



*Echoes of Experience:  
The Narrative Forces of the Qu'Appelle Valley*

This book is best viewed with the 'facing pages' setting in your .pdf viewer turned on.



Echoes of Experience: The Narrative Forces of the Qu'Appelle Valley

By Amanda M. Lang

A practicum submitted to the Faculty of Graduate Studies of  
The University of Manitoba  
in partial fulfilment of the requirements of the degree of

Master of Landscape Architecture

Department of Landscape Architecture  
University of Manitoba

Winnipeg, Manitoba, Canada

Copyright © 2010 Amanda M. Lang



Fig 0.1 Abandoned Bridge at Highway 9



## Abstract

*Echoes of Experience: The Narrative Forces of the Qu'Appelle Valley* explores the possibility of playing on the picturesque notion of a 'folly' within this Southern Saskatchewan valley. By incorporating an understanding of the physical and narrative forces that have shaped the valley as both place and space, speculative interventions are proposed that generate an awareness of past conditions in order to provide some trace of those narratives within the future of the valley.

This practicum endeavors to use landscape narrative inquiry as a tool that helps one to understand the landscape experience by harkening to the 'echoes' that beckon people to the Qu'Appelle Valley's hills and lakes. The valley is a setting for exploration and for experience. Working within a narrative when designing allows those key experiences to be extracted, along with subsequent narratives, and developed into a three-dimensional space. This results in a meandering yet defined direction of thought and reflection during the course of design. By revealing what was once previously hidden within the landscape, the spirit of place reemerges, and the new design becomes integral in the experience and understanding of self and of place.





Fig 0.2 Qu'Appelle River Basin

- 1. Infrastructure Folly
- 2. Colonization Folly
- 3. Glacial Folly
- 4. Aboriginal Folly
- 5. Picturesque Folly

See Appendix 1 for a description of the Qu'Appelle River Basin  
 (Credit: Saskatchewan Department of Environment, used with permission)

SASKATCHEWAN DEPARTMENT OF THE ENVIRONMENT HYDROLOGY BRANCH			
KEY MAP OF QU'APPELLE RIVER BASIN			
DRN. #/LT.	DATE	SEPT, 1976	FIGURE 3
CK'D	PLAN NO	P4-17-1 (U)	



# Acknowledgements

Thank you dearly to all of my friends, both at home in Regina and at school in Winnipeg, who supported me and cheered me on during this process.

Thank you to my parents for your patience whilst I wandered through this long journey of the Qu'Appelle. And to my sisters, who grew up playing in the same hillsides as I.

Thank you to David Lucas and Susan Close—who grew up in the landscapes of Saskatchewan—for your wisdom and kind understanding throughout this experience.

Thank you to Karen Wilson Baptist, since the beginning you have continually encouraged me to play, to creatively and artistically explore this landscape and my understanding of it during this 'exciting and beautiful episode of life.'



Fig 0.3 Heading out of the valley north of Grenfell

# Contents

Abstract.....	5	
Acknowledgements.....	7	
<i>Prologue</i> .....	10	
Chapter 1.....	24	
<i>Introduction</i>		
Chapter 2.....	28	
<i>Methodology</i>		
Chapter 3.....	44	
<i>Flashback</i>		
Chapter 4.....	100	
<i>Glacial Forces</i>		
Chapter 5.....	118	
<i>Aboriginal Forces</i>		
Chapter 6.....	140	
<i>Colonization Forces</i>		
Chapter 7.....	158	
<i>Picturesque Forces</i>		
Chapter 8.....	178	
<i>Infrastructure Forces</i>		
Chapter 9.....	196	
<i>Epilogue</i>		
References.....	203	
Permissions.....	213	
Appendix 1.....	215	
Description of the Qu'Appelle River Basin		
Appendix 2.....	220	
Arched Bridges List		
Appendix 3.....	222	
Trading Posts of the Qu'Appelle Valley		
Appendix 4.....	228	
Community Profiles		

All images by author, unless otherwise noted.



Fig 0.4 Fox-in-the-Goose-Track on Last Mountain Lake, Kannata Valley  
31 December 1988. Photo courtesy of Annette and Terry Lang



# Prologue

*...the landscape of childhood has immense meaning for the student of landscapes, for that first landscape remains - despite training, system, and years of field-work - a prism through which actual landscapes are viewed...*

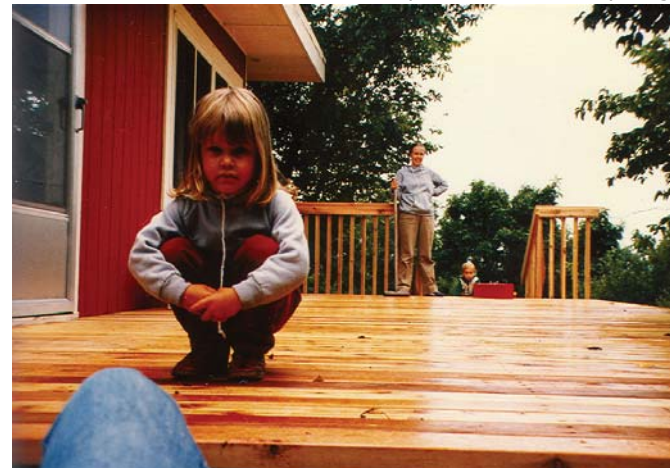
-John R. Stilgoe. (1987). *Treasured Wastes: Spaces & Memory. Places* 4.2. p. 65.

I spent the summers of my childhood at my family's cottage, located at Kannata Valley, Saskatchewan. It is situated between the shores of Last Mountain Lake and the rolling hummocky hills of the Qu'Appelle Valley. These prairie hills, and my explorations of them, are a part of who I am. They are the inspiration for my journey as a landscape architecture student. As local prairie ecosystems diminish, farming practices intensify, and recreational users in cottage communities increase, I fear that the Qu'Appelle Valley and its beautiful prairie hills are at risk. Robert F. Sayre (1999), in *Recovering the Prairie*, describes the prairie and the importance of its recovery from the verge of disappearance with a sense of urgency: "As we recover the environment of our past, we will also serve our environmental future" (p. 12). This collective urgency felt by people with an attachment to the prairies was a motivator for beginning this research.

Fig 0.5 Hiking in the hills, 1986.  
Photo courtesy of Annette and Terry Lang



Fig 0.6 Newly constructed deck, 1985.  
Photo courtesy of Annette and Terry Lang



I set out in my car with eyes newly attuned to the discipline of landscape architecture; I wanted to experience the valley by recalling old memories and creating new memories, all the while documenting what I saw. I felt a need to visit and commit to photographs the Qu'Appelle Valley's diverse landscape in order to communicate its impression on me and ensure my memory of it; to become a tourist at home (Lippard, 1999). This being the case, I did not want to just express the valley through picturesque images, or rather, 'typical' landscape photography. I wanted to capture more originally composed photographs: ones that only I could frame; unique, and one-of-a-kind. Conceivably these would entice others to journey out into the far reaches of the valley, searching for the specific spot, angle, and speed at which the photograph was taken. The more traditional, or 'picturesque' imagery I have taken is meant to contextualize the other specific photos. These photographic recordings were just the initial steps taken to understand and communicate the existing spirit of the valley. In this I hoped to invoke this experience in others.

Fig 0.7 Abandoned Bridge at Highway 637



The first of my travels within the valley was on a drive home to Regina from Winnipeg in February 2006, when I decided to follow the 'scenic route' signs in order to see where it led me. The scenic routes that are identified along the Saskatchewan portion of the Trans-Canada Highway, between Moosomin and Balgonie, are meant to entice visitors and locals who are not in a big rush to get anywhere to come for a drive down one of the highways that lead into the Qu'Appelle Valley. Lucy Lippard (1997) acknowledges that "North Americans are famous for wanting to know what lies over the next hill. From the spiritual journey, or mythic quest to the more mundane search," these road signs are invitations to experience the unexpected (p. 40). The sign I followed led north, past Rocanville and then down into the valley. It was enjoyable to drive along the mainly gravel, winding road within that part of the valley.

Fig 0.8 West of Moosomin, SK





The sun was shining brilliantly off of the crystalline snow; the leafless, gnarled branches of the bur oak trees stood out against the white snow and the blue sky. The valley was frozen, still, and desolate. I imagined that the large hay bales over-wintering in some of the fields were bison, digging their noses in the snow and looking for tufts of grass to eat. I noticed the scale of the valley's walls were different from the valley I was familiar with; they were higher and steeper. Eventually, I came to the town of Tantallon. I was surprised to see a concrete arched bridge that was a larger version of the same type of construction as the bridge at Craven, near our family cottage. I photographed it and moved along, hoping that I would find more bridges like that one. On this cold, crisp, and sunny day I was yet to discover the number of bridges in the valley, some of them hidden under deep snow. I did however find another bridge, double-arched concrete, before the road led me out of the valley and back to the highway. That road I had been navigating carried me across just under a third of the distance of the valley – approximately 125.12 kilometers or 77.74 miles.

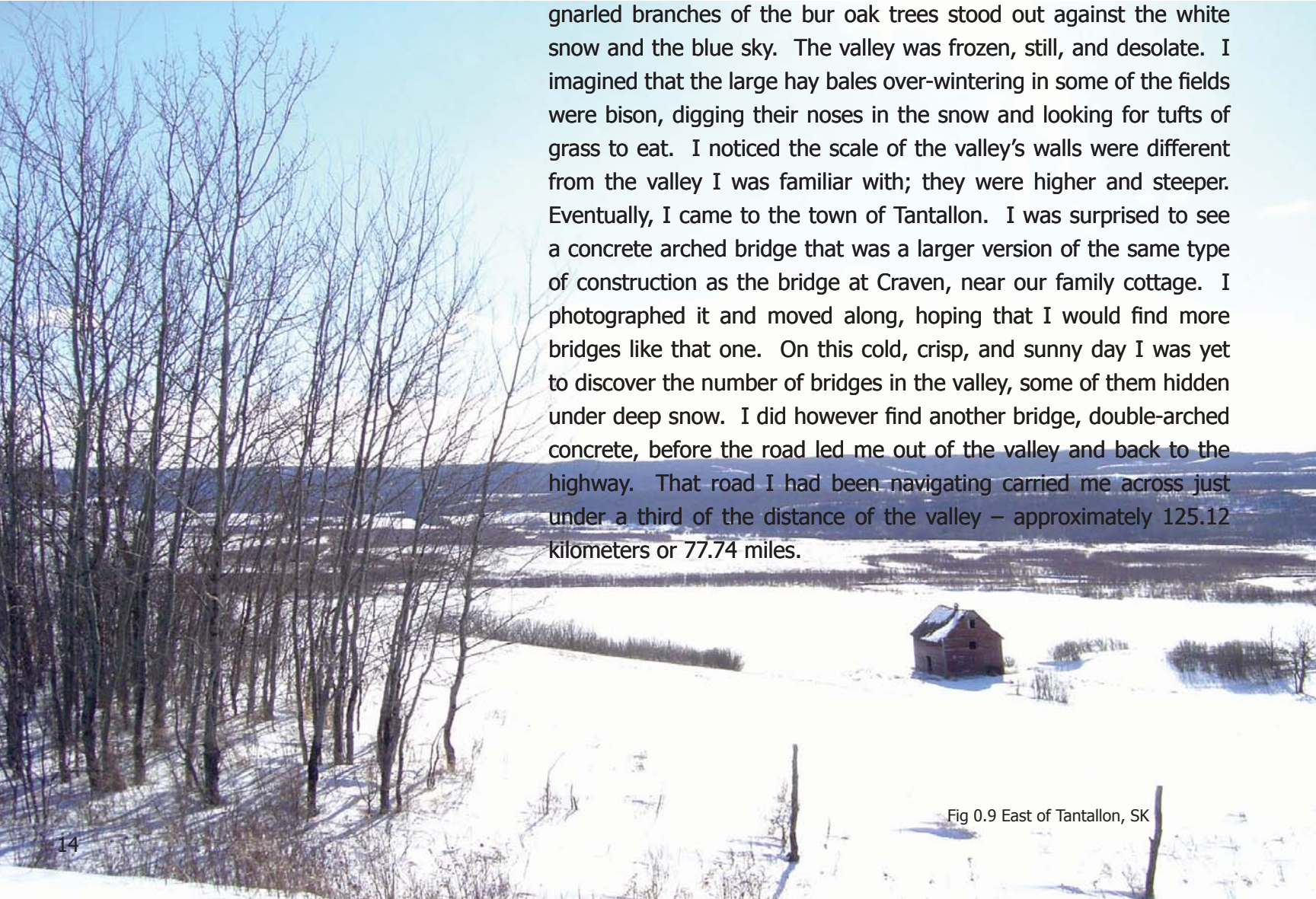


Fig 0.9 East of Tantallon, SK





Fig 0.10 North of Grenfell, SK

## Hunting Dilldoppers

On the prairies, driving great distances seems almost a requirement because of settlement practices and the sparseness of population. At times these drives can become routine and repetitive. For my maternal grandfather, Arnold Willems, these drives were seen as an opportunity to try a different route. His routes were not necessarily faster, but offered adventure and a step beyond the mundane: Perhaps there would be something interesting in a neighbour's field or something out of the ordinary would happen that he could tell a story about. This habit became a sort-of tradition, and it began to be referred to as 'Hunting for Dilldoppers'. I had not considered this term in relation to the drives I was taking until my mother accompanied on one such drive (2 July 2006). As we were headed back to the cottage, she mentioned how much Grandpa Arnie would have thoroughly enjoyed the afternoon we just had hunting dilldoppers. This reference clicked with what I was doing, and hunting dilldoppers became metaphorical, a term for taking the road less traveled. I have tried to determine an etymology for the term, but without the originators of the term—either Grandpa Arnie or Grandma Elizabeth—verification has proven difficult, thus it remains grounded in a family vernacular.

Driving around the grid roads by our cottage, hunting dilldoppers, has been a method to experience the landscape that always makes me think of Grandpa Arnie and his tendency to not make it home for dinner on time. I remember a few years ago, my dad and I set out from the cottage on a day when the water in the lake was either too wavy to ski or too green to swim. We wanted to locate the so-called 'last mountain' landform that the lake is named for. We had a general idea about where it might be but were not sure how to get there. So away we went in the silver grey truck, heading north. I do not remember the conversations we had, but I am sure there was a tape in the deck 'cranking out the tunes'. We eventually found something that may have been the last mountain as it was the most prominent landform around, but anybody from west of Calgary would have scoffed at its small stature. The base of this hill was surrounded by sunflower fields distinguishing it from the surroundings. I vaguely recall climbing it, but I do not remember if we ascended it all the way to the top. Later on the drive home we decided to motor along grid roads, cross-country to my aunt and uncle's cottage for a visit before we had to be home for dinner. Dad and I had an enjoyable day following our whims, spontaneously planning activities. Hunting dilldoppers is about taking detours, perhaps risky at times, but the experiences resonate so much more than always taking the road well traveled.

*...it is only in the course of the journey that we discover our true destination.*

-J.B. Jackson. (1994). *A Sense of Place, a Sense of Time*. p. 205.



