," especially for the

⁷ W. Gutzman. The Canadian Picture Post Card Catalogue. (Toronto: Unitrade Press Ltd., 1988) p. vi.

⁸ Martin Willoughby. A History of Post Cards. (London: Studio Editions Ltd. 2nd Ed. 1992) p. 10.

various high quality monochrome and chromolithographic (an early colour printing process) cards. As souvenirs, collectibles and communication tools, post cards were very popular between the dawn of the new century and the First World War and J.W. Bald produced many images of Georgian Bay in post card form to fill the niche.

While Bald's post cards are not directly responsible for turning Georgian Bay into a tourism mecca or landscape of national significance, they can clearly be understood as one of the earliest popular records of the landscape of Eastern Georgian Bay to become accepted by locals and outsiders alike. Bald's post cards continued well into the 1930's when he purchased his own reproduction equipment and was totally responsible for the production of Georgian Bay landscape images from beginning to end.

From the collection of Bald post cards held at the Metropolitan Toronto Reference Library, it is evident that J.W. Bald was an early participant in the post card publishing business. The post card *In the Home of the Bass and Lunge, Georgian Bay* is an early Bald photo-card which predates the post card in Canada and is greatly sought after by collectors today. Real-photo post cards such as Bald's are in fact prints of photos affixed to a pre-printed post card back. These photo-cards often have, as Bald's example does, a title written by the photographer directly on the negative which appears white on the print and gives the card a personal touch. Most of these cards date from before 1905 and are important as historical records of small town life since most large printers stayed away from human interest images with only local appeal. After 1905 larger publishers, such as Valentines & Sons and the Canadian Post Card Company, began to purchase these photos from Bald or print them on his behalf. This next phase of higher quality images of Georgian Bay post

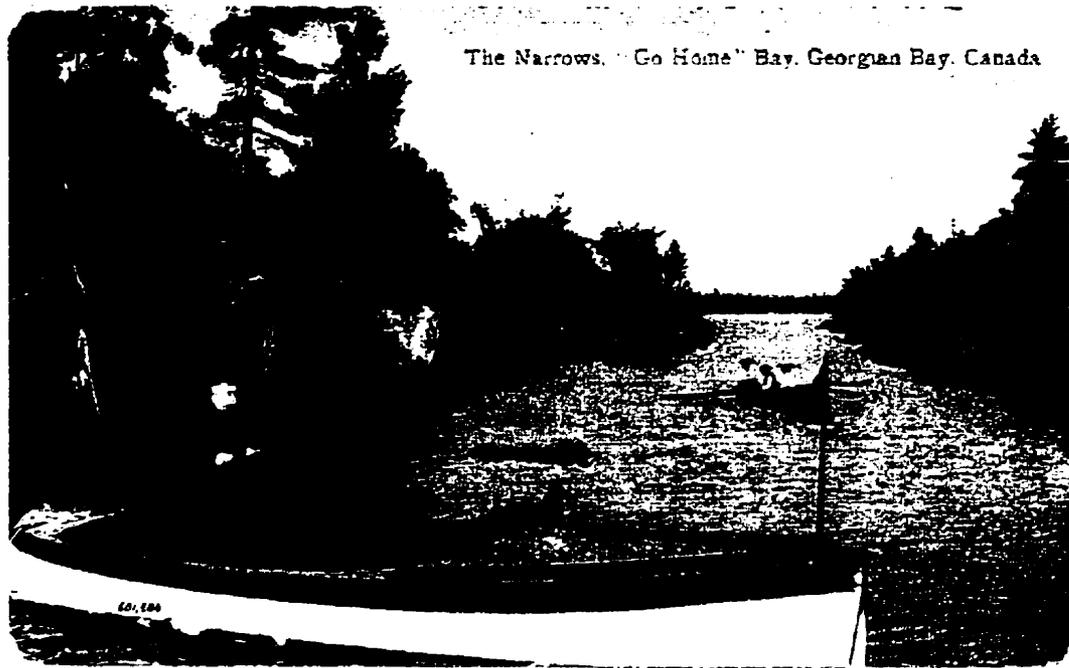


Figure 3.3. J.W. Bald. *The Narrows, "Go Home" Bay, Georgian Bay, Canada*. Photo By J.W. Bald. Souvenir Post Card, Printed in Great Britain, circa 1914. Metropolitan Toronto Reference Library. T34803.

cards was more profitable for Bald because they were more popular. Chromolithographs such as *The Narrows 'Go Home' Bay, Georgian Bay, Canada*, are a later example from this period printed in Britain around or after 1914. While some collectors believe scenes such as these are accurate depictions of rural life in Canada, Bald's daughter claims this was not always the case. In fact Bald's family and friends, likely his father, wife and children here, stand in to enliven the landscape⁹.

Bald is also known for his publishing of bookmark cards often in monochrome, measuring 2^{3/4}" x 6". These cards were most popular in Britain.

Finally, Georgian Bay is represented in several of the Warwick Brothers & Ruther Publishers Ltd. patriotic post cards printed in Toronto in the first decade of the twentieth century. Since photo credits are not given on many of these highly decorated post cards, to suggest these are Bald's photos is only speculation, but when compared to other Bald cards, his involvement in this series would not be surprising.¹⁰

As is the case with many artists, Bald did not prosper in a great way from his post card work. However, almost one hundred years after he first set up shop, the work of J.W. Bald is continually being recognized as that of a photographer of merit in Canada. In addition, Bald's reputation is growing as a publisher of now rare but important images of vacation life among the Georgian Bay islands. Therefore, whether mailed in 1906 or

⁹ Interview with Margaret Newton. Midland, Ontario. December 27, 1995.

¹⁰ W. Gutzman. The Canadian Patriotic Post Card Handbook: 1904-1914. (Toronto: Unitrade Press. 1985). p. 41.

collected in 1996, J.W. Bald's photographic representations are associated with both the culture and the landscape of Georgian Bay.

A. Y. Jackson

A. Y. Jackson is a legend in Canadian art history and culture. As the subject of hundreds of Jackson's works, Georgian Bay is associated with Jackson's national mythology. Furthermore, as a member of the famous Group of Seven, A. Y. Jackson is a key figure in defining the relationship the nation had visually with Eastern Georgian Bay. His relationship and vision is strong and permeates Canadian landscape art as Georgian Bay artists have, are, and continue to compete with the powerful images of one man and his contemporaries.

Unlike J.W. Bald, Jackson was not a native of the Bay, but he often returned to paint Eastern Georgian Bay in all of its seasons. The area around Go Home Bay was a favorite location for Jackson to paint although he travelled extensively throughout the eastern shore and up the rivers, working out of Penetanguishene. Jackson relied on his outdoor skills and personal ruggedness to lead him in his search for inspiration and colour among the rocks and waters of Georgian Bay. His Georgian Bay work is thorough to the point of repetition. However, it is this repetition that confirms his vision; a vision made popular across Canada and around the world.

The life of A. Y. Jackson makes an interesting story independent of his art. Born in Montreal in 1882, and raised on the east side of that city, Alexander Young Jackson learned early on that if he were to survive it would be on his own. As an independent young man, he began his artistic career in his early twenties. Jackson worked as a commercial artist in

Montreal by day and studied under William Brymner, world renowned Canadian landscape painter, at the *Monument National* at night. Largely self-educated, Jackson was forced by a lithographers strike in 1905 to look for commercial art work in Chicago. Studying four nights a week at the Art Institute of Chicago, Jackson, determined to become an artist and saved enough money by 1907 to travel to Paris and the *Salons* of the *Julien Academie*. At the age of twenty-five Jackson studied landscapes and the work of the impressionists while travelling throughout the French countryside.¹¹

After two and a half years at the *Julien*, Jackson had run out of money and returned to Canada, first to Montreal and the Eastern Townships, then to Kitchener (then known as Berlin), Ontario, to visit cousins and to paint. A professional artist at the age of 28, Jackson still owned every painting he had ever made until this time.¹² It was during this visit though, in the summer of 1910, that Jackson's cousins introduced him to Georgian Bay with a short two- week stay at a cottage near Penetanguishene.

The next visit to Georgian Bay, which was crucial to Jackson and his development as an artist, occurred in the summer and fall of 1913. During the summer months, Jackson lived at a cottage just outside of Penetanguishene and took young people on sketching trips. Once the tourist season had ended and all was quiet on the Bay, Jackson moved fifteen miles north-east of Penetanguishene to Portage Island. Upon arrival he took up residence

¹¹ A.Y. Jackson. *A Painter's Country*. (Toronto: Clarke, Irwin & Co. Ltd. 1963) p. 4.

¹² A.Y. Jackson. *McCallum/ Jackman Cottage, Georgian Bay*. (National Gallery of Canada). Audiotape. Ottawa, 1967.

in a less than weather proof bathing shack and began to paint.¹³ Jackson describes his first experience on Georgian Bay in the following way:

After painting in Europe, where everything was mellowed by time and human association, I found it a problem to paint a country in outward appearance pretty much as it had been when Champlain passed through its thousands of rocky islands three hundred years before.¹⁴

Portage Island is separated from the mainland by a narrow channel and is located about halfway between Penetanguishene and Go Home Bay. Dr. W.J. McCallum, friend of artist Lawren Harris, was told by Harris that Jackson was on Georgian Bay near McCallum's cottage and that he produced good work. Legend has it that late in September, McCallum stopped by Jackson's drafty shack, saw his sketches, and invited him to stay at his cottage to complete his sketching. Soon after, McCallum offered Jackson room in a Toronto studio that he and Harris were building on the condition that Jackson would stay in Canada for at least a year.¹⁵ This story, told and retold by Jackson, chronicles an important moment in Canadian art history. McCallum allowed Jackson to remain on Georgian Bay until October. A.Y. Jackson remained in Canada for the rest of his life due to this original act of patronage.

September and October of 1913 were busy months for Jackson as he struggled with the harshness of the light and colour of the landscape in addition to the climate. As challenging as it was, Jackson produced so many sketches,¹⁶ he ran out of panels, even after

¹³ Jackson. Painter's Country. p. 25.

¹⁴ *Ibid.*, p. 26.

¹⁴ A.Y. Jackson. McCallum/ Jackman Cottage. Audiotape. 1967.

¹⁶ Sketches are oil paintings on approximately 10" x 14" wooden panels completed in about an hour from which finished paintings were worked up.



Figure 3.4. A.Y. Jackson. *Terre Sauvage*. 1913. Oil on canvas. 128.8 x 15.4 cm. National Gallery of Canada. Ottawa.

having painted on both sides.¹⁷ Many of Jackson's 1913 sketches look inland and not towards the islands, important works such as *Maple in the Pine Woods* and *Terre Sauvage*.¹⁸ The landscape that Jackson found on the mainland looked different than it does today because by 1900 many of the trees had been recently logged, thus leaving behind a landscape denuded of the majestic white pines that have grown back since. As a result, the tall conical spruce trees which are prominent in *Terre Sauvage* are often hidden today among the pines.

The island upon which the McCallum cottage is located, near the outskirts of the Eastern Georgian Bay islands, is West Wind Island (See Map 3.3). To the east of West Wind Island is North Go Home Bay and Go Home Bay, to the west is Split Rock Island. Beyond Split Rock Island are the vast waters of Georgian Bay. Dr. McCallum was a well-worn sailor of the Great Lakes and an excellent guide to the intricate bays and deadly shoals of Georgian Bay. In his autobiography, Jackson describes the setting of Dr. McCallum's cottage.

McCallum's Island was up near Split Rock and every year would see him there. Even after his family had scattered, he would go there alone to tinker with his leaky old boats, and pace his big verandah facing west, which was often lashed by wind and rain. Around a sheltering point was the boat house on one wall of which could be seen the faint remains of a Chinese dragon which Lismer had painted there years before. His living-room had a big stone fireplace where the gleam of a burning log would light up the Thomson and MacDonald decorations and MacDonald's heroic figure of Thomson as a lumberjack. The old doctor loved to point out the place where Lismer had painted his bold "September Gale," and where Varley had got the sketches

¹⁷ Jackson. *Painter's Country*. p. 51.

¹⁸ Charles C. Hill. *The Group of Seven: Art for a Nation*. (Toronto: McClelland & Stewart and the National Gallery of Canada, 1995) p. 309.

for his "Georgian Bay Squall." Four miles to the south could be seen Pine Island, where Thomson had found the subject for one of his big canvases.¹⁹

McCallum's cottage is very important to the history of A.Y. Jackson and Eastern Georgian Bay, since it is here that Jackson returned year after year and it is the area within rowing distance of West Wind Island that is portrayed in a great number of his Georgian Bay works.

With the outbreak of World War I, Jackson enlisted and was not able to return to Georgian Bay until 1919. Upon returning to Canada, and with fresh reviews of *Terre Sauvage* from a Montreal show in the back of his mind, Jackson went to Go Home Bay intent on painting "hell let loose," but the unpredictability of the Bay won out. The weather was peaceful forcing Jackson to be calm and paint the landscape in its tranquility.²⁰ In February 1920, Jackson returned to Georgian Bay to see it at a time of year few people had. He wished to capture the land at its quietest. Once again, from Penetanguishene, he travelled to a settlement near Portage Island called Francesville. In keeping with his nickname "Père Raquette," Jackson snowshoed the 15 mile distance by following an old sleigh track across the ice of the Bay. Again Jackson made numerous sketches and ran out of panels during this trip to the Bay. Upon his return to Toronto in the spring, these sketches were worked up into four major paintings: *Freddy Channel*, *Cognashene Lake*, *Storm Over a Frozen Lake*, and *Early Spring, Georgian Bay*. It was also upon his return

¹⁹ Jackson. Painter's Country. p. 72.

²⁰ A.Y. Jackson. McCallum/ Jackman Cottage. Audiotape. National Gallery of Canada. Ottawa. 1967.

to Toronto from Georgian Bay that Jackson discovered he had been included in a newly formed group of artists. Jackson described the event in the following way.

Towards the end of April the ice got honeycombed, turned almost black and suddenly disappeared. I went by boat to Penetang, and from there to Toronto. The first thing I heard when I reached that city was that the Group of Seven had been formed, and that I was a member of it.²¹

By 1924, Jackson was well settled in Toronto in the Studio Building and had established a pattern for studying the landscape and producing paintings. His year would begin in late winter in Quebec, sketching until the snow was gone. In the summer, to escape the "green" of the Canadian countryside, Jackson would go to Georgian Bay. Then he would travel north of the Great Lakes in search of brilliant autumn colours before returning to Toronto and settling in for the winter to work up hundreds of sketches into full paintings.²² It seems that Georgian Bay in the summertime with its stark contrast between water, rock and pine, provided Jackson with a landscape that would challenge his pallet. Lismer described Jackson's need for nature's provocation.

What Jackson achieved was the result of hard work and his willingness to grow and move on. He was the restless type who couldn't sit still. I could never keep up with him. He didn't wait for inspirations to come to him. He would search out the land, and that was his inspiration...Jackson goes out after his material and he changes his scene and that's why - or one of the reasons - his canvasses have variety, change of design, season, colour, weather, and places.²³

²¹ Jackson. Painter's Country. p. 53.

²² Firestone. The Other A.Y. Jackson. p. 22.

²³ Arthur Lismer. A.Y. Jackson Paintings, 1902-1953. (Toronto: Art Gallery of Toronto. 1953). p. 7-8.

With the history between Jackson and Georgian Bay revealed, the relationship between Jackson's art and the associative cultural landscape of Georgian Bay can be explored.

Examples of A. Y. Jackson's work are found in the form of paintings, sketches and drawings in major galleries and private collections from coast to coast across Canada and around the world. Art collector O.J. Firestone estimated there are between 4,000 and 5,000 works by A.Y. Jackson in existence.²⁴ The number of these paintings which portray Georgian Bay is difficult to determine; however it is safe to say they number in the hundreds.

At one time, Firestone asked Jackson what made him concentrate on the Canadian landscape. Jackson replied that "he felt close to the soil himself and believed that he could spread happiness if he succeeded in communicating that nearness in his paintings of Canada."²⁵ Georgian Bay was a landscape which he often made attempts to communicate to Canadians because in it Jackson saw a beauty which had eluded painters to that point. In striving to establish a Canadian style of painting, Jackson, Tom Thomson and others had to fought the preconceptions of what landscape painting was supposed to be. To most art critics and collectors in the 1920's, Dutch and French landscapes, with their airy and muted appearance, were the high standards by which all other landscape art was judged. The difference that exists between Canada and Europe in light and scale was realized and captured by Jackson in his work on Georgian Bay. He writes in his autobiography that "...after the soft atmosphere of France, the clear crisp air and sharp shadows of my native

²⁴ Firestone. The Other A.Y. Jackson. p. 25.

²⁵ *Ibid.*, p. 65.

country in the spring were very exciting."²⁶ The serene scenes expressed by Jackson's impressionist masters in France, and even the work of his former Canadian instructor, William Brymner, are not the same stirring depictions of the land. Jackson's Eastern Georgian Bay works were critically described using such words as "fury," "wild," "untamed nature," "crude," "power and ruggedness." And rightly so. Georgian Bay is no place for the timid and is an exhilarating location for artists as Charles Comfort, contemporary and friend of A.Y. Jackson describes:

About these harsh barren islands there is an undeniable fascination, possibly inherent in the manifest struggle recorded in their line, perhaps in the sense of remoteness and stern resistance to the encroachment of man...A morning of serene calm may change to an afternoon of calamitous seas. It is a region of great beauty and fierce contrasts; it can be stirring or contemplative; it is always provocative...It seems natural that this region would attract adventurous spirits.²⁷

The spirit of A.Y. Jackson was adventurous and he was fascinated with the landscape he found. At an event in honour of his eighty third birthday, Jackson's adventurous spirit was evident when he described the feelings he'd experienced upon his first arrival on Georgian Bay. Jackson said, "...I got to Georgian Bay. That was an amazing country...I always felt it was a place that the *bon dieu* had made when he was on holiday, just for fun..."²⁸ In painting around Georgian Bay, Jackson appeared to seek out a middle

²⁶ A.Y. Jackson. Painter's Country. p. 14.

²⁷ Charles Comfort was Director of the National Gallery of Canada from 1960 to 1965. Charles Comfort, "Georgian Bay Legacy." Canadian Art, 1951. in deVisser and Ross. Georgian Bay. (Erin: Boston Mills Press). 1992. p. 7.

²⁸ A.Y. Jackson, in Firestone. The Other A.Y. Jackson. p. 221.

ground between his vision and the natural state of the landscape. The paintings are Jackson's emotional reaction to the scene presented before him. His work is of particular interest to the study of Georgian Bay as an associative cultural landscape because he brings to them his impressive artistic experience, and because the paintings have been held up as national icons. The people of Canada have claimed Jackson and his work as theirs, and therefore have appropriated these landscapes as symbols of Canada.

From all sources, it is obvious that Georgian Bay was one of A.Y. Jackson's favorite places to paint in Canada. In endeavoring to capture his fondness and vision of the landscape, Jackson painted with Canada and Canadians in mind. Seventy-five years after Jackson returned from Penetang in the spring of 1921, Charles Hill, Canadian art curator for the National Gallery of Canada, reiterated Jackson's belief that his art was meant for a nation. Jackson expressed this sentiment in 1959 when he said:

I have gone into places where people had never seen anything beautiful before, and tried to find beauty...We haven't got any old architecture in Canada, any old churches, old cathedrals. Most of our towns are just horrible. But we do have some scenery...If my painting has made Canadians appreciate the beauty of their own country more than they used to then that's my message.²⁹

Jackson, the Group of Seven and other painters felt they lacked a popular national school of painting and fought to identify their work with Canadians. For Jackson, part of the appeal of his work was his personality. Well liked and quick with a story, he used these talents to bridge the gap between landscape art and popular culture, Jackson was taken under the wing of governor generals, directors of the National Gallery of Canada, and numerous

²⁹ Jackson. "Veteran painter vigorous at 77." *Quebec Chronicle - Telegraph*. Nov. 24, 1959.

philanthropists. He was forthright, obliging, and enjoyed the spotlight thus endearing him to powerful and elite Canadians in the 1940's, 50's, and 60's. Jackson's timing was providential for it was during this period that Canada began to assert its independence and define its own identity. A staunch Canadian nationalist (Jackson even entered a design for the new Canadian flag in 1965), A.Y. Jackson's views on Canada became associated with his work. As a result, paintings of Georgian Bay create stronger relationships with a broader Canadian culture due to their subject, originality, style and association with a person who was passionate about Canada. Charles Comfort, on the occasion of Jackson's eightieth birthday described him as "the man who has given us the rugged colourful portrait of our land, who has shown us what it looks like, and what it feels like to him..."³⁰ These same feelings were summarized in the recent advertising campaign for the seventy-fifth anniversary exhibition of the work of the Group of Seven in Ottawa. Posted beside a copy of *Terre Sauvage*, the english advertising slogan for the exhibition read, "This Landscape is Your Landscape."

