



UNSTACKING THE DECK

CRIB NOTES

second printing



UNSTACKING THE DECK - A GAME OF CHANGE

A double deck of playing cards &
mini-research booklet of 'crib notes' - second printing

created by **Lisa Landrum** © 2022

'Breath of Life'

artwork by **Jackie Traverse** © 2020

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Booklet Printing: Centiple Printing & Duplicating, Winnipeg, MB
Cards + Box Production 2nd ed.: Premier Promotions, Winnipeg

ISBN 978-1-988321-07-3

WITH SUPPORT FROM

University of Manitoba Creative Works Grants Program

UM Faculty of Architecture Partners Program

UM Faculty of Architecture Endowment Fund

Manitoba Association of Architecture

Winnipeg Architecture Foundation

&

encouragement and talent of many individuals

**THE TRUTH WILL SET YOU FREE,
BUT FIRST
IT WILL PISS YOU OFF.**

- Gloria Steinem

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Land Acknowledgment

These cards were created on Treaty 1 Territory, the original lands of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples, and the homeland of the Métis Nation.

We respect the Treaties that were made on these territories, acknowledge harms and mistakes of the past, and dedicate ourselves to move forward in partnership with Indigenous communities in a spirit of reconciliation and collaboration.

+

We do not know the full story of individuals featured in this deck. We acknowledge that some are women of privilege; yet some may be displaced immigrants and refugees, who arrived to Canada amid challenging conditions, including the violence of war and discrimination.

+

We acknowledge that pronouns 'woman' and 'she | her' are used in ways that presume gender identity.

∞

To keep these acknowledgments active in this game of change, three special cards – **Jack**, **Queen & King ♥** – feature areas needing further action toward intersectional justice & inclusion: *beyond binaries* (J♥), *beyond borders* (K♥), and *toward Indigenous sovereignty* (Q♥).

INTRODUCTION

WOMEN IN ARCHITECTURE

A SHORT VERSION OF A LONG BACK STORY

The origins of gender bias are as old as human society. What we know about early women with architectural ambitions is that their efforts and achievements were obstructed, suppressed, mocked and erased. Queen Hatshepsut, the peace-building Pharaoh of Egypt's 18th Dynasty, initiated many admired building projects during her 21-year reign, including obelisks, shrines at Karnak, and the Deir el-Bahri Temple at Luxor. After her death, her male successor defaced her monuments and removed her name from the list of Kings.

Histories and theories of architecture are only recently being redressed and retold with feminist perspectives and corrective lenses of intersectional justice, anti-racism, Indigenous rights and reconciliation. The work is slow, difficult, underfunded and under-valued – but the balance is shifting, and scholarship is growing.

In Indigenous communities, women have long performed leading roles in community planning, home-building, and caring for Mother Earth.¹ Colonization devalued these nurturing ways of dwelling and Seven Generations views of design. Formal architectural training further marginalized traditional modes of knowing and making.

While research for 'Unstacking the Deck' has engaged oral histories, it has relied on institutional records and professional registration as evidence of who studied and practised architecture in Manitoba. This approach is limiting. The first 'architects' of Turtle Island did not need university degrees to build meaningful environments and a harmonious world. The artwork on the cards, 'Breath of Life' by Ojibwe artist Jackie Traverse, honours generations of women who continue to invigorate life in *Manitowapow*. It is hoped that anyone taking up the cards with open hearts and minds will draw renewed strength and inspiration, breathing fresh life into an unstacked field.

¹ See **Q♥**; + **Tiffany Shaw-Collinge** interview with **Harriet Burdett-Moulton, Wanda Dalla Costa, Kelly Edzerza-Bapty & Ouri Scott**, 'Indigenous Perspectives on the Notions of Architecture,' *The Site Magazine*, June 13, 2018; and *Canadian Architect* (May 2022).

UNSTACKING THE DECK - A GAME OF CHANGE

FIRST CUT

Roots and horizons of this project stretch far. Yet, this deck unfolds from particular circumstances. In spring 2011, I received an especially articulate student question about the absence of women in a History and Theory of Modern Architecture course. I addressed the anonymous concern first in a public lecture, 'Episodes in the Career of Lady Architecture' (UM Faculty of Architecture, April 2, 2012); through ongoing research and course development; and, subsequently, in an exhibition for which I translated my Lady Architecture lecture into a set of playing cards featuring women who significantly impacted modern design. That initial set of cards was shared at a Building Equality in Architecture (BEA-Prairies) event at the 2019 Winnipeg Design Festival.²

²For the fuller back story on these 2019 cards, see: Lisa Landrum 'Unstacking the Deck' a presentation at the 1x1 symposium of the **International Archive of Women in Architecture (IAWA)**, Blacksburg, Virginia (Mar. 26, 2021), <https://tinyurl.com/unstacking>.

Marieke Gruwel's recent scholarship on women's contributions to Manitoba design made it possible to delve deeper into regional history.

UNSTACKING MANITOBA

This double deck of playing cards celebrates early women architects who studied and worked in Manitoba: from the first female B.Arch graduate in 1932 (A♣), to women who forged careers in the 1960s-70s. The cards are organized by suit: Clubs and Spades feature the first women graduates from the UM B.Arch, M.Arch and Community Planning programs. Diamonds highlight Interior Decoration and Design, from its founding Chair (A♦), to its most celebrated alumna (K♦). Hearts honour women who studied elsewhere but intersected Manitoba in significant ways, plus a trio of women whose early UM studies launched accomplished and still active careers in architecture, landscape and urbanism. Hearts open further onto needed action: *beyond binaries* (J♥), *beyond borders* (K♥), and *toward Indigenous sovereignty* (Q♥). Jokers provide comic relief, mythopoetic force & allusion.

One deck features images of women, the other short descriptions with matching number and suit. Players can invent games to find a match, play any regular card game, use them for trivia or mnemonic devices. The aim is to put issues of architecture and inclusion into the hands of anyone who likes playing cards, thus socializing ideas and difficult questions on diversity in design. Metaphors of shuffling and unstacking will hopefully encourage players to diversify fields beyond gender, dealing in greater equity and agency for all.

While a few cards feature women who may be familiar to some, most cards honour women whose work has been marginalized or forgotten, as well as those who earned accolades and leadership roles as students, but then disappear from the record. Research is ongoing.³ It is hoped that the cards themselves, incomplete and imperfect as they are, will advance the work: prompting memories, stories and further dialogue; and engaging more players in the epic game of change, chance *and choice*.

³ See WAF's 'Manitoba Women in Design Database', <https://www.winnipegarchitecture.ca/digital-exhibits/manitoba-women-in-design-database/>.



Jackie Traverse
Breath of Life
2020
Acrylic on canvas
60.7 x 45.7 cm

Painted in March 2020 at the onset of the COVID-19 pandemic in Winnipeg, 'Breath of Life' depicts an Indigenous woman, strong and content, encircled with blossoms of Mother Earth. Three dragonflies – symbols of rebirth, immortality, spiritual awakening and change – spring from her breath. Ojibwe artist Jackie Traverse recalls stories of Elders portraying dragonflies as knowing guides, embodying wisdom of ancestors who have gone before, as they lead the spirit from this present world to the next. The woman in the painting may be exhaling her last breath, wishes or words, but her breath embodies a powerful circle of life, transformation and transcendence.

Jacqueline ‘Jackie’ Traverse is an Ojibwe artist from Lake St. Martin First Nation, working with a range of media from oil and acrylic painting to sculpture and stop-motion animation. Her artistic practice is centered on women, sisterhood, stories of Indigenous culture, injustices faced by First Nations people, and her own personal experience as an Anishinaabe woman living in Winnipeg.