Fig 0.11 Between Craven and Highway 6



What draws the storyteller into a landscape is the desire to discover a place to tell a story, or rather to discover a place *that* tells a story (Potteiger and Purinton, 1998). Some stories — such as reminiscing about previous seasons at the beach or remembering all of the people who came out to the cottage to pick berries — are an accumulation of all of the little everyday things inscribed into seasonal landscape rituals. Everyday stories animate the little details of life, yet they are significant and grand enough to draw together generations of family members and friends. It is the stories of berry picking, campfires, sing-alongs, hiking, boating, and the hunting of dilldoppers that draw me back to the valley time and again. Yes, the Qu'Appelle Valley landscape is beautiful and picturesque, but it is personal experiences that activate the richness of this place. Woven alongside the undulating river that graces the course of this valley, are the people and their stories that bind this place together. In order for these experiences to continue, we need to cherish the valley's unique prairie landscape. My role as a student of landscape architecture is to find a way to inscribe these stories of experience so that collectively we can respect the valley's unique prairie landscape.



Fig 0.12 Abandoned Homestead north of Eybrow, SK



*...sometimes they come alone, seeking the solace of innocence.  
For that landscape is...home...*

-John R. Stilgoe. (1987). *Treasured Wastes: Spaces and Memory. Places 4(2)*, 73.



Fig 0.13 Kannata Highlands, 5 August 2006



## The Plains

Norman Henderson (2001), in *Rediscovering the Great Plains: Journey by Dog, Canoe, & Horse*, discusses that “the plains are not an easy landscape” for some to appreciate (p.7). There are neither epically grandiose mountains nor the swelling crash of waves against ocean cliffs; the plains are quite flat, with some rolling hills areas where glacial lakes once existed. The Qu’Appelle Valley landscape is not typical within a prairie landscape—a type of plains—because it is essentially a trench cut into the earth during the last glacial period. The surrounding, relatively flat plains help to distinguish and set the valley apart. Sometime between being in grade school and graduate school, I lost some appreciation for the childhood wonder I felt when gliding down the highway into the valley by Lumsden on the way out to our family cottage at Kannata Valley. One memory from my childhood is as follows:

I remember as a young girl riding in the car, going for a drive out to the cottage in the fall. Entering and driving down into the valley I could see that this beautiful landscape was changing. The leaves were turning their yellows, golds, oranges, and reds. The experience of the motion and of what I was seeing was an awe-inspiring feeling that remains with me still.



Fig 0.14 Abandoned Bridge at Highway 637



Fig 0.15 St. Michael's Retreat, Lumsden, SK





The valley balances somewhere in between instant awe and long-term understanding and appreciation. This is because, generally, its topography is quite subtle in relation to the Rockies. In photographs I took while flying to and from Vancouver in October 2007 (Figs. 0.16, 4.1, and 8.2), you will see that the valley—from the air—hardly stands out topographically from the surrounding plains. Here it looks more like a ditch or a small depression in the agricultural fields that surround it rather than this great glacial meltwater channel. But visit it first-hand and the three-dimensional experience of this landscape formation is completely different.

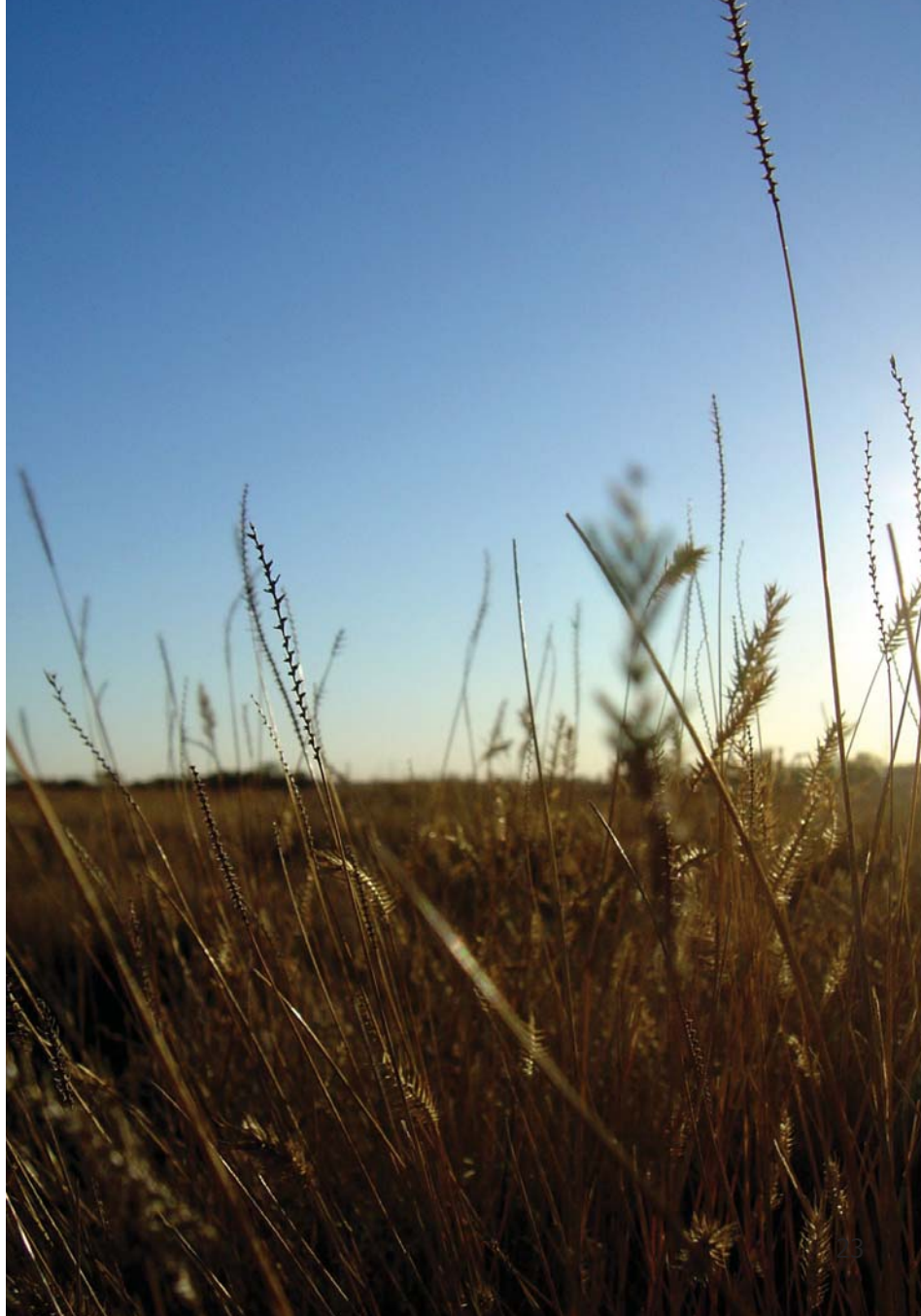
Fig 0.16 Over Buffalo Pound Lake

A part of the motivation for this body of work stems from responding to a generalized idea about the Saskatchewan prairies as flat and boring. Spend some time in the Qu'Appelle, and you soon discover something different. Henderson (2001) explains that "it is a natural reflex to be awed by mountains; huge and overpowering, they are a beginner's landscape... . But the Plains – like the high seas or the desert – are a challenge and a reward for the strong of spirit only" (p. 7). The hills of the Qu'Appelle offer varying degrees of plains and prairie. The valley's vast size is as much of a challenge to communicate as it is to comprehend. By presenting photographs, mappings, and drawings of the valley, along with my design interventions, I aspire to generate desire by others to journey to this landscape and experience it in person.

*Everyone has a spiritual home on earth.  
Mine is Qu'Appelle Valley.*

-Illingworth Kerr, painter. (Cited in Ring, Herriot, Stacey. (2002). *Qu'Appelle: Tales of Two Valleys*. p. 47).

Fig 0.17 Near Eyebrow Lake





# echo

- 1a. Repetition of a sound by reflection of sound waves from a surface.
- 1b. The sound produced in this manner.
2. A repetition or an imitation; a fashion that is an echo of an earlier style.
3. A remnant or vestige; i.e. found echoes of past civilizations while examining artifacts in The Middle East.

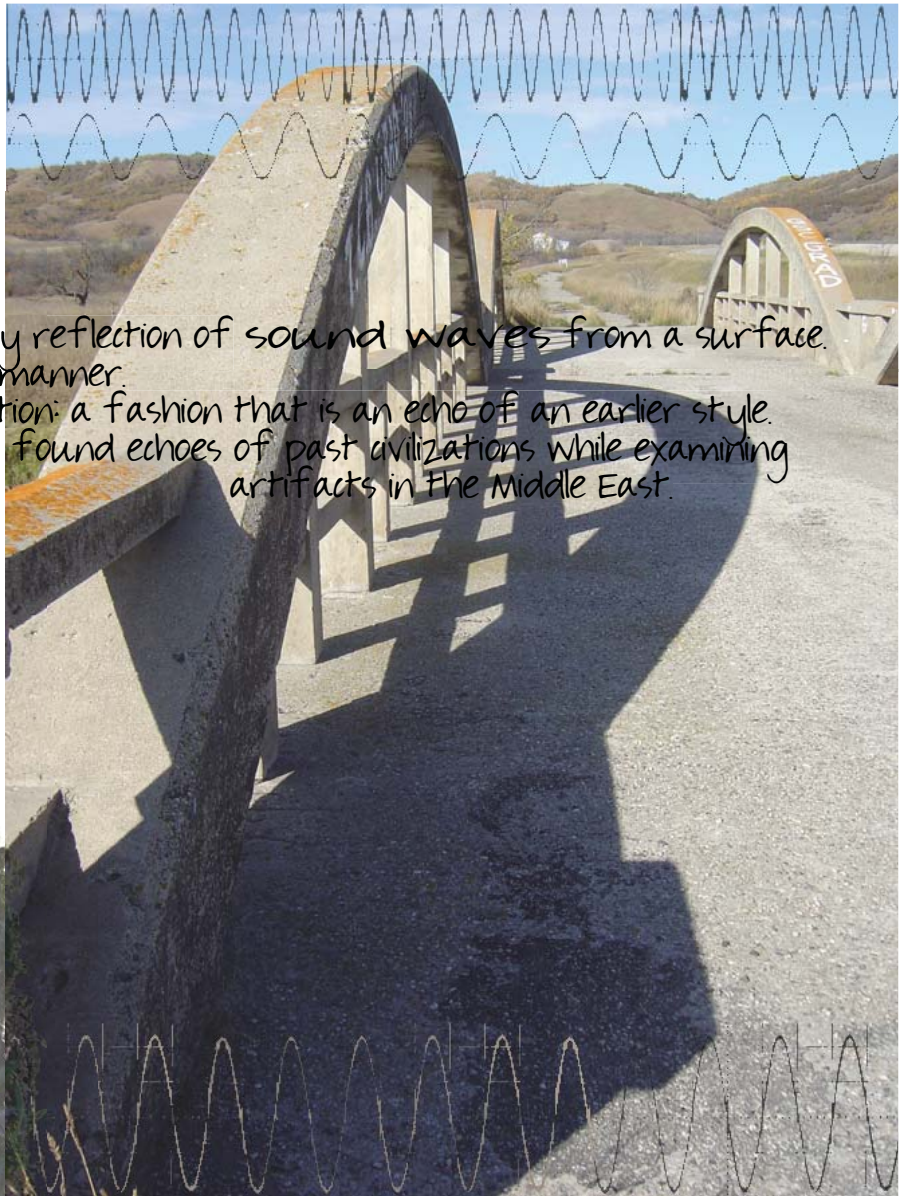
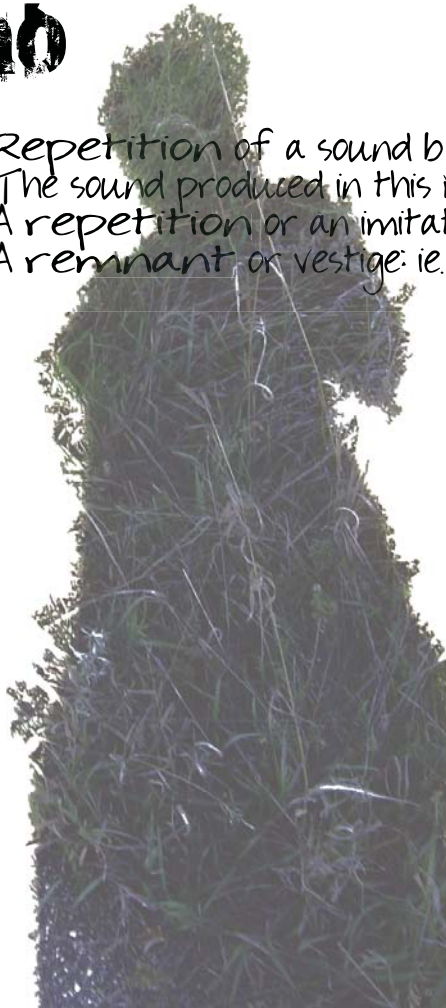


Fig 1.1 echo collage, 2007; (American Heritage Dictionary, n.d.).



## Introduction

This practicum begins in a study of the Qu'Appelle Valley as a setting for exploration and experience via its roads, and as a physical and narrative artifact by listening to the layers of 'echoes' that beckon people to its hills and lakes. The 'echo' concept is important to the history and mythology of this region because the name Qu'Appelle is derived from First Nations' and Métis myth involving echoes. The myth tells of a warrior returning down the lake and hearing his name called. He would reply 'who calls' in his native tongue, but received no answer. The original Cree name for the valley was *kâ-têpwêwi-sîpiy* –'River that Calls', and it was later interpreted into its current French name by the explorers and fur traders who came to the region (Ring, 2002). Myths and stories enrich the connection people have when trying to understand the world around them. In order to better understand the Qu'Appelle, I adopted a narrative inquiry approach: Narrative inquiry is about experience (Clandinin and Connelly, 2000). And that is what I set out to do; to experience the valley by driving through the far reaching sections of the valley I did not yet know about. An invaluable informational and narrative source about the Qu'Appelle region is Trevor Herriot's (2000) *River in a Dry Land*. Reading about Herriot's own journey through the valley provided clues as to some interesting locations to seek out that are unique to this region. These include stories of Tantallon and remnant tall grass prairie along the former rail bed, Senator Douglas seeing the Scottish Highlands in the hills of the Qu'Appelle, the story of Last Mountain House and its inhabitants, and the tale of the destruction of the buffalo stone, *Mistaseni*. My experiences—both solitary and while in the company of a family member—occasioned my exposure to the changing seasonal landscape and to excerpts of the valley's historical legacy. While prescribed narrative inquiry methodology, as laid out by D. Jean Clandinin and Michael F. Connelly (2000) in *Narrative Inquiry: Experience and Story in Qualitative Research*, is situated within sociological human-based fields of research, using it to inform a landscape architectural outcome has enabled me to articulate what the Qu'Appelle Valley is about: a landscape that echoes its sense of place. Matthew Potteiger and Jamie Purinton (1998), in *Landscape Narratives: Design Practices for Telling Stories*, have surveyed the realm of narrative design within landscapes and identified types of landscape narratives. I have used these landscape narrative types to interpret and analyze the valley.