The final step in looking at the history of A.Y. Jackson and Georgian Bay is an analysis of selected Georgian Bay works. This aspect of the identification process is key to the project because these are some of the images which Canadians associate with Georgian Bay. The paintings chosen are: *Terre Sauvage*; *Night, Pine Island*; *Dawn, Pine Island*; and *March Storm, Georgian Bay*. These paintings are among Jackson's most popular and more reproduced works, and are therefore in the public eye more often. All of these works are the property of major public galleries and are currently on display.

³⁰ Charles Comfort in Firestone. The Other A.Y. Jackson. p. 59.



Figure 3.5. Bus advertisement in Ottawa for Group of Seven exhibition at the National Gallery of Canada. Photo by Landon French. Ottawa. 1995.

The first work, *Terre Sauvage* is not a classic Georgian Bay work for the simple fact that two of the main elements, water and wind swept pines, are not present. Nevertheless, it is a vision of the Georgian Bay landscape that is important to Canadians and is thus included. In *Terre Sauvage*, spruce trees and autumn colours are featured with a lone white pine, rather small in scale, on the right side of the painting. The rock in the forefront of the painting certainly represents the Canadian Shield and Georgian Bay, and the clouds suggest the recent passing of a storm. A hopeful rainbow livens the left rear of the work. The view is toward the mainland and away from the islands of the Bay. The subject portrayed in this, Jackson's first large canvas, is not typical of other Jackson Georgian Bay works, nor is it similar to the work of Bald, Lismer, Watson or Hartman. It is however a landscape found within earshot of the breaking waves of Georgian Bay and is significant as a national icon which depicts a Georgian Bay scene. It is significant also because it is the first large painting of the Group of Seven purchased by the National Gallery of Canada. The remaining three works are more closely associated with Georgian Bay.

The paintings *Night, Pine Island* and *Dawn, Pine Island*, are virtual companion pieces of Jackson's. Different perspectives of the same island during different times of the day show Jackson's versatility in handling low light conditions. Each of these works feature the weather worn rocks, trees, water, and sky in proportions and forms that are unique to Georgian Bay. In these paintings the subject of the painting can be found in the silhouetted trees and the round, mounded rock with a vast sky, clouded or clear and starlit. The features of the skies are reflected in the calm waters of Georgian Bay. Part of A. Y. Jackson's appeal in the two Pine Island paintings is his simplification of the details in the landscape. This



Figure 3.6. A.Y. Jackson. *Night Pine Island*. 1924. Oil on canvas. 64.2 x 81.5 cm. National Gallery of Canada. Ottawa. Bequest of Dorothy Lampman McCurry, 1974, in memory of her husband Harry O. McCurry, Director of the National Gallery of Canada from 1935-1955.

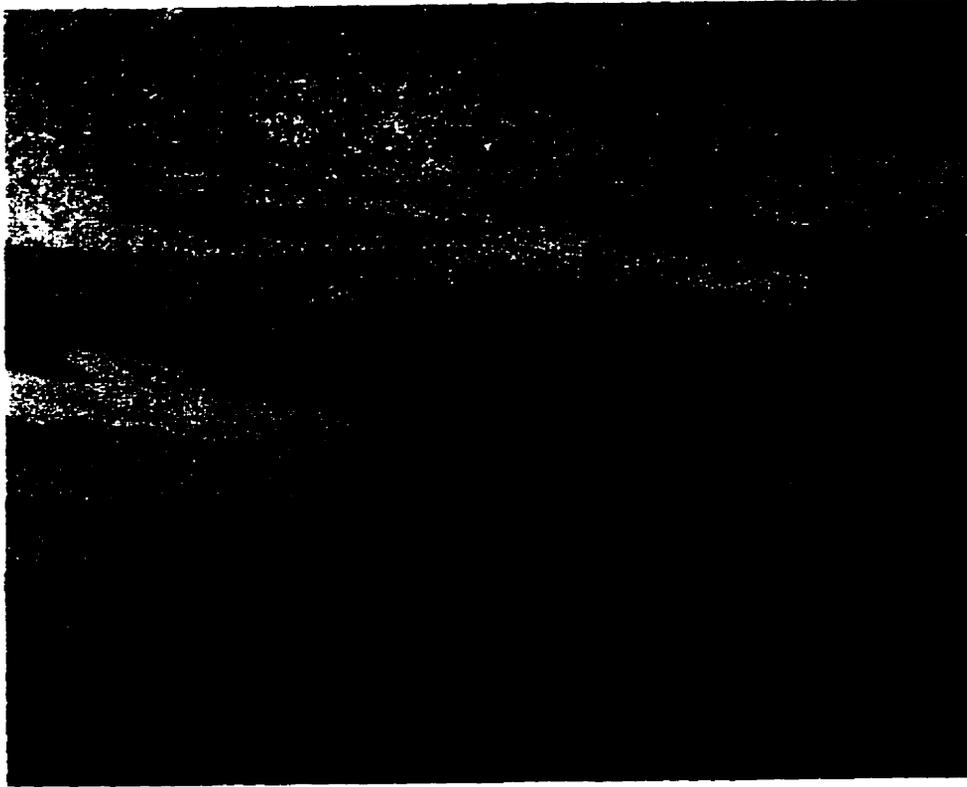


Figure 3.7. A.Y. Jackson. *Dawn, Pine Island*. 1924. Oil on canvas. 53.5 x 66 cm. McMichael Canadian Art Collection. Gift of Miss D.E. Williams. 1977.4.



Figure 3.8. A.Y. Jackson. *March Storm, Georgian Bay*. 1920. Oil on canvas. 63.5 x 81.3 cm. National Gallery of Canada, Ottawa. Bequest of Dr. J.M. McCallum, Toronto, 1944.

technique is not unique to Georgian Bay nor Jackson, however the forms found in the trees and rocks are distinct and repeated in Jackson's art frequently enough to be identified with Georgian Bay.

The final A.Y. Jackson work to be introduced is *March Storm, Georgian Bay*. This canvas looks inward towards the mainland from a distance providing a lower horizon line and wider vista. It is a study of the colourful sky and the power of storms which roll off the Bay. Again the elements of Eastern Georgian Bay landscape paintings are well represented in this work. The purpose of including this work is to show another classic Jackson Georgian Bay painting with all of the basic forms under a stormy sky. These turbulent skies will be seen again in the work of Arthur Lismer and Budd Watson as a characteristic of Eastern Georgian Bay.

The preceding are a small sample of the large number of Jackson canvasses and sketches of Eastern Georgian Bay found across Canada and throughout the world. Jackson's body of Georgian Bay work is a major part of his legacy. Furthermore, Jackson's popularity and story telling charm add to the historical importance of the work giving those who know the paintings a deeper connection or association to the landscape.

A.Y. Jackson managed to take images of Eastern Georgian Bay, similar to those found on Bald's postcards, and propel them onto the cultural stage of high art at a national and international level. As a result, images of Eastern Georgian Bay became larger than the landscape itself. They became part of the Canadian national cultural identity or, in other words, part of a Canadian associative cultural landscape.

Arthur Lismer

Although A. Y. Jackson's work on Georgian Bay accounts for a major portion of the Group of Seven's contribution to images associated with the region, Arthur Lismer's Eastern Georgian Bay work is also important. His landscape work is distinct from those of Jackson and other Group members because Lismer has a unique way of expressing the impression the landscape made upon him.³¹ Lismer's Georgian Bay paintings, drawings, sketches and even cartoons are found throughout Canada and-abroad. He is a creator of nationally significant Canadian images associated with the landscape of Georgian Bay.

Despite his close relationship with the Canadian landscape, Arthur Lismer was not a native of Canada. Born in Sheffield, England in 1885, Lismer attended the Sheffield School of Art from the age of thirteen to the age of twenty. The Sheffield School prepared young artists for life as commercial engravers and sketch artists in the local silver trades. As part of his apprenticeship, Lismer illustrated and reported on local events for Sheffield newspapers. He graduated in 1906 from the art school. With few artistic opportunities in Sheffield, young Arthur set out for a year and a half of art training at the *Academie* in Antwerp, Belgium. Twenty years earlier, Vincent Van Gogh trained in the same school and it is often remarked that Van Gogh's work influenced the way Lismer applied paint to canvas. In 1910, after some time in London and Paris working as an illustrator, Lismer was enticed to move to Canada. Both the prospect of steady work as a commercial artist and the flow of British immigrants across the Atlantic persuaded the twenty-eight year old Lismer

³¹ Patricia Godsell. Enjoying Canadian Painting. Don Mills: General Publishing Co. 1976 p. 132.



Figure 3.9. Arthur Lismer. *Georgian Bay Rock*. 1952. Pen and black ink on wove paper. 37.5 x 45.2 cm. National Gallery of Canada, Ottawa.

to leave family and fiancée behind and take a chance at a new career in a new country. With very little money, Arthur Lismer made the voyage to Canada in January of 1911 and found employment upon arrival in Toronto. After leaving his first place of employment, Lismer was hired by the Grip Engraving Co. on Church Street in Toronto where he illustrated Eaton's catalogue and other advertisements. Among his co-workers at Grip were Tom Thomson, J.E.H. MacDonald, Frank Carmichael and Frank Johnson. Everyone except Thomson would later join Lismer as members of the Group of Seven.³² In his spare time, Lismer painted the landscape near Toronto and found the small artistic community in the city friendly. He became a member of the local Arts and Letters Club, and was able to socialize regularly with artists and patrons, including the patron of Tom Thomson, Dr. W.J. McCallum. It did not take Lismer long to become fast friends with both men. As he established a life and family (he married his fiancée in 1912 and brought her to Canada) he quickly became part of the Toronto fine art scene.

Through adventurous friends like Thomson, J.E.H. MacDonald and Dr. McCallum, Lismer discovered Ontario's near north, including Georgian Bay. As mentioned in the historical section on A.Y. Jackson, Dr. McCallum spent a great deal of time at his cottage on Go Home Bay, Georgian Bay, and McCallum invited the Lismer family to vacation and paint at his cottage late in the summer of 1913. This trip had a profound effect on the artist since he had never encountered scenery that compared to that of Georgian Bay. Biographer John McLeish romantically explains the landscape's effect on Lismer.

³² John McLeish. September Gale. Toronto: J.M. Dent and Sons. 1955. p. 25.

To the English-born and largely English-nurtured artists, like... Lismer, [an introduction to the north] came like the parting of curtains on a great drama not dreamt of before. ...the stark splendor and majestic colouring of the terrain north of Lake Superior and in the Georgian Bay region came as a spiritual revelation.³³

Lismer would return over twenty times to the enjoy the uplifting setting of Georgian Bay. Summer months were spent sketching and camping, with his wife and daughter, at cottages and resorts from Go Home Bay in the south to MacGregor Bay in the Killarney area to the north. An account of these excursions is not important to this study; however, a few paragraphs regarding the development of Lismer's connection to Georgian Bay provides the context for later analysis of one of his Georgian Bay works.

In a 1967 interview at McCallum's cottage, A. Y. Jackson made it clear that he felt Arthur Lismer was the true interpreter of Georgian Bay.³⁴ As a foreigner, the landscape had had a profound impact upon Lismer, both creatively and spiritually, which is explained in Lois Darrioch's biography *Bright Land*.

Only one who has been freshly introduced to Georgian Bay, not raised beside it, can appreciate the impact of that glorious landscape on a newcomer. It's like being on a different continent - the radiant air, the rocks, the endless expanse of turbulent water and sky, the magnificent sturdy stance of pine trees pitted against the wind.³⁵

³³ McLeish. September Gale. p. 47.

³⁴ A. Y. Jackson. McCallum/ Jackman Cottage, Georgian Bay. Audiotape. Ottawa, 1967.

³⁵ Lois Darrioch. Bright Land: A Warm Look at Arthur Lismer. Toronto: Merritt Publisher, 1981. p. 15.

With the appreciation of an outsider, Lismer furthered his reputation as a Georgian Bay artist by documenting his explorations up the eastern shore from Penetang - Midland to Killarney in his art. Numerous visits to various locations gave Lismer fresh perspectives on the landscape and led to a variety of interpretations of the landscape throughout his career. Lismer used pen, ink, pencil, watercolour and oil to produce sketches and finished Georgian Bay works. The subject of these Georgian Bay images evolved also, moving from large works of wide open expanses to intimate studies of the rivers and bush bordering Georgian Bay. Arthur Lismer continually made attempts to capture the landscape's impact upon his spirit. In doing so he became intimately related to the region and an interpreter of the landscape.

The Georgian Bay landscape rose to national prominence in part due to Lismer's enthusiasm for the area and his disappointment with the Canadians he encountered upon arriving in Canada. These feelings are evident in a letter written after seeing some Thomson sketches in 1913. Lismer writes: "If the country's half as stirring as Tom's sketches seem to indicate, in Heaven's name why are so many Canadians always talking about their stomachs, their money etc.? Where's the romantic spirit, the philosophic spirit?"³⁶ Perhaps Lismer was passionate about Canadian national identity; a passion stirred in him by Thomson's art, but not found in the Canadians he had met. Charles Hill argues that Lismer felt philosophical about the land because he needed to. Hill says that "the mystical teachings of theosophy, the metaphysical theories of Wassily Kandinsky and the socially oriented aesthetic ideals of John Ruskin and especially William Morris about the social utility of art"

³⁶ McLeish. September Gale. p. 29.

were prevalent in the 1920s.³⁷ These theories in addition to growing notions of nationalism were popular, were major influences on Lismer and others of the Group who took an ideological, and spiritual approach to Georgian Bay, Algoma, the Rockies and other Canadian landscapes.³⁸ This approach caused Lismer to create landscape paintings that include very few people. Hill explains: "I believe that for [the Group] the landscape and the people of Canada were the same thing - that if you wanted to depict the Canadian people you depicted the Canadian landscape. Canadians were defined by the landscape. It wasn't an evasion of the reality of Canadian life, it was a way of going deeper into that reality."³⁹ Thus the conclusion can be made that Arthur Lismer, in cooperation with other Group members, found in Georgian Bay a spirit or influence that they deemed to be "Canadian." This experience was powerful enough to draw Lismer back to the region throughout his life to "*depict the Canadian people,*" to show Canadians who they are by interpreting the landscape in a manner to provoke a response. The result is an association between Georgian Bay, the Canadian art of Arthur Lismer, and a Canadian national identity that survives to this day.

With Lismer's relationship to Georgian Bay established, a look at a single selection of his Georgian Bay landscape paintings can proceed. The location of the work falls within the geographical boundaries of Eastern Georgian Bay and is entitled *A September Gale - Georgian Bay*.

³⁷ Charles Hill. *Art For a Nation*. p. 204.

³⁸ *Ibid.*, p. 204.

³⁹ Robert Fulford. "Regrouping the Group." *Canadian Art*. Fall 1995: p. 76.



Figure 3.10. Arthur Lismer. *A September Gale - Georgian Bay*. 1921. Oil on canvas. 122.4 x 163 cm. National Gallery of Canada. Ottawa.

A September Gale - Georgian Bay is one of the most significant works by a member of the Group of Seven. This oil painting was completed by Arthur Lismer in 1921 and is based on sketches made on West Wind Island at Dr. McCallum's cottage.⁴⁰ *September Gale*, as it is also known, is a large canvas (122cm x 163cm) and is arguably Lismer's signature piece. It is on permanent exhibition at the National Gallery of Canada except when included as part of national and international Group of Seven exhibitions. The painting is popular and has been reproduced in many books in addition to cards, calendars, posters and other merchandise available at galleries, bookshops and stationary stores in Canada.

September Gale is typical of Lismer's Georgian Bay work. The scene is presented under a chaotic sky with clouds and light mixing in strong forms. As with previous paintings by Frederick Varley and Tom Thomson, a pine tree stands alone in the forefront on a rocky island. The design of the work is dramatic, simple and bold. It looks south upon a landscape in turmoil as trees and grass strain against the west wind and glacier eroded granite rocks emerge from between the whitecap waves. According to Godsell, Lismer described this scene as the "eternal battle in nature of assault and resistance, of water against land, of the elements against all living things."⁴¹ Clearly for Lismer, and for Jackson, Watson, and Hartman, tension between the elements and life is a characteristic of the rugged Georgian Bay landscape. Perhaps this tension, which reveals itself in the rocks and trees, is why Canadians have become so attached to this and other Georgian Bay works. It

⁴⁰ A. Y. Jackson. McCallum/ Jackman Cottage. Audiotape. 1967.

⁴¹ Godsell. Enjoying Canadian Painting p. 132.

illustrates the power of nature found in the Canadian landscape verses the struggle to survive.

It has been argued that the landscape's impression on the artist is important. Patricia Godsell and John McLeish would likely agree that, in the case of Arthur Lismer, the landscape and weather affect the artist emotionally. Godsell writes:

Lismer, like other members of the Group of Seven, was determined to express the feeling that he had for the Canadian landscape. Certainly he saw a stormy day with wild waves and seeping clouds, but he felt the storm as well, and the combination of these two states of mind produced *September Gale, Georgian Bay*.⁴²

September Gale is proof of a deep relationship between Arthur Lismer and Georgian Bay. More importantly, *September Gale* has taken on an identity of its own and is a strong link in an association between the landscape of Georgian Bay and Canadian culture.

In conclusion, if Arthur Lismer's goal was to show Canadians who they are through his romantic enthusiasm and spiritual connection to Georgian Bay, then this goal was accomplished. His art has been appropriated by Canadian institutions and individuals since it was produced. And because Eastern Georgian Bay was the location for a great number of his landscape images, it has developed a reputation as a landscape that is uniquely Canadian.

⁴² Godsell. Enjoying Canadian Painting p. 133.

Budd Watson

Returning to the art of photography, the work of Budd Watson is the next significant step in associating the art of Georgian Bay with the cultural landscape of that region. Watson's photographic representations of Eastern Georgian Bay differ greatly from those of J.W. Bald and are more akin to the work of Lismer and Jackson. Although there is national and international recognition of Watson's work, it is his appeal in the Midland area, as a local artist who beautifully depicted Georgian Bay in photographs, that has created an affiliation between Watson, Georgian Bay and those who know the area. Budd's bold style, technique, vision, and personality went into each hand-made print identifying him as an artist of great importance on Georgian Bay.

Born in Brampton, Ontario, in 1930, Budd Watson's family moved to Midland in 1936. In that year, Budd's father Loren established a portrait photography business in competition with Midland's long standing portrait photographer, J.W. Bald. Under his father's guidance, Watson became a partner in the photography business opening a branch studio in Orillia. In his early thirties, Watson studied nature and landscape photography with other local amateur photographers while travelling throughout Canada. An avid outdoorsman, Budd enjoyed being "up the shore" of Eastern Georgian Bay and was often seen heading out of Midland's port to take photographs as storms rolled in. Fortunately for others, Georgian Bay was a landscape in Watson's own backyard worth photographing .

In a 1973 article, Watson described the first turning point in his photographic career. In 1967 upon visiting a Halifax gallery, he decided that he had had enough of taking pictures for others and that it was time to photograph what pleased him and make a living

by selling the results.⁴³ This was a bold endeavour for a man with a family; however, if anyone had the determination and skill to achieve this goal it was Watson.