Her artwork appears in community murals and collections of major institutions, including the Canadian Museum for Human Rights and the Bill Gates Foundation, as well as national human rights campaigns, notably the 2019 billboard campaign ‘Artists Against Racism’ and the 2018 ‘Resilience’ billboards highlighting 50 Indigenous Women. Jackie’s designs are featured in colouring books by Fernwood Publishing, including *Sacred Feminine* (2016) and *Ikwe Honouring Women* (2018), and on public art and architecture, notably the soffit of *Manitou a Bii daziigae* (Where the Creator Sits), formerly known as the Innovation Centre of Red River College in Winnipeg (completed in 2022).

Jackie has exhibited her work at many venues and is active as an arts instructor and mentor. Her animation films, made with Crossing Communities Art Project, include: 'Butterfly' (2007), a tribute to Missing and Murdered Indigenous Women and Girls; 'Two Scoops' (2008), on the abduction of Indigenous children from their families in the 1960s by the Canadian child-welfare system; and 'Empty' (2009), a tribute to her estranged mother.

From an early age Jackie loved drawing, but it was not until she was 34 that she studied art formally at the University of Manitoba, earning a Diploma in Fine Arts in 2009. Grateful for friendships formed during that time, she also recalls discouragement by certain male professors who wrongly predicted she would never graduate or make it as an artist. Her 2009 Diploma project consisted of 18 paintings exposing painful truths of Canada's residential school system.

Mother of three daughters and grandmother to Lily, Jackie makes art that pursues eternal subjects of love and strife, and persistent traditions of women supporting women.

ABBREVIATIONS

AAA	Alberta Association of Architects
AIBC	Architectural Institute of British Columbia
AID	American Institute of Decorators, changed to American Institute of Interior Designers in 1961
ASID	American Society of Interior Designers
B.ARCH	Bachelor of Architecture
B.ENG	Bachelor of Engineering
BED	(B.EnvD) Bachelor of Environmental Design
BES	Bachelor of Environmental Studies
BID	Bachelor of Interior Design
BG	Brown & Gold Yearbook, UM
CCA	Canadian Centre for Architecture
CIDA	Council for Interior Design Accreditation
CIDQ	Council for Interior Design Qualification
CIP	Canadian Institute of Planners
CSLA	Canadian Society of Landscape Architects
CWAC	Canadian Women's Army Corps
CWAHI	Canadian Women Artists History Initiative
DIPL.ID	Diploma in Interior Decoration
FAUM	Faculty of Architecture, University of Manitoba
GBR	Laurie Green, Cecil Blankstein, Les Russell (absorbed into Stantec Inc. in 2004)
HKIA	Hong Kong Institute of Architects
HTFC	Hilderman Thomas Frank Cram
IDC	Interior Designers of Canada

IDIM	Interior Designers Institute of Manitoba (later PIDIM)
IDPSA	Indigenous Design & Planning Students Association
IIT	Illinois Institute of Technology
IROY	Roy Izen, Ron Keenberg, Stan Osaka, Jim Yamashita
IMESA	Indian Métis Eskimo Student Association
ISO	International Students Organization
MAA	Manitoba Association of Architects
MALA	Manitoba Association of Landscape Architects
M.ARCH	Master of Architecture
MCP	Master of City Planning
MIT	Massachusetts Institute of Technology
MFA	Master of Fine Arts
MLA	Master of Landscape Architecture
OAA	Ontario Association of Architects
OAQ	Ordre des architectes du Québec
PIDIM	Professional Interior Designers Institute of Manitoba
PHD	Doctor of Philosophy
RAIC	Royal Architectural Institute of Canada
SAA	Saskatchewan Association of Architects
SAS	Students Architectural Society (UM)
TUNS	Technical University of Nova Scotia
UBC	University of British Columbia
UM	University of Manitoba
UMSU	University of Manitoba Students' Union
UW	University of Winnipeg
WAF	Winnipeg Architecture Foundation
WAG	Winnipeg Art Gallery
WFP	Winnipeg Free Press
	WT Winnipeg Tribune

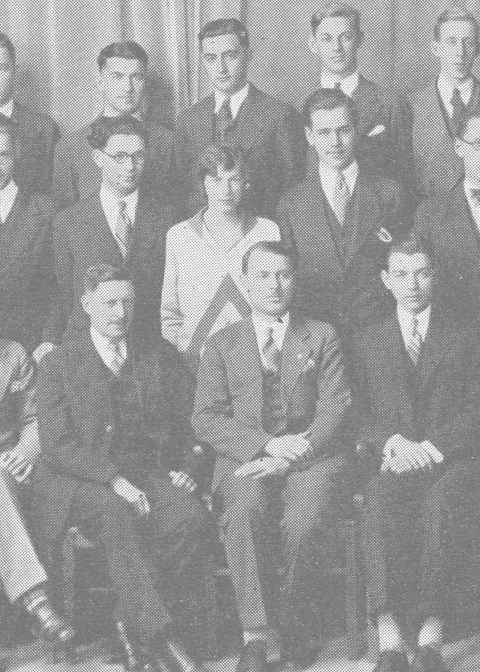


IMAGE CREDITS



BG

=

Brown and **G**old Yearbook
University of Manitoba
Archives and Special Collections

All BG images are individual graduation photos unless otherwise specified. Names are given as shown in BG (with married surnames in parentheses). Page numbers are those in the original hard bound yearbook; where none is indicated, the PDF page number is provided [in square brackets].

Image (previous page):


Ethelyn Wallace (B.Arch 1932/Ace ) at centre
Architecture group photo. BG, 1929, 168.



IMAGE CREDITS

- ACE Ethelyn Wallace**, BG, 1932, 89.
- 2 Evelyn Blankstein**, outside 131 Machray Ave., her family home, designed by her father Max Blankstein, n.d. Courtesy of the Blankstein family and WAF.
- 3 Joyce Varley (Stockdill)**, BG, 1937, [31].
- 4 Edith Jane Schwalm**, BG, 1937, [31].
- 5 Wilma K. Grant (Humphrys)**, BG, 1938, 90.
- 6 Edna Russell**, BG, 1938, 90.
- 7 Elizabeth Lord**, at work at home amid her four children, 1955. Photo: Hugh Allan Fonds, UM Archives & Special Collections. Printed in the *Winnipeg Tribune* (Mar. 10, 1955).
- 8 Nora Patterson (Cruikshank)**, BG, 1939, 114.
- 9 Barbara Humphreys**, BG, 1941, 163.
- 10 Ruth A. Scott**, BG, 1942, 132.
- J Margaret Wilde (Chown)**, BG, 1943, 84.
- Q Doris Newland (Tanner)**, during a design review with an unidentified man, c. 1944. Photo: Courtesy of 'Women Building Alberta' and Doris Tanner family.
- K Pauline Clarke (Barrable)**, BG, 1947, 141.



- ACE** **Patricia Kettner**, 1958, at the construction site of the family home she designed at 837 Airlies St. West Kildonan, Winnipeg. Courtesy of the family.
- 2** **Eleanor Brown**, BG, 1934, [173], with the Engineering Dramatic Society.
- 3** **Mary Mykolyk**, working at Curtis & Davis, c. 1958. Frank Lotz Miller, photographer, Curtis and Davis Project Photographs, SEAA-175, Tulane University Special Collections, Howard-Tilton Memorial Library.
- 4** **Catherine Ruth Pipe**, BG, 1949, 95.
- 5** **Dorice Brown (Walford)**, BG, 1950, 79.
- 6** Left to right: **Joy Sundeen**, **Dorice (5♠)**, **Ada Lou Barber**. *Winnipeg Tribune* (May 12, 1947), 16.
- 7** **Carol Strum (Meiklejohn)**, BG, 1951, 72.
- 8** **Monica Barker (Kiyooka)**, BG, 1954, 230.
- 9** **Rosalind Johnson (Robertson)**, "Women in Research," *Winnipeg Free Press* (Feb. 15, 1958), 7.
- 10** **Ming Tek (Diana) Lee (Chan)**, BG, 1957, 155.
- J** **Verna King (Ferguson)** BG, 1959, 68.
- Q** **Fifties Feminism**, BG, 1951, 73-5; 1952, 61; 1954, 232, 1960, 65; 1962, [103]; 1963, 109.
- K** **Alice C. Cheng (Loh)**, BG, 1966, 145.