The Qu'Appelle Valley has layers of natural processes, animal and human history, and mythology that require a reconnection to a contemporary age. These layers, which I refer to as 'forces,' are similar to the follies<sup>1</sup> embedded into English picturesque landscapes of the eighteenth century that contained historical, philosophical, and social meanings (Thacker, 1979). The forces I have identified include: Glacial Forces, Aboriginal Forces, Colonization Forces, Picturesque Forces, Infrastructure Forces, and Familial Forces. An individual design for Familial was not created as family or community acts as a meta-theme that meanders throughout several of the other narratives and subsequent designs. The design goal—and the goal of this practicum—is to reveal this dynamic, southern Saskatchewan landscape, to people who are unfamiliar with the beauty, histories, and experiences spilling out of the valley. This will be accomplished through a reconnection with its rich history, and by proposing folly designs that would have the potential to become another compelling way to remember the valley. By playing on the picturesque notion of a 'folly' within the valley and incorporating an understanding of the forces that have shaped the valley as both space and place, I propose speculative interventions that generate an awareness of past conditions in order to provide some trace of it within the future of the valley.

---

<sup>1</sup> See Chapter 3 - Follies not only stood alone as architectural oddities, but they were incorporated into picturesque gardens to help convey a particular message or narrative.





*Narrative [is] a way of understanding experience...experience is the stories people live. People live stories, and in the telling of these stories, reaffirm them, modify them, and create new ones.*

- Jean D. Clandinin and Michael F. Connelly. (2000). *Narrative Inquiry*. p. xxvi.

*Methodology*

## LANDSCAPE NARRATIVE INQUIRY

At the beginning of my research process, I was enticed to follow a 'Qu'Appelle Valley Scenic Route' sign near Moosomin, Saskatchewan. This was in part a response to the boredom I felt during my frequent drives between school in Winnipeg and home in Regina. As I drove, I was on the lookout for interesting sites, ones that characterized the identity of the valley landscape. During the long, but wonderful drive, I extensively documented the landscape while trying to remember everything I saw and where I saw it. This process repeated itself several times over the course of the next two years, with visits to each region of the valley at least twice.

Stories about people's lives and the landscapes they inhabit have been told and retold for many millennia. These narratives generate local knowledge and an understanding of past experiences that future generations can benefit from. Narrative<sup>1</sup> as means for generating knowledge and expressing past experiences has been incorporated into several research disciplines. Social scientists and other qualitative researchers (see Clandinin and Connelly, 2000; Riessman, 1993; Smith, 2007) have acknowledged the importance of narrative. Narrative approaches have been used in a variety of disciplines, including Education and Women's Studies (Clandinin and Connelly, 2000). "Narrative inquiry might, therefore, be best considered an umbrella term for a mosaic of research efforts, with diverse theoretical musings,

---

1 narrative  
-noun

1. a story or account of events, experiences, or the like, whether true or fictitious.
2. a book, literary work, etc., containing such a story.
3. the art, technique, or process of narrating.

-adjective

4. consisting of or being a narrative: a narrative poem.
5. of or pertaining to narration: narrative skill.
6. Fine Arts. representing stories or events pictorially or sculpturally.  
(narrative, n.d.)

methods, empirical groundings, and/or significance all revolving around an interest in narrative” (Smith, 2007, p.392). Within the realm of landscape design, Matthew Pottleger and Jamie Purinton (1998) discuss the distinguishing features between different types of landscape narratives, including scale, duration, histories, and region. They propose that the landscape itself is a character within spatial narratives: “Landscape not only locates or serves as background setting for stories, but is itself a changing, eventful figure and process that engenders stories” (p. 6). In discussing research by Ann Whiston Spirn (2002) and John Dixon Hunt, Simon Swaffield (2002) argues that symbolism and metaphor are present in the landscape and provide another avenue in which to analyze the landscape. The interpretation of this ‘text’, as seen in the landscape, is dependant on the individual and how she personally relates to the phenomena; it is constructed through an experience that is varied from person to person (Riessman, 1993; Crotty, 1998).

Fig 2.1 Stations of the Cross at Lebret, SK



Fig 2.2 At Nicolle Flats south of Buffalo Pound Lake





## What is Narrative Inquiry?

As researchers, educators, and authors, Clandinin and Connelly (2000) have defined the basis of narrative inquiry research by studying the history and the theories behind narratively minded authors of the past, and also through personal experiences within their own research practices. Some of the characteristics of this narrative concept include:

- a. narrative inquiry is a way of understanding experience,
- b. collaboration occurs between researcher and participants, over time, in a place or series of places, and in social interaction with milieus,
- c. an inquirer enters this matrix in the midst and progresses in this same spirit, concluding the inquiry still in the midst of living and telling, reliving and retelling, the stories of the experiences that make up people's lives, both individual and social, and
- d. simply stated, narrative inquiry is stories lived and told (p. 20).

A key component within Clandinin and Connelly's discussion about narrative inquiry is the concept of three-dimensional inquiry space. These three dimensions point the researcher 1) inward and outward, 2) backward and forward, and 3) locate them in place.

*By inward, we mean toward the internal conditions, such as feelings, hopes, aesthetic reactions, and moral dispositions. By outward, we mean toward the existential conditions, that is, the environment. By backward and forward, we refer to temporality—past, present, and future ... to experience an experience—that is, to do research into an experience—is to experience it simultaneously in these four ways and to ask questions pointing each way (Clandinin and Connelly, 2000, p. 50).*

The third dimension of locating these conditions in place is a natural progression and contextualizes the conditions. This concept of three-dimensional narrative inquiry space relates to designers of environments because the designs are situated in a three-dimensional space. In the attempt to consider the relevant narrative elements and work within this three-dimensional narrative inquiry space, the stage is set for a space to become a place: "Space is transformed into place as it acquires definition and meaning" (Tuan, 1977, p. 136).

Within the field of narrative inquiry, there are those who have begun to map the important role the arts, specifically visual arts, play within this discourse. "Pictorial art...supplement language by depicting areas of experience that words fail to frame; their use and effectiveness ... vary from people to people. Art makes images of feeling so that feeling is accessible to contemplation and thought" (Tuan, 1977, p. 148). In regard to narrative inquiry and the arts, Mello (2007) argues that it is important to consider: "(1) art as the beginning of a narrative inquiry process and as part of the data-gathering process and (2) art as a representational form and as part of the analysis process" (p. 205) These two points regarding arts and imagery throughout one's process is congruent with some of the research and design approaches I have encountered within environmental design disciplines. With the addition of the narrative element throughout the process work, one can begin to understand and incorporate the existing site's narrative within a design. Therefore, the design can become a natural extension of the stories. Bach (2007) defines a visual narrative inquiry as "an intentional, reflective, active human process in which researchers and participants explore and make meaning of experience both visually and narratively ... experience [is] an undivided continuous transaction or interaction between human beings and their environments" (p. 281). These experiences can then be communicated in visual, oral, and written stories to be shared with others and learned from. Working within a narrative when designing allows for the extraction of key experiences and subsequent narratives, assisting the designer in developing a three-dimensional space. The new forms facilitate meaning-making because they are inspired by the narratives and histories that are present within the Qu'Appelle Valley. Inscribing these new spaces into the landscape reinvigorate those lost or subdued stories, providing opportunities for new experiences.

*I believe that visual narrative inquiries begin in mystery and end in mystery.*

-Hedy Bach. (2007). Composing a Visual Narrative Inquiry.  
*Handbook of Narrative Inquiry*. p. 303.

Fig 2.4 Heading out of the valley

## Research Methods and Tactics

During my drives through the valley, I recorded what I saw through the use of photography, marking on my trusty road map, making brief journal entries, and etching images into my memory. This led to the interpretations of these experiences: mappings, records of place, sections, and written narratives.<sup>2</sup> In order to better understand tourist travel and driving for pleasure, I researched roads, travel, and the relationship to landscape. To express my own journeys in the Qu'Appelle Valley landscape I created map drawings. These show the roads I drove in relation to the valley and its vast open landscape. John Brinckerhoff Jackson (1984; 1994) has written about the study of roads or journeys, which he calls 'odology.' The wider definition of this idea is explained: "the study of reaction to motion along a prescribed path can help us understand...[and] also reintroduce the human and emotional response to every journey we take, even if it is on a superhighway" (1994, p. 198). Related to this, I refer back to hunting dilldoppers as the traversing of the rural landscape with a sense of both wandering and a desire to discover some place you had not laid eyes on before. The connections here involve the perception of the lived experience as an important component within our lives. The discovery of the world we exist in is important to landscapes architects because we design for a varying array of spaces and places; the layering of personal landscape experiences creates a catalogue from which we can extract inspiration for our own creations.

<sup>2</sup> See Chapter 3 for the images I created in regards to map drawings, records of place, and sections.

*The road offered a journey into the unknown  
that could end up allowing us to discover who  
we were and where we belonged.*

-J.B. Jackson. (1994). *A Sense of Place, a Sense of Time*. p. 192.





Fig 2.5



Fig 2.6



Fig 2.7



Fig 2.8

On one of my drives (23 June 2007), I conducted a test to experiment with how I could record reactions to motion while driving. By suspending a pen on string above my sketchbook I was able to capture the movement of the truck in relation to the road. I am presenting these Odological Explorations here now in relation to Jackson's odology concept and to my process during this practicum.

The places we visit are engrained into our memories through the means of experience, photos that help us to recall specific details, and through communicating to others these experiences. Throughout the process of this practicum, the photographs I took within the valley have been vital aids in recovering my memory of those experiences. I used photography as a tool to annotate the personal experience of the valley and as a basis for post-visual analysis. As well, by studying aerial photographs of this landscape, parts of the narrative of the formation of the landscape itself were revealed. Bruce Lindsey (2003) discusses the multiple ideas surrounding the concept of topographic memory. One such idea revolves around Paul Virilio's (cited in Lindsey, 2003, p. 42-44) notion of 'topographical amnesia' and how the visual recording of our experiences transform the experience itself. Virilio mentions the idea that sometimes photographs from early childhood sometimes stand in for actual remembrance. Do we have an actual memory from the experience or do we just remember the photograph?

In lieu of the benefits of using photographic recording techniques, Lindsey (2003) argues that a camera is an instrument that can sometimes "allow our engagement to happen at a distance and transform experience into an image" (p. 44). At times I felt as though my driving along and taking a rapid succession of photographs had separated me from experiencing the valley in a more direct way. This distance or disconnect is further argued by Lindsey because of the process of photo taking itself: "While the shutter is open the eye is blocked. When time is captured experience is withheld...an image separated from experience and context seduces through an emphasis on detail. The resulting amnesia [causes] a 'rapid loss of mnemonic consolidation'" (p. 44). This 'amnesia' can occur when the camera comes first and the experience is second. There were some situations when I found myself looking at the screen on my digital camera much more than actually experiencing the surroundings. One situation that I specifically remember was when I was driving along the highway across from the Ochapawace ski hill. As the valley has several twists and turns along this stretch of highway, I wanted to try to capture the varying perspectives the landscape had to offer. Eventually, I had to make a conscious decision to look past the camera or to even just put it away. It is important to be aware of how a camera can alter how and what we are seeing and experiencing. Susan Sontag (1977) discusses, for example, that while photographing is "a way of certifying experience, taking photographs is also a way of refusing it – by limiting experience to search for the photogenic, by converting experience into an image, a souvenir" (p. 9). But photography offers up another way of seeing, where one can be fascinated by aspects of the environment that were not noticed before because she was not seeing with a photographic eye (ibid.).





Another benefit of photography is what is recorded not only provides us with a record of where we were, but the photos are also an easily accessible way to share these experiences with others. “Photographs positioned within the process of visual narrative inquiry become more than photographs or stories. They add to one another” (Bach, 2003, p. 283). Photographs act as a catalyst not only for memory, but as a way to promote those places so that others will visit. As well, working with images in a design capacity allows for a creative play in which deeper meaning evolves and narrative emerges between multiple images and text.<sup>3</sup>

Fig 2.9 Hidden Valley





Fig 2.10 Highway 6 Abandoned Bridge

Literature and historical research into the sites I discovered became an important component during the process of uncovering the valley's narratives.<sup>4</sup> From this came a desire to understand the forces that created the valley. The narratives of these valley forces are anthropomorphized—providing them a voice in the story. I have collected stories, and incorporated them with my own insights and the experiences of self and others. Deeper layers of meaning were revealed where the cultural and natural aspects of the identified forces overlapped with experience. I used quick, annotative mapping as a tool to identify and analyze where the forces are the most powerful. "People map landscapes into the very texture and structure of stories" (Potteiger and Purinton, 1998, p. 6). This facilitated an initial organization of the narratives that were emerging from the research. Many aspects of these forces are not easily identifiable to those not directly seeking to know these narratives of place. This is where the folly interventions come in—as physical manifestations of these narratives for people to interact with. Understanding the narrative force behind each design is not required for people to have meaningful experiences in these places, but opportunity can be provided for the users to deepen their experience of the place by including inscriptions that provide clues to the underlying narrative.

---

<sup>4</sup> The two most informative documents I was able to study were Trevor Herriot's *River in a Dry Land* (2000) and the catalogue published in conjunction with the exhibition *Qu'Appelle: Tales of Two Valleys* (2002) that was organized by the Mendel Art Gallery in Saskatoon, Saskatchewan.