The first step in the process was to have his colour landscape and nature prints processed at a photographic lab in Toronto. When the prints did not meet his high standards, he concluded that he must manufacture his own. He purchased an 8" x 10" colour enlarger and processor and, with the help of his father and family, Watson worked towards becoming a photographic artist in control of image production from beginning to end. In the meantime, Watson had to earn a living, but found the portrait and wedding picture business of his father's tedious and restricting. In another interview Watson said, "I spent all my time running back and forth between Midland and Orillia with a Halselblad [camera] in one hand and a ham sandwich in the other. One day I got fed up and threw the keys over the store."⁴⁴

In 1970, according to his wife Lylie and son Kriss, at about the same time Watson launched the keys over the store, he had a profoundly moving experience while travelling through the Arctic to Frobisher Bay. In the north, a place previously travelled by artists such as Jackson and Harris, Watson came into contact with the culture and landscape of Canada's northern extreme. Here he found a place which helped him see the land in a new way and focussed his energies on his artistic goals. This second turning point is described by Kriss Watson as his father's "cocoon stage."⁴⁵ Watson returned to Midland and began to work

⁴³ Irvine A. Brace. "Colour prints sell in gallery" *Canadian Photography*, August 1973, p. 19.

⁴⁴ Randy Denley. "Watson's photos make a big display" *Owen Sound Sun - Times*. June 5, 1978.

⁴⁵ Kriss Watson. Interview. Midland, Ontario. September 30, 1995.

diligently at creating a name for himself through the production of large scale colour prints of landscapes including numerous Georgian Bay images. In 1972, again with the assistance of his father and family, Watson purchased an old stage coach hotel located in Wyebridge, a picturesque hamlet five kilometers south of Midland, for the purpose of creating his own studio and gallery space. Coincidentally, this small hotel-turned-studio is located across the street from the studio of Group of Seven artist Franz Johnston who was a friend of Loren Watson and had worked there twenty years earlier. The Wyebridge Gallery became the symbol of a photographer who was coming into his own. As Kriss Watson indicates, his father "went in a photographer and came out an artist."⁴⁶ At Wyebridge, Watson built a large photographer's skylight into the roof, constructed his own darkroom, and built a processor to his specifications in order to meet his meticulous standards.

Recognition for work done at the Wyebridge Gallery was soon to follow when Watson put together his popular *My Canada* slide show. With four slide projectors set to music, Watson's vision of Canada came alive for groups and camera clubs throughout Ontario. His artistic dream was realized in 1974 when a major breakthrough occurred which hailed the arrival of Watson as a significant artist. Patron of Canadian art, Robert McMichael invited Budd to be the first photographer to show in the McMichael Canadian Art Collection in Kleinburgh, Ontario. It was a great honour to be placed among Canada's premier painters and sculptors. Watson's sixteen photographs from the *My Canada* collection were so popular, the exhibition was extended nine months beyond its originally

⁴⁶ Jackie McLaughlin. "The lens was Budd Watson's eye." *Huronian Holiday*. September 22, 1990.

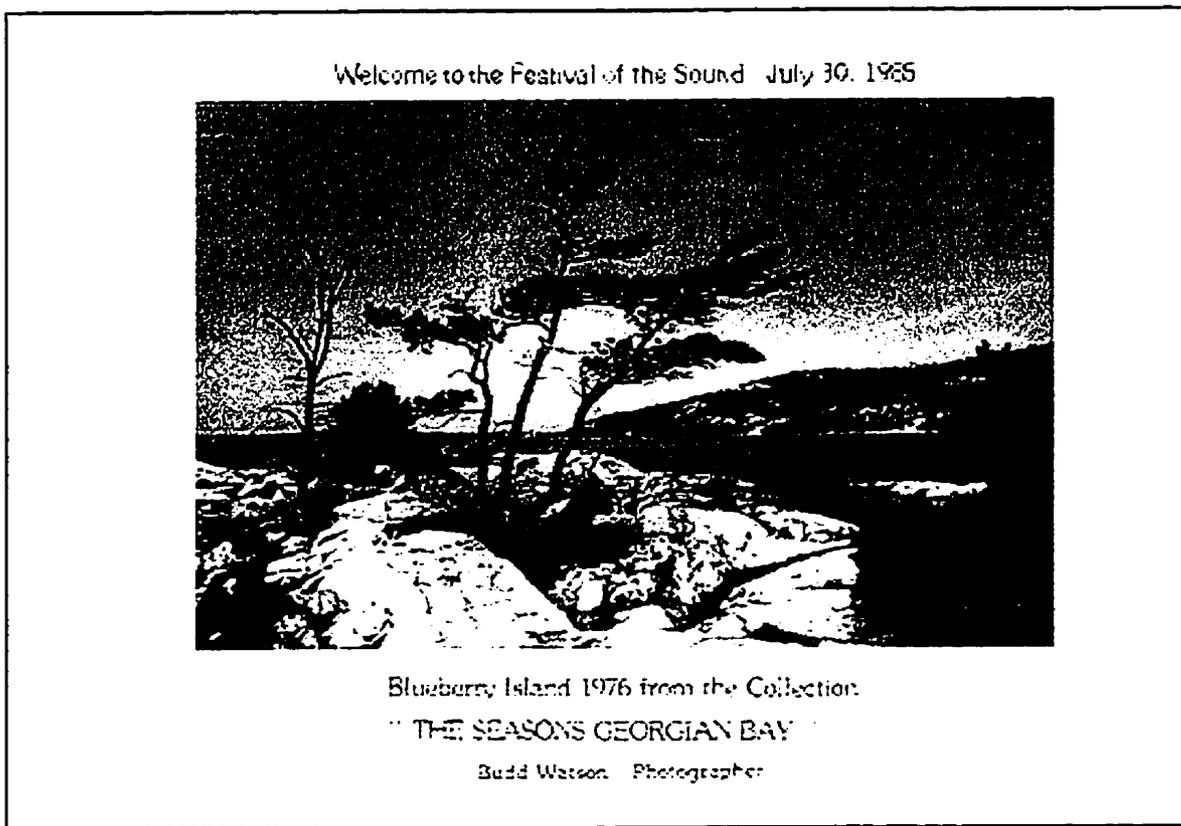


Figure 3.11. Budd Watson. Program for slide presentation, *The Seasons, Georgian Bay*. 1979. Budd Watson Gallery of Photographic Art, Midland, Ontario.

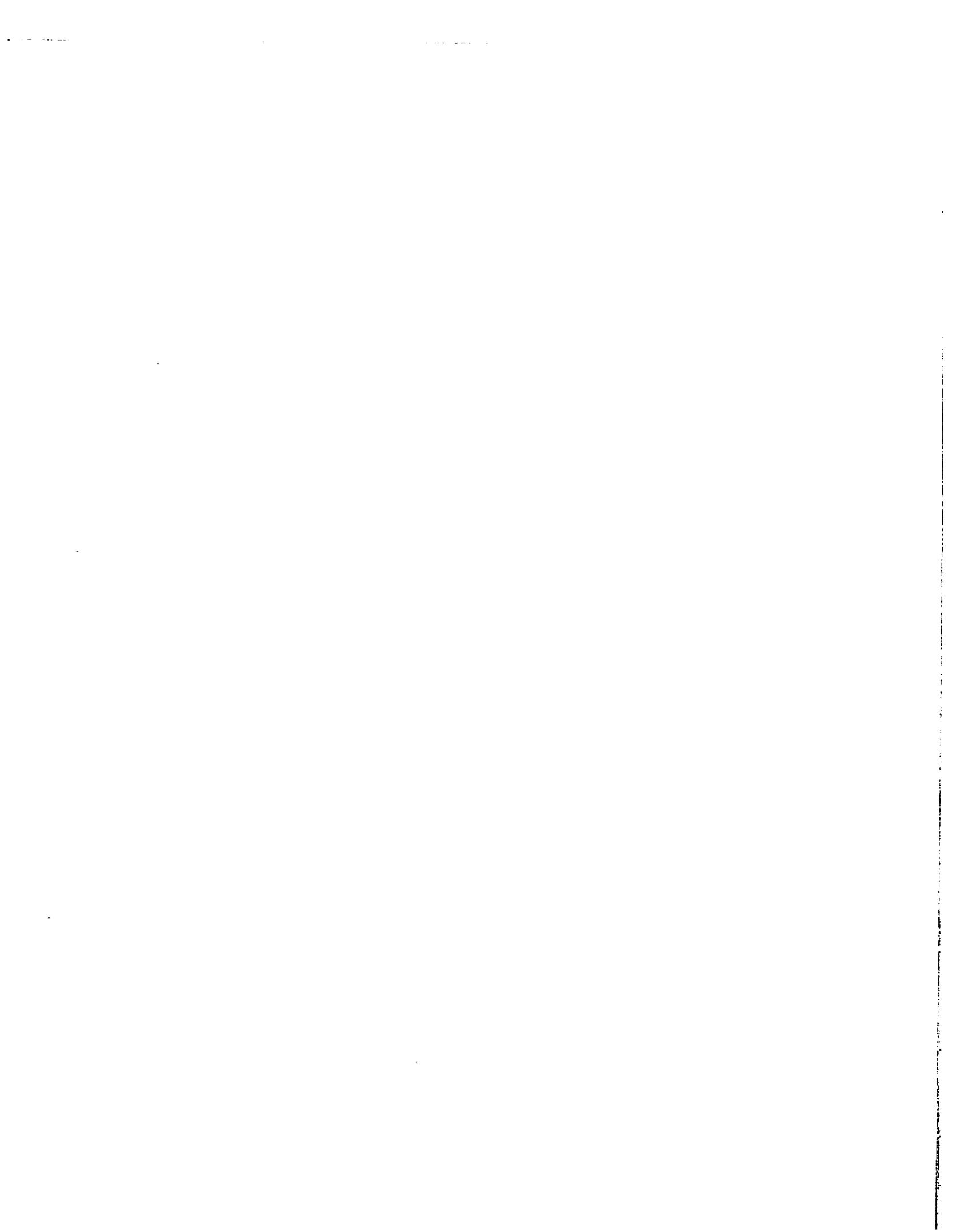
scheduled three-month showing. Of the Watson photographs, Robert McMichael said, "Mr. Watson has the same feeling for the Canadian landscape as the Group of Seven, and the same desire to show Canadians how beautiful and strong their country is. The main difference was that Mr. Watson chose to use a camera rather than a brush."⁴⁷

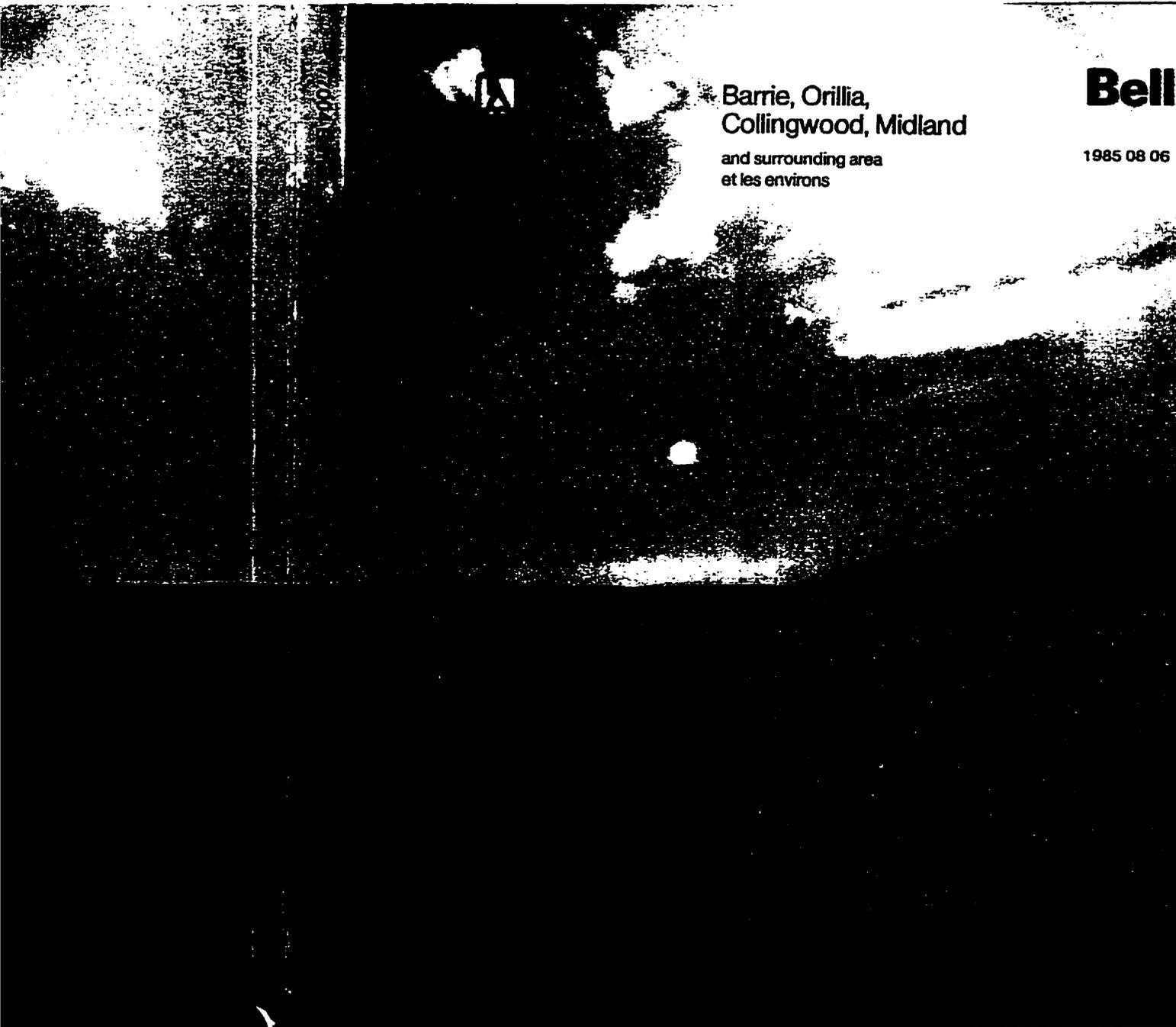
The 1970s proved to be a decade of success for Budd Watson and his large scale landscape photographs. Starting in 1970, he taught his individual approach to photography at Georgian College in Barrie and in private workshops at resorts throughout the Georgian Bay and Muskoka area. Watson also travelled extensively to teach at the Ontario College of Art in Toronto, Toronto Camera Club, Professional Photographers of Canada, Professional Photographers of New York, and the Rochester Institute of Technology and Photographic Arts. By 1976, Watson's work had received international recognition from the Royal Photographic Society of Great Britain as well as the designation of "*excellence*" from the *fédération internationale de l'art photographique*, Berne, Switzerland. Exhibitions included the Tom Thomson Museum of Fine Art in Owen Sound, and the Kodak Gallery in New York City. In 1979, Watson achieved another milestone in advance of his greatest accomplishment. *The Seasons...Georgian Bay* was his second exhibition at the McMichael Canadian Art Collection and he remained the only photographer to have ever shown there. *The Seasons...Georgian Bay* was also a slide show from which the program survives. It can be concluded from the program that "THAT BAY," as Watson referred to it, held a special place in his heart. He knew it well and it inspired him to do his best work.

⁴⁷ Author unknown. "The East, Arctic Arrive In Orillia With Display". *Orillia Packet & Times*. May, 7, 1974.



Figure 3.12. Budd Watson. *Blueberry Island Sunset*. Cover from the 1985 Bell Canada Watson Gallery of Photographic Art, Midland, Ontario.





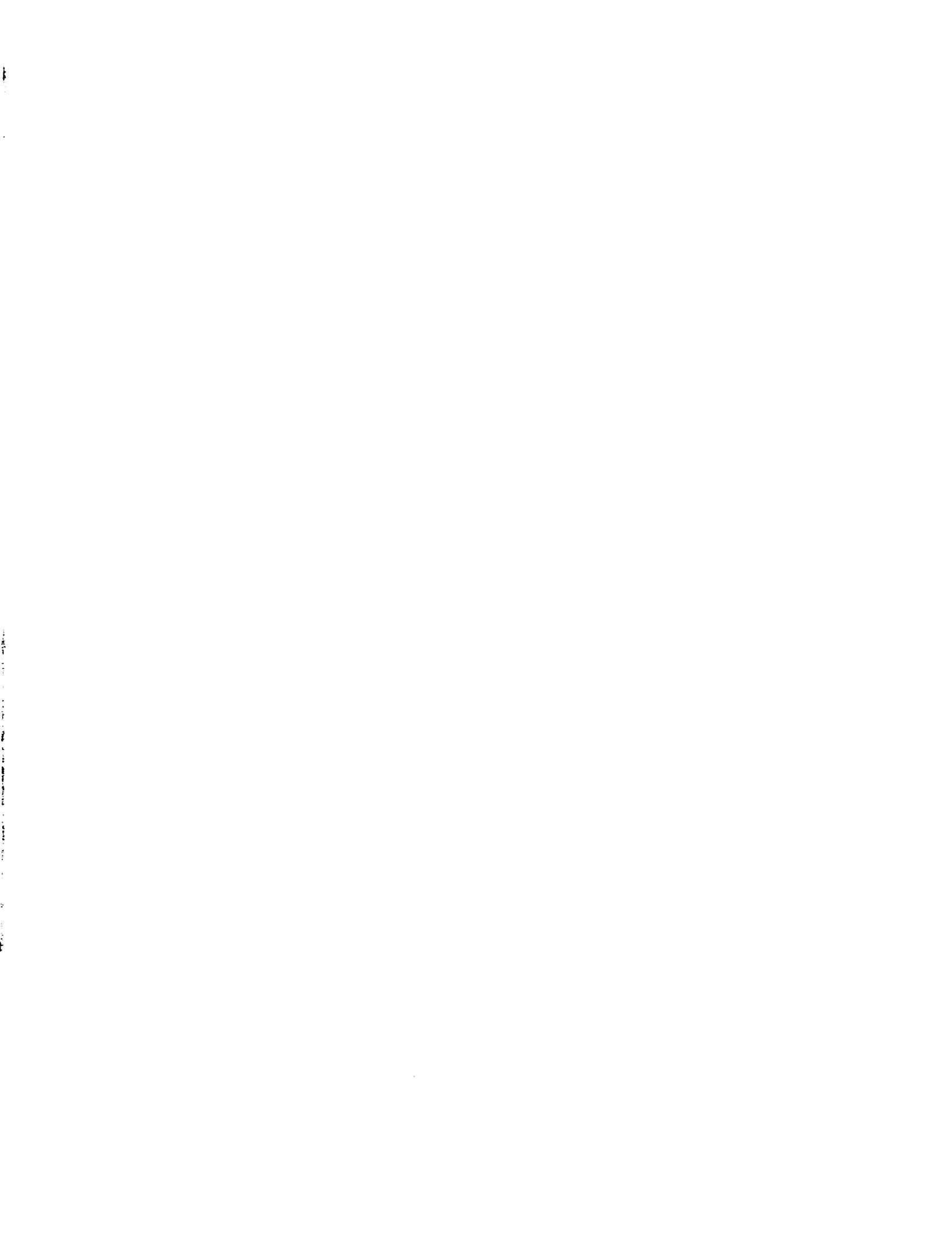
1A

Barrie, Orillia,
Collingwood, Midland
and surrounding area
et les environs

Bell

1985 08 06

atson. *Blueberry Island Sunset*. Cover from the 1985 Bell Canada Ontario Telephone Directory. Budd
Gallery of Photographic Art, Midland, Ontario.



The next chapter in the Budd Watson story proves to be the climax of his career. With strong local and national recognition, plus the desire to create more, and larger photographs, Watson turned his attention to acquiring a larger space that would allow him to grow. In 1980, Watson solicited the support of forty-seven patrons, each donating one thousand dollars for the acquisition and establishment of the *Budd Watson Gallery of Photographic Art* in the former YMCA building in downtown Midland. In return for their generosity, each patron was given a limited edition print by Watson chosen especially for the occasion. The gallery was a dream come true and was intended to not only be a showplace and studio for Watson's work, but also a cultural centre for the community. Measuring almost 27,000 square feet, the *Budd Watson Gallery of Photographic Art* was hailed as one of the largest privately owned photographic galleries in North America. Local residents would often bring foreign tourists to the gallery to get a quick glimpse of Canada and Georgian Bay through Watson's work. A notable achievement that further expanded the reputation of Watson's images of Georgian Bay was the sale of his photograph entitled *Blueberry Island Sunset* to Bell Canada for reproduction as the cover of their 1985 Ontario Telephone Directory.