- ACE Joan Harland**, BG, 1938, 90.
- 2 Helen Semmens**, BG, 1939, 114.
- 3 Interior Decoration**, BG, 1956, 31. Left to right: Geraldine McDiarmid (Lady Stick); Joann Blondal; Lana Y.S. Cheung (10♦) and Carol Sanderson.
- 4 Audrey MacKay (Shane)**, BG, 1942, 132.
- 5 Margorie Mutch (Campbell)**, BG, 1944, 47.
- 6 Cynthia Bookbinder (Coop)**, BG, 1950, 85.
- 7 Debby Lexier**, with unidentified man, July 2, 1970. UM Archives & Special Collections, *Winnipeg Tribune* fonds (PC 18, A.81-12).
- 8 Marjorie McNulty (Pritchard)**, BG, 1952, 61.
- 9 Dianne Jackman**, 1986. Photo: CIDQ Board of Trustees/Directors.
- 10 Lana Y.S. Cheung (Kinoshita)**, *Winnipeg Free Press* (April 21, 1956), 37.
- J Shirley Fineblit**, 1960, 66.
- Q Margaret Stinson**, Centennial Concert Hall Lobby. Photo: Henry Kalen, 1966. UM Archives & Special Collections, Henry Kalen fonds (PC 219, A.05-100).
- K Patricia Patkau**, from the short film *Form and Place – Patkau Architects*, 2019 (Director Michael Bernard).



IMAGE CREDITS

- ACE Catherine Chard Wisnicki**, c. late 1940s, hiking in the Rocky Mountains. Photo: likely by Paul Wisnicki.
- 2 Dr. Wilhelmina van Ingen Elarth**, c.1926.
Frederick A. Smith, Photographer, Poughkeepsie, NY. Wilhelmina Van Ingen Elarth Papers, Ms1969-2004, Special Collections and University Archives, Virginia Tech, Blacksburg, VA.
- 3 Elizabeth Pilcher**, working at the GBR offices (cropped), c.1960. GBR Collection, WAF.
- 4 Blanche Lemco van Ginkel**, c. 2009. Photo by Joy von Tiedemann.
- 5 Ursula Ferguson**, 'Buffeteria' design for Centennial Hall, UW (c. 1971). Ink and collage on paper.
- 6 Magda Hulsbosch**, Warsaw, 1967 (one year before coming to Canada). Photo: Hein Hulsbosch.
- 7 Joan McNeil**, 'Peekaboo' (collage), 2011.
- 8 Heather Cram**, 2021. Photo by David Moder, for Heather's 2021 MALA Life Member Award.
- 9 Gerri Stemler**, May 30, 2018, at the MAA past-Presidents' luncheon. Photo: Douglas Little.
- 10 Cynthia Cohlmeier**, 2018, in the Winnipeg office of Cohlmeier Architecture. Photo: Jerry Grajewski.



J 2SLGBTQIA+, BG, 1975, 21. Students beneath the amorous embrace of ‘Day & Night’ – the 1963 sculpture by Cecil Richards on the north podium of FAUM’s Russell Building.

Q IMESA—IDPSA, Circle of unity formed by members of IMESA, ISO & the UM community at the inaugural ‘Festival of Life and Learning’ in the ‘campo’ of the newly opened student union building, Feb. 11, 1971 (BG, 1971, 46-47); superimposed over artwork by **Meighan King (Giesbrecht)** (M.Arch 2021) for the bookcover of **Voices of the Land**, IDPSA, 2021.



In the heart: **red handprints** on the pedestal of the toppled Queen Victoria statue outside the Manitoba Legislative Building. Photo: Lisa Landrum, July 1, 2021. The statue was pulled from its base by demonstrators honouring Indigenous children whose unmarked graves at former residential school sites had been (and are still being) confirmed. The handprints also symbolize Missing and Murdered Indigenous Women and Girls and Two-Spirited People.

K TAR, images, quotes and letter by Senior Stick Douglas Massie, *Perspective*. Winnipeg: UM Students’ Architectural Society (Fall 1969), 42.

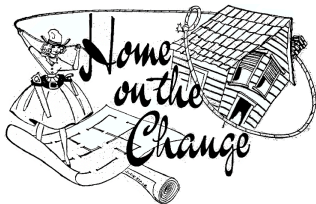
JOKER



A Place at the Table – drawings by Jane Morrison (Dipl.ID, 1949), for ‘A Designer’s Day’ a poetic-comic essay by Debby Slobinsky (7♦), *Tecs and Decs*, 1949, 14-15.

– **The Joy of the Table** is to find yourself at it’ – quoted from the prose poem of Francis Ponge, *The Table* [*La Table*, 1991], trans. Colombina Zamponi (Cambridge, MA: Wakefield Press, 2017), 76. Ponge worked on this ode to the table episodically over three decades, until he died in 1988.

– **Tableaux Vivants** – Background image on text card: photo (Lisa Landrum, 2018) of the 60-year-old worktables from the UM Arch2 Building, just before they were discarded and replaced. These scratched and scored surfaces record tell-tale traces of each and every student who had taken their place at these tables since 1959, when they were first installed in the newly opened J.A. Russell Building. For the fuller story of these tables and their role staging architectural work and imagination, see Lisa Landrum, ‘Tableaux Vivants: **Tables & Stages of Architectural Striving**,’ *Architecture and Culture* (2022): 1-22.



Drawing by **Julie Dale**, for the story, 'Women Survey Modern Home Design' by **Mary Bletcher**, *Winnipeg Free Press* (Jan. 23, 1960), 11. The full drawing depicts an antiquated house being tamed to a woman's will. Julie Dale was the only woman cartoonist at the WFP at the time. She led the newspaper's art department beginning in the late 1950s. Her father was a popular political cartoonist, who worked in Chicago in the 1920s.

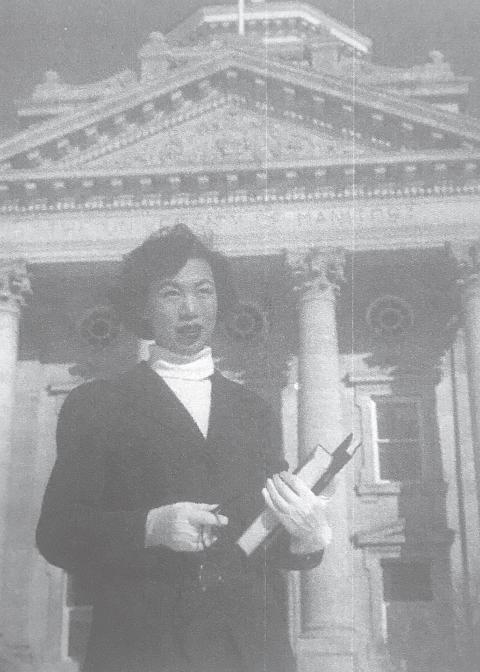
The full story, 'Home on the Change' featured three Winnipeg women: Patricia Kettner (A♠), pictured in the house she designed for her family; 'Mrs. E.B. Officer,' pictured in the kitchen she designed for her East Kildonan house; and 'Mrs. John T. McLellan,' pictured in her new Silver Heights home, which she criticized as poorly attuned to realities of domestic life.

The background image on the **JOKER** text card is a kindred woman in the guise of **Kali**, Hindu goddess of creation & change, juggling modern attributes: a telephone, mirror, steering wheel, iron, clock, duster, frying pan & typewriter.



Created by **Miriam Wosk** (1947-2010) for the cover of **Ms. The New Magazine for Women** (preview issue, Spring 1972), founded by feminist-activists **Gloria Steinem & Dorothy Pittman Hughes**. The Kali image accompanied a story by **Jane O'Reilly**, 'The Housewife's Moment of Truth.'