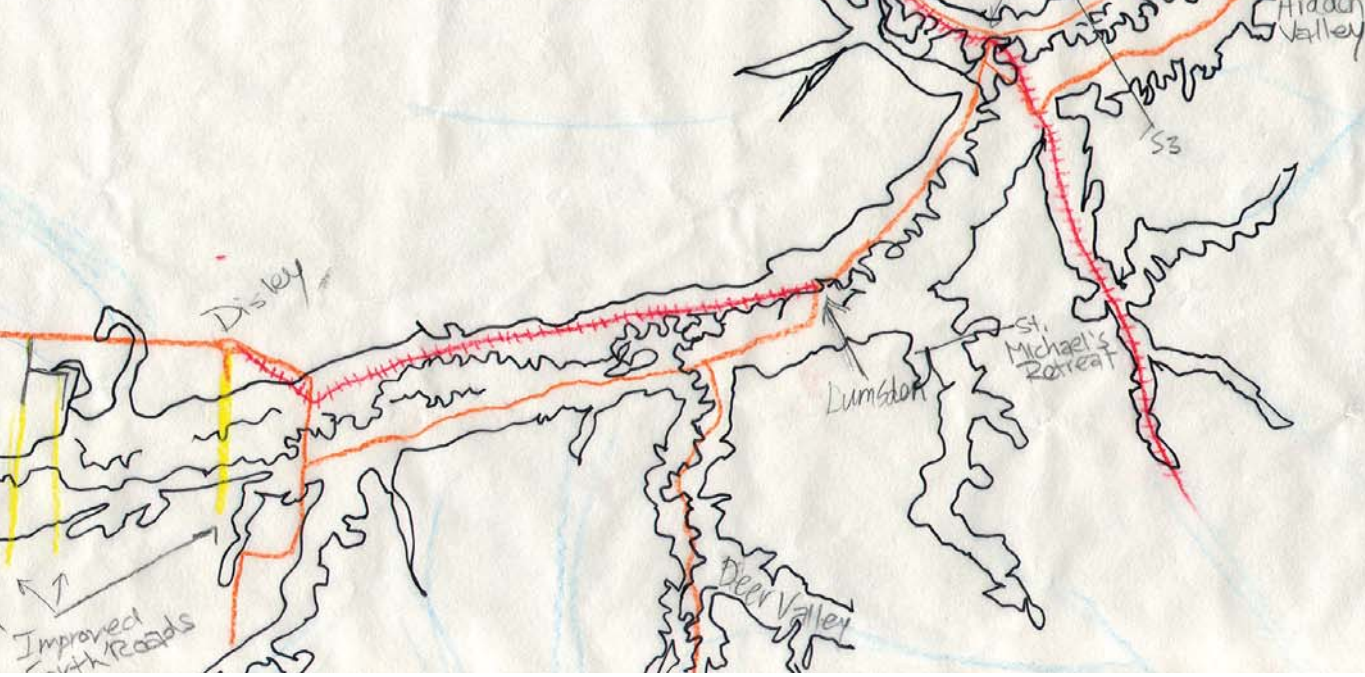


Fig 2.11 Sketch map one

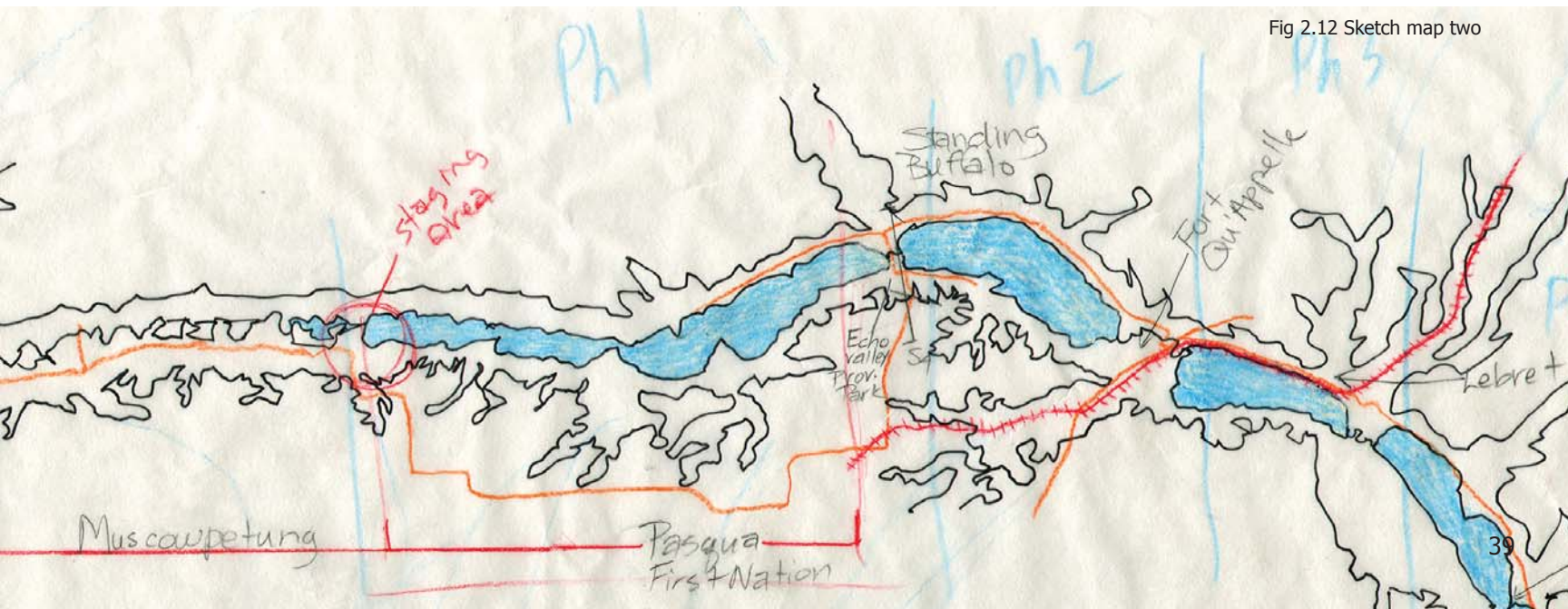


Fig 2.12 Sketch map two





By extracting the stories of the forces somewhat independently I hope to highlight their own significance in shaping the character of the valley. Writing the stories of the forces enabled form to be generated based on inspiration culled within the imagination. The first iterations of the narratives were considered interim texts (Clandinin and Connelly, 2000). Interim texts serve many different purposes and can take several different forms, such as “interpretative accounts... intended to facilitate ongoing conversations with participants” (p. 133). My own interim texts became the beginnings of the force narratives and a way to compile the information and stories surrounding each force. Not all parts of the interim texts are included in the final work, but they enable the researcher to gather together several parts of the narrative in one place and form conclusions. They also allow one to look at the work overall and see what can be edited out of the story. This refinement enables a succinct narrative to develop, and removes tangents so as to not distract from the common theme being established (ibid.). The purpose of these texts was to discern the narrative in order to provide a foundation for the design work that follows.

To analyze the force narratives, I employed the resource of *Landscape Narratives: Design Practices for Telling Stories* (Potteiger and Purinton, 1998). There are nine types of landscape narratives that Potteiger and Purinton identify: Narrative Experiences, Associations and References, Memory Landscapes, Narrative Setting and Topos, Genres of Landscape Narratives, Processes, Interpretive Landscapes, Narrative as Form Generation, and Storytelling Landscapes (p. 11). A single landscape can fall under several of the categories, but it is the narrative communicated through the research that helps to define what type it is. Once the landscape type is codified, a literary trope is applied.<sup>5</sup> This then leads into establishing a design response. The five landscape types and the literary tropes relevant to each of the force narratives are revealed in the chapters that follow. The four major tropes are: metaphor, metonymy, synecdoche, and irony (p.34). I have also employed a fifth trope, oxymoron, because it fits well with the ideas surrounding the picturesque and the Claude mirror.

- a. Metaphor “operates on the linguistic principles of substitution and similarity... metaphors can generate new relationships between elements, but they can also mask qualities of one element with those of another” (p. 35).
- b. Metonymy “constructs meaning by *association*... the common objective of relating to context, to what is contiguous, or to the site-specific associations” (p. 36).
- c. Synecdoche is an effective device “because it can conjure a whole complex story just by using a piece or fragment from the story” (p. 37).
- d. Irony “is a favored mode that not only unmask but also masks, splices genres together, juxtaposes fiction and nonfiction, and mixes ‘high’ and ‘low’ culture (p. 38).
- e. Oxymoron occurs when two contradictory terms are combined. Its use can deliberately call attention to a contradiction, which can become absurd or funny (Merriam-Webster, 2002).

The tropes are not applied arbitrarily, but instead relate to the themes of the narrative and the landscape narrative type. The intent of this codification and trope association is to help focus the design goal of the folly interventions in such a way that narrative is not lost or forgotten. By engaging the reader in the design and in the stories of the valley, I would hope to entice the reader to venture into the valley to create his or her own new stories.

---

<sup>5</sup> “Tropes are the basic schemes by which people construct meaning in language, narrative, and landscape. They perform the necessary function of relating one thing to another, the known with the unknown” (Potteiger and Purinton, 1998, p. 34).

Each of the design chapters are structured similarly. They begin with the associated landscape narrative and trope within the context of the specific forces. I then discuss and convey the narrative of the specific force. Once the identity of force is established, the folly design is introduced, discussed in relation to the component parts of the design, and how the codification and trope associations are conveyed. The search for these forces within the valley's narratives required a continual evaluation and reformulation (Clandinin and Connelly, 2000). Each site offers a unique experience and story, so engaging with the site presents insight into the possibilities of what could be: "The designer, then, allows the site to speak more clearly through the design interventions he or she makes. The site and the designer are collaborators" (Meyer, 2002b, p. 170). Through a design intervention, the experience of the phenomena as it is today will be altered. The intention of these alterations is to enhance the landscape experience for potential visitors.



Fig 2.14 Taking the 'Scenic Route'





Fig 3.1 Autumn in the Valley



## CHAPTER 3

### *Flashback*

The following chapter provides background information into the topics that are relevant to this practicum: 1) the Qu'Appelle Valley, 2) the picturesque, and 3) land art. The first section contains an overview of the valley as I saw it on my drives and what I learned about it through my research. Some of the topics are discussed in more depth in the design chapters as they specifically relate to and are informed by the folly designs. This section also contains the results of some of my early analyses of the valley: what I experienced, what I saw, and the valley's physical characteristics in juxtaposition with narratives. These analyses are reflected as mappings, section drawings, and records of place through the use of drawing, photography, and text. The next section includes a description of the picturesque components as they relate to the reading whole valley, including a discussion on what a folly is.<sup>1</sup> There will also be a discussion on the Leasowes, which is a picturesque garden example, in order to serve as precedence for the design intervention at Tantallon, Saskatchewan. The last section is a summary of land art projects that serve as precedence for the folly designs. While each of the design chapters themselves gives pertinent background information regarding the specific forces, the sections that follow serve to provide a foundation of knowledge for the design interventions.

1 Specific components as they relate directly to the picturesque folly are found in Chapter 7.

Fig 3.2 Old Highway 6





## The Qu'Appelle Valley

It was from the road that I expanded my first-hand experiences with the valley. Some of the roads I drove followed the curves of the valley, while others ran straight north-south or east-west because of their ties to the prairie grid. Within the province of Saskatchewan, the provincial and rural municipality road system includes over “190,000 km of highways, grid roads, and farm access roads—the largest road network of any province in Canada” (Government of Saskatchewan, n.d.). A significant majority of these roads are a direct result of the grid system,<sup>2</sup> which allow people to go about their daily, weekly, and monthly activities within the communities they have created. Roads, “capable of supporting motorized transport, were to be the twentieth century’s medium of speed of travel and ‘communication’” (Bantjes, 2005, p. 5). Prior to the province and the Rural Municipalities taking responsibility for the construction and subsequent maintenance of the roads, local rural governing bodies made do with the resources available (Bantjes, 2005). With the little money that was afforded to them, and usually with the help of local farmers and their own machinery, ‘improved earth’ roads were rendered upon the landscape (ibid.). “This involved ploughing up sod from either side of a road allowance, piling it in the centre, and leveling or ‘dragging’ it to form a crown. Stripped of vegetation this material had little structural integrity and when wet turned into what people aptly described as ‘gumbo’. Later, the mud furrows would dry rock-hard” (p. 78). In winter, while many of these roads would become impassable, it would be nearly fifty years before government funding for all-weather roads became available (ibid.). Improved Earth roads that were not upgraded fell into disuse, but one can still see their remnant scars on the hillsides and bottom-lands of the valley.

*...a bad road, speaking in odological terms, is one which provides us with  
no sense of rewarding destination.*

-J.B. Jackson. (1984). *Discovering the Vernacular Landscape*. p. 36.

---

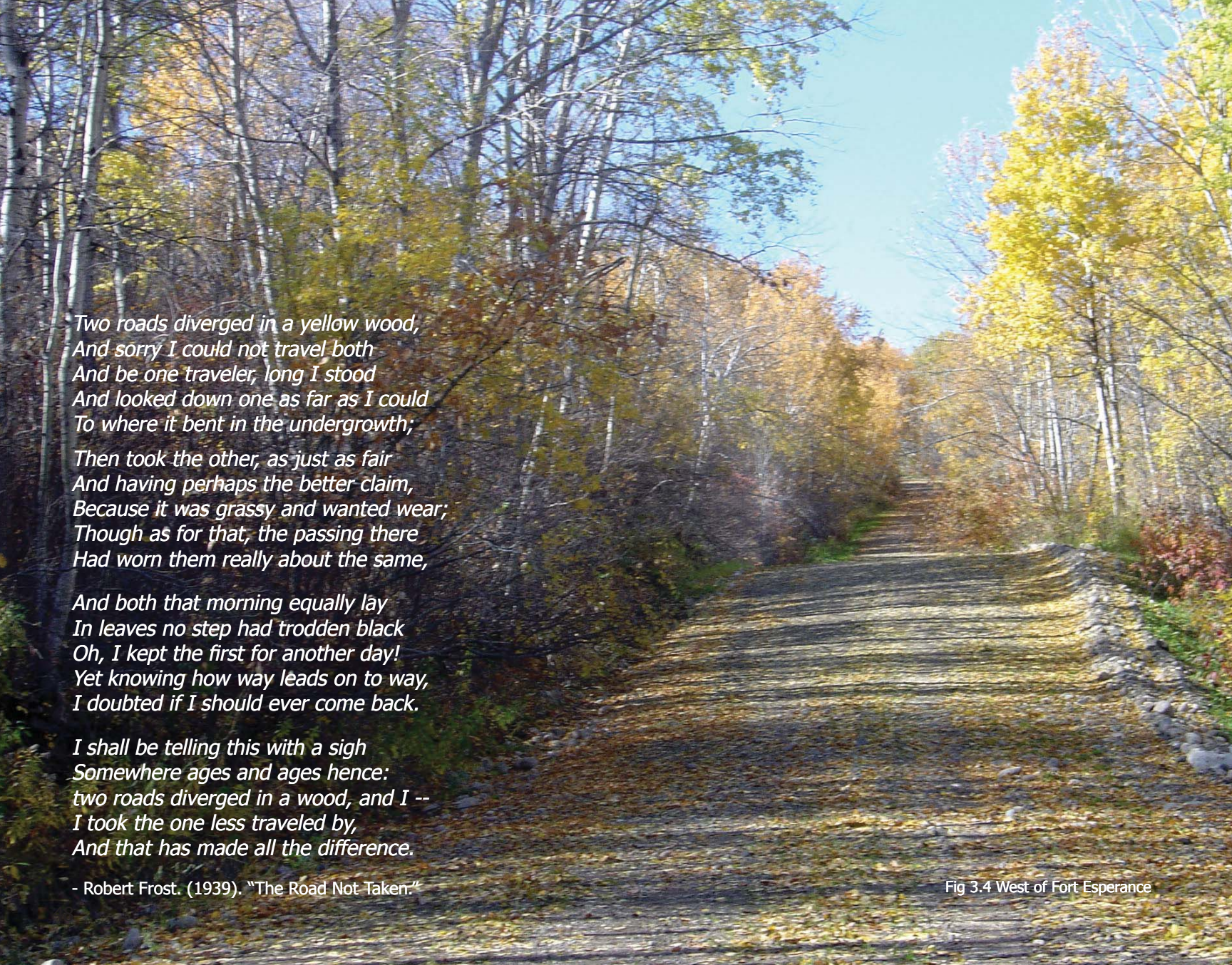
2 The grid as a result of the Dominion Survey is discussed in Chapter 6.



One of my favourite roads in the valley is located between the north-western edge of Kannata Valley and Our Lady of the Lake Chapel at Saskatchewan Beach. It winds its way along the curves of the hills, adhering to the contours of the gentle rise and fall of the slopes. This gravel road is a great place for walking, biking on the rolling ups and downs, riding in the back of the truck, seeing snakes and berry pickers, and just taking in the gorgeous views of the lake. Many of these excursions are just part of the everyday of 'being at the cottage,' but sometimes they can turn into something else—a story. "Distinctions can be made between journeys and excursions. But once on the road, who's to say that this casual excursion will not turn into a meaningful journey?" (Lippard, 1999, p. 113).