A signature of Budd Watson's art, besides their Georgian Bay subject matter, is the large size of his prints. Known as the "Master of the Large Print,"⁴⁸ his largest prints measure 6 feet by 10 feet. Three of these hang today in the showroom of the Central Marine boat dealership in Midland, the result of an arrangement between Watson and Central

⁴⁸ William Smith. "Budd Watson: Master of the Large Print." *Photo Life*. July 1984. p. 21.



Figure 3.13. Arthur Lismer. *Evening Silhouette, Georgian Bay*. 1928. Oil on canvas. 80.3 x 100.8 cm. University College, University of Toronto, gift of H.S. Southam, Ottawa, c. 1948.

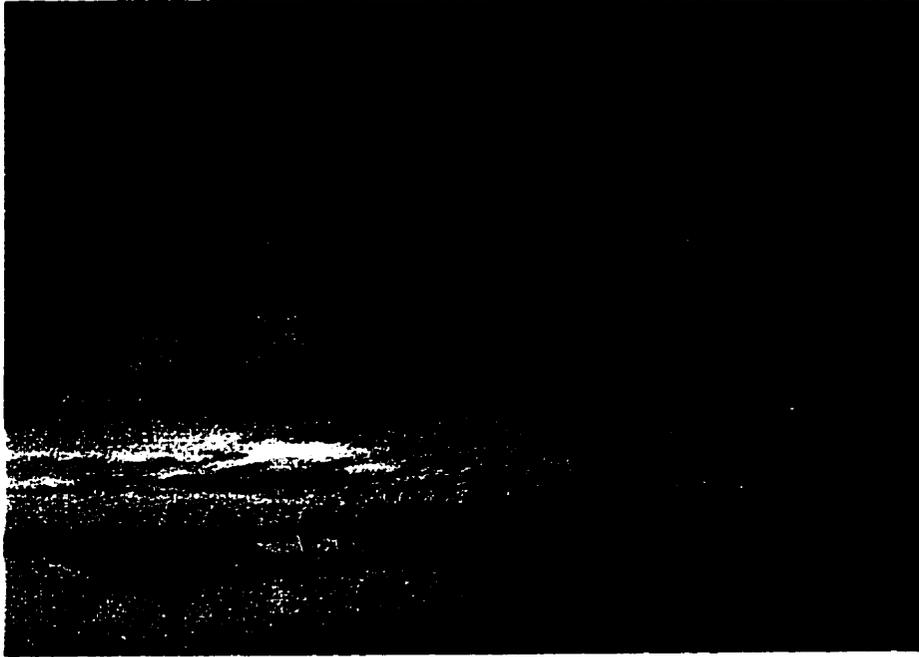


Figure 3.14. Budd Watson. *Split Rock Sunset*. n.d. Budd Watson Gallery of Photographic Art, Midland, Ontario.

Marine owner Albert Desrochers, to provide Watson with a boat and motor to reach his photographic destinations on Georgian Bay.⁴⁹

Watson was truly the “Master of the Large Print” as *Photo Life* magazine dubbed him in 1984. The size of the prints he produced is significant because Watson changed early 1970s colour landscape photography in North America by reproducing stunning images of high quality in a format not seen before. Not only did Watson have to build his own processor to achieve his grand prints, but he also worked with Kodak to produce a photographic paper of the quality and size he required. Watson even designed concave plywood frames on which to mount his prints to give the impression of being surrounded by the landscape. Small scale reproductions cannot do justice to the powerful feelings these photographs evoke in their attempt to relate Watson's vision of Georgian Bay. As an innovator in the field of large print photography, Budd Watson strengthened the cultural association with Georgian Bay by drawing attention to the landscape through these large and impressive images.

Budd Watson's work continued until 1988, when a few months after the passing of his father and long time partner, Watson suddenly fell victim to a stroke and died at the age of 58. Leaving behind a family and a photographic legacy, the *Budd Watson Gallery of Photographic Art* remains "as a tribute to the man who helped immortalize Georgian Bay...[it] is a showcase for some 150 of Watson's images and visitors are met by a 6 foot by 10 foot scene of Georgian Bay. The entire front section is filled with Watson's camera's

⁴⁹ Albert Desrochers, Interview. Midland, Ontario. December 28, 1995.

vision of the place he loved the most - Georgian Bay in all its glory."⁵⁰ As of 1997, the Budd Watson Gallery remains open by appointment. Watson's images of Georgian Bay are unique and were inspired by the presence of the landscape that was his home.

Watson had at least three major influences in his photographic career. The first was his father, Loren Watson. Loren knew the fundamentals of photography well and passed his technical and artistic skill on to his son. Not only was the elder Watson instrumental in teaching his son photography, he supported his artistic endeavours by helping Budd Watson set up the studio in Wyebridge.

The second influence on Watson's career was not as direct as the first. The artistic community in Southern and Eastern Georgian Bay is rather small, and it is no wonder that Frank (Franz) Johnston and the work of the Group of Seven was well known to Budd. Many people remark that the work of the Group of Seven is evident in Watson's photographic style. Lylie and Kriss Watson maintain that the influence of the Group of Seven is merely coincidental and maintain that landscape photography, not painting, is responsible for Budd Watson's Georgian Bay work. While there is no denying he knew the paintings of the Group, he did not wish to recreate them.

Regardless of Watson's artistic intentions, his images are similar to those of the Group of Seven in many ways. In reconsidering the work of Arthur Lismer, it is not difficult to see Eastern Georgian Bay's strong influence on both Lismer, and Watson. Lismer's *Evening Silhouette, Georgian Bay*, is a classic of the Group's landscape work. Its style and subject displays bold colours and a strong feeling of the horizontal power of the Bay.

⁵⁰ Jackie McLauchlin. "The lens was Budd Watson's eye". *Huronian Holiday*. July 1990.



Figure. 3.15. Budd Watson. *White Pine Bay*. n.d. Budd Watson Gallery of Photographic Art, Midland, Ontario.

Watson's *Split Rock Sunset* clearly shows the same landscape, lighting and colour in a beautiful late evening photograph. Sky, subject (a wind bent white pine) and lighting are similar, while composition is slightly different. In Watson's photograph, the horizon line is low with a tree in black in the immediate forefront of the photograph and the landscape stretching into the distance beyond the tree. Lismer, on the other hand, does not require the viewer to look beyond his gnarled tree, but instead mounts the tree upon a monument of jumbled granite at the centre of his painting. Despite the differences in medium, the Group brought this vision to the people through public galleries; Watson allowed the audience to take the same vision home.

Compositionally, these works vary slightly and could be different perspectives of the same rocky island and white pine typical of Eastern Georgian Bay. The possibility that the same location is portrayed by both artist is increased considering that Split Rock Island is on Go Home Bay near the cottage of Dr. McCallum and easily reachable by boat from Midland.

Is there proof that Budd Watson was directly influenced by Arthur Lismer and the rest of the Group of Seven? The answer is no; however the above images clearly show that Watson and the Group saw Georgian Bay in a similar way by the common characteristics of the Eastern Georgian Bay Landscape.

The final influence on the career of Budd Watson was the work of American landscape photographer Ansel Adams. Adams was a mentor of Watson's, and he would spend hours with a single Adams photograph of Yosemite National Park or the Sierra Nevada's in the United States studying the technique and style. As landscape photographers,



Figure 3.16. Budd Watson. *Kindersley Island Pines*. n.d. Budd Watson Gallery of Photographic Art, Midland, Ontario.

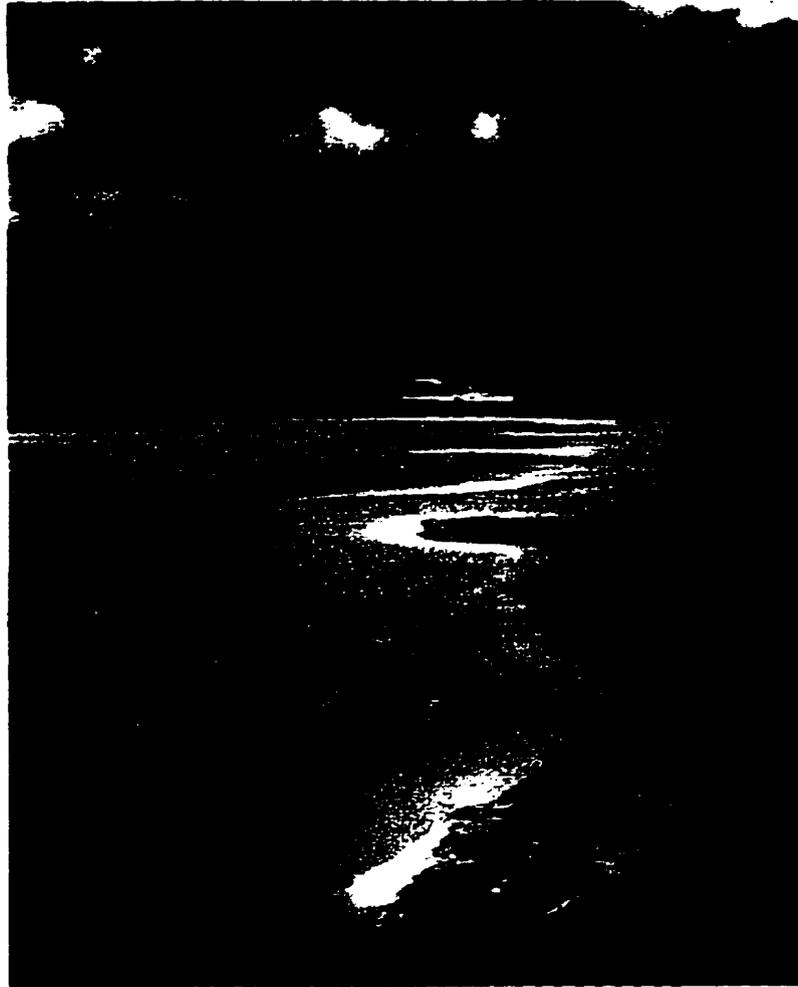


Figure 3.17. Budd Watson. *Winter Freeze Up, Indian Harbour*. 1972. Budd Watson Gallery of Photographic Art, Midland, Ontario.

Watson and Adams share many of the same feelings and ideas about their respective regions that support the argument for the spirit of a place. Adams expressed the photographic process in three steps. It begins with a feeling or sense of place which is subsequently visualized. This vision of the place is created in a way that can be expressed in a photograph. The challenge of using the appropriate photographic technique to capture the vision is the final step.⁵¹ According to Kriss Watson, this approach is very similar to Budd Watson's who would return again and again to the same location on Georgian Bay in an effort to capture his vision on film. When the elements of Watson's vision had come together, only one or two negatives would be exposed to capture the image and the process was complete.⁵²

Alfred Steiglitz, a German photographer and colleague of Adams' working in New York, explained the creative process of photography in the following way: "I have the desire to photograph. I go out with my camera. I come across something that excites me emotionally, spiritually, aesthetically. I see the photograph in my mind's eye and I compose and expose the negative. I give you the print as the equivalent of what I saw and felt."⁵³ Adams uses this statement as the most concise explanation of a creative photograph. Clearly for Budd Watson, his purpose was similarly an artistic one which strove not only to capture an image, but also to capture an idea created by a feeling inspired by Georgian Bay.

⁵¹ Adams, Ansel. Ansel Adams: An Autobiography. Boston: Little & Co. 1985. p. 76.

⁵² Kris and Lylie Watson. Interview. Midland, Ontario, September 30, 1995.

⁵³ Alfred Steiglitz in Ansel Adams: An Autobiography. p. 78.

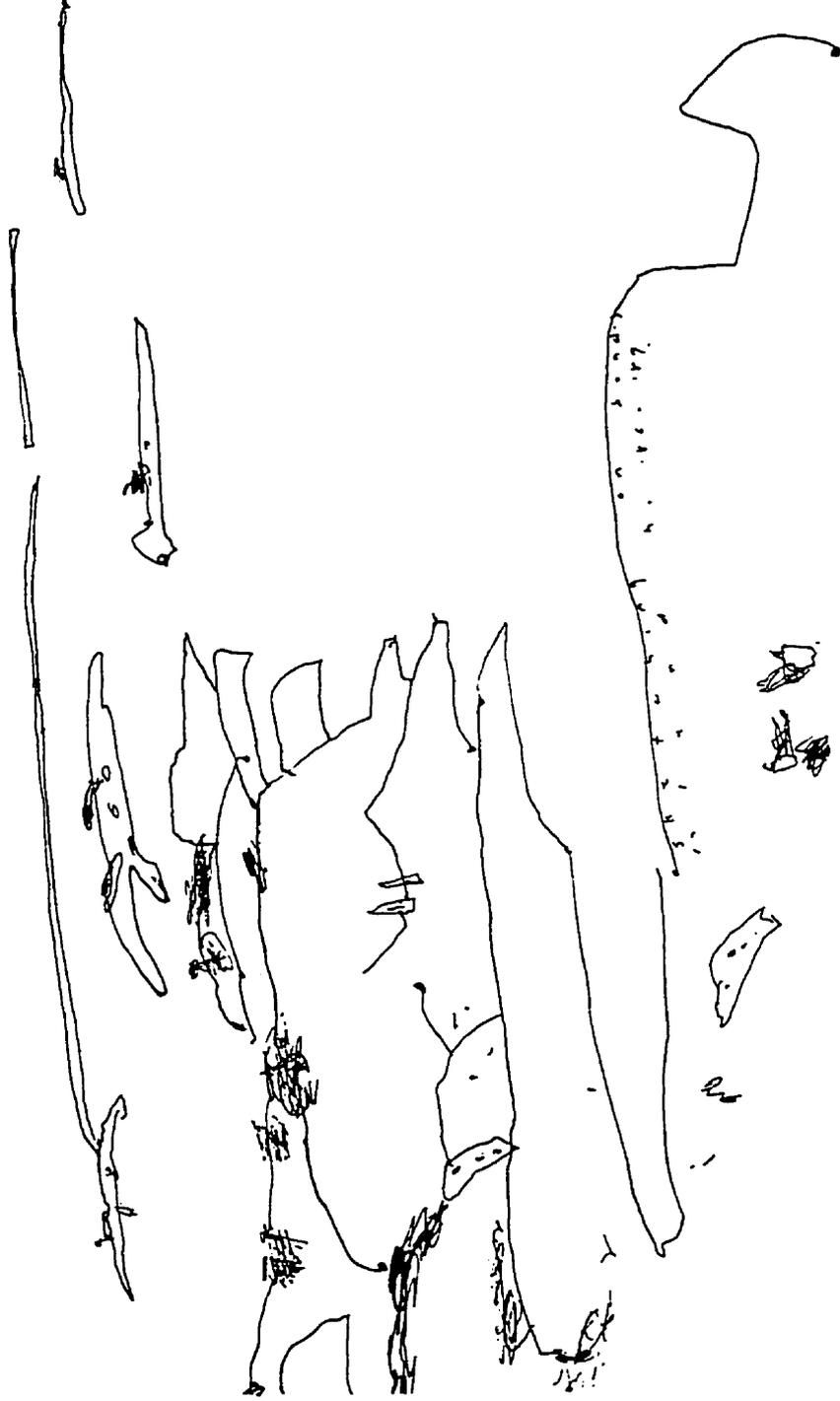


Figure 3.18. John Hartman. *Sketching on Band's Island*. May 1987/1989. Ink on Paper. 28.1 x 38.3 cm. Georgian Bay Drawings. (Peterborough: Broadview Press, 1989). p. 29.

Budd Watson was a pioneer of modern photography and a student of Georgian Bay. Studying the landscape's characteristics allowed Watson to develop Georgian Bay images that were unique in his time and often copied. His work set a standard for excellence in photographic landscape images of Georgian Bay and, as a result, Watson is an artist of importance to this study by virtue of his association with the landscape. Furthermore, Watson's slide presentations of Georgian Bay introduced the region to many people who had not visited the area before. His slides were personally narrated and organized under the headings, Rocks, Trees, Water and Skies indicating how Watson saw the main components of the landscape and how he wished his audience to interpret the region as well. Watson therefore strengthened the association between himself and the landscape of Georgian Bay with each presentation.

Digital photographic technology has surpassed Watson, yet his prints are still sold by his family to individuals and companies who wish to have the spirit of the Bay close by. Without question, the photographic art of Budd Watson is a fundamental element in the cultural association between his audience and the landscape of Georgian Bay.

John Hartman

The fifth and final artist in the history of the associative art of Eastern Georgian Bay is Midland artist, John Hartman. Hartman is a versatile artist who works in acrylic, oil, dry point etching, and ink. His work is decidedly different from both his predecessors and contemporaries, challenging the viewer to consider the landscape as a place in both the realm of the imagination and the real world. His international reputation as a Georgian Bay

artist broadens the identity of Georgian Bay, his home, and the inspiration for his landscape art.

Born and raised in Midland, John Hartman, like Bald and Watson, grew up on Georgian Bay. For Hartman, the landscape and its history are inextricably mixed and the landscape of Southern and Eastern Georgian Bay is a constant and powerful reminder of the cultural history of the area. This connection is partially due to the fact that, during his childhood and adolescence, John Hartman experienced the celebration of local history with the reconstruction in Midland of Saint Marie Among the Hurons, and later in Penetang the restoration of the Historic Naval and Military Establishments. During Bald, Jackson and Lismer's lifetime, these and other historic remnants remained part of the past and lived only as ruins and myths of Georgian Bay's formative years. In addition to the power of local history, the influence of the Georgian Bay artistic tradition on John Hartman is undeniable. His grandfather was an amateur painter and friend of W. J. Wood. Wood in turn was a colleague of A. Y. Jackson, Arthur Lismer and Franklin Carmichael's, exhibiting with the Group in Toronto at the Canadian National Exhibition and the Arts and Letters Club in the 1920s and 1930s.