A Canadian born in Vancouver to Ukrainian immigrants, Miriam moved to New York at age 19 to launch a career in art and illustration. She later moved to Los Angeles and collaborated with architect Frank Gehry on the design of her eccentric Beverly Hills penthouse. Her colourful vision, detailed sketches and 'more is more' motto contributed to much publicity for the Wosk Residence, which bolstered Gehry's early career. See, **Language of the Soul: The Art of Miriam Wosk**, 2006 documentary, dir. Terry Sanders.



CRIB NOTES



The small space of a playing card permits no more than a few cursory clues to the full life story of any individual.

The personal journey and professional career of each woman in this deck open onto larger disciplinary stories and challenges. Even where only a few details about an individual are known, those details point to larger playing fields, to topics of epic proportions, and to the need for further questions and quests.

The following notes provide a few leads for the curious and concerned to continue the work of research and action in the high-stakes game of unstacking the deck.

(For brevity and clarity, first names only are sometimes used.)

Image (previous page): **Lana Kinoshita** (B.I.D. 1956/10 ♦) standing outside the UM Administration Building.
In James H. Kinoshita, *From Slocan to Hong Kong*, 2005.



ACE Other firsts: The first woman to graduate from an architecture program in Canada was **Esther Marjorie Hill** (1895-1985), who earned a B.Arch from the University of Toronto in 1920 – 15 years before UM's Ethelyn Wallace. The first woman to graduate from UM in any program was **Jessie Livingstone Munro** (née Holmes), earning a B.Arts in 1889, 12 years after UM was established in 1877. The first woman known to earn an architecture degree in the US was **Sophia Hayden** (1868-1963), who graduated from MIT in 1890. Sophia won a design competition for the Women's Building, constructed at the World's Columbian Exposition in Chicago, 1893 (then reportedly suffered a nervous break-down).

B.Arch 1932 – UM's first woman architecture grad began studies in 1929, the same year that certain women were lawfully deemed 'persons' thanks to the so-called 'Famous Five' (including Manitoba's **Nellie McClung**) who challenged the inequality of the British North America Act. As significant as this feat was, some of the 'Famous Five' are infamous for championing only white women, disparaging immigrants, women of colour and the disabled.

2♣ Lady Stick: Since 1935 the student leader of SAS has been called 'Senior Stick' – after the ceremonial Mace symbolizing authority in British parliamentary tradition. Carol (7♠) holds the Stick in her grad photo. A 'Lady Stick' was elected each year from 1935 to at least 1967 (records are incomplete for '68-70). By 1971 the title 'Lady Stick' was retired. The first woman Senior Stick was **Tannys Langdon** (BID 1975) who led SAS 1974-75. More recently, seven of the last ten Senior Sticks have been women, including the current Stick **Emily Birch** (2021-22).

3♣ Devil Among the Skins – This fall 1933 production, was praised as a 'highly-finished artistic production... one of the greatest successes of the Engineering Dramatic Society.' Based on a 1915 farce by Ernest Goodwin, it dramatized a medieval tale of a woodsman's wife entertaining a lover while her husband is away. A passing tanner overhears the lovers and makes humorous use of an imaginary devil in his pack of skins to resolve an awkward situation.

Joyce's celebrated directing of this play points to the important role of **theatre in architectural education**. Theatrical experimentation was integral to many early architecture schools, including the

Bauhaus, Frank Lloyd Wright's Taliesin, and Black Mountain College. At UM, the annual theatrical production by architecture and engineering students (which continued until at least 1950) gave women (and men) hands-on design-build experience and leadership roles in situational transformation, through acting, directing, costume design, set building and stage lighting. UM architecture professor **John Russell** was an enthusiastic supporter of theatrical arts. Beginning as a faculty member in 1928, he became Director of the School of Architecture in 1945, and first Dean of the Faculty of Architecture in 1963, serving until his death in 1966. A partial history of his support of theatre and the Royal Winnipeg Ballet is told by John Siemens, 'John A. Russell,' *Warehouse 14*, ed. Jennifer Antoniuk and Hope Gunn. Winnipeg, 2005, 45-74.

- 4♣ On Edith's contribution to modernism in BC, see **Rhodri Windsor Liscombe**, *The New Spirit: Modern Architecture in Vancouver 1938-1963* (CCA and Douglas & MacIntyre, 1997), esp. 183, 193 & 195. According to a 1973 UBC report, Edith also participated in planning a projected women's pavilion on the **UBC** campus.

- 5♣ On Wilma's model homes, see Tricia E.G. Shulist, 'My Little Piddy House & All This Land: The **Veterans' Land Act** in Canada and the Hamilton-Wentworth Region.' M.Arts Thesis, McMaster U., 1998.
- 6♣ **M.Arch** – The first M.Arch graduate from UM was in 1935. Other early women M.Arch grads include: Mary Rosalind, 1962 (9♠); Eleanor Brown, 1965 (2♠); and **Wasana Bramananan**, 1969, with a thesis entitled, 'The campus centre of Khonkaen University, City of Khonkaen, Thailand' (available in MSpace). Wasana had earned a prior B.Arch from Chulalongkorn, Thailand (1959). **Lee Po-Chu** (b.1939) earned a M.Arch in 1979. With a prior UM degree in Music (B.Mus, 1970), Lee went on to also earn a Master's in Landscape Architecture, 1984, and City Planning, 1992. Her MLA practicum, 'A Chinese Garden in Winnipeg's Chinatown' was a 100+ page hand-written document with exquisite watercolours and poetry (available in MSpace). Her MCP practicum, '**Diversity and Unity: Concepts and Expressions of Multiculturalism**' focused on development of Vancouver's Coal Harbour district in view of immigrant experiences. Lee Po-Chu is the only known person to earn 3 FAUM Master's degrees.

7♣ **MAA** – Manitoba was the fifth province with a fully registered woman architect. Firsts in the other associations were: **AAA 1925** (Esther Marjorie Hill); **OAA 1930** (Alexandra Birlukova); **AIBC 1933** (Sylvia Grace Holland); **OAQ 1942** (Pauline Rouillard).

After Elizabeth in '44, the next 9 MAA women were: 1947–Ruth Scott (10♣); 1953–Patricia Kettner (A♠); 1960–Diana Chan (10♠); 1962–Doris Tanner (Q♣); 1963–Jean Stuart Campbell Christie; 1965–F.M. O'Connor; 1967–Blanche Lemco van Ginkel (4♥); 1974–**Jau-Nan Cheng**, who is possibly the longest continually registered architect in Manitoba (still registered in 2022); and 1976–Alice C. Loh (K♠).

Most of these women were MAA members only briefly and many left Manitoba; thus, in 1960, nearly 30 years after the first woman graduated from UM's architecture program, there were just two women registered among the MAA's 145 members (1.4%). 25 years later, in 1985, the **gender ratio** among MAA members had meagerly risen to 1.7% (4 of 237 members). By 1995 the percentage increased to just 6%. This data is based on the research of architect **Mary Clark** (b. 1936), 'Registration of Women Architects in Canada.' University of Toronto, 1988;

and the RAIC *Women in Architecture Report*, 2003, led by **Eva Matsuzaki** who served as the first woman RAIC president in 1998.

The MAA had the 'associate' designation for certain women members, including Ethelyn (A♣), thus distinguishing its 'full' members. It is unknown if any men held 'associate' status; yet, it is known that once women started graduating from architecture schools, professional associations still uncomfortable with women architects invented measures to limit their registration. See Annmarie Adams and Peta Tancred, *'Designing Women': Gender and the Architectural Profession* (University of Toronto Press, 2000), hereafter: **Adams & Tancred, Designing Women**.

- 8♣ The anecdote about Nora is recalled by W.L. Wardrop, 'Reflections of a Retired Engineer' in *Bulletin. The Manitoba Professional Engineer* (June 1982): 12.
- 9♣ Reflecting on her interest in Canadian built heritage, Barbara wrote, it was 'a field that was virtually non-existent at the time.' See her OAA Blog (Oct. 30, 2015), <https://oaa.on.ca/whats-on/bloog/bloog-detail/Barbara-A--Humphreys> After her death in 2017, the Barbara Humphreys Memorial Graduate Scholarship in Architecture was founded at UM in her memory.