Fig 3.3 'Improved Earth' Road south of Disley, SK





*Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;  
Then took the other, as just as fair  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that, the passing there  
Had worn them really about the same,*

*And both that morning equally lay  
In leaves no step had trodden black  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.*

*I shall be telling this with a sigh  
Somewhere ages and ages hence:  
two roads diverged in a wood, and I --  
I took the one less traveled by,  
And that has made all the difference.*

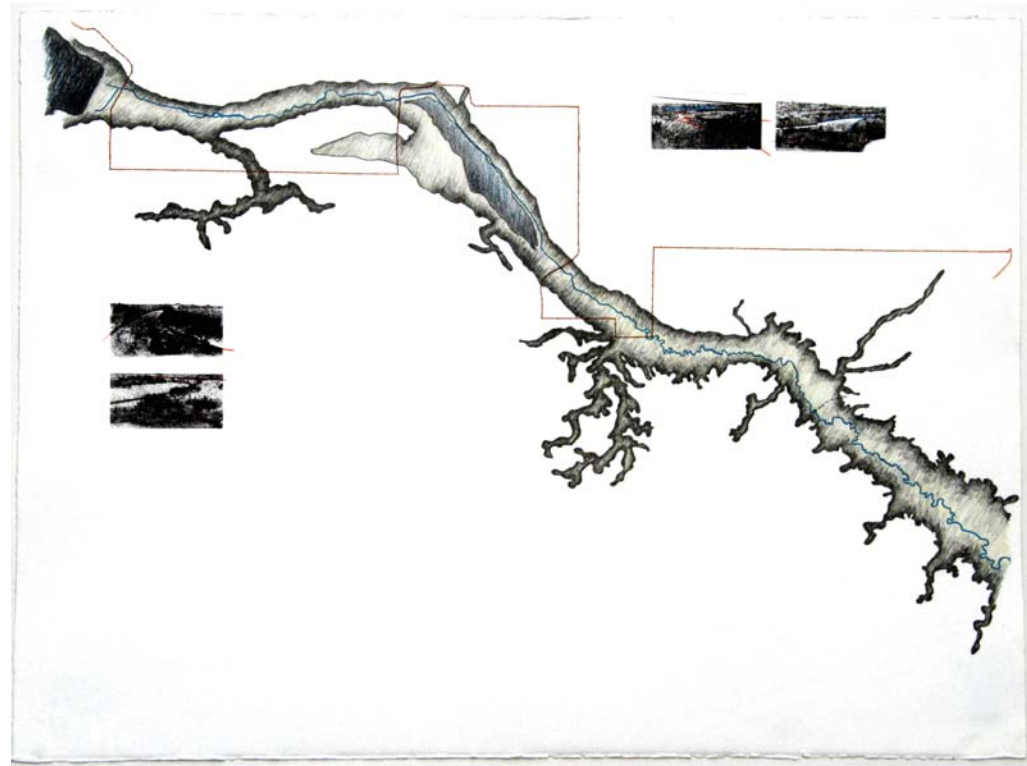
- Robert Frost. (1939). "The Road Not Taken."

Fig 3.4 West of Fort Esperance



There were some roads in the valley like the one Frost described in his poem. As you can see in Fig 4.4, this road is set amidst an aspen forest, with the autumn colours in full effect. It sits along the north facing slope of the eastern Qu'Appelle Valley, just west of the Fort Esperance National Historic Site. There were forks in the road along the way; I chose the path that looked the least muddy, as I did not want to get my car stuck. Besides taking in the beautiful scenery of a wooded lane, I was not quite sure where this road might lead me or what else I would come across. In considering the picturesque idea of follies, this uncertainty enhanced the experience because it is partly about the mystery and surprise of discovering a folly that makes the journey so rewarding.

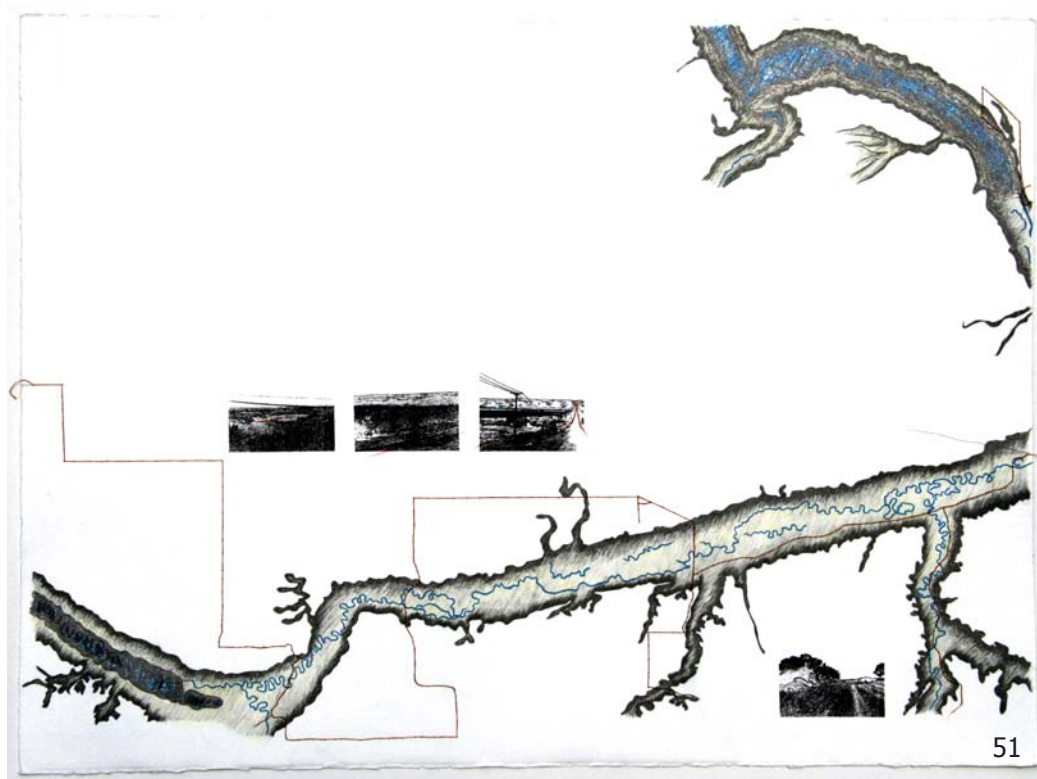
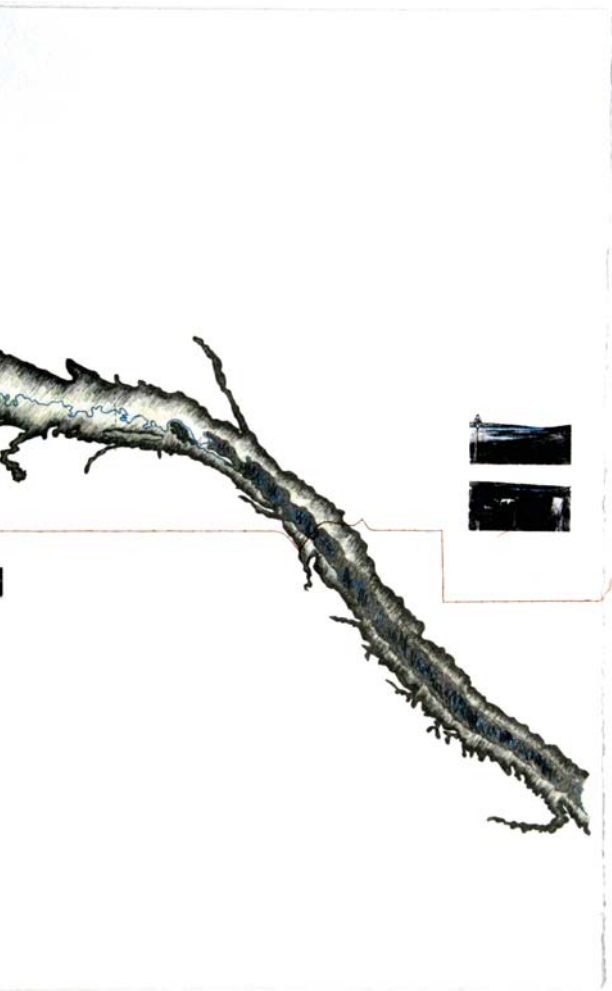
One component of my process through this project is a 'design as research' method. This involves graphic explorations and interpretations of the landscape and my journey in it, along with a creative play with imagery. The act of creating allows for a thoughtful engagement with the research findings and this begins to generate a critical awareness of possible design solutions—the process work has the potential to inform the final designs.



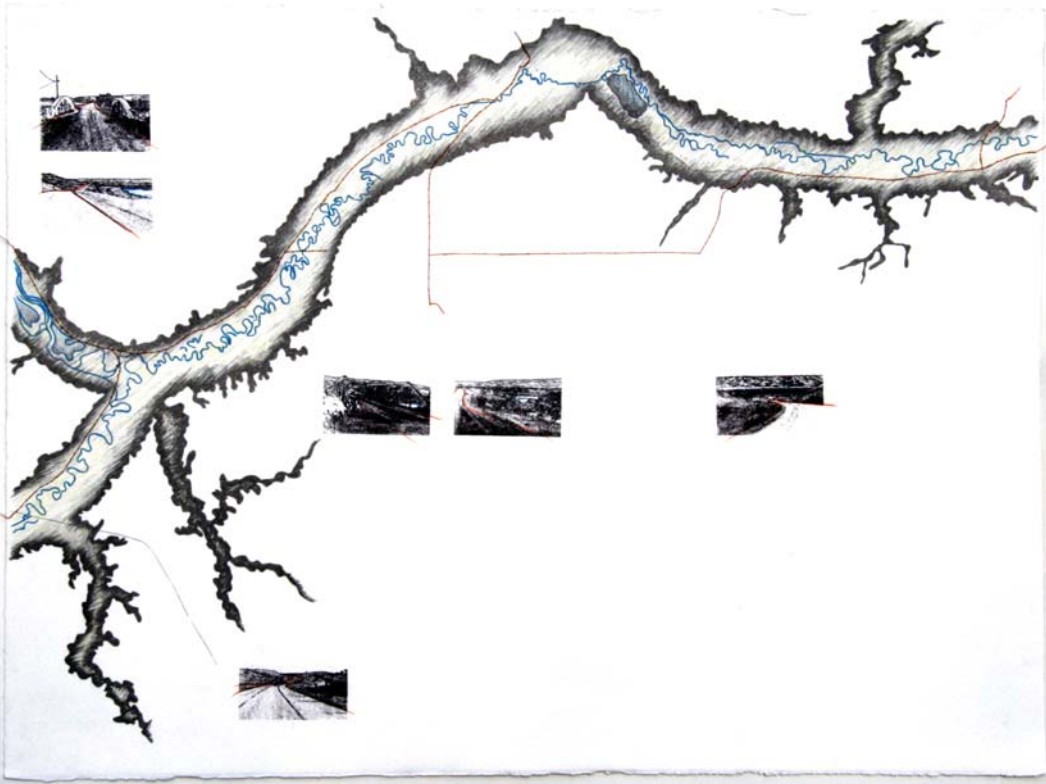
### Mappings

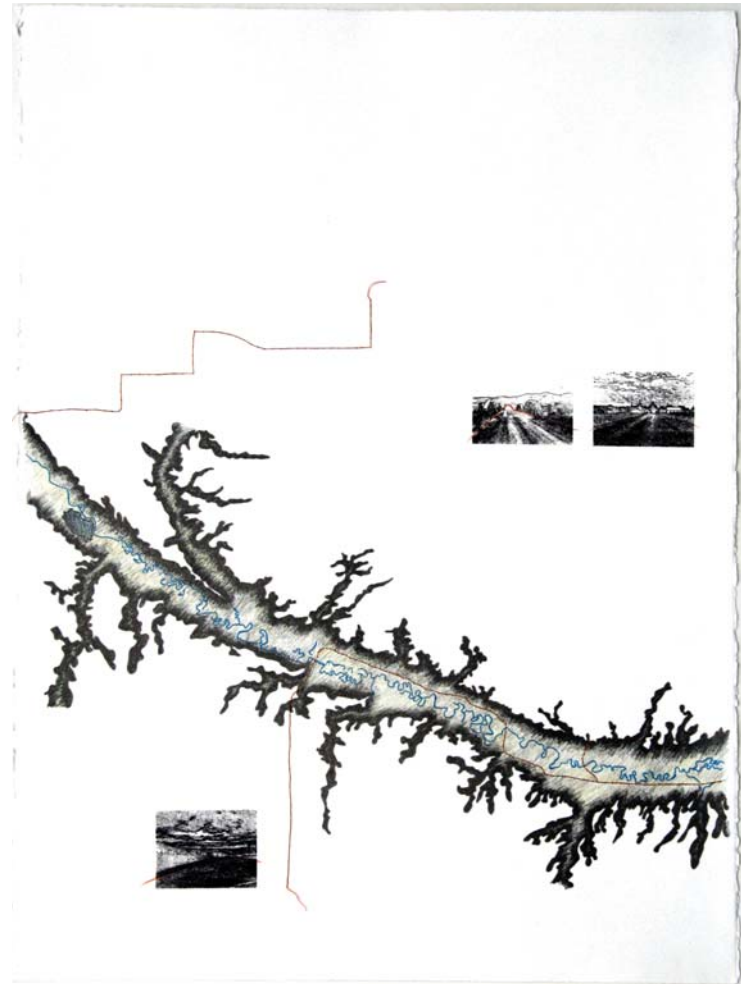
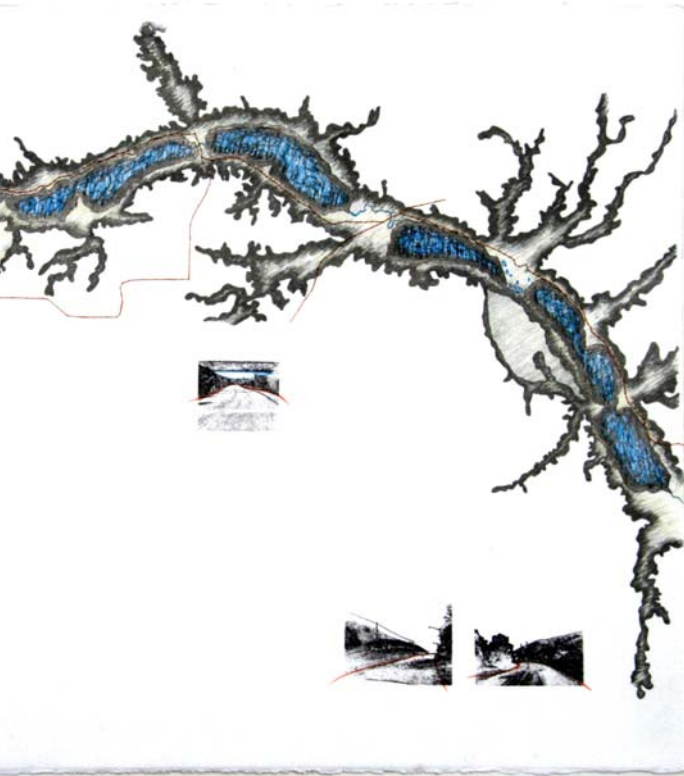
*For most of us the map is a tantalizing symbol of time and space. Even at their most abstract, maps...are catalysts, as much titillating foretastes of future physical experience as they are records of others' (or our own) past experiences. For the map-lover, maps are about visualizing the places you've never been and recalling the ones you have been to. A map can be memory or anticipation in graphic code.*

—Lucy Lippard. (1997). *Lure of the Local*. p. 77.