Hartman studied history at McMaster University but later changed his focus to concentrate on fine art and art history. His fine art training at McMaster was British classical and included etching and the inclusion of biblical images and narratives in his work. After graduation from McMaster in 1973, Hartman set up a studio on Twelve Mile Bay, up the eastern shore of Georgian Bay roughly halfway between Midland and Parry Sound, a studio which he maintains to this day. During this time the young artist found it

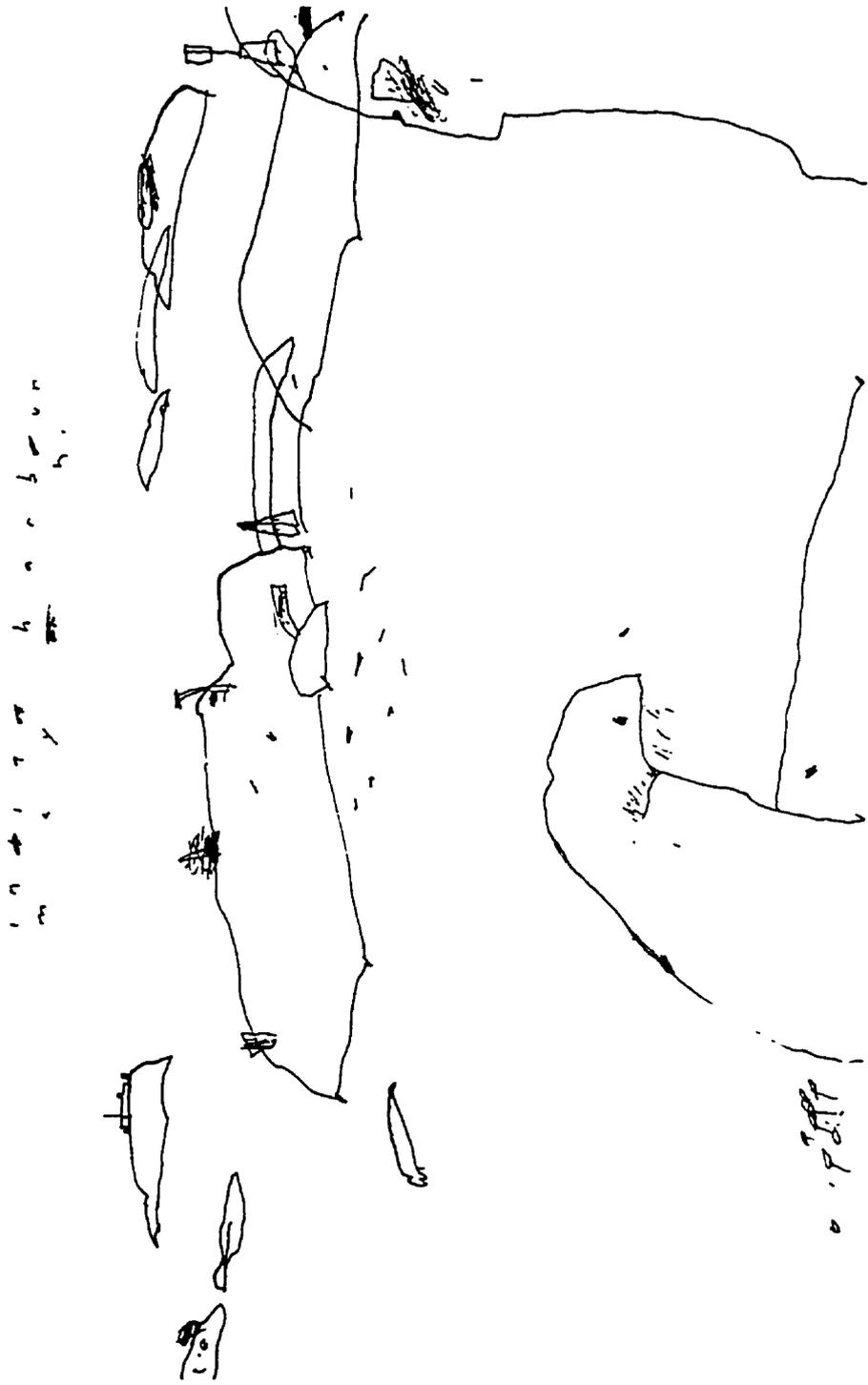


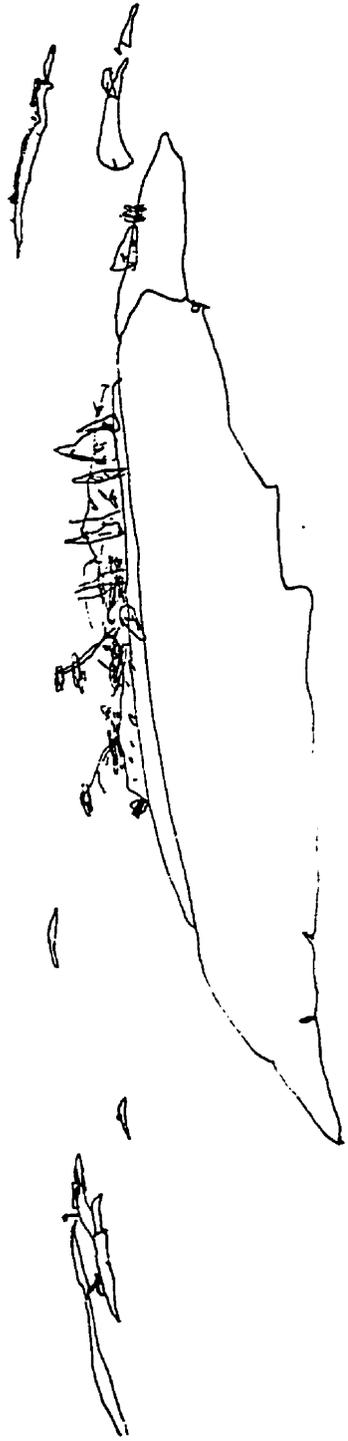
Figure 3.19. John Hartman. *Indian Harbour*. May 1987. Ink on Paper. 28.1 x 38.3 cm. Georgian Bay: Drawings. (Peterborough: Broadview Press, 1989). p. 31.

difficult to express himself independent of past artistic styles and fell victim to the vision of the Group of Seven and others who had painted the Bay. Hartman has a sense of place or vision of the land, yet this vision was wrapped in the nationalism of the Canadian school of painters. Art historian curator, Jean Blodgett, in an essay on Hartman, describes the artistic baggage of Georgian Bay John Hartman carried with him.

As with previous generations of Canadian artists inclined to address their interests through landscape, Hartman fell subject to the ubiquitous example and inexorable influence of the Group of Seven and their contemporaries. Their vision of the land and a distinctly Canadian art has been simultaneously seductive and debilitating, on the one hand providing first voice to emergent efforts, on the other, dominating with a pervasive stylistic agenda, mood, and timbre.⁵⁴

The turning point for Hartman's art proved to be five years spent away from Georgian Bay in Northern Ontario communities where he observed different cultural and artistic traditions. The change appeared in his art through the greater use of his imagination and memory. When reconstructing the landscape in his mind, John Hartman includes historical events and figures as he sees them in the landscape. Hartman's mental picture of the land is then expressed in a new perspective of the landscape where concept takes precedence over detail and scale. More recent works by John Hartman develop a deeper exploration of the historic place of people, or culture, in the landscape. These works are also more complex and colourful than the Georgian Bay drawings published in 1989. The more recent works are not included in this study which focusses on drawings of Eastern Georgian Bay completed

⁵⁴ Jean Blodgett. Painting the Bay: Recent Works by John Hartman. Kleinburgh: McMichael Canadian Art Collection, 1993. p. 7.



American Camp ...
Hartman 18-18

Figure 3.20. John Hartman. *American Camp Isl.* 1986 - 1989. Ink on Paper. 28.1 x 38.3 cm. Georgian Bay: Drawings. (Peterborough: Broadview Press, 1989). p. 53.

between 1985 and 1989. In relating his recollection of human history on a landscape, Hartman creates an image that is unique, refreshing, and somewhat primitive. The 1989 collection of Georgian Bay drawings are significant because they do not enrich the landscape's features with historical figures and events, but include only evidence of human existence that is present at the time of drawing. Thus the historical figures such as the Jesuit missionary Brébeuf, or Hartman's friend Gilbert Desrochers, both prominent figures in later Georgian Bay landscapes, are excluded from the 1989 Georgian Bay drawings making them concise records of places visited.

John Hartman's philosophy towards landscape painting coincides with the premise of the associative cultural landscape. Partly due to his experience in Northern Ontario and the native community there, Hartman manages to combine the drama of nature with human experience in his art. The drawings show how the artist himself is ever part of the landscape as Hartman explains in one of his catalogues.

I think we shouldn't see ourselves apart from nature. We should see ourselves as part of nature and a part of all the processes that are going on.... The whole concept of landscape painting is a creation of western culture. It's interesting, we are a culture that sees itself apart from nature. We've developed a way of representing nature that has no people in it basically, or that gives pre-eminence to the landscape and sets the viewer outside of the painting at the edge of it. That's not how I experience landscape.⁵⁵

Hartman's Georgian Bay art challenges the conventions of western landscape painting through the reintroduction of people. By including people, he advances the connection between culture and the land. The purpose, in Hartman's words, is to "come up with a

⁵⁵ John Hartman, in Blodgett's, Painting the Bay: Recent Works by John Hartman. Kleinburgh: McMichael Canadian Art Collection. 1993. p. 16.

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Figure 3.21. John Hartman. *Cio Home Bay*. October 1986. Ink on Paper. 28.1 x 38.3 cm. Georgian Bay Drawings. (Peterborough: Broadview Press. 1989). P. 9.

manner of painting or a style of painting that comes as close as possible to [his] experience of the world."⁵⁶ This experience is an exploration of the artistic association with the land, or the land's influence, and is as much an intellectual exercise as a composition or interpretation. Reality and landscape details are no longer important, nor can they be if Hartman is to create landscape images that differ from those of the previous four artists and their contemporaries. The product is a work that is not a literal translation of the topography, but rather a reconstruction of Georgian Bay's landscape.

Often Hartman's work is difficult to understand because a viewer has to use his or her imagination to see how these elements come together in Hartman's mental landscape. In some cases, without prior first hand knowledge of the landscape in question, it is difficult to recognize the exact location, although the landscape features are similar to those of Eastern Georgian Bay. Nonetheless, the same spatial elements of rock, water, tree and sky remain and are prominent in Hartman's work thus keeping the basic link with past artists and those who share the same cultural landscape experience. Furthermore, when presented in the context of the previous four artists, those exposed to Hartman's art for the first time begin to see the relationship Hartman makes with the landscape of Georgian Bay in his drawings. In the artist's words "these are maps of experience, mental maps. But the fascinating thing to me is that someone can come up and say, 'Ah ha, this is exactly where my cottage is'."⁵⁷

⁵⁶ Hartman. Painting the Bay. p. 17.

⁵⁷ John Hartman in, With Minimal Means: John Hartman Prints 1985 - 1995. Hamilton: McMaster Museum of Art. 1995. p. 7.

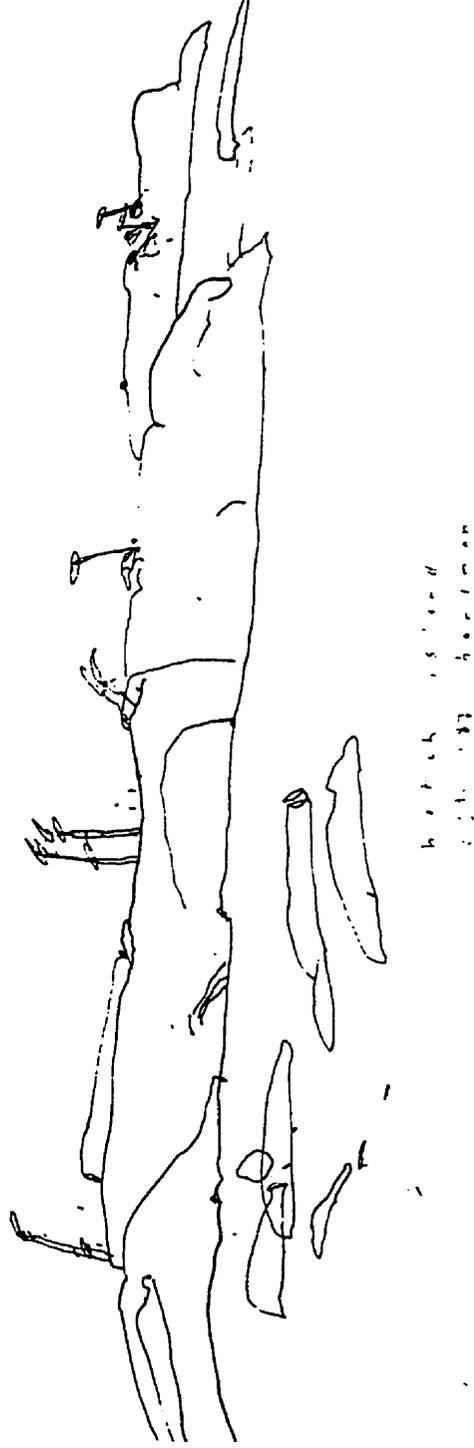


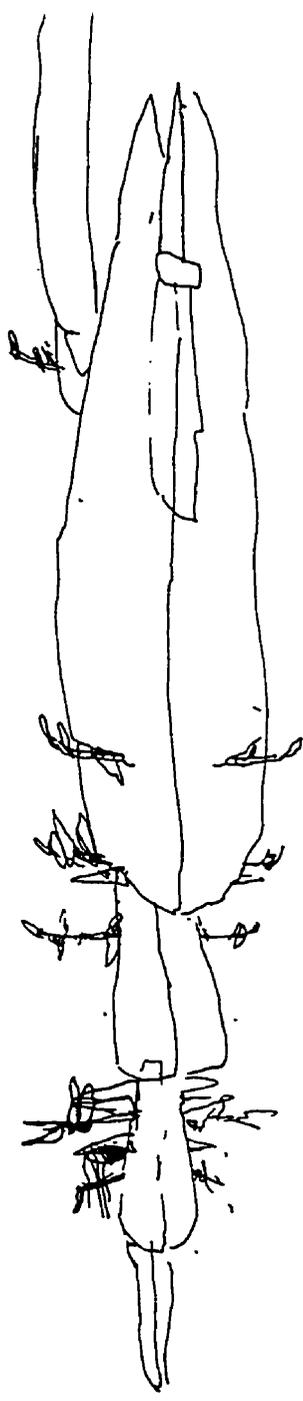
Figure 3.22. John Hartman. *Hatch Island*. October 1987. Ink on Paper. 28.1 x 38.3 cm. Georgian Bay Drawings. (Peterborough: Broadview Press, 1989), p. 63.

Without knowing how John Hartman created each drawing of Georgian Bay, the uninitiated viewer confronts a strange scene of apparent confusion. Various newspaper reviews from the book use words such as "unexpectedly moving", "pathetic and chromatic" and "truly remarkable" to describe the drawings. Deliberate measures are taken to bring a fresh look to Georgian Bay and garner these responses. In particular, Hartman shuns two artistic conventions - the horizon line, and the exclusion of the artist himself from the drawings - thus making these works unique. Hartman describes the process of creating these works in the following way:

I began to make drawings. First I drew the islands as strong shapes floating on the white paper. I deliberately left out the horizon line in order to emphasize the open space and bright light of the landscape. I began to develop a shorthand of signs to represent the trees and shrubs with a minimum of marks...Each time I drew, I was seeing islands poised between solid land and mercurial water and air: strong forms, on an intimate scale, floating on the edge of the world.⁵⁸

Upon seeing the drawings, the islands appear at odd angles, indeed floating on the page as ink marks on white paper. By using black on stark white, Hartman re-creates the sense of vulnerability and space found on the outer islands of Georgian Bay where the water disappears into the sky. Clearly Hartman takes license with the landscape and includes selective cultural and natural elements. All drawings have the title, date and Hartman's name included in them often following the line of an island or imagined horizon. Some works include components found in nature such as the reflection of the rocks and trees on the water. Others omit this feature. Drawings, such as *Sketching on Band's Island*, employ a high viewpoint which gives a perspective of omnipotence to the artist in relation to the

⁵⁸ Hartman. Georgian Bay: Drawings. p. 1.



Small Island Tern
Sketch

Figure 3.23. John Hartman. *Small Island, Norgate*. 1988. Ink on Paper. 28.1 x 38.3 cm. Georgian Bay Drawings. (Peterborough: Broadview Press. 1989). p. 73.

landscape. The drawings *Indian Harbour*, *American Camp Isl* [sic], and *Go Home Bay* also use the high viewpoint technique. In his 1989 book of drawings Hartman describes Band's Island in relation to the Group of Seven and his use of the high viewpoint technique.

I have always associated Band's Island with the Group of Seven. The Bands were early collectors of the Group's work and this island, whose western shore rises high out of the water in long sweeps of smooth rock, looks like an A. Y. Jackson painting....Instead of seeing the muscularity of the rocks and the raw strength of the wind and waves as A. Y. Jackson may have done, I have assumed an angel's viewpoint in many of these drawings, to create a feeling that the artist and the viewer are floating above the landscape.⁵⁹

Thus Hartman, in an effort to create a distinctive impression of the landscape, finds he can imagine an "angel's viewpoint," a different perspective to show the same place in a fresh light. Conversely, Hartman can also lower the viewpoint to water level in such drawings as *Hatch Island* and *Small Island, Norgate* for a traditional feel and perspective that is also successful.

It is interesting to note that J.W. Bald employs techniques similar to those of Hartman's in his photo - cards. For example Bald has set his camera on a high point of land at an angle similar to Hartman's in the photo *View from Sans Souci, Looking N.W. Georgian Bay, Ont., Canada* (Fig. 3.28). The major contrast between Hartman and Bald, besides the medium used, is found in the location of the view. Bald has chosen to use the inner islands as his subject while Hartman has used the distant outer islands as the location for many of his drawings. Bald also includes people, often his son, father or himself in his photos, in order to show vacationers on the Bay. Hartman's drawings too, are records of vacation time spent by him and his family on Georgian Bay.

⁵⁹ Hartman. Georgian Bay: Drawings. p.27.

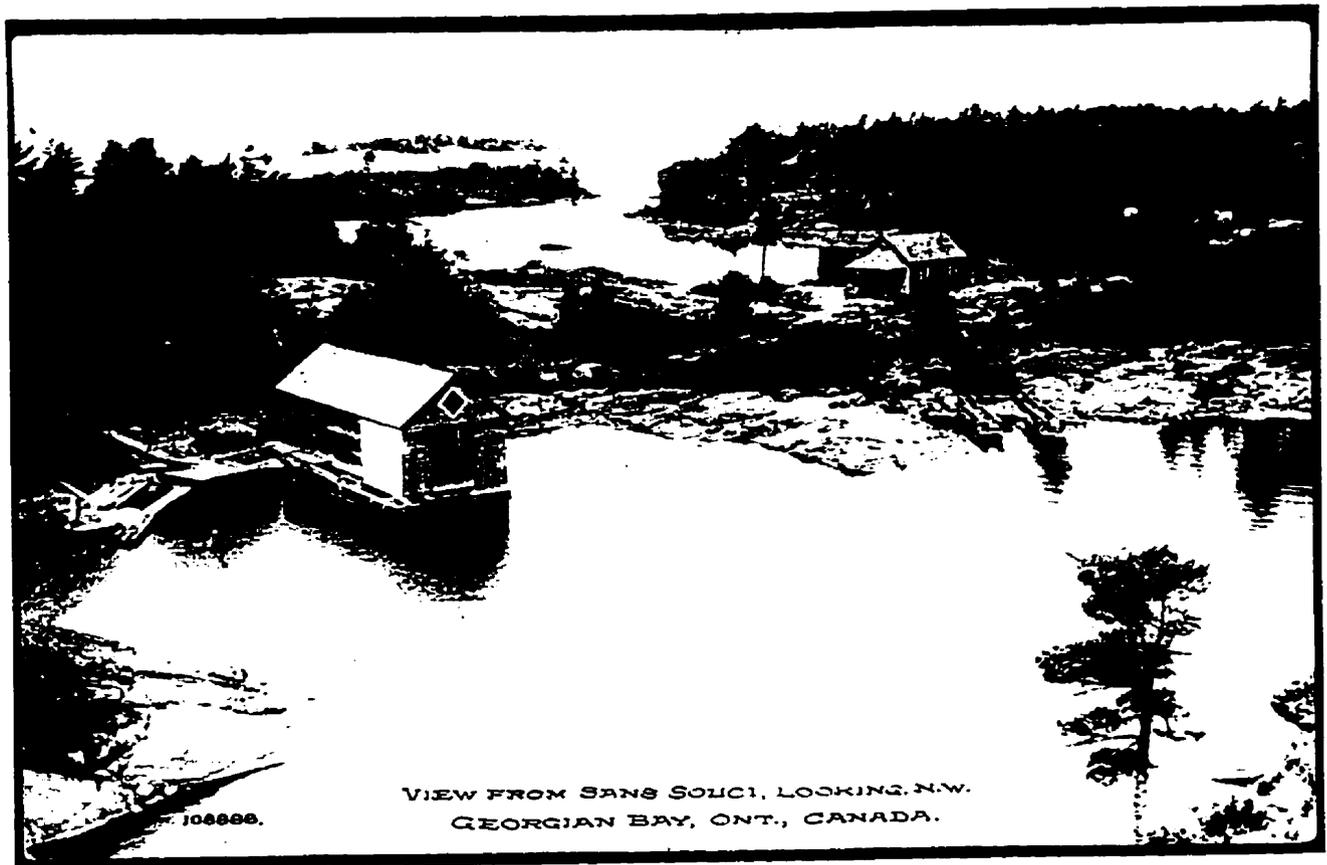


Figure 3.24. J.W. Bald. *View from Sans Souci, Looking N.W. Georgian Bay, Ont., Canada.* 1905. Post Card. Metropolitan Toronto Reference Library. T34808.