- 10♣** Ruth inspired architect **Julia Parker** (B.Arch 1977, McGill). In a 1998 interview with Jim Donaldson, Julia recalls, 'My parents had a friend... Ruth Scott... we spent every summer with her at her house in an old whaling village on Long Island called Sag Harbor...I admired her enormously... the sensibility that she had towards the world around her. And I think it was really because of her that I became an architect.'
<https://www.mcgill.ca/architecture/article/alumni-interviews/julia-parker>
- J♣** Margaret is mentioned briefly in David Laurence Jones, *Railway Nation: Tales of Canadian Pacific, the World's Greatest Travel System*. Toronto: Heritage House Publishing Co. Ltd., 2020, 86-88.
- Q♣** **Women Building Alberta** is an online archive initiated in 2016, <https://womenbuildingalberta.wordpress.com/>. The material assembled there on Doris includes architectural drawings, construction photos, letters, newspaper clippings, and other documents.
- K♣** The author of Pauline's pejorative caption is uncertain, but the Architecture representative on the BG committee that year was a certain Murray Simpson (B.Arch '48), whose own caption reads: 'Beware Murray's strong right arm!' (BG, 1948, 105).



- ACE** In Nelson, BC, Patricia worked with Australian-born architect **Ilsa Julia Clara Williams**, who designed housing, hospitals, schools & government buildings, 1935-57. Yet, her name was associated with these projects only after her partner-husband died in 1947. - Adams & Tancred, *Designing Women*, 2000, 70.
- 2♠** Eleanor (like many UM women in this deck) was also a member of the University Women's Association, founded in 1909 as the **Women's Club**.
- 3♠** Some of Mary's work is held at the Tulane University Howard-Tilton Memorial Library Special Collections. See the 2018 Women's Day blog by Kevin Williams, <http://seaatulane.blogspot.com/2018/03/mary-mykolyk-for-international-womens.html>
- Beverly Willis** (b.1928) founded the NYC-based Beverly Willis Architecture Foundation in 2002. After 35 years of leading her own practice, she was dismayed to discover that women were not represented in architecture history books. The BWAFF mission is to 'lead a cultural revolution in the building industry to cultivate & value women's contributions & achievements—past, present & future.' <https://bwaf.org/> See BWAFF's recent book: **Women who Changed Architecture**, ed. Jan Cigliano Hartman, 2022.



A photo in *Tecs and Decs* 1949 shows Catherine smiling in a lab coat amid classmates. **Tecs and Decs** was a publication of the UM Students' Architectural Society, issued in 1948 and 1949. Its creation coincided with the 1948 founding of UM's School of Architecture. (The Architecture and Interior Design programs were previously part of the Faculty of Engineering and Architecture and the short-lived School of Architecture and Fine Arts. The Faculty of Architecture was founded in 1963). 'Tecs' and 'Decs' captured the school's 'technical' and 'decorative' facets, and included student work, essays, poems, and other invited contributions. Stemming from the Engineering students' publication **Slide Rule**, *Tecs and Decs* was renamed **Perspectives** in 1950-1970.

The FAUM student-led **Warehouse** journal was founded in 1992. Warehouse 31 will be issued in fall 2022 with editorial leadership of FAUM BED students **Joanna Babadilla**, **Dave Castillo** and **Alieha Pascua**.

- 5♠ The Canadian Women Artists History Initiative** was founded in 2004 at Concordia University by Visual Arts Librarian **Melinda Reinhart**, and **Dr. Kristina Huneault**, Associate Professor and Research Chair in Art History. CWAHI collects and circulates scholarly research on women's contributions to the cultural and material history of Canada, with a searchable online database and documentation centre holding physical files on at least 1500 Canadian women who were born before 1930 (1965 for architecture), <https://www.concordia.ca/finearts/art-history/research/cwahi.html>
- 6♠** Hands-on site surveying has remained key to FAUM curriculum, currently part of EVLU 3012, Site Morphology & Grading, led by Prof. **Kamni Gill**, in the Landscape + Urbanism stream of the BED program. Laser levels, GPS (Global Positioning System), and Drone LiDAR imagery now augment traditional techniques of rod and transit.
- 7♠ Meiklejohn Architects Inc.** has been in continuous practice since 1953, led today by Jim Meiklejohn and partner Shirley Ng, <https://meiklejohn.ca/>. Another of Carol's sons, Cal Meiklejohn (who earned a UM BES in 1983) leads the Penticton-based office, Meiklejohn Architectural Design Studio.



8♠

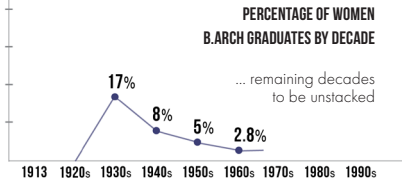
See, *Winnipeg Tribune* (Jan. 4, 1954), 10. The Kiyooka Residence at 2131 Riverside Dr., Vancouver is featured on the **West Coast Modern League** website. Plans are published in the 1971 *Canadian Housing Design Council Awards for Residential Design*, p. 93. Jury assessment: 'A delightful house which takes full advantage of its forest and river orientation. The open-step plan reaches for the sun... [with] dramatic vertical spaces.'

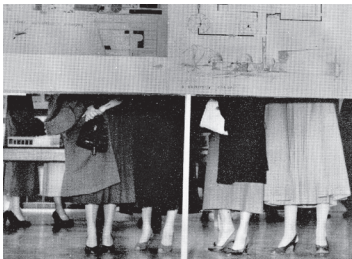
9♠ Mary's degree was: M.Arch (**Community Planning**). Planning courses were launched in 1949. Mary appears to be the first woman graduate. Mary's work on Winnipeg's 1966 development plan was aided by **Margaret (Marmie) Chivers** (b. 1911). With arts training in Winnipeg, Toronto and NYC Art Students League, as well as experience in mapping and fair exhibits, Margaret founded the Winnipeg-based Model Design Studio in the early 1950s, providing model-making services to architectural, engineering and government offices. She later joined Winnipeg's Planning Commission to make the city a 'happier' place to live. According to an article in *The Tribune* (July 16, 1966), Margaret headed the drafting room, overseeing models, art works and posters.

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- 10♠ Ming Tek's Chess Pieces in *Perspective '57* are labeled 'Design Four'; material uncertain.
- J♠ See Verna's obituary by daughter Maura Ferguson, *The Globe and Mail* (Sept. 4, 2015).
- Q♠ Little is presently known about these women, except the recent passing of **Joan McCuish** (1919-2020); **Joyce McCuish** (1922-2020); **Eileen Lundman Dew** (1929-2019); & **Shirley Beairsto** (née Spence) (1930-2011). For **Yvonne Sturdy**, the sole woman among 25 B.Arch grads in '62, there is an additional anecdote. In an article entitled '**Discrimination Against Women in Architecture?**' Yvonne is quoted, saying: 'I don't see any reason why a woman shouldn't become an architect.' She emphasized endurance and talent as necessary traits. The article notes her prior architectural experience in Ottawa with the Department of Transport and her aim to join the federal government's Exhibition Commission. *Winnipeg Free Press* (May 15, 1961), 15.

Fifties Feminism ? – 15 women earned UM B.Arch degrees in the 1950s. While this was an increase from the prior decade (there were nine women graduates in the 1940s, and nine in the 1930s), the ratio of women graduates in the 1950s actually

decreased due to rising number of overall students, including many returning WWII veterans. In the 1930s women accounted for nearly **17%** of B.Arch graduates (9 of 54); in the 1940s, women accounted for less than **8%** (9 of 116); and in the 1950s – when one might expect improvement – women accounted for less than **5%** of total architecture graduates (15 of 311). In the 1960s things got even worse, since in that decade of women’s rights and civil rights movements, the ratio of women architecture graduates at UM fell to an all time low of **2.8%** (7 of 252) – the lowest ratio of women graduates in the program’s history. In other words, if you were a woman architecture student at the University of Manitoba in its early decades you would be more likely to have women peers and to graduate if you studied in the 1930s than in the 1960s!