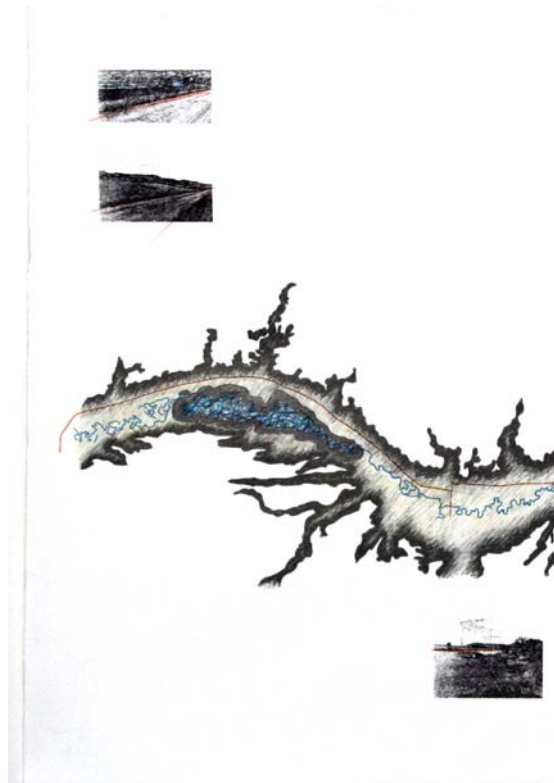
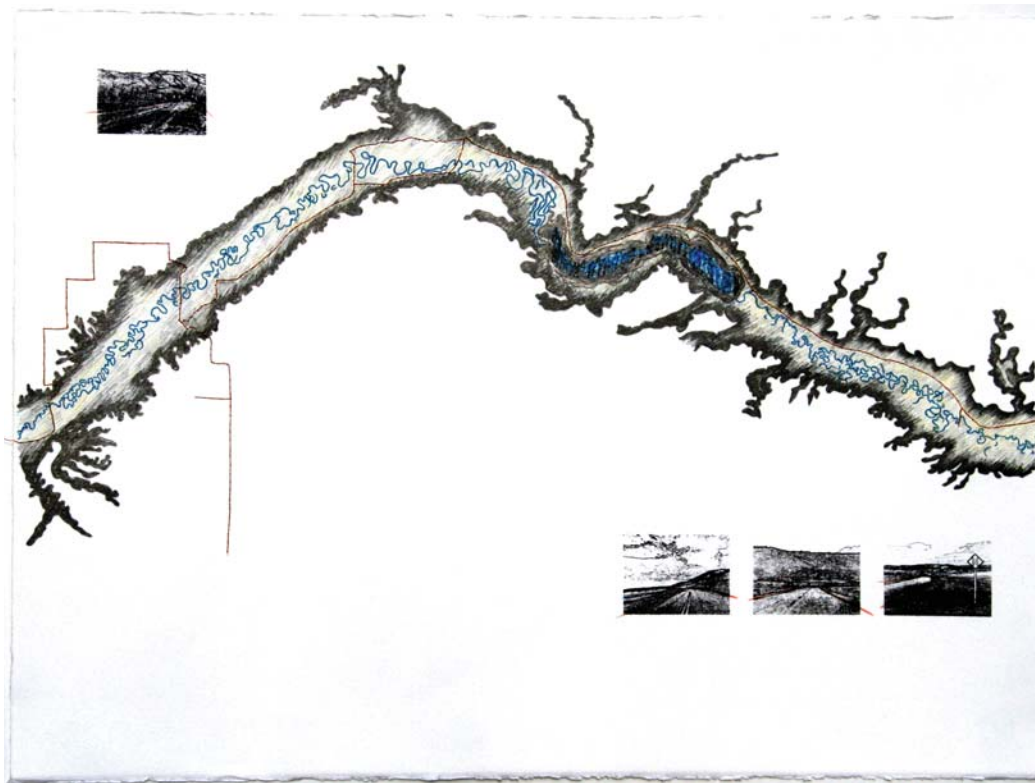








The maps, or plans, are illustrating the important glacial aspects of the valley I have extracted from air photos. This includes the valley edges, the waterways, and also the roads I have traveled. By drawing and making the valley, the action of placing pencil to paper becomes another way of sensing and feeling the valley. Drawing is another method of exploring the landscape and its forms. The road is stitched with orange thread, which refers to the bridges that are already coloured orange with lichens and to the road as it is expressed in my road atlas. Small diagrammatic images created with transformed photos and extracted graphic elements express the valley and the road in another way. The intent of these mappings is to portray the sheer size of the valley and its intricate connections.





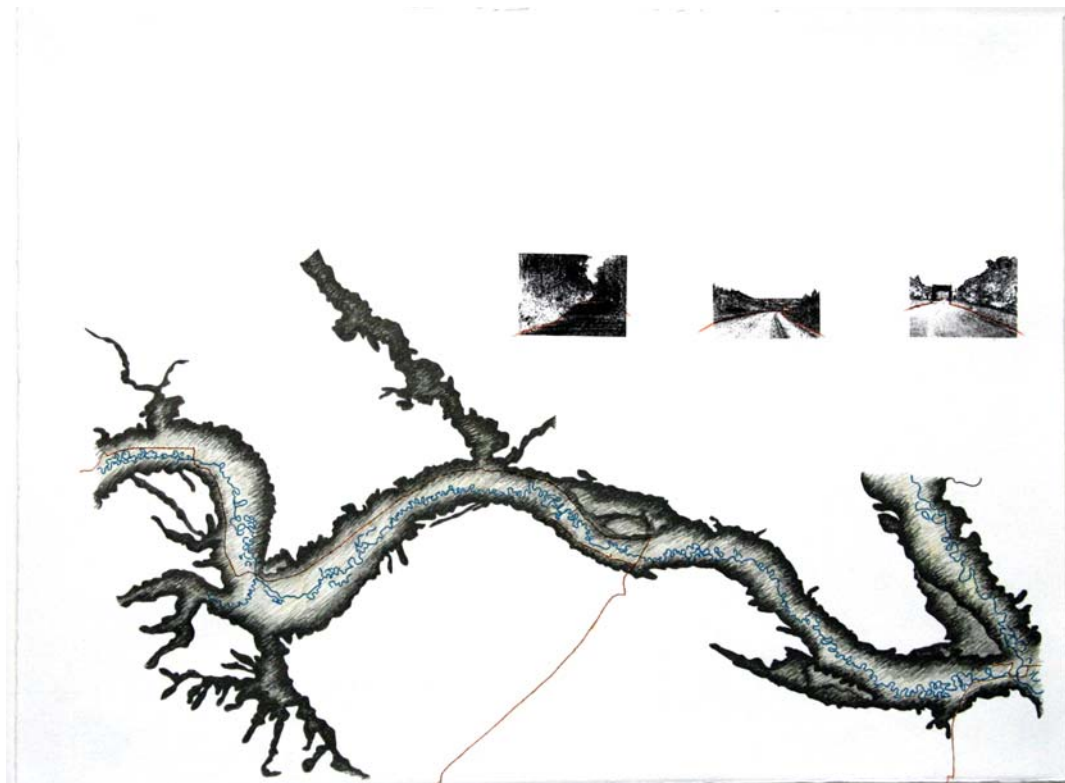


Fig 3.5 to 3.13 Drawing the Qu'Appelle Valley

## Sections

The Qu'Appelle Valley is a sinuous landscape that was carved through approximately 270 miles of the Saskatchewan prairies. These sections illustrate different slices through the layers of the valley, from a geological and topographical standpoint as well as interpretations of narratives that exist at these section points. I have drawn from several sources to find the related sections that can be referenced to specific areas within the valley. From there, the geological information was abstracted and expressed as pattern and repetition. Incorporated into the section images are stories and historical information that relate to that area of the valley; stories of people interacting with the valley and events that have taken place.

According to Klassen (1975), the width and depth of the valley are relatively consistent when it is within drift deposits—1 ½ to 2 miles wide, 250 to 300 feet deep. The greatest variations within the valley occur at the divide, which is the height of land approximately 12 miles east of Elbow, Saskatchewan, and at the confluence with the Assiniboine Valley. It is 3 miles at its widest and 375 feet at its deepest; this occurs in the shale bedrock near the confluence with the Assiniboine Valley, just north of the Rocanville potash mine. Just east of this area at St. Lazare, Manitoba, the valley reaches its narrowest width at only 4,000 feet. The valley is at its shallowest depth at the divide at only 100 feet. From this height of land, the valley bottom has at a gentle gradient, sloping “to the confluence with the Assiniboine Valley [at] about 2 feet per mile” (p. 28). As for the valley walls, the typically have 7 to 10 percent slopes. “The slopes are lowest (5 percent) where the valley is mostly in shale and highest (12 percent) where it is in till” (ibid).

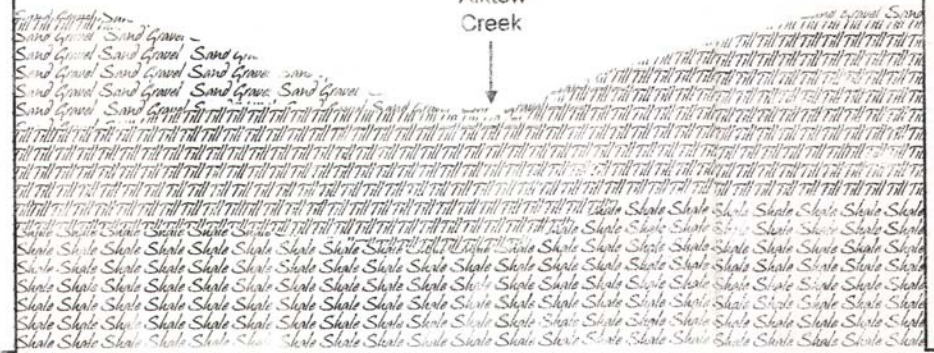


SW

NE

Metres

Aiktow  
Creek



In a legend about the origin of the rock, an eagle soars high in the prairie sky, with a giant buffalo clutched in its talons. Suddenly the buffalo drops to the earth and lands in a cloud of snow. When a band of Indians arrives at the spot, only a huge rock is to be found. It is shaped like a buffalo, facing west.

-Zenon Pohorecky, (1970). Saskatchewan Indian Heritage, p. 32.

Fig 3.14 Western limits of Qu'Appelle Valley









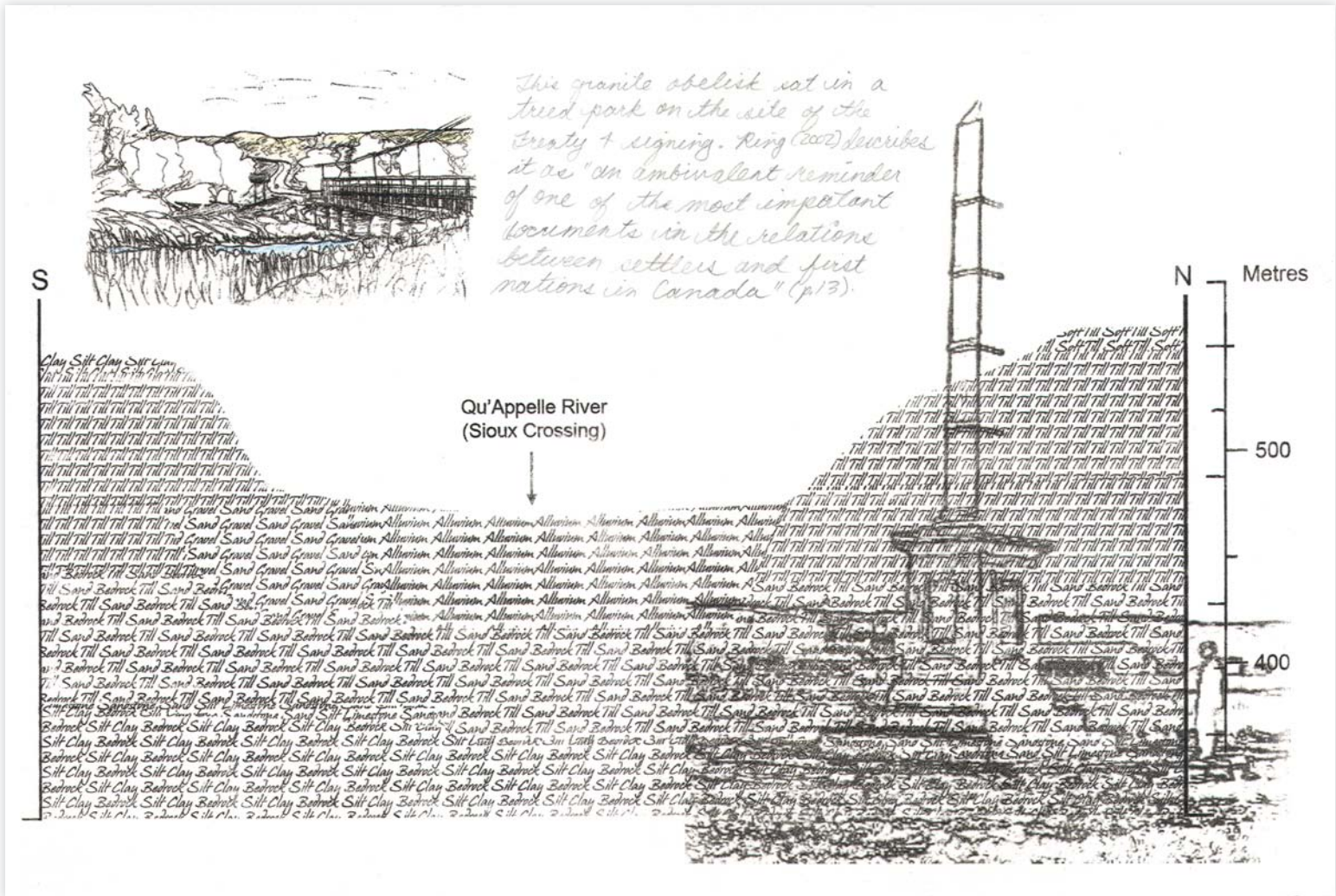


Fig 3.17 Between Pasqua and Echo Lakes (Original Background Image Source: Indian treaty monument at Fort Qu'Appelle, Sask. Tp. 21-13-2, 1923, Canada. Dept. of Mines and Technical Surveys / Library and Archives Canada / PA-019282)