In comparison to the work of painters Jackson and Lismer, and photographers Bald and Watson, John Hartman has, over more than twenty years, developed a version of the same Georgian Bay landscape that is uniquely his own. It has taken considerable effort to break with Canadian artistic tradition and present a landscape that has been well painted and photographed. However, by using "minimal means" and breaking from the traditions of Canadian landscape art, Hartman has been able to draw fresh and evocative images by successfully "rethinking the problem of depicting Ontario"⁶⁰ and Georgian Bay. The key element in understanding the context of Hartman's drawings is to acknowledge that Canadian art culture long ago set a standard of representing Georgian Bay to Canada and the world. This standard became part of Canada's national identity as it spread to public galleries and private collections under the names of Lismer, Jackson, Watson and others. The drawings of John Hartman have expanded upon this tradition and have since become an integral element in the argument for identifying Eastern Georgian Bay as an associative cultural landscape.

Moving from the historical background of the artists and art of Eastern Georgian Bay, we can begin to identify the common vision of the area shared by the artists. *Major Components or Landscape Units* help prepare the identification of *Features and Character Defining Elements*. It is important to note that these sections of the methodology relate the landscape as presented in the art, and not through primary research into the characteristics of the area. It should first be noted though that some first hand knowledge of Georgian Bay

⁶⁰ Anonymous review of John Hartman's works from *The Globe and Mail* in, Hartman, Georgian Bay: Drawings. Back cover.

makes interpretation of the artists' vision feasible. In contrast with designed or evolved cultural landscapes, the idea that the main features of a place may be identified primarily through artistic representations of that place is a key and unique characteristic of the associative cultural landscape model.

The methodology that exists in the heritage field tends to move from very simple general categories to more specific character-defining elements. That approach is followed here, although some might argue that the methodology forces a cultural bias in favour of more traditional ideas of heritage.

Major Components or Landscape Units

The first step in analyzing the history, boundaries and context of the cultural landscape is to identify the *Major Components or Landscape Units*. This section of the methodology seeks to identify, in a general way, the major features which constitute the Eastern Georgian Bay landscape. Based on the art of the area, these landscape units are organized under the headings *landmass*, *water* and *sky*. These categories may seem rather vague and certainly not unique to Georgian Bay. It is only in the context of these landscape units that the characteristic features of Eastern Georgian Bay are based.

Landmass

Landmass refers to any formation of land, which in the case of Eastern Georgian Bay is granite rock. As mentioned earlier in the chapter, there are roughly 90,000 islands

between Manitoulin Island and Port Severn on Georgian Bay which collectively constitute this component in addition to with the adjacent mainland. The islands could be divided further into categories, and distinguished from the mainland; however, this is a rather futile exercise since once among the islands of Georgian Bay it is nearly impossible to make these distinctions without an intimate knowledge of the area. Furthermore, distinctions between islands and mainland do not appear in the art of Georgian Bay in any obvious way.

Landmass provides the artists with the features to create perspective and form in their work. None of the chosen artists painted only the open water of the Bay; all work includes islands and shoreline of some form. The islands and mainland therefore root the paintings in the landscape and are Eastern Georgian Bay's most distinguished landscape unit.

Water

While the form and appearance of the islands are changed only slowly by the elements, the waters of the Bay are of a more unpredictable nature. The chameleon like conditions have given artists many opportunities to portray Georgian Bay in different moods and colours. Jackson, Lismer and Watson in particular sought out the personalities of the Bay in the water's form and colour, which has resulted in a variety of artistic interpretations of the same place. The water as a landscape unit also serves as a boundary to the landscape preventing those without boats from travelling easily between islands and the mainland. Water is an obvious and consistent component of the landscape, which, like the islands, has not been altered visibly by people so far.

Sky

The final landscape unit is the sky over Georgian Bay. Although this component is shared by the whole Bay, on the Eastern portion of Georgian Bay the sky provides a dramatic backdrop and lighting effect which artists and photographers take advantage of. Climactic conditions display beautiful sunsets such as those in Lismer's *Evening Silhouette, Georgian Bay*, and contrasts in light which play on the landscape as in Watson's *Winter Freeze Up, Indian Harbour*. The sky also serves as the stage for the storms that Lismer in *A September Gale, Georgian Bay* and Jackson in *March Storm, Georgian Bay* represent so well. Finally the sky, like the rock and water of Georgian Bay, is a landscape feature Budd Watson used to organize and emphasize his photographs during his slide presentations of Georgian Bay.

Features and Character Defining Elements

In identifying Eastern Georgian Bay as a cultural landscape based on the work of the five artists portrayed in the historical section, the *Features and Character Defining Elements* constitute the articulation of what it is about Georgian Bay, as interpreted through the artist's association with the landscape, that is unique. The characteristics of Eastern Georgian Bay identified below are derived from the art of the place and are organized under the headings, *Topography, Vegetation, Water Features, Climate, Material Cultural Evidence* and *Intangible Elements*. While the characteristics identified below may be found in other parts of Canada in different combinations, on Eastern Georgian Bay they appear throughout the

landscape to create a pattern sought by artists and interpreted by them to become familiar to Canadians.

At this point it would be useful to review the World Heritage Convention's definition of an associative cultural landscape. The definition, as adopted by the NCC / Parks Canada Working Group states that "the inclusion of [associative cultural landscapes] on the World Heritage List is justifiable by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent."⁶¹ As the Features and Character Defining criteria will show, the natural elements of Eastern Georgian Bay appear consistently in Canadian art of the past one hundred years, and consequently are associated through the art as a distinctive landscape in Canada.

Topography

Glaciers are largely responsible for the shape of the Georgian Bay landscape. Carving the oldest rocks on the continent four or five times, glacial action has worn this former mountainous region into its present pattern as a frontier of precambrian islands. All artists show islands of varying shape and size which feature flowing patterns in reds, pinks and browns which the artists who work in colour reveal best. These patterns are evidence of the original formation from molten rock of the Canadian Shield. Watson and Lismer in particular illustrate the scarred and broken landscape which wind, waves, rain, and ice

⁶¹ UNESCO. Operational Guidelines for the World Heritage Convention. Intergovernmental Committee of the Protection of the World Cultural and Natural Heritage. February 1994. p. 14.

continue to make their mark upon. On the outer islands, the rock is almost flat, holding a low profile on the water which Hartman attempts to capture in his drawings, while on the "inside", or the channels and islands protected from western wind and ice, the rocks rise out of the water sometimes quite abruptly, sometimes gently, but always with a colourful streaked pattern traversed by fractures. J. W. Bald is the best source for examples of the "inside" of the Georgian Bay shoreline where cliffs and granite debris are featured.

Visually the rock formations of Georgian Bay are striking and seem to lean into the wind in contrast to the pine trees which move with the wind. The orientation of the Georgian Bay islands are clues as to the direction of the glaciers' path which is evident in Arthur Lismer's *A September Gale, Georgian Bay*. Each island is unique in its size and form and each cuts a different silhouette against the sunsets. Some islands have become familiar in the art of the Bay such as West Wind Island or the Pine Islands; yet, the islands and the mainland share the paradoxical characteristic of anonymity in their identification with Georgian Bay. In other words, the names and locations of the islands become unimportant in the art and need only be related to Eastern Georgian Bay to be understood.

Vista is also a component of landscape topography and refers to the landscape views common to Georgian Bay art. Particularly significant are the components of these views and the typical viewpoints from which they are taken. To claim there is a typical vista of Georgian Bay is to simplify the case. There are, however, a few views which are often featured. Many of the panoramic colour images of the Bay look west into the source of beautiful sunsets and ominous clouds. By looking west, from islands on the outer reaches of the eastern shore, one may see other low islands along the surface of the water and little

else. From the inner islands numerous treed islands and channels weave through the image dotted with cottages and boat houses. Bald and Hartman include the space between the isolated outer islands, while Watson, Jackson and Lismer often use an unbroken shoreline in the distance as the backdrop to their landscape images. As part of the overall character of Georgian Bay, the context of images and depth of view highlight the topography and cause the painting or photograph to be a representation of the physical reality of Georgian Bay. Each view depends on what the artist chooses as background and these are but three of a number of vistas featured on Georgian Bay.

Finally, the artists' views of Georgian Bay consist topographically of granite with no evidence of material culture present. The art shows a landscape that has not been altered by human intervention in any significant manner. Where people have left a mark on the terrain, time and the elements have reclaimed the land in most cases.

Vegetation

Like the topography of Eastern Georgian Bay, the vegetation of the area is limited to one distinct character defining feature: the white pine. While a variety of flora exists among the islands, the white pine is the most recognizable tree and dominates most Georgian Bay images. The white pine also happens to be the official tree of the province of Ontario due to its importance in the development of northern Ontario's logging industry in which Georgian Bay played a major role.

The white pine has the ability to survive the elements and grow on barren rock, yet its most important characteristic is its shape. When unprotected, the branches of the pines

are exposed to the wind and grow or bend toward the east, or leeward side of the tree thus creating lopsided, gnarled and broken, living monuments to the Bay. In as much as it is a feature of the landscape the tree is also an inspiration to the artists who chose to represent it as the main subject of a painting or as a frame for a photographed scene. Because of its distinct shape, the white pine is a symbol of the Bay adopted by the local residents and artists making any image of the area instantly recognizable.

Once again this element is naturally occurring, altered only where logging has taken place. However, the gnarled, stunted and broken pines found on the outer islands have little value to loggers except as firewood, and remain relatively free to follow their natural cycle, thus allowing the profile of the landscape to remain relatively intact since the time of Bald.

Water Features

The next element of natural history important to any study of Georgian Bay are the Water Features of the Bay. Depending on the climactic conditions, the waters of Georgian Bay can be serene and bright blue as in a Watson photograph, or they can be ominous and dark green with whitecaps as in a Jackson or Lismer painting. The waters also contrast and define the islands and rocks which are eroded by the waves that perpetually pound the shore. The waters of Georgian Bay can also be portrayed as a given, or assumed quality. In the work of Bald, Jackson and Hartman, the waters disappear into the distance gently curving with the earth. Hartman's work in particular makes no distinction between water and sky. Nevertheless, Hartman acknowledges the power of the water in his *Drawings* book and says "the force of the waves has created a place where nature's power is evident, a place of

spiritual intensity where there is an easy passage between the physical world and the spiritual world."⁶² It is fitting that Hartman should use the term "passage" to describe a literal and spiritual function of the water of the Bay.

Another characteristic feature of water on Georgian Bay are the pools which lie exposed on the rocky islands. Filled by rain, ice and waves, these shallow depressions in the granite are warmed by the sun and act as temporary homes for a variety of insects, frogs and small plants. The pools can easily be discovered on any walk through the islands and appear frequently in the paintings of A. Y. Jackson and the drawings of John Hartman.

In all of the art of Georgian Bay, the water is the link between the major features and the character defining elements. It defines the land masses and allows, or prohibits, passage between places as it meets the sky on the western horizon. The importance of water to Georgian Bay cannot be overemphasized.

Climate

The climate of Georgian Bay is determined by the waters of the Bay. The contrast between air and water temperatures creates a variety of fast moving and often powerful weather patterns that have been captured on canvas and film. When the sky is clear and blue, its colour is reflected in the waters creating light conditions which, according to artists who have worked in Europe, are distinctly Canadian. This fresh air and bright light condition is a characteristic of Canada and Georgian Bay as is discussed by A. Y. Jackson in the historical section of this chapter.

⁶² Hartman. Georgian Bay: Drawings. p. 53.

When the wind does blow, it almost always comes out of the west driving rain, tornadoes, ice, snow and waves into the Eastern Georgian Bay shore. Lismer and Jackson best portrayed the power of the sky in their panoramic canvasses of the Bay. Budd Watson, on the other hand, attempted to capture unique lighting effects created by the sunsets and swiftly moving clouds making his scenic Georgian Bay photographs popular. Clearly the colour of the sky is the mood setting feature of Georgian Bay images.

Material Cultural Evidence

Material Cultural Evidence includes any indication of human presence in a painting or photograph. Human activity on the Bay is not repeated enough in the art chosen to have gained a strong association with Georgian Bay. Activities such as boating, fishing, or camping are easily repeated on almost any lake landscape in Canada but have not been highlighted in this landscape. Furthermore, traces of human intervention such as buoys, markers, boats, cottages and towns on the Bay are excluded from the works of Jackson, Lismer and Watson.⁶³

Since the 1930s, the popularity of the Bay has grown thus leading to material evidence of human occupation to be more prevalent in the form of items relating to the popularity of the area as a vacation destination. An intention of the photographs and post cards of J.W. Bald was to demonstrate that Canada's interior was indeed settled and was an excellent destination for enjoying leisurely pursuits such as cottaging, camping, fishing and

⁶³ Although Arthur Lismer has created Georgian Bay paintings that include himself and his wife, the majority of these works are set in the northern reaches of Georgian Bay among the quartzite hills and beyond this study's boundaries.

boating. John Hartman focusses on the outer islands where people have come and gone. Their abandoned belongings are slowly being claimed by the Bay and appear in Hartman's drawings as markers, boats and old fishing gear.

John Hartman's interpretation of human cultural evidence as represented in the chosen drawings is accurate, yet for most landscape artists such material is a minor characteristic of the Bay and therefore it has a relatively diminished cultural association with the art of the Bay.

Intangible Elements

Intangible Elements are those characteristics which are found in the art of a landscape but are not found in the landscape. These elements manifest themselves often as feelings or sensations one perceives while in an area and can include spiritual or emotional associations with a place. In addition, the cultural value placed upon the character of the landscape by a group of people is an important emotive construction based on a place. Every artist except Bald has made it clear, either in writing or orally, that Georgian Bay has had a profound spiritual influence upon them. This influence has caused many artists beyond the five in this study to try to capture their feelings through art and has given us the above features and character defining elements of Georgian Bay.

Conclusion

By organizing the features and character defining elements of Eastern Georgian Bay under the categories Topography, Vegetation, Water Features, Material Cultural Evidence, Climate and Intangible Elements, it becomes clear that Georgian Bay's most powerful characteristics are found in its natural and intangible features. The rocks, trees, sky and water of Georgian Bay each have unique qualities that, when combined, caused Bald, Jackson, Lismer, Watson and Hartman to visualize and translate these characteristics through various artistic mediums.

Justification for Identification as a Cultural Landscape

The final step in the identification of Eastern Georgian Bay as an associative cultural landscape specifies which cultures, or societies, are related to the landscape. This relationship is confined in this study to cultural associations through the art of the five artists presented above and may represent only one of many types of cultural association with Georgian Bay. Various native cultures, for example, may have strong associations with this landscape through oral traditions.

From a popular and fine art perspective, the landscape of Georgian Bay has extensive cultural associations. Locally, residents of the region identify most clearly with local artists Bald, Watson and Hartman, with Budd Watson's work being perhaps the most popular in the area at this time. On a provincial scale, the work of all the artists in this study is identified with Georgian Bay. This is evident in the fine art culture of Ontario landscape painting as

noted by Canadian art historian Russell Harper, who wrote that since the Group of Seven, "in Ontario, there seemed a set of unwritten rules, which dictated artists should spend summers sketching at Go-Home-Bay..."⁶⁴ The works of all artist in the study are also regarded as typical representations of the landscape of Ontario, if not particularly Eastern Georgian Bay. And since Canada is a nation of regions, this Ontario identity is proudly displayed across Canada in public Galleries and private collections for both Canadians and foreigners to enjoy. Perhaps the most telling example of the wide ranging popularity of the Georgian Bay landscape is found at the Budd Watson Gallery of Photographic Art in Midland. Watson's landscape photographs of Georgian Bay were so popular at one time that visitors to the area would be taken to the Gallery by their local hosts to see the landscape of Georgian Bay if they did not have the opportunity to explore the area in person.

To say that the art of Georgian Bay is associated with a single society or group is too simple a statement. Every artist's work, from Bald's early post-cards, to Jackson and Lismer's nationalist paintings, to Watson's beautiful and impressive photographs, and Hartman's challenging and refreshing drawings, enables Canadians of many different social groupings to identify with Georgian Bay as a distinct region within their country. Obviously this identity is strengthened by personal experience with the landscape; however, those who have never been to Georgian Bay can identify a Group of Seven Georgian Bay painting with confidence. Once again, the advertising slogan for the National Gallery of Canada's

⁶⁴ J. Russell Harper. Painting in Canada: A History. Toronto: University of Toronto Press. 1988. p. 345.

exhibition on the Group of Seven said it best when it declared "This Landscape is Your Landscape."

By growing beyond the realm of local identity into Canadian popular culture through various artistic mediums, the landscape of Eastern Georgian Bay has become an associative cultural landscape worthy of further evaluation and conservation as part of Canada's cultural heritage.

Chapter 4: Analysis of the Associative Cultural Landscape Identification Methodology

Every wind brought its change of colour, - the North wind with everything sharply defined and the distant islands lifted above the horizon by mirage; the South wind, - the blue giving way to greys and browns and the water washing over the shoals; and the West wind best of all, -sparkling and full of movement. Only the East wind seemed to kill all incentive to paint, which seldom lasted.¹

Introduction

The purpose of this chapter is to analyze the associative cultural landscape identification methodology with particular reference to the Eastern Georgian Bay case study found in Chapter 3. The incomplete nature of the identification model combined with the complexity of the associative cultural landscape concept required initial framework for the case study to be redesigned. And while a flexible methodology is often required when dealing with such a complex area, the number of changes made to the methodology suggests that separate identification criteria be established for associative cultural landscapes. Major changes to the *Boundaries and Ownership*, and *Features and Character Defining Elements* sections add to the depth of the analysis of Eastern Georgian Bay and are useful for further studies of associative cultural landscapes. Issues such as how objectivity in the analysis can be maintained, and how these landscapes will be evaluated, must be addressed if the field of heritage conservation is to expand into the domain of associative cultural landscapes.

¹ A.Y. Jackson in, The Georgian Bay. Toronto: Privately Printed. 1966. p.1.

Changes made in the methodology

There were a number of challenges in executing the Eastern Georgian Bay case study which resulted in changes to the identification model. In discussions with Johanne Fortier, Heritage Programme Manager at the NCC and member of the Working Group, it was made clear that the identification methodology is subject to alterations to accommodate the cultural landscape in question.² With this advice the following alterations were made.

The first challenge came in defining the *Boundaries and Ownership* of a landscape where no easily identifiable boundary lines exist. Boundary identification is crucial to cultural landscape studies since they define the place in relation to other places and determine the limits of the future management of that space. Tools or models developed for rural historic districts in the United States can readily be applied to designed and organically evolved cultural landscapes because there exists tangible material cultural evidence and political divisions upon the landscape. With artistically associated cultural landscapes, it was discovered that such models cannot be easily applied since the landscape in question exists on paper, canvas, or within the collective memory of a group. Political boundaries are not always important factors in an associative cultural landscape and a different approach was required to make boundary distinctions. A boundary was finally derived by employing the natural boundary portions of the U.S. NPS Rural Historic Districts boundary model in combination with the landscape that appears throughout the art.

Even the final boundary though is not without its difficulties. A study of the entire Bay proved to be an onerous task and therefore a boundary was suggested that made the case

² Interview with Johanne Fortier, National Capital Commission. Ottawa. October, 1995.

study manageable. Familiarity with the area was helpful and it was decided to use rock formations, namely the granite archipelago of small and large islands, in addition to the surrounding mainland, as the natural boundary for the landscape. The boundary of the area that falls within these limits is extensive, taking in 500 km². The natural boundary suggested in this thesis is open to interpretation since there are some quartzite and limestone islands which are part of the archipelago of the eastern shore. Furthermore, it was not logistically possible to personally inspect the area in question and therefore most of the information resources used in boundary identification are secondary sources. These sources include topographic, nautical, and geological maps in addition to satellite photos and interviews with people familiar with the area.

Throughout the process of boundary identification a basic question remained: is the boundary to be defined by the characteristics of the landscape as found in the terrain, or are the boundaries to be defined by the characteristics of the landscape as presented in the art? Examples of windswept pines, immense skies, vast waters and rocky islands are found in other locations to the north of Eastern Georgian Bay. However, between Parry Sound and Killarney the granite gives way to quartzite and this topographical change is the only tangible boundary to be found. The decision on the natural boundary is based also on the art of Lismer, Watson and Hartman who draw a distinction between the La Cloche area to the north and the eastern shore of Georgian Bay. Therefore the boundary was created in response to the characteristics found in the art and narrowed by the sources mentioned above. Overall, the boundary presented in the art is by no means firm or real but perceived

and illustrates the inadequacy of models created for designed and evolved cultural landscapes.