The atmosphere for women in the early decades of the architecture program appears to have been tolerant but discouraging. Yearbooks expose sexism. For instance, captions to photos for an open house (above) read: 'girls and everything were on display' —'with a superb use of line and contrast.' (BG, 1954, 64).

K♠ Alice's husband Larry H. Loh (UM B.Arch '66) is Professor Emeritus in Architecture also at Cal Poly. The Larry Loh Architecture Design Excellence Scholarship is established there in his name to support students demonstrating site sensitive designs.

~ Cards for individual women graduates end here in 1966, the year FAUM started phasing out the B.Arch to launch the Bachelor of Environmental Studies program. In its early

- years, the BES program had similarly low numbers of women. Its first graduating class in 1969 of 47 students had
- ♠ one woman: **Nancey Pankiw**, now a set and production designer in Toronto. The 1970 BES graduating class of 47
 - ♠ included two women: **Lyn Hogan** of whom little is known;
 - ♠ and **Nancy Church**, who earned a M.A. in Anthropology at UM in 1974. The 1972 BES graduating class had zero women. In 1973 there were three; in 1972, two; in 1974, five. The gender ratio of women in the early BES years hovered around 10%. Further analysis for the 1970s, 80s, & 90s is needed to understand if and how new program structures have impacted diversity and inclusion in the field.

B.Arch – the last UM women graduates:

- ♠ **1968** – **Marcia Ellen Sector** (1944-2017) graduated with the RAIC Gold Medal for highest achievement, and founded Sector Design in 1972 together with husband Lloyd Sector (B.Arch 1965).
- ♠ **1968** – **Maureen Fritz-Lonergan** (d. 1992) earned also a B.Sc. Home Economics from UM (1956), and a Master's from TUNS (1972), then returned to Winnipeg to work in heritage preservation.
- ♠ **1970** – **Alison Blain Clark**
- ♠ **1970** – **Lina Kwing-Huen Ho** (née **Sun**)
- ♠ **1970** – **Janet Tsan-Yuk Leung**
- ♠ **1970** – **Maria Wojtowicz** (dates unknown) entered the 1982 Mississauga City Hall design competition and practiced in Vancouver alongside husband and co-graduate Jerzy Wojtowicz.



ACE In *The History of Interior Decoration/Design at the University of Manitoba, 1938-1997* (1997), Joan Harland confirms that women's place in the profession was 'precarious.' As a B.Arch graduate she recalls being advised to take a typing class so she could become a valuable secretary in an architectural firm (I.iii). While it is noteworthy that she was hired in 1938 to teach Interiors alongside Architecture, it appears that the first woman hired to teach full-time in the professional Architecture program at UM was not until 60 years later, in 1998.

Manitoba 150 Women Trailblazers was an initiative of the Nellie McClung Foundation to honour women's contributions to social justice, arts, sports and community, <https://www.nelliemcclungfoundation.com/>

Raised in Manitoba, **Nellie McClung** (1873-1951) was Canada's most famous suffragist. She played a leading role in securing the vote for some Manitoba women in 1916 and was one of the 'Famous Five' who in 1929 successfully advocated to have women lawfully acknowledged as 'persons', not property. Yet, this early feminist victory was tainted by racism and support of eugenic legislation by some of its members (see note to A♣).

- 2♦ The anecdote about Helen's film work is found in 'Movie Production Career Gives Way to Matrimony,' *Winnipeg Free Press* (Aug. 12, 1047), 8.
- 3♦ The four women of the 1956 BID class amid student work. Lady Stick **Geraldine McDiarmid** (Airlie Lane) (1939-2014) holds – as a crown – over the head of **Joann Blöndal** (Bishopric) (b.1935) a model resembling the widely published 1956 model of the Philadelphia City Tower by architect **Anne Tyng** (1920-2011) & Louis Kahn. Anne collaborated with Louis on many projects in the '50-60s, and independently pioneered space-frame architectures. **Lana** (10♦) & **Carol Sanderson** are also in the picture.

Dipl. ID – the first ID Diploma graduates (after 2♦):

- 1940 (5):** Ruth Mary Carter, Dora Marchant, Shirley Beatrice McKinnon, Sylvia Florence Washington, Gwendolyn Mary Yates.
- 1941 (5):** Betty Brown, Marijean Campbell, Edith Irene Ireland, Margaret Kerr, Margaret Scrimmes
- 1942 (11):** Diana Dudley, Marie Henderson, Cynthia Guberman, Peggy Jackson, Eleanor Kare, Audrey MacKay (4♦), Mary Lou Morkin, Catherine Parker, Gloria Remis, Marcia Roblin, Doreen Roth.

In the following years, Dipl.ID graduate numbers were: 1943 (4); 1944 (5); 1945 (6); 1947 (13); 1948 (16)

– 1948 was the first class with male graduates (3). By 1950 there were 31 male grads and just eight women. In all, 140 students earned ID Diplomas. The Diploma program was phased out when the BID program began in 1948. For the ID program history, see Joan Harland's manuscript noted above (A ♦) and **Dorothy Stern** (BID 1972), 'With a Past View from Winnipeg: Thoughts on the Evolution of Canadian Interior Design Education,' *JSSAC* 44.1 (2019): 57-74.

- 4 ♦ Audrey's primary research area was pre-20th-century art and material culture of the northern Northwest Coast, China, Japan and Insular Pacific. The **Audrey Shane fonds** – including exhibition files, museum history and teaching files – are held by the UBC Museum of Anthropology Archives.
- 5 ♦ Marjorie's weekly Y.W.C.A. lectures are mentioned in the article 'Winnipeg Girl Holds Unique Post as Interior Designer,' *WFP* (Jan. 26, 1946). Through such lectures, Marjorie and others played important roles in making design accessible to the public.
- 6 ♦ Cynthia also created **Designers Collaborative** around 1980, together with Grant Marshall, Ron Patrick and **Nancy Maruca** (BID 1973), who taught at FAUM from 1983 to 2019, and worked with

Cynthia on early research & design for the Provincial Law Courts. A notable project initiated by Designers Collaborative was the 1985 Anne Ross Day Nursery.

The first BID graduates in 1949 were: **Eileen Crowther, Thelma Lee, Margaret Wood, and Raquell Austmann (Chrabaszcz)** – after whom the still active UM RAC. Memorial Scholarship is named. 1949 is the same year that the **Society of Student Interior Designers (SSID)** was founded. Their mission, published in *Perspective* 1950, included obtaining provincial recognition for PIDIM, which was gained in 1981 with advocacy of 7 ♦ and Q ♦, <https://www.pidim.ca/about/our-history/>

- 7 ♦ Debby's many projects include her Winnipeg home at 690 Lanark Street, designed with husband Easton Lexier (1926-2020), a structural engineer with GBR.
- 8 ♦ **Grant Marshall** (1931-2012) (BID 1955) was active in costume & theatrical **set design**, and created many regional interiors, including those of the J.A.Russell Building. He was ID program head 1989-94.
- 9 ♦ Dianne Jackman's books: *The Guide to Textiles for Interior Designers* (1983), and *Professional Practice: A Handbook for Interior Designers* (1990).