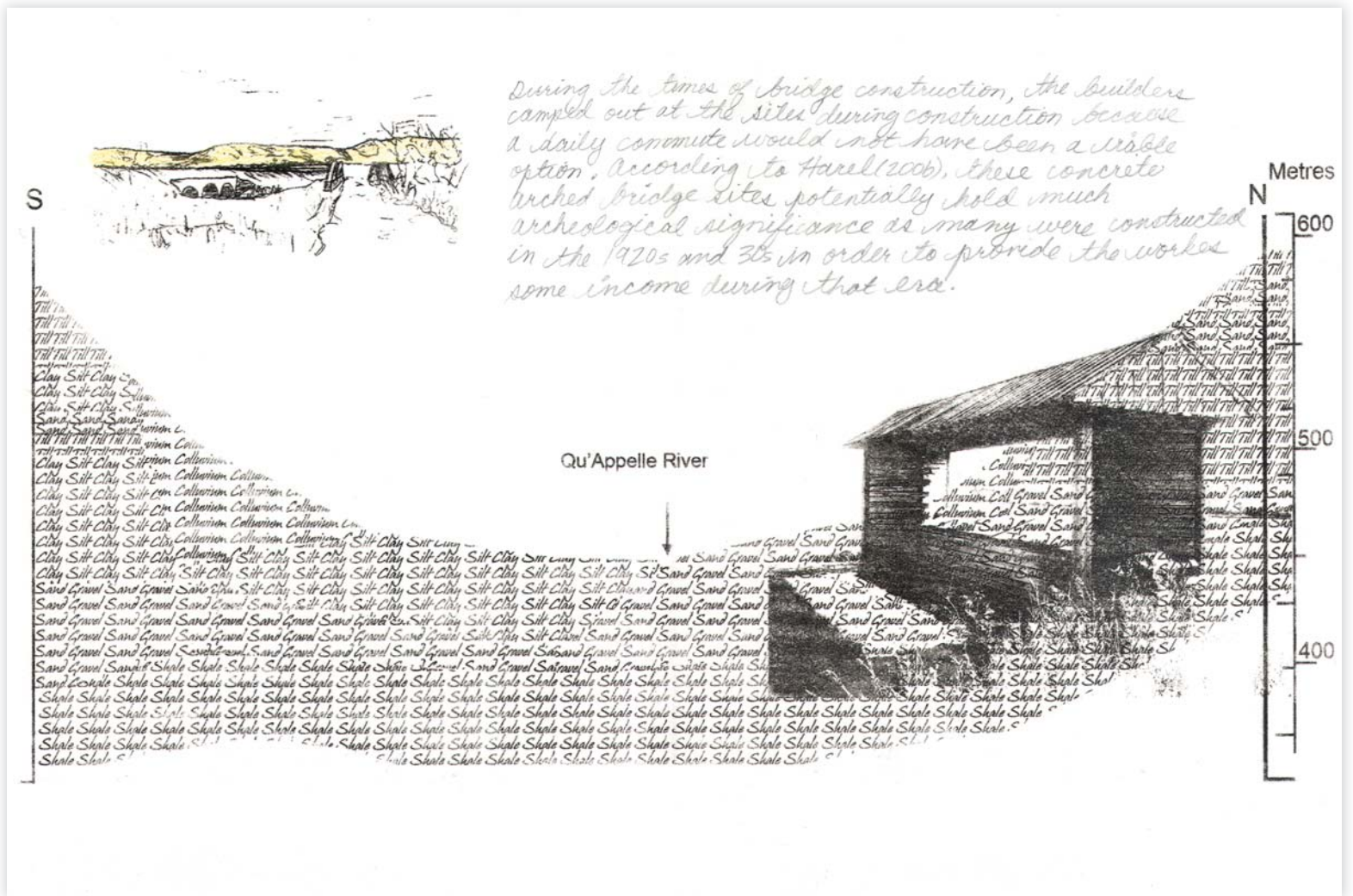
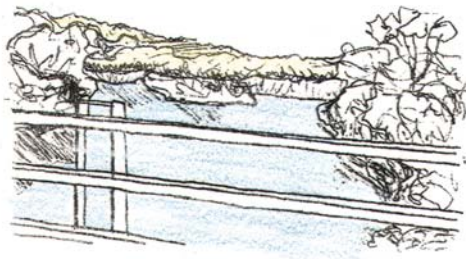


Fig 3.18 East of Round Lake



The Qu'Appelle River merges with the Quinnesbome River at St. Lazare, MB. This beautiful little town is nestled in the valley, hidden away from the outside world. "Pitting up to my eyebrows in the grass... I looked out across the Qu'Appelle bottomlands and felt... optimism. I saw for that moment how such a landscape gives rise to optimism, big dreams."  
 - Trevor Herriot (2002). *River in a dry land* p249.

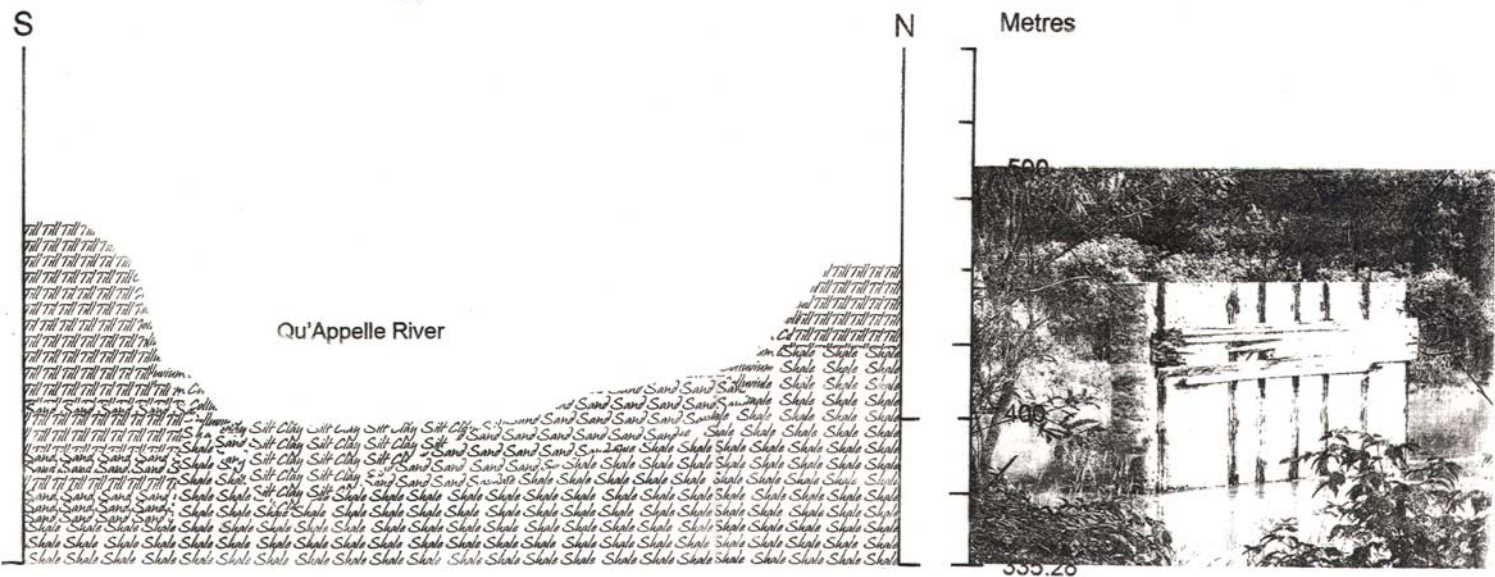


Fig 3.19 St. Lazare, MB





# (19) Qu'Appelle DAM

The long way home from Saskatoon was great experience of the Saskatchewan landscape. As dad drove I navigated us to nearly every point on the map where the road crossed the Qu'Appelle river, in search of arched bridges. The valley begins here, with its life blood held back to create something which didn't use to be and signaled a change for many peoples who were a part of this valley. Here I really thought about the history of the valley and how things may have been so different had the dam not been imploved.

## Records of Place

These records of place are representations of some of my early photographic explorations within the valley. By referring to the graphic design work of David Carson's (1999) *Fotografiks* as inspiration, these posters were developed with the intention of using the photographs not in a typical way, but to use them in a 'designed' way—to pull out the graphics and text already existing in the landscape. Along with this, portions of narrative from my own experiences within the valley are incorporated in order to direct the viewer's attention to certain pictorial aspects, drawing the viewer into the narrative of the valley.

Fig 3.20 (19)Qu'Appelle Dam  
Records of Place, actual size 11x17  
(Air Photo Credits: Information Services Corporation of Saskatchewan)



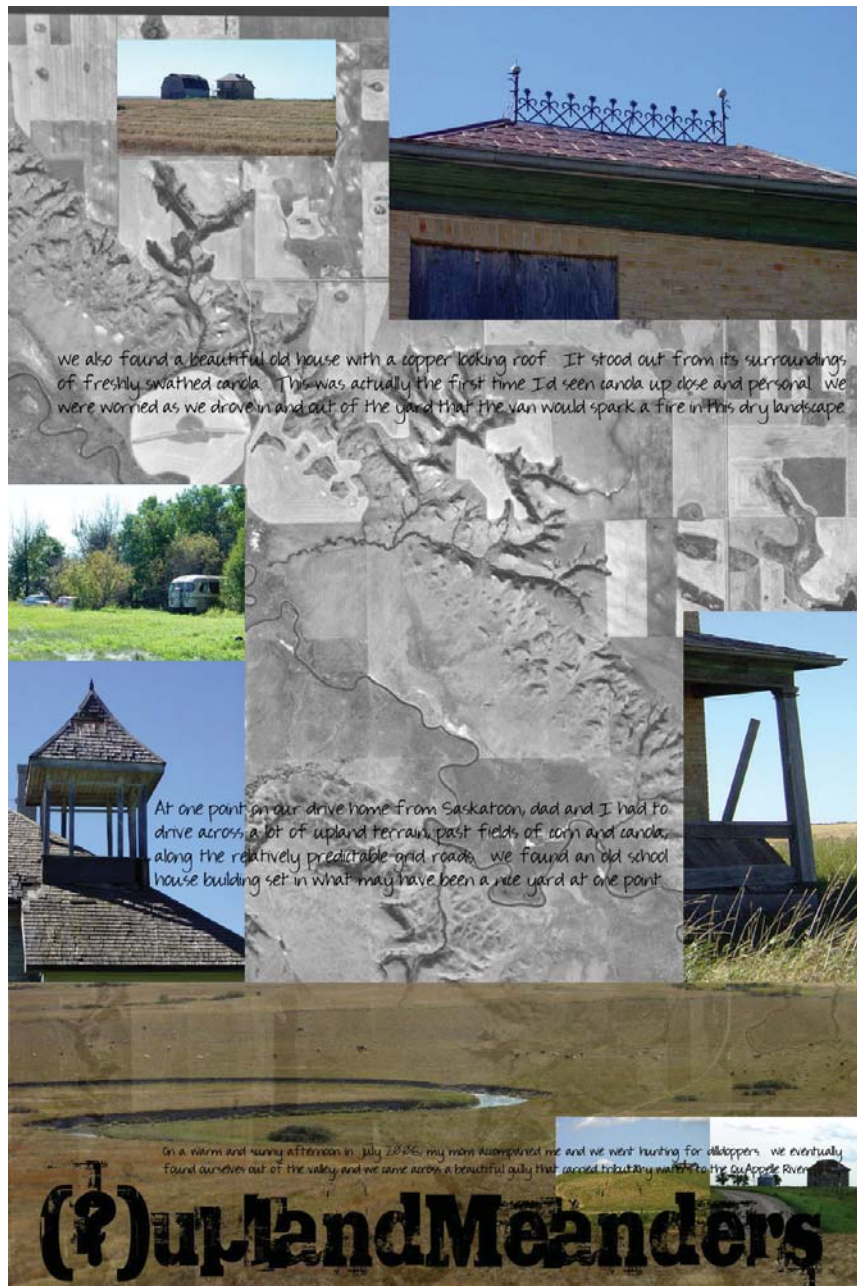
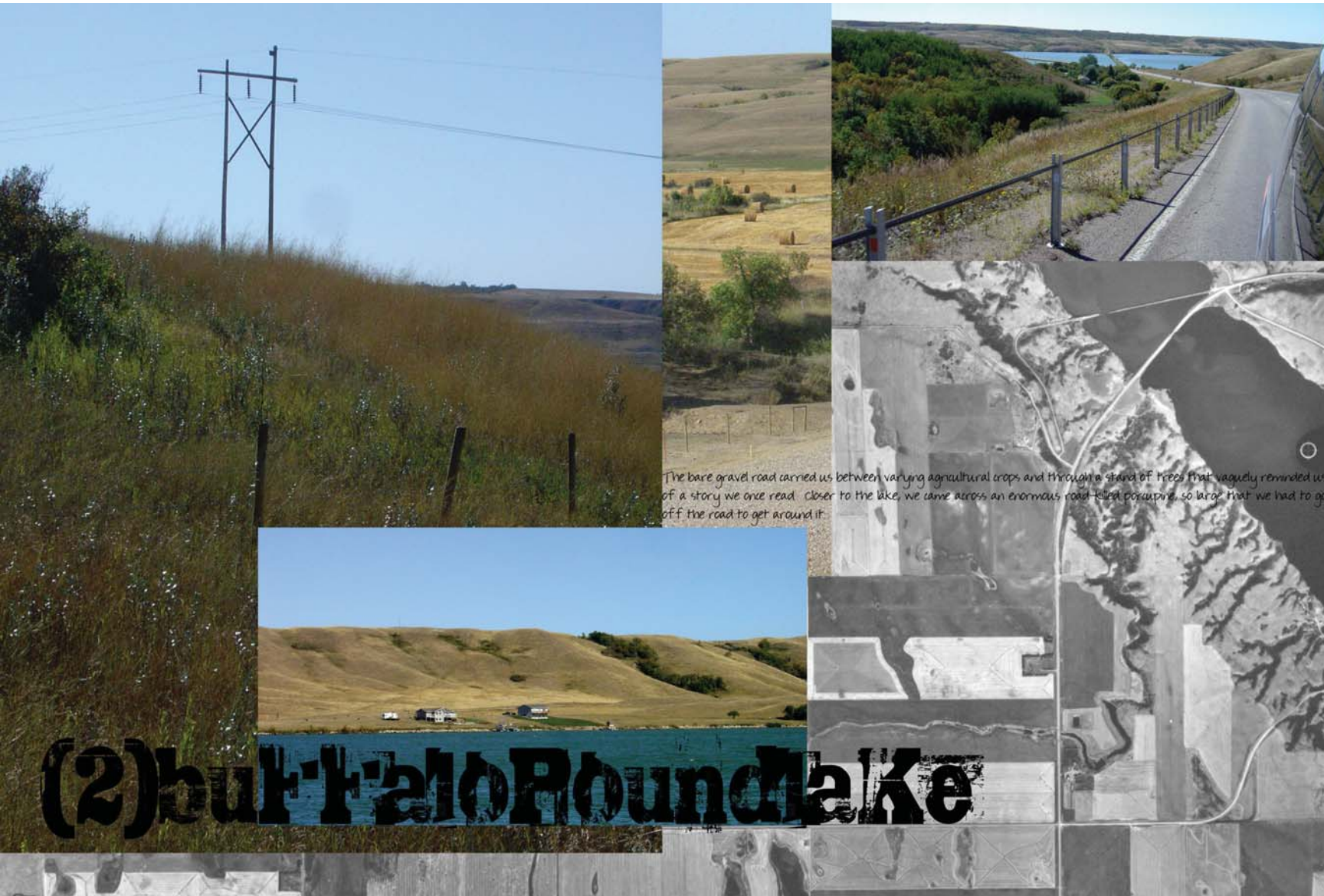


Fig. 3.21 (?) Upland Meanders



The bare gravel road carried us between varying agricultural crops and through a stand of trees that vaguely reminded us of a story we once read. Closer to the lake, we came across an enormous road-killed porcupine, so large that we had to get off the road to get around it.

# (2) Buffalo Pound Lake

Fig. 3.22 (2) Buffalo Pound Lake





*On this warm and sunny afternoon, my mom accompanied me and we went hunting for dilldoppers, or rather looking for arched concrete bridges. I was disappointed to find any I didnt already know about. But it was a great time nonetheless, seeing other interesting sites like the red-roofed church and a lot of hungry swallows swooping around the rivers edge*

# **(20)Craven**





Fig. 3.24 (6)Realigned Highway



Driving the roads here is quite a different experience because you're wedged between the slopes of the hills and the cottages on the lakes. I remember driving this road when I was younger, on the way to an aunt and uncle's farm, upland, across the grids.