Models such as those employed by the NPS do not consider attachment to, or association with a place. Therefore, either an associative cultural landscape model for boundary identification is required, or future associative cultural landscape studies may become resigned to the fact that the boundary requirement as stated in the NCC/Parks Canada methodology is simply not practical. Because an associative landscape is by definition a geographical area with strong intangible qualities and associations, it seems reasonable to use mental imaging and artistic interpretation as well as physical observation in the boundary definition process.

In addition to difficulties with the *Boundary and Ownership* requirement of the NCC /Parks Canada methodology, the criteria given to address the *Features and Character Defining Elements* required significant modification. The purpose of these criteria is to identify the "smallest units that contribute to the character of the site" (See Appendix A). However there were two difficulties in completing this task. First, there are no examples of character defining elements of associative cultural landscapes to work from, nor were any categories defined in the methodology. In examples of evolved cultural landscapes, such as the Gatineau Park: Historical Study conducted by the NCC, the *Features and Character Defining Elements* are compiled under the headings, Parkway System, Lookouts, and Trails. In the MacKay Estate: Historical Study, which was part of the same initiative of the NCC,

the character defining criteria are completely different.³ Therefore, in keeping with the flexible approach of this entire exercise, other models were consulted for selecting appropriate criteria under which to organize the character defining features of an associative cultural landscape. Research into the management of cultural landscapes in the United States reveals categories that are more highly developed for American designed and evolved rural historic landscapes. Some of these categories are useful with regard to associative cultural landscapes, others are not,⁴ but overall they proved to be useful in providing topics, or criteria, to organize the characteristics of Eastern Georgian Bay.

The second significant change in the *Features and Character Defining Elements* section was made in response to the art of the area. Because Eastern Georgian Bay is an artistically associative cultural landscape, it is important that the characteristics found in the art are identified in the study. A dilemma is found in deciding which landscape to identify: Eastern Georgian Bay as a whole, or only those features which the artists were inspired to paint, draw and photograph. It was decided that Eastern Georgian Bay, as the artists see it, would be the focus of the *Features and Character Defining Elements* because it is this vision that has become known, or associated with Eastern Georgian Bay.

³ Canada. National Capital Commission. "Cultural Landscapes Project: MacKay Estate Historical Study." and the "Cultural Landscapes Project: Gatineau Park Historical Study." NCC/Parks Canada Working Group on Cultural Landscapes. Landon French. Ottawa. August 1995.

⁴ Chapter 2 describes which categories from the NPS model were included as part of the *Features and Character Defining Elements* section, and which were not.

Finally, it can be difficult to define the relationship between the landscape, the art, and the people who associate with the place. The art chosen for this thesis is based on one person's (the writer's) perception of a cultural relationship to Eastern Georgian Bay. This vision could be construed as a rather narrow view of the available art and it could be argued that there are people who associate different artists with Georgian Bay. There could also be a group that have no artistic association with the place and see the landscape as a vacation and cottage destination only. The combination of cultural associations with the landscape are endless. However, in identifying the most popular relationship, it is safe to argue that the characteristics as they appear in the art of the particular five artists and their contemporaries are the popular, if not the most prevalent, visions of Eastern Georgian Bay.

In the final analysis, the key to the identification of associative cultural landscapes is to allow the landscape to dictate, within reasonable limits, the direction of the identification of its borders and main features. To do this successfully one must be open to considering secondary elements, such as art, as important ingredients of the landscape. The whole process must then be set out in the public domain, as this thesis aims to determine whether or not a consensus begins to emerge.

Omission of the Evaluation Criteria

Originally it was proposed that both the identification and evaluation methodologies for associative cultural landscapes be tested using Georgian Bay as the example. The purpose of evaluating a cultural resource is to determine the quality or value of the resource in a society. This understanding is sought through objective judgements made in relation

to a list of universally applied criteria so that one resource may be compared to another. Since the identification phase is the quantitative phase and the evaluation phase is the qualitative phase, traditional heritage conservation thinking requires an objective comparison between Eastern Georgian Bay and other associative cultural landscapes in Canada to determine its value. As the research wore on it became clear that the evaluation phase of the case study also required further development. Since both identification and evaluation models required major changes, it was concluded that the identification model should become the focus of the thesis. A great deal of work would have had to have been completed for an evaluation of Eastern Georgian Bay as an associative cultural landscape to go ahead. This work would have been beyond the scope of this M.A. thesis and it is left to various cultural landscape working groups to complete.

Cultural Resource Management and Heritage Conservation

Despite the lack of an applicable evaluation method, cultural landscapes are subject to the same difficulties that are faced in the identification, evaluation and management of other heritage resources. Stereotyping a region is one such difficulty. For example, once the characteristics of the landscape are identified, it is sometimes difficult to allow other visions of the landscape to evolve, particularly artistic ones. Windswept pines and exposed granite islands have become popular symbols of Eastern Georgian Bay; but they are not found everywhere on Georgian Bay and are found elsewhere in Canada, so what vision does one protect? This challenge was met by John Hartman after years of struggle. Hartman was familiar with the characteristics of Eastern Georgian Bay as represented in the landscapes

of the Group of Seven who set the standard for the landscape vision even during Hartman's art student years. Only after experimentation with various approaches and mediums was Hartman able to present the landscape of Eastern Georgian Bay in a new form. Hartman's work is successful because he is an artist who understands the characteristics of Eastern Georgian Bay and presents them to the same audience as the Group of Seven but in a different form. It is as if Hartman is saying he cannot deny the presence of the rocks, water, trees and sky of Eastern Georgian Bay, but he can represent them in an innovative way and remain true to the characteristics of the place.

As artistic tastes change, so too do associative cultural landscapes. These places continually evolve creating difficulties for managers of cultural landscape resources who must allow natural and cultural factors to continue while protecting the character of the place. Evolution can also take place within a culture whose interest in a particular landscape may diminish over time or be replaced by a new perspective of a different landscape. Cultural and educational institutions have perpetuated and promoted these linkages through art history retrospectives and anniversary exhibitions, and will continue to do so. The Ozias Leduc⁵ and Group of Seven exhibitions which are currently touring the country exhibiting landscape paintings from other eras are excellent examples of these linkages. One advantage which managers of associative cultural landscapes may enjoy is the relatively easy

⁵ Ozias Leduc was a Quebec painter of the early twentieth century who painted landscapes, still lifes, portraits, as well as other subjects and Quebec church interiors. A retrospective of his work appeared at the Art Gallery of Ontario in Toronto, and the Musée des beaux-arts in Québec City in 1996-97. According to art historian Russell Harper, "Leduc was a man of modest wants who created universal beauty out of simple things." J. Russell Harper. *Painting in Canada: A History*. Second Edition. Toronto: University of Toronto Press. 1981. p. 220.

preservation of the landscape images in their original form. National institutions such as art galleries, universities, and corporations have patronized and preserved art as a key element in the relationship between a society and a popular landscape. Preservation of the art image, however, still leaves open the question of preserving the physical landscape itself which provides an ongoing source of inspiration and understanding. It would be an inexcusable loss to future Canadians if this landscape itself, which has had such a profound effect upon Canadian painters and photographers, were allowed to deteriorate or to become polluted or overdeveloped. The works of art related to Eastern Georgian



Figure 4.1. Logo of the Midland Chamber of Commerce. 1997.

Bay should remind Canadians that our natural resources are also our cultural resources.

In articulating this link between art and the land, the associative cultural landscape model, with changes, is a useful and legitimate cultural resource identification tool. The model also identifies the true challenge for heritage experts: designing a management strategy for these cultural resources. Associative cultural landscapes are particularly challenging because they are conceptually distinct from designed or evolved landscapes because the relationship between landscape and culture is not directly evident on the land. In a designed landscape, for example, human influence upon the area is evident in a space as a work of landscape architecture, its association with an important person or designer, or its outstanding botanical collection.⁶ When one is on Georgian Bay one will not find a

⁶ Linda Dicaire Fardin. "Assessing the Cultural Value of Historic Parks and Gardens." *APT Bulletin*. Vol XXIV, No 3-4, 1992. p. 15.

painting of the place at that place. Associative landscapes find their material cultural connection to the land deposited in cultural centres such as galleries, homes, and places of business. The association therefore takes place between three parties: the landscape, the culture, and, in this case, the art that the identified culture expresses as its connection to a place. Some may argue that what is shown in an A.Y. Jackson painting of Georgian Bay is only the artist's expression of the impression the landscape has made upon him. While this is true, when the body of Jackson's Georgian Bay work is held against the work of artists who have painted, photographed or sketched Georgian Bay, and this work is then identified with a particular culture, the relationship between the art, the people and the landscape is revealed.

The premise that associative cultural landscape presents heritage conservation with a new set of ideological challenges is a given and requires one to expand the definition of heritage to consider other disciplines. Many examples of this three way relationship of landscape - art - culture are easily found in Canada. For Georgian Bay specific examples, one could consider the physical re-creation of A.Y. Jackson's *Terre Sauvage* landscape by landscape architect Cornelia Hahn-Oberlander as part of the landscape architecture of the National Gallery of Canada on Sussex Drive in Ottawa;⁷ or, the appearance of a "windswept jack pine growing from glacier-sculpted granite (which) is for Ontario a distinct and unique

⁷ Ironically the landscape created by Oberlander represents taiga, or the landscape located in Canada just south of the arctic tundra. Despite research which proves that the landscape in *Terre Sauvage* is Portage Island, Georgian Bay, Oberlander and the National Gallery of Canada celebrate the wrong landscape immortalized by the Group of Seven. National Gallery of Canada. Communiqué. "Northern Canadian Landscape for New National Gallery." Ottawa. September 15, 1987. Nancy Baele. "Art helps inspire landscape architect." *Ottawa Citizen*. April 18, 1991.

icon” on the commemorative Ontario 25¢ coin issued by the Royal Canadian Mint in 1992;⁸ or, the logo of the Midland Chamber of Commerce which features the water, rock, pine and sky of Georgian Bay. These are national, provincial, and local examples of how a terrain, both directly and indirectly, as a result of its artistic associations, has been celebrated in each of the cultures identified in the previous chapter. With associative cultural landscapes therefore, the relationship between the landscape and the culture in question is not direct. It is filtered through an artistic, religious or spiritual lens which then focusses on a society that celebrates that space in their history.

The balance between continuity and change is a critical part of the future management of associative cultural landscapes. As the previous pages show, landscapes are key to Canadian culture and the inclusion of landscapes as a heritage resource is made possible by the preceding identification method. The fact remains that there is a great deal of work yet to be done if we are to fully understand the place of landscapes as cultural resources in Canada.

Objectivity v. Subjectivity

Upon reading the identification case study, it is clear that the identification of Eastern Georgian Bay as an associative cultural landscape is not a model of objectivity. Since this study was undertaken by one person who harbours personal affiliations with the

⁸ Greg Samala’s 1992 Ontario 25¢ coin design for the Royal Canadian Mint was chosen from 733 entries. Promotion for the coin reads “Mr. Samala says his style has been greatly influenced by the *Group of Seven*.” Canada. Royal Canadian Mint. The Canada 125 Program. Ottawa. May 1993.

area, objectivity could be identified as the achilles heel of the project. And because the approach employed was based on practices in the field of heritage conservation, which have tended to place great value on objectivity, the appearance of objectivity is important. Yet, this goal is nearly impossible to accomplish. In fact, objectivity, in the case of associative cultural landscapes, is not achievable and a degree of subjectivity is important. By returning to the work of David Jacques, we find that cultural landscapes, and associative landscapes in particular, require those in the heritage field to reconsider the goal of objectivity in the study of heritage. Jacques writes that:

The archetypal 1960's concept of heritage was based on monuments, ensembles or sites possessing intrinsic or inherent qualities. Humans were seen as passive receptors; they could not determine value, but through scientific evaluation, could identify and grade it, hopefully as objectively as possible. By contrast, the conception of value that is more representative of theoretical deliberation in the 1990's emphasizes its subjectivity and dependence upon personal history, cultural inheritance and idealized conceptions of the world. Landscape studies have been at, or at least close to, the spearhead of such thinking.⁹

Therefore the failure of objectivity in this thesis both proves Jacques' point and liberates future landscape studies at the same time. The subjective nature of the study, and the knowledge that this tendency is common, will allow the concept of cultural landscapes to grow. J.G. Nelson from the University of Waterloo, as cited in Chapter 1, argues that this growth will in turn force the idea of heritage conservation and cultural resource management to evolve and become more holistic and organic. And as the cultural landscapes concept becomes more popular in Canada the inclusion of new landscapes and new cultures into our

⁹ David Jacques. "The Rise of Cultural Landscapes." International Journal of Heritage Studies. Vol 1. No. 2. Winter 1995. p. 91.

national cultural heritage should grow exponentially. The risk in all of this is that our present concept of Canadian culture will change.

People such as Hartman, Jacques, Fulford, and Nelson share the idea that landscapes are subjective because they are constructs of the mind. Ultimately the NCC/Parks Canada Cultural Landscapes Working Group seeks to identify landscapes as they do buildings based on pre-mediated criteria, which is a valid goal. However, by being subjective in their approach to the landscapes they hold in trust for Canadians, a more holistic and inclusive understanding will have to develop. This freedom will also address the evaluation dilemma since objectivity and logical comparisons between landscapes will be restricted to landscapes with similar qualities. Therefore, if this case study is read as a struggle between objectivity and subjectivity, then it has been successful. In the future, perhaps less quantitative science and more qualitative opinion will allow heritage to include other cultural resources such as associative cultural landscapes.

Conclusion

The success of the case study is the most important factor which must be considered. Is the purpose of the methodology achieved? It was stated in the introduction that Eastern Georgian Bay is a rather obvious choice as a case study because it is familiar and has a long history of artistic associations. The chances of it being justified for identification as an associative cultural landscape are rather biased in favour of success. The most accurate way of defining this study then is to ask; if Eastern Georgian Bay is an associative cultural landscape, does the methodology support this hypothesis? The answer to this assumption

is a qualified yes. The methodology does achieve the goal of identification of the landscape in question, yet it is incomplete and has been altered to fit variables such as landscape characteristics and boundaries. Future associative cultural landscape identification studies will benefit from the changes made to this model and the associative cultural landscape concept will gain popularity if it is tested in such a way more often. It is beneficial therefore that the cultural landscape methodology set forth by the NCC/ Parks Canada Working Group has been redesigned herein to accommodate the characteristics of other associative artistic landscapes.

The practice of heritage conservation requires the ability to meet challenges presented in each specific landscape. The means by which these challenges have, or have not been met, is important to the theory of cultural landscapes and can be discovered only through practical application. The attempt to identify an associative cultural landscape in this case study represents such an application. For better or for worse, this is a step forward.

Chapter 5: Associative Cultural Landscapes and Canada

If these sketches do no more than interest the reader in our vast inland seas, I will at least feel that my task has not been in vain. If some kindred spirit is led to appreciate the days warm at noon with the inland drowse of bee, or to realize the sublimity in the mighty loneliness of a stormy sunset on Georgian Bay or Lake Huron, where

*"Great brown, bare rocks, wet, purple-dyed
By sunset's beams, hedge in the realm
Of sky, and wide
Bleak sweep of tide,
Gray, tossed, scarce plowed by keel or
helm."¹*

Introduction

It has been argued in this thesis that the associative cultural landscape concept is of particular relevance to the study and management of cultural resources in Canada. There are two reasons why this is the case: first, Canada is a nation with a variety of landscapes and unique regions with which a number of cultures are associated; second, those who study and manage cultural resources or heritage resources are beginning to use a variety of cultural landscape management tools to come to terms with the reality of the Canadian landscape. Changes in the field of heritage conservation in Canada allow different cultures, new concepts of heritage, and new information technology to reshape how Canadians see themselves and their land. Being a new and inclusive concept, associative cultural

¹ Wilfred Campbell. The Beauty, History, Romance and Mystery of the Canadian Lake Region. Toronto: The Musson Book Co. Ltd. 1910. pp. 34 - 35.

landscapes have the potential to allow Canadians to understand the importance of familiar places in their society.

Change in the Field of Heritage Conservation

Some changes to the field of heritage conservation are influenced by changes in our society. On a large scale, the most important of these changes in Canada is the reduction of the responsibilities of the federal government concerning heritage. As Canadians become more culturally aware, traditional federal cultural institutions, such as Parks Canada, Heritage Canada, and the National Capital Commission, are restricted to the point of having to re-evaluate their future role in the conservation of Canada's heritage. Increasingly the task of cultural preservation, even with respect to sites of national and international significance, is being delegated to local heritage activists and municipalities. And as responsibility for these resources shifts, that which is considered heritage also changes. Christina Cameron, Director General of National Historic Sites, Parks Canada, stated in 1993 that the most important change in the heritage movement "is the shift in what is considered heritage, and the demand from different groups in society for equity and fairness in representing all aspects of heritage...In Canada this broad definition of heritage is supported and, indeed, is being driven by our communities."² In the pluralism and smaller government of the 1990s, not only is the public having to react to decentralization of Canadian cultural institutions, they are demanding to be a part of the new order. While doing more with less, the study of

² Christina Cameron. "Heritage Conservation: Managing Change in the 1990's." *ICOMOS Canada Bulletin*. Vol. 3. , No. 1. Ottawa. 1994.

cultural landscapes is a major element in the reconstituted field of heritage conservation because it is a broad discipline encompassing both natural and monumental heritage.

A further indication that the concept of heritage is changing, and no longer deals strictly in built heritage and nature reserves, is found in the proceedings of a 1995 conference on associative cultural landscapes held in Australia. The ICOMOS Asia-Pacific Regional Workshop on Associative Cultural Landscapes concluded that the "consideration of properties of outstanding universal value needs to be contextual (recognizing a place in its broader intellectual and physical context) rather than specific (as in the limited approach to viewing heritage solely as monuments or wilderness). The incorporation of the cultural landscape concept in the Operational Guidelines [of the World Heritage Convention] is a step in this direction."³ This international workshop recognized that each nation, or groups of nations, is responsible for identifying and contextualizing their unique cultural landscapes. Associative landscapes in particular require individual attention since context and cultural value are criteria that is not easily compared between nations.

And now that places of mixed cultural and natural significance have a framework for inclusion as World Heritage Sites through cultural landscapes, this concept is being expanded to include other combinations of culture and nature such as seascapes, cultural itineraries, and routes of cultural exchange.⁴ These concepts seek to broaden the scope of

³ ICOMOS. "A Report by Australia ICOMOS to the World Heritage Committee." Proceedings from the Asia - Pacific Regional Workshop on Associative Cultural Landscapes. Sydney. April 1995.

⁴ Cultural itineraries and routes of cultural exchange, according to the World Heritage Information Network, are intangible elements that are valued for their symbolic, social, cultural, and economic significance. In the World Heritage literature, African trade routes across the Sahara desert are cited as an example of such heritage. Surely the native people of Canada can also hold up cultural

heritage. Where these concepts will lead heritage conservation is not yet clear; however, their purpose at present is to break down old barriers, amalgamate scholarly fields, and create a heritage movement that will be open to all cultures, including those not of European origin.

Cultural Landscapes, Heritage Conservation and Canada

If cultural landscapes are a product of the broadening of heritage conservation the question then becomes, how is this expansion occurring in Canada? The cultural landscape discipline has the advantage of being new and therefore growing within a new age of information technology. Three examples can be used to indicate this trend. The first is an inventory of heritage landscapes, known as the Southwestern Ontario Cultural Heritage Landscape Inventory, prepared by Nancy Pollock-Ellwand at the University of Guelph. This project was begun in the early 1990's to create a "computerized system for storing data, and in particular, data that is community-sourced and gathered in a cost effective manner."⁵ Working in the School of Landscape Architecture at Guelph, Pollock-Ellwand sought to develop this multimedia inventory using visual images, audio clips and textual material gathered by local community members. The second example is a proposal recently tabled at an ICOMOS Canada Cultural Landscapes Working Group meeting in Quebec City

itineraries and cultural exchange routes which qualify as well. UNESCO. World Heritage Information Network. World Heritage Centre. December 1996. Internet address: www.wh-info@unesco.org.