- 10♦** The 2020 Gold Medal speech of James Kinoshita (b.1933) is on the HKIA website. See also M+Magazine, 'James Kinoshita: building the Unanticipated' (2017). His story of meeting and collaborating with Lana is told in James Kinoshita, ***From Slocan to Hong Kong, An Architect's Journey***. (Trafford Pub., 2005). 'Slocan' was an internment camp in BC where James, his family and thousands of other Japanese Canadians (including architect Raymond Moriyama) were detained during WWII.
- J♦** Shirley's art includes the 1989 glass mural at Saint-Vincent Hospital, Ottawa, made with **Anne Carlyle** and **Jerry Grey**, honoring the Sisters of Charity. Several ID graduates turned to art, including **Linda Fairfield Stechesen** (1940-2017) (BID 1960). An exquisite illustrator of botanicals, shown in the 2018 WAG exhibit 'The Garden,' Linda was partner to architect Leslie (Les) Stechesen (b.1934) and active with **Mentoring Artists for Women's Art** (MAWA).
- Q♦** For more on Margaret (& others) see the 'Manitoba Women in Design Database' <https://www.winnipegarchitecture.ca/digital-exhibits/manitoba-women-in-design-database/>.
- K♦** On Patricia & Patkau Architects: <https://www.patkau.com/>



ACE Catherine's admission to McGill followed years of opposition to women students by Ramsay Traquair, Director of the School of Architecture, 1913-39. Only when he retired did the program open to women. Exclusion was based on presumptions that women lacked imagination, and paranoia about mingling sexes in studio. Even the lack of women's restrooms was used as an excuse to deny access. -Adams & Tancred, *Designing Women*, 78. Joan (A♦) considered studying at McGill, but, as she writes in her book, the McGill catalogue under Architecture declared: No Women.

In a prescient 1942 essay, '**What is an Architect?**' Catherine considered what architects have done in the past, so as to discover what they might do going forward to better serve society. She reviewed historical roles, criticized excessive individualism, and called for 'collective thinking' and '**collective action**'. See: *Journal of the RAIC*, 19.2 (Feb. 1942), 30-33; Adams & Tancred, *Designing Women*, 54; and the limited Catherine Chard Wisnicki fonds at the CCA.

Catherine's 'unconventional wisdom' is today at the heart of Elephant Island winery in Okanagan Valley, run by her granddaughter and family.

2♥ The papers of Dr. Wilhelmina Van Ingen Elarth are held in the Special Collections and University Archives of Virginia Tech University Libraries.

The 1948 Elarth house in Winnipeg is at 511 South Dr. While in Winnipeg, Wilhelmina befriended **Lillian B. Allen** (1904-1994) who taught in the Faculty of Agriculture & Home Economics 1934-71. Specialized in art in relation to daily life, Lillian lectured alongside Wilhelmina on design at the Winnipeg Art Gallery. Lillian's fonds are held at the UM Archives and Special Collections.

Links between **Home Economics**, home design and agriculture lead to another woman with architectural achievements: **Christina Guild Bredt** (1891-1955) won a 1916 Better Farm Houses Design Competition run by UM's Agricultural College. The competition was open only to women, who were expected to have the best ideas as they spent most of their time in the domestic environment. Of the 63 plans submitted, five finalists earned public recognition. Only Christina's design, with its distinctive corner porch, was built. The William Guild House (named for her father) still stands near Kemnay, Manitoba. It is described in a 1988 Heritage Manitoba report by R.R. Rostecki.

- 3♥ Elizabeth M. Pilcher (later Causwell) likely passed in May 2019. On two significant Elizabeths impacting Manitoba planning and design (3♥ and 7♣), see Marieke Gruwel, *The Elizabeths: Gender, Modernism and Winnipeg's Built Environment, 1945-1975*. MA Thesis. Concordia University, 2019.
- 4♥ For more on Blanche's career and accomplishments, which include the celebrated rooftop design of Unité d'Habitation in Marseille, see the 2018 documentary film *City Dreamers* by director Joseph Hillel; and 'For her Record: Notes on the work of Blanche Lemco van Ginkel' (Nov. 12, 2020), a research event co-organized by the Daniels Faculty of Architecture, Landscape, and Design, University of Toronto and the Peter Guo-hua Fu School of Architecture, McGill University, with **Building Equality in Architecture Canada** (BEA/Canada). Recording available on the 'UofTDaniels' YouTube channel.

The work of Van Ginkel Associates for **South Indian Lake** in northern Manitoba consisted of a study for relocating a Rocky Cree First Nations community due to the diversion of the Churchill River for hydroelectric development. The report and circumstances for its commissioning are problematic. While the report

warned Manitoba Hydro of negative social and ecological impacts of the proposed work, and recommended economic, social and educational programs to accompany any physical relocation, it included some derogatory language and views that were regrettably prevalent at the time, and wholly unacceptable today. Despite some ostensibly well-intended recommendations (which were not heeded), the report was complicit in Canada's unjust and painful history of disrespecting Indigenous Peoples and exploiting land for economic gain. See, James B. Waldram, *As Long as the Rivers Run: Hydroelectric Development and Native Communities* (Winnipeg: UMPress, 1993), 115-170. For the report: Van Ginkel Associates in association with Hedlin, Menzies and Associates, *Transition in the North – The Churchill River Diversion and the People of South Indian Lake*. (Winnipeg: Manitoba Development Authority, May 1967), part of the CCA's Van Ginkel Associates fonds.

- 5♥ On Centennial Hall see, **Serena Keshavjee**, 'The Campus as City,' *Winnipeg Modern*, ed. S. Keshavjee (UM Press, 2006), 101-130. More research is needed on Ursula's work and teaching in Toronto.

6♥ In Vancouver, Magda worked with **Buttjes Architects** 1969-72. In Winnipeg, she helped IKOY earn many awards, including Governor General's Medals for the National Archives & RRC Diesel Shop. At IKOY she worked with husband **Hein Hulsbosch**, with whom she also studied and collaborated on independent designs. When asked which project might have been her favourite, Hein suggested the Flin Flon Provincial Courthouse, 'as she did everything there.' She was among the best women architects in Canada at the time. (Conversation with Lisa Landrum, Mar.9, 2022).

Another architect **Monica Nomberg** also immigrated from Poland to Winnipeg. She studied architecture briefly at UM in 1951, then moved to University of Toronto, earning a B.Arch in 1959. She practiced in London and New York, before retiring in NYC in 1997. See **Joan Grierson, *For the Record: The First Women in Canadian Architecture*** (Toronto: Dundurn Press, 2008), 88.

7♥ Joan's '66 B.Arch Thesis: 'Architecture as Circulation.'

8♥ For more on Heather, see CSLA College of Fellows, <https://www.csla-aapc.ca/awards/college-fellows/heather-cram> and HTFC's announcement of her MALA Life Member Award, <https://htfc.ca/heather-cram-receives-mala-life-member-award/>

- 9♥ Gerri recalls an early turning point in her career was the chance to work two years with RJC Engineering, on the structural design for the Winnipeg Art Gallery (completed 1971). Hired because she could type, Gerri readily pivoted to technical drawings for concrete reinforcing and post-tensioning. She met WAG architect **Gustavo da Rosa**, who later became her M.Arch thesis advisor. Gerri's path to architecture also involved theatre. Active in high school drama, she directed plays, worked summers at Kildonan Park's **Rainbow Stage** and MTC, and met MTC co-founders Tom Hendry & John Hirsch. She originally wanted to be a **costume designer**, but settled for architecture as there was no theatre program in Winnipeg at the time. In retirement, her talents and passions have come full circle, as she regularly designs wardrobes for performers of the Chai Folk Ensemble. (Conversation with Lisa Landrum, Feb. 27, 2022).
- 10♥ The MLA program was founded in 1972. For More on Cynthia, see: <https://cohlarch.ca/>
- J♥ 2SLGBTQIA+ intends to be inclusive of all **queer individuals and communities**. Identities listed on the card are not exhaustive: '+' refers to myriad gender expressions and identities. More on the Rainbow Resource Centre: <https://rainbowresourcecentre.ca/>

The UM **Student Union Building** opened in fall '69 (designed by Number Ten Architectural Group). Hosting an increasingly diversified student body it made space for advocacy & support groups, including a **Birth Control Info Centre** supported by UMSU and the **Women's Liberation Movement** (BG, 1971, p. 117).

- 📍❤ On **IDPSA** and *Voices of the Land*, @um.idpsa. The 1971 BG image caption credits **Peguis First Nation** for traditional dances and Chief Walter Cochrane for calling participants to hold hands in unity. Also named are Chinese Shawl dancers, German Folk performers, and Afro-Caribbean artists. The 'campo' remains today an open place of cultural exchange.
- ❤ In Fall 2020, **SAS Beyond Borders** was founded by FAUM International Student Representatives: **Kenyo Jacob Musa** (B.Env.D 2021), **Ritam Niyogi** (M.Arch 2021), **Thai Nguyen** (B.Env.D 2021), **Adetola Obafisoye** (B.Env.D student); and **Ifta Khairul Ahmmad Ridan** (B.Env.D 2021). Currently led by Adetola and **Tamunoibi Ekine**, @SAS.beyondborders promotes international culture and student design work. They are among many student-led groups nationally advancing equity in architecture: @dwg.asou; @equalityinarchitecture; @baida.to; @blackstudentsindesign; @ubcnomas; @race.space.arch; @racespacearchitecture; @treatylands.globalstories; @common_space; @darkmatter_u; @equityindesigneducation; +!

♥ GRATITUDE ♥

This project would have been impossible without the scholarship and generosity of art historian **Marieke Gruwel**; the resources of WAF, founded by **Susan Algie**; the encouragement, assistance and commitment to the larger purpose of this project by architecture students **Alina Bilonozhko**, **Alix Lacerna** and **Raik Laird**; the inspiration and openness of artist **Jackie Traverse**; & keen support of many. Heartfelt thanks also to:

Anmarie Adams, McGill University
Nicole Aminian, UM Archives and Special Collections
Janice Anderson, CWAHI, Concordia University
Kristen Atamanchuk, PROforma Pure Promotions
Jaya Beange (M.Arch 2018), StorefrontMB Exec.Director
Michael Bernard, Film + Art Director, Vancouver
Trevor Boddy, architectural historian, Vancouver
Robyn Boon, Premier Printing
Stanley Britton (B.Arch 1971)
Marc Brodsky, Archivist, Newman Library, Virginia Tech
Jordan Cantafio, MLA student, IDPSA co-president
Heather Cram (8♥)
Cynthia Cohlmeier (10♥)
Danielle Desjarlais, M.Arch student, IDPSA co-president
Tamunoibi Ekine, ED-IE Student, SAS Beyond Borders
Steve Gairns (M.Arch 2013), West Coast Modern League
Kamni Gill, UM, Assistant Prof., Landscape Architecture
Joseph Hillel, film director/producer
Ashley Huot, Architecture/Fine Arts Library
Hein Hulsbosch, retired IKOY architect, partner of (6♥)
Ron Keenberg, founding principal IKOY

Ramandeep Kaur, UM Alumni Office, Donor Relations
Meighan King (Geisbrecht) (M.Arch 2021), IDPSA
Ted Landrum, ArchiPoet, Teacher & indefatigable supporter
Tannys Langdon (BID 1975)
Douglas Little, Photographer
Rasna Madhur (M.Arch 2017), BEA-Prairies
Cheryl Mahaffy, Women Building Alberta
Nancy Maruca (BID 1973)
Susan McLennan, WAF Editor
Reanna Merasty (M.Arch 2021), IDPSA co-founder
Laura Miller, UoTDaniels
Adetola Obafisoye, ED-IE student, SAS Beyond Borders
Brandy O'Reilly, FAUM Partners Program
Patricia Patkau (K♦)
Judy Pestrak, MAA Executive Director
Rob Phillipson, Archivist, Provincial Archives, Saskatchewan
Randy Roller, UM Office of Institutional Analysis
Barb Pritchard, daughter of Marjorie (8♦)
Brennan Smith, Art Historian, Author
Margaret Stinson (Q♦)
Micaela Stokes (BED 2021), FAUM Partners Program
Laura Jim, Merrill & Susan Tanner - daughters of Doris (Q♣)
Naomi Ratte, IDPSA co-founder
Brigitte Shim, Shim-Sutcliffe Architects and UoTDaniels
Gerri Stemler (9♥)
Jeffrey Thorsteinson, Historian, FAUM PhD Candidate
Anna Thurmayr, Head, UM Dept. of Landscape Architecture
Kevin Williams, Tulane University Special Collections.
Betsy Williamson, Williamson Williamson, BEAT

+ the invisible vitalizing breath of those who went before





P **Marieke Gruwel**¹ (she|her) is an art & architectural historian with the Winnipeg Architecture Foundation. She holds a BA (Hons) from UW (2016) and an MA in Art History from Concordia University (2019). Marieke has taught courses in architectural history and museum studies at UW and has published with WAF, *Border Crossings*, and *The Routledge Companion to Women in Architecture* (2021).

L **Alixa Lacerna**² (she|they), UMAAS co-President (2021-22) holds a BEnvD (2020) and is a M.Arch candidate (graduating 2022). Her thesis, situated in Cebu City, Philippines, explores the undervalued role of the **Babaylan** – an Indigenous Filipino healer, visionary, knowledge keeper, priest(ess) and warrior – in addressing social and climate justice, and well-being. Alixa co-founded JAR Opener, a podcast dedicated to EDI.

A **Raik Laird**³ (she|they) holds a BA Honours in Psychology (University of Guelph), a BEnvD from UM (2020) and is currently pursuing a M.Arch (expected graduation 2023). Research interests include: environmental psychology, perception of space, and regenerative architectural strategies. For Raik, issues of equity, diversity, and inclusion hold prevailing importance for both personal practice and professional design.



Lisa Landrum⁴ (she | her) is Associate Professor of Architecture and Associate Dean Research for FAUM. A registered architect in Manitoba and New York, she holds a B.Arch (Carleton 1995), M.Arch2 and PhD in Architectural History and Theory (McGill 2003 | 2011). Her research on architectural agency is widely published. Initiatives like CAFÉ (Canadian Architecture Forums on Education) and Theatres of Architectural Imagination leverage architecture's potential for justice & joy.

+ students assisting on special topics:

SAS INTERNATIONAL STUDENT REPRESENTATIVES

Tamunoibi (Tammy) Ekine⁵ (she | her), ED4 Int. Environments, Tammy wants international students like her to know they are never alone and that there will always be someone supportive in their corner. As a designer, she hopes to create environments that inspire others and leave a positive mark on the world.

Adetola Obafisoye⁶ (she | her), ED4 Int. Environments. Adetola hopes the international student body and SAS Beyond Borders grow larger, creating a community where faculty alumni and students can amplify hidden voices.

IPPSA CO-PRESIDENTS

Jordan Cantafio⁷ (he | him) is Red River Metis with a Bachelor in Politics & History (2016), and B.EnvD (2019).



Currently completing a Master of Landscape Architecture, his practicum aims to filter mercury contamination of the English-Wabigoon water system through bioremediation.

Danielle Desjarlais⁸ (she | her) is Inineew (Cree) from Peguis First Nation. She earned a B.EnvD in 2017 and currently is a M.Arch student (graduating in 2022). Her thesis, 'New Ways of Indigenous Thinking: Architecture Made From Resiliency,' is translating the beauty and power of the pow-wow and Fancy Shawl dance into an architecture of resiliency for youth.

WAREHOUSE 31 CO-EDITORS

Joanna Babadilla⁹ (she | her), ED3 Architecture, appreciates learning about design challenges and hopes to share moments for reflection and connection to communities through her work.

Dave Castillo¹⁰ (he | him) ED3 Interior Environments, incoming SAS Senior Stick (2022-2023). Dave's passion for design is fostered from hidden beauty and nuances of interior environment. His goal is to help people express themselves using design as an outlet for self-discovery.

Alieha Pascua¹¹ (she | her) ED3 Architecture, has always been fascinated by peoples' stories & believes architecture translates these into art. She looks forward to designing for communities and listening to what they hope for.



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