⁵ Nancy Pollock-Ellwand. "Southwestern Ontario Cultural Heritage Landscape Inventory: A Method of Data Collection, Storage and Dissemination." CELA Selected Papers. Vol. 3. p. 113.

chaired by Johanne Fortier. The idea was put forth to create a "Landscape of the Month" internet web page for the dissemination of information on cultural landscapes across Canada. Each month a different landscape would be posted by ICOMOS members from a different province in Canada. Fortier said that since the working group meets only once a year, it would be beneficial to create such a web page and collect comments from across Canada and around the world. ICOMOS members of various disciplines would critique the presentations and become familiar with Canada's cultural landscapes.⁶ Finally, the World Heritage Information Network, or *Whin*, is a internet web site that contains a great deal of information about cultural landscapes and other heritage related topics. It is managed by the World Heritage Centre under UNESCO and serves as an information clearing house for the World Heritage Committee, ICOMOS, and other related institutions. Although multimedia and internet technologies are not the exclusive realm of cultural landscapes, as more cultural landscapes are identified in Canada, the field can grow with the technology. With the availability of new and faster communication devices, the field of cultural landscapes is expanding to the benefit of heritage conservation professionals of all generations in Canada and beyond.

The inclusion of the multimedia component in the field of heritage conservation is particularly relevant to Canadian associative cultural landscapes. As the Eastern Georgian Bay case study shows, there is much to be learned about the relationship between culture and landscape from the art inspired by that landscape. In Brian Osbourne's essay "The

⁶ Johanne Fortier. Heritage Programme Manager. National Capital Commission. Interview. Ottawa. December 9, 1996.

Iconography of Nationhood in Canadian Art," Michael Bell is cited to explain the relationship between cultures and images of the landscape. Bell writes:

Visual images form a continuum with our imaginative responses to our contemporary environment. They will if their currency can be increased help to prevent the destruction of many of the elements of our cultural values and respect for the varieties of cultural themes that constitute the cultural whole of Canada.⁷

Osbourne's thesis states that Canada's national iconographical landscapes, when placed in their geographical, social, intellectual, and political contexts, can help to explain the process of nationhood in Canada.⁸ And while visual images of built heritage have long been an important aspect of any conservation plan, cultural landscapes bring new information resources to the field of Canadian heritage conservation. This thesis uses painting, drawings, photography, and post cards as key links between many cultures and a landscape. And when considering other "classic" Canadian landscapes such as Lake Louise, Peggy's Cove, Banff, Algoma, the Saguenay, Parliament Hill, St. John's Harbour, Algonquin Park, Mount Royal, or the Bay of Fundy, it is soon realized that places such as these have long been a part

⁷ Michael Bell. "Why Look at this Stuff?" The Roles of Documentary Art in Understanding a Cultural Heritage. Halifax. 1980. in Osbourne, "The Iconography of Nationhood in Canada." p. 162.

⁸ A similar case has also been made in England by cultural geographers Cosgrove, Roscoe and Rycroft. In their discussion of landscape and identity in England, the authors state that recent identification of key moments in England's national history "have emphasized the central role played by landscape representations of the countryside - pictorial, cartographical and textual - in constructing Englishness." Denis Cosgrove, et al. "Landscape and Identity at Ladybower Reservoir and Rutland Water." Transactions of the Institute of British Geographers. London: Royal Geographical Society. No. 21. 1996. p. 534-551.

of the visual history of Canada and could be considered cultural landscapes of some form.⁹ Susan Bugey, Director of the Architectural History Branch at Parks Canada and member of several cultural landscape working groups, adds to the national icon landscape argument by identifying literary associations with significant natural elements found across Canada.¹⁰ Bugey suggests that the following landscapes and their literary companions are places with strong associative cultural landscape relationships in Canada: "the Annapolis Valley of Ernest Buckler's The Mountain and the Valley, the rural Quebec landscape of Louis Hémon's Maria Chapdelaine, and Ann Hébert's Kamouraska, the Canadian Shield of E.J. Pratt's Towards the Last Spike, the prairies of W.O. Mitchell's Who Has Seen the Wind?, the British Columbia mountains of Earle Birney's David, and the Yukon of Robert Service's Songs of a Sourdough."¹¹ Bugey describes these places as landscapes in which "nature is assigned a personified role in the narrative evolution that gives an intense sense of place through dramatic description and associated events."¹² A study of the Canadian landscape in Canadian literature would quickly reveal how important the land has been in the relationship between the nation and its citizens and would support Bugey's and Osbourne's arguments.

⁹ Niagara Falls is also a landscape of significance in Canada, and it is interesting to imagine what place this natural wonder would hold in Canadian society today if in the 1840s it had been preserved as natural landscape. If this were to have happened Niagara Falls would likely be an important artistically represented associative cultural landscape.

¹⁰ Susan Bugey. "Cultural Landscapes in Canada. Draft Article" Parks Canada. Architectural History Branch. Hull. 1995. p. 19.

¹¹ Ibid., p. 19.

¹² Ibid., p. 19.

Another reason why cultural landscape studies are important to Canadians is that they document or record the land. Northrope Frye, in addressing the Royal Society of Canada stated that since Canada has continued to evolve without the disruptions that revolution brings, it has grown to respect the value of the documentary. Frye continues and says: "Canadian painting began with documentary painters like Krieghoff and Paul Kane. Group of Seven painting, along with that of Thomson and Emily Carr, was documentary painting to an unusual degree, almost an imaginative mapping of the remoter parts of the country."¹³ For Frye then, these artists, (with Buggey's literary examples included) in mapping their vision of the landscape, are Canada's cultural historians, documenting for each generation of Canadians how the culture of the time imagined the landscape of Canada. The final proof, that the idea of the associative cultural landscape in Canada is of particular value in articulating the spiritual importance of a place, is found in Australia. Australia is home to one of two internationally recognized associative cultural landscapes. The Uluru-Kata Tjuta National Park (in which Ayers Rock is located) was declared a site of international natural significance in the 1970s, but was later designated as an associative cultural landscape in 1993 by the World Heritage Committee. It is an important example of a natural site of great spiritual significance to Australia's Aboriginal cultures. Uluru-Kata Tjuta is managed by local aboriginal peoples and has been a successful project according to the Australian government. World Heritage recognition has meant increased economic development for the local culture, and conservation of their sacred land. Better employment

¹³ Northrope Frye. "Canada: New World without Revolution" in *Divisions on a Ground*. Toronto: House of Anansi Press Ltd. 1982. pp. 180.

opportunities, greater visitor profile, and improved planning have fostered national pride and increased national responsibility in protecting an area important to indigenous peoples. For governments and aboriginal people in Canada, the Australian example should encourage a re-evaluation of how we approach and manage the protection of Canadian native sacred landscapes.

Conclusion

Buggey identifies the possibility of similar Canadian landscape re-evaluations in her essay on Canadian cultural landscapes and states that "the most widespread tradition of associative cultural landscapes in Canada occurs in aboriginal cultures, where the natural landscape is full of spiritual meaning."¹⁴ World heritage sites such as Head-Smashed-in-Buffalo-Jump and the Ninstints Haida site in the Queen Charlotte Islands are examples of native sites which exhibit, or have inherent, spiritual importance and which could be re-designated as associative cultural landscapes. As the 1991 Oka Crisis near Montreal tragically demonstrated, European values, ideas, and tastes have dominated the discussion of the management of native sacred sites and landscapes in Canada. Associative cultural landscapes, where European context and international homogeneity are not a factor, is the next step in a new and holistic approach to the inclusion of native spiritual places and other cultural identities in active heritage conservation in Canada. And Georgian Bay, a landscape where nature and culture have been intertwined artistically, socially, and spiritually for

¹⁴ Susan Buggey. "Cultural Landscapes in Canada. Draft Article" Parks Canada. Architectural History Branch. Hull. 1995. p. 20.

thousands of years, might be a cultural landscape where a study of the relationship between aboriginal spirituality and landscape would further enhance our understanding of this special place.

Appendix A

NCC Model for the identification of cultural landscapes

LANDSCAPE TITLE

LANDSCAPE TITLE	
Plan	Photo

BOUNDARIES & OWNERSHIP: address, boundaries, ownership, current heritage status (if applicable).

REGIONAL CONTEXT: dimensions, geographical terrain associated with the site, current role/uses, surroundings.

BRIEF HISTORY OF THE SITE:

MAJOR COMPONENTS OR LANDSCAPE UNITS: which contribute to the character of the site and in some cases would be individually eligible for separate heritage recognition/designation (ex: rock garden, overlook, farmstead, driveway, heritage buildings)

FEATURES OR CHARACTER DEFINING ELEMENTS: smallest units that contribute to the character of the site (ex: fences, specimen trees, type of landscape management).

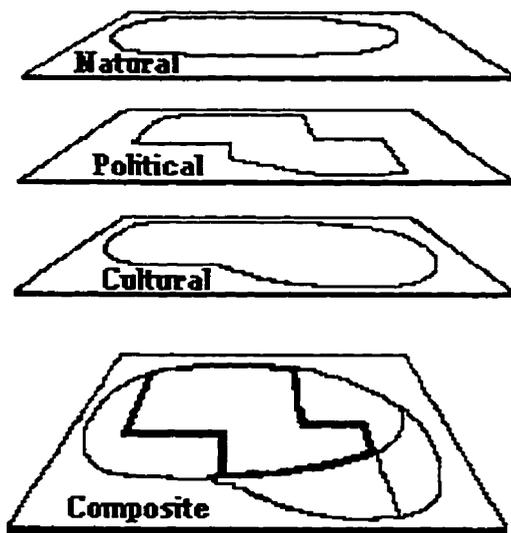
JUSTIFICATION for IDENTIFICATION AS A CULTURAL LANDSCAPE: summary of discussion with identification of the society represented as well as the values or characteristics illustrated.

Appendix B

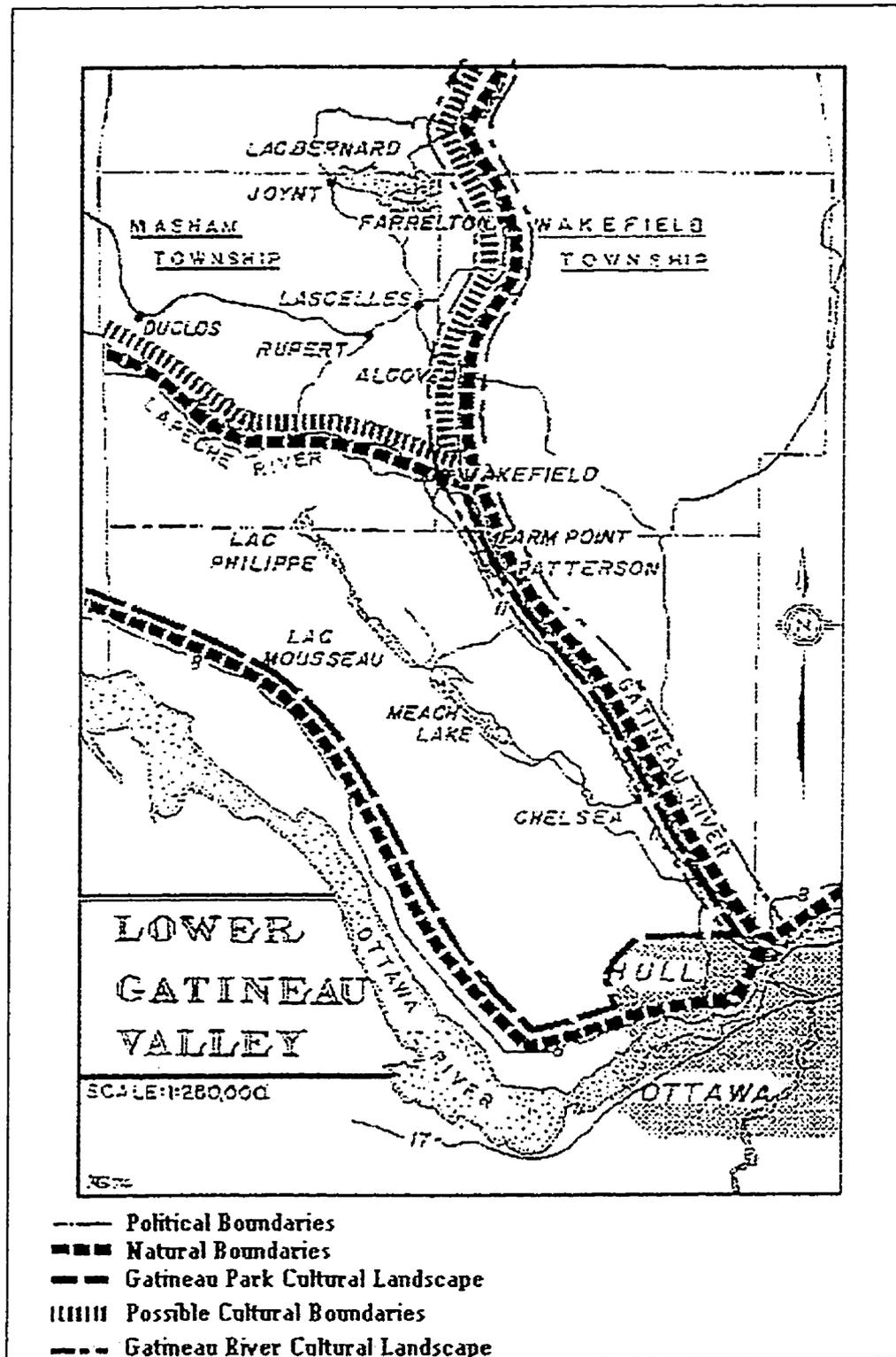
Model for identifying boundaries for rural historic districts.

Rural historic districts are defined by cultural, political, and natural boundaries, although these are not necessarily coincidental. Cultural boundaries define areas which exhibit similar cultural identity. Political boundaries, such as county lines or park boundaries, are divisions imposed upon the landscape often in response to cultural boundaries or natural features. Natural boundaries are those features, such as rivers, valleys, or ridges, which define such areas as watersheds and vegetative ecosystems.

A simplified process for determining boundaries of a rural historic district is to first define each boundary – cultural, political, natural – separately, and then to superimpose them upon each other using an overlay process. It is useful to indicate the relative importance of the boundary (impact it has had on the rural landscape) by a variety of graphic techniques. The composite image will indicate the rough boundary for the rural historic district, which should then be finalized in detail, with appropriate response to other park management plans. The designation of the final boundary for the rural historic district should rely upon the discussion of boundaries in Chapter 4, (Evaluation and Registration).



Robert Melnick. Cultural Landscapes: Rural Historic Districts in the National Park System. Washington D.C. U. S. Department of the Interior, National Park Service, Cultural Resource Management. 1984 p. 17.



Boundary identification map of the Gatineau Park: Historical Study from the NCC Cultural Landscapes Project. Landon French and Johanne Fortier. National Capital Commission. Ottawa. 1995

Appendix C

Eastern Georgian Bay Associative Cultural Landscape Identification Model

- Introduction
- Boundaries and Ownership
- Regional Context / Setting
- Site History
- Major Components and Landscape Units
 - Landmass
 - Water
 - Sky
- Features and Character Defining Elements
 - Topography
 - Vegetation
 - Water Features
 - Climate
 - Material Cultural Evidence
 - Intangible Elements
- Justification for Identification as an Associative Cultural Landscape

Appendix D

The following are excerpts from The Secretary of the Interior's Standards for the treatment of Historic Properties with Guidelines for the treatment of Cultural Landscapes. U.S. Department of the Interior. National Park Service. Charles Birnbaum, ed. Washington D.C. 1996.

Organization of the Treatment Sections of the Guidelines: Preservation, Rehabilitation, Restoration and Reconstruction

Cultural landscapes are composed of a collection of features which are *organized in space*. They include small-scale features such as individual fountains or statuary, as well as patterns of fields and forest which define the spatial character of the landscape. Individual features in the landscape should never be viewed in isolation but in relationship to the landscape as a whole. Each situation may vary, and some features may often be more important than others. For example, circulation may be an important historic element in one landscape, while in another it may have little if any significance.

Overall, it is the arrangement and the interrelationship of these character-defining features as they existed during the period of significance that is most critical to consider prior to treatment. As such, landscape features should always be assessed as they relate to the property as a whole. Thus, spatial organization and land patterns are always listed first in each section of the Guidelines.

Organizational Elements of the Landscape

Spatial Organization and Land Patterns refers to the three-dimensional organization and patterns of spaces in a landscape, like the arrangement of rooms in a house. Spatial organization is created by the landscape's cultural and natural features. Some form visual links or barriers (such as fences and hedgerows); others, create spaces and visual connections in the landscape (such as topography and open water). The organization of such features defines and creates spaces in the landscape and often is closely related to land use. Both the functional and visual relationship between spaces is integral to the historic character of a property. In addition, it is important to recognize that spatial relationships may change over time due to a variety of factors, including: environmental impacts (e.g. drought, flood), plant growth and succession, and changes in land use technology.

Character Defining Features of the Landscape

There are many character-defining features that often collectively contribute to the historic character of a cultural landscape. These are as follows:

Topography, the shape of the ground, is a character defining feature of the landscape. Topography may occur naturally or as a result of human manipulation. For example, topographic features may contribute to the creation of outdoor spaces, serve a functional purpose, or provide visual interest.

Vegetation, features may be individual plants, as in the case of a specimen tree, or groups of plants such as a hedge, allee, agricultural field, planting bed, or a naturally-occurring community. Vegetation includes evergreen or deciduous trees, shrubs, and ground covers, and both woody and herbaceous plants. Vegetation may derive its significance from historical associations, horticultural or genetic value, or aesthetic or functional qualities. It is a primary dynamic component of the landscape's character, and, therefore, the treatment of cultural landscapes must recognize the continual process of germination, growth, seasonal change, maturity, decay, and death of plants. The character of individual plants is derived from habit, form, color, texture, bloom, fruit, fragrance, scale and context.

Circulation features include among others, roads, parkways, drives, trails, walks, paths, parking areas, and canals. Such features may occur individually or be linked to form networks or systems. The character of circulation features is defined by attributes such as alignment, surface treatment, width, edge, grade, materials, and infrastructure.

Water features, may be aesthetic as well as functional components of the landscape. They may be linked to the natural hydrologic system or may be fed artificially; their associated water supply, drainage, and mechanical systems are important components. Water features include fountains, pools, cascades, irrigation systems, ponds, lakes, streams and aqueducts. The attributes of water features include shape, edge and bottom condition/ material; water level, movement, sound and reflective qualities; associated plant and animal life, as well as water quality. Special consideration may be required due to the seasonal changes in water such as variations in water table, precipitation, and freezing.

Structures, site furnishings, and objects may contribute to a landscape's significance and historic character. Structures are non-habitable, constructed features unlike buildings which have walls and roofs and are generally habitable. Structures may be significant individually or they may simply contribute to the historic character of the landscape. They include walls, terraces, arbors, gazebos, follies, tennis courts, playground equipment, greenhouses, cold frames, steps, bridges, and dams. The placement and arrangement of buildings and structures are important to the character of the landscape; these guidelines emphasize the relationship between buildings, structures, and other features which comprise the historic landscape. For additional and specific guidance related to the treatment of historic buildings, please consult the *Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings*.

Site furnishings and objects generally are small-scale elements in the landscape that may be functional, decorative, or both. They can include benches, lights, fixtures, signs, drinking fountains, trash receptacles, fences, tree grates, clocks, flagpoles, sculpture, monuments, memorials, planters, and urns. They may be movable, used seasonally, or permanently installed. Site furnishings and objects occur as singular items, in groups of similar or identical features, or as part of a system (e.g. signage). They may be designed or built for a specific site, available through a catalog, or created as vernacular pieces associated with a particular region or cultural group. They may be significant in their own right, for example, as works of art or as the work of an important designer.

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