# (56) Calling Lakes

This area of the valley is what most people consider the [true] CuAppelle valley

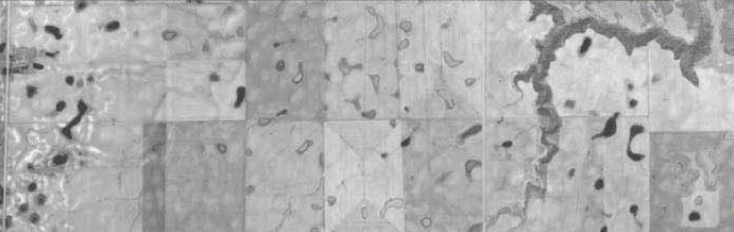


Fig. 3.25 (56)Calling Lakes





A calf had escaped and was running alongside my car in the ditch. I was headed towards to the doubled arched bridge just north of town.

# (617) Ellisboro

Driving up to the nearly gone Ellisboro was a relief. I was driving on a road that wasn't on my map. I was just hoping there wouldn't be some dead end or black hole.

In town, there is a strong Trans Canada Trail maker, one of the few I came across in the valley.

Fig. 3.26 (617)Ellisboro





The arched or rainbow bridges add to the unique character of the valley. There are some similar bridges that exist outside of the valley, but this type of bridge architecture is concentrated within this landscape.

After I had found the first few I had not seen before, their discovery began to get repetitive. I hadn't realized how many there were. Some are still in use, some look on the verge of abandonment or a major repair job, while others now sit alongside realigned roads with culverts for bridges.

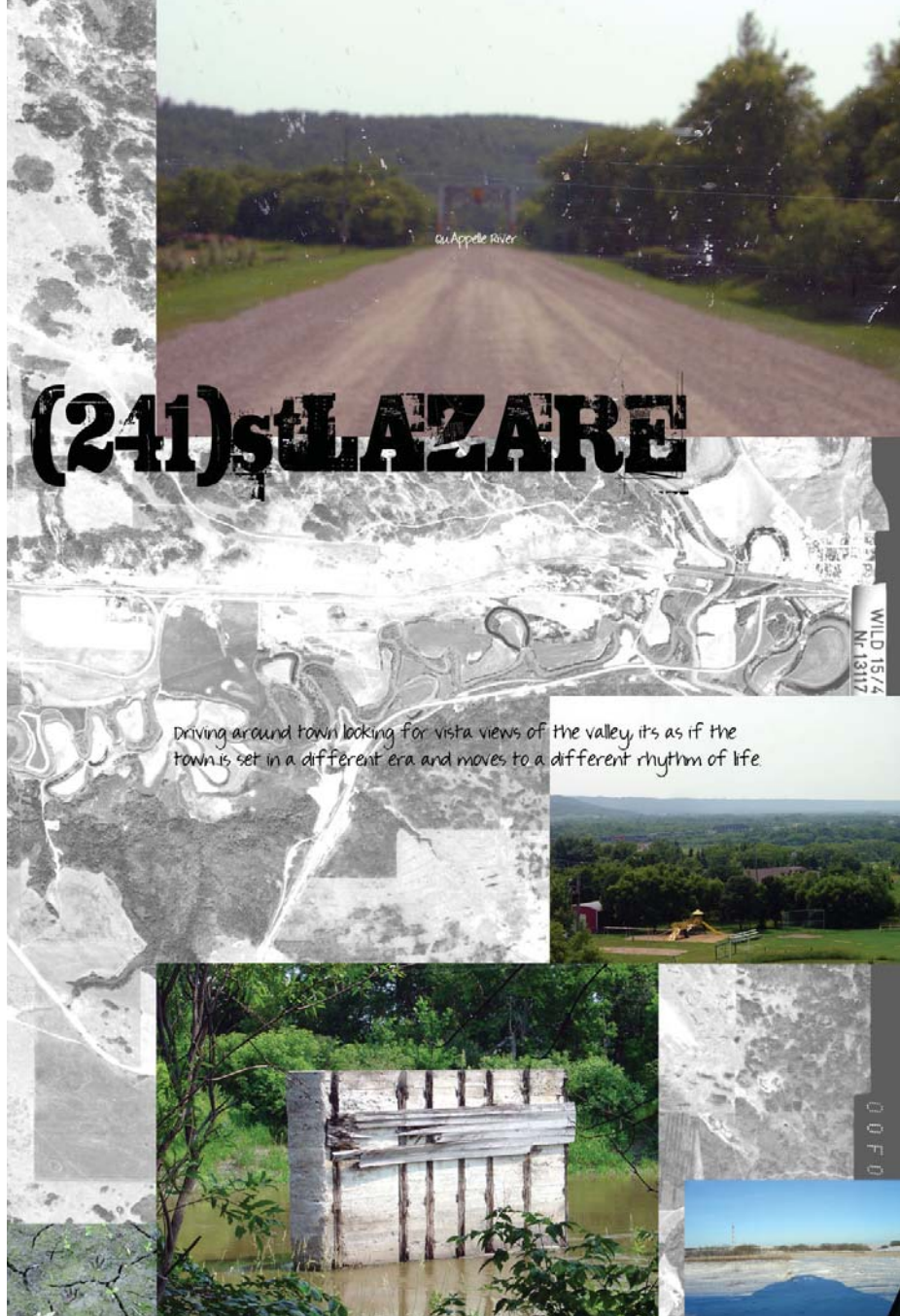
# (247ish) Valley Bridges

There were perhaps more bridges at some point, but they were removed to make way for other engineered road improvements.





Fig. 3.28 (601)Tantallon



Driving around town looking for vista views of the valley, its as if the town is set in a different era and moves to a different rhythm of life.

Fig. 3.29 (241)St. Lazare







## The Picturesque

The Qu'Appelle Valley is a landscape that has been referred to as 'picturesque' (Ring 2002). Interpreting the valley through a picturesque lens was also a key part in furthering my understanding of this landscape. Entering into the description of the landscape in eighteenth century England, the idea of the picturesque has since served to inform our collective expectation of 'landscape' (Hunt, 2002; Meyer, 2002a; Nausser, 2002; Treib, 2002). The picturesque grew as a new aesthetic category, or methodological description (Glickman, 1998), because of developing theories about the sublime and the beautiful during that period. William Gilpin's 1794 argument was that "many landscapes not 'beautiful' were nonetheless very pictorial" (cited in Glickman, 1998, p. 10). This led to the description of such landscapes as "picturesque rather than beautiful or sublime—and not as 'picturesquely' sublime or beautiful" (ibid.). These ideas permeated the cultural consciousness of the time. Not only were people engaging in scenic landscape painting, but picturesque thought filtered through much of the arts including poetry, literature, landscape gardening/architecture, and travel (Hussey, 1967). This phase occurred from roughly 1730 to 1830 and was a prelude to romanticism (ibid.). The lingering influences of the picturesque are "evident in the writing and the picture-making of tourists and explorers well into the Victorian period" (Stacey, 1988, p. 147).

*Picturesque – Informal and bucolic; arranged to resemble a beautiful picture, but also rugged and "wild." The Picturesque style of landscape gardening is based largely on the romantic landscape paintings of Claude Lorrain, Nicholas Poussin, and Salvatore Rosa, q.q.v., and was popularized in Britain by Uvedale Price, q.v., among others.*

*Pastoral – Relating to rural life and/or shepherds.*

*Pastoral Landscape – A romantic landscape of rolling hills, grassy slopes and dells, tranquil-lying pools, and quaint structures, usually associated with the gardens of the eighteenth century English Landscape School. A true pastoral landscape is used for grazing livestock.*

*Sublime – An adjective used by Edmund Burke, William Gilpin, and others in the eighteenth century to describe an idealized, highly romantic, gloomy, rough, wild landscape. Influential in the development of the English naturalistic landscape.*

*-definitions from Baker H. Morrow (1987), A Dictionary of Landscape Architecture, p. 244, p. 233, p. 326. Re-printed with permission.*

The picturesque is not quite sublime because it does not have that 'danger' factor or the awe-inducing mountains. Nor does it have the regular-ness of beauty. It occupies a position where one finds "a pleasing and connected whole, though with detached parts" (Uvedale Price, 1842. cited in Robinson, 1991, p. 123).



*The Picturesque manner has been defined simply as a 'habit of viewing and criticizing nature as if it were an infinite series of more or less well composed subjects for painting.' Implicit in this practice is the position of the viewer on a moderate rise looking out over a foreground, a middle ground, and a background, to each of which, according to the theory devised by the Rev. William Gilpin, were consigned suitable natural and man-made objects. In a Picturesque composition these divisions were harmonized by the modulating effects of light and shade which the viewer's gaze was drawn, not directly but along a meandering 'line of beauty' that could take the form of a road or pathway, or the gentle folds of a river valley leading to distant, unprecipitous hills.*

-Robert Stacey. (1988). "Icy Picture" to "Extensive Prospect:" The Panorama of Rupert's Land and the Far North in the Artist's Eye, 1770-1870. *Rupert's Land: A Cultural Tapestry*. p. 147.

Based on what I saw within the valley and then read about the picturesque, I began to view the valley as a picturesque landscape. The following is a personal reflection regarding the picturesque:

The picturesque is an 'in between' state...  
Between sublime and beautiful...  
Like a bridge is a transition space, in between one place and another...  
Just as photography mitigates the space between experience and memory &...  
As the valley is carved into the land, a place of reprieve down in between  
the vast openness of the prairie landscape

Fig 3.31 Near Highway 6



With a fine arts and photography background, many of the photos I typically take are abstract looking images with uncommon views of unusual objects or lighting situations. With the Qu'Appelle Valley being a 'picturesque' landscape, I felt I needed to research picturesque concepts in order to better understand the valley. This is in part due to the importance of the picturesque landscape within the history of landscape architecture.

Landscapes and their representations were central subjects of Picturesque aesthetic encounters in the eighteenth century. This demonstrates not only landscape's enduring ability to stir responses in the viewer, but the viewer's ability to give shape to this experience; framing the effects and the associations it portends in ways relevant to our own times (Herrington, 2006, p. 36).

Researching how William Gilpin (1724-1804), Sir Uvedale Price (1747-1829), and later Christopher Hussey (1899-1970) have theorized the concept of picturesque, I began to wonder how such a complex layering of ideas, meaning, history, politics, and aesthetics could be reduced to contemporary society's adoption of the term for the 'typical' beautiful landscapes they encounter. As Sidney K. Robinson (1991) writes, "to call something Picturesque these days is generally to render it weak and superficial" (p. 143). However, while engaging in my research and reading about the different concepts involved, I began to see how components of the true picturesque can be seen within the Qu'Appelle Valley. Through my research into the picturesque, I have come to better understand and appreciate what a picturesque scene can offer.

The picturesque has played a significant role not only in this practicum, but also in my education as an artist and a student of landscape architecture. Attuning my thinking to the picturesque and some of its design utility led me to the idea of creating follies for the Qu'Appelle Valley. I began to view the abandoned farmyards, road side stops, and bridges I saw along the road as ready-made follies within this picturesque landscape. As this practicum started to take shape, the phenomena that began to interest me the most involved the movements of the things and the people—the forces—that created the physical and cultural aspects of the valley. I wanted to communicate these stories as folly-like interventions throughout the valley. As I struggled through the initial attempts at design, I was unsure of how to bring about a design epiphany. This changed when it was suggested that I should focus on a narrative approach. I began to conduct and interpret my research through a narrative framework, and I searched for the stories behind the theories and events. By discerning what landscape narrative type each force was enacting, and by applying the related trope, the intentions and interventions became clearer. The designs then became grounded in something—in the site and its specific stories.

Fig 3.32 Metal bridge by St. Nicholas Anglican Church







In the Qu'Appelle Valley, the echoes of stories reverberate across its vast distances because many of these stories are embedded in the names of places. Bruce Lindsey (2003) discusses the impact that visually descriptive place names have: "...This thinking and speaking in terms of mental pictures is facilitated with the use of place names. Place names support the image construction in the way the name describes the place and in the way many names have an associated "place" story that is recalled when the name is spoken. These stories, often with a moral implication, become part of the "wisdom" that is associated with the place" (p. 47). In Saskatchewan there are still remnants of descriptive place names that refer to some sort of geophysical or cultural significance. Some of these names are derived from aboriginal languages, while others were reinterpreted by explorers (Wolvengrey, 2006). Some examples of names in and around the valley are: Elbow, Eyebrow Lake, Moose Jaw, Buffalo Pound Lake, Pelican Point, Deer Valley, Fairy Hill, Hidden Valley, Echo Lake, Pasqua Lake, and the Qu'Appelle Valley itself. Along with these descriptive—sometimes beautiful—place names, come the locations named after settlers, ancestral villages, politicians, European nobility or their ancestors, and monarchs. Such examples of these are: Tantallon, Ellisboro, Rupert's Land, and Lumsden. Many of the latter three of these types of people never set foot in the places named for them.

As I delved deeper into the hidden coulees and crossed the many bridges, stories began to lift out of the valley like echoes. Thinking about the landscape as a narrative entity prompted me to gather the relevant data and then analyze and interpret it. Writing the stories of the valley's forces enabled me to reflect upon these entities, reveal what type of landscape narrative was being told, and determine how this could be communicated within a design intervention, specifically a folly.



## Follies & the Cult of the Ruin

### Folly –noun

1. the state or quality of being foolish; lack of understanding or sense.
2. a foolish action, practice, idea, etc.; absurdity: the folly of performing without a rehearsal.
3. a costly and foolish undertaking; unwise investment or expenditure.
4. Architecture. a whimsical or extravagant structure built to serve as a conversation piece, lend interest to a view, commemorate a person or event, etc.: found esp. in England in the 18th century.
5. follies, a theatrical revue (folly, n.d.).

### Etymology

c.1225, from O.Fr. folie, from fol (see [fool](#)). Sense of “costly structure considered to have shown folly in the builder” is attested from 1654. Used since M.E. of place names, especially country estates, as a form of O.Fr. folie in its meaning “delight.” Meaning “glamorous theatrical revue with lots of pretty girls” is from 1880, from Fr. (Harper, 2001).

Fig 3.33 Bridge at Craven





Fig 3.34 Old Farm Machinery north of Eyebrow, SK

In classic picturesque landscapes a folly is a structure, either extravagantly modeled after such things as Grecian temples, or they are a constructed ruin that represents a bygone era (Jones, 1953; Thacker, 1979; Howley, 1993). Christopher Thacker (1979) reports that follies stood not only as architectural oddities, but that they were incorporated into picturesque gardens to help convey a particular message or narrative. For example, the gardens at Ermenonville, in France, contained the tomb of Jean-Jacques Rousseau amongst a thicket of trees. The design also includes the temple of Philosophy, set at the edge of a small meadow. The temple was modeled upon the ruined temple of Sibyl at Tivoli in Italy. By constructing it as a ruin, Girardin was conveying the still incomplete nature of human systems of philosophy (Thacker, 1979). The Leasowes, an estate at Halesowen in England, by William Shenstone, contained several Gothic structures, including the 'Priory ruin' that was without a roof and had vegetation growing on it and all about. Thacker (1979) points out that this garden in particular was visited not so much for the architectural examples, but because it truly had been a landscape garden. These gardens, along with several other examples, form part of the studies in history for the student of landscape architecture. Learning about them, their compositions and theories, has helped me to see the value of garden and landscape elements that offer surprise and speculation. I refer to the design interventions in the following chapters as follies because they are intended to speculate on the possibilities of incorporating commemorative aspects of the valley's narratives into whimsical and delightful design approaches.

According to James Howley (1993), the word 'folly' appears on modern Ordnance Survey maps of Ireland. These markings indicate potential folly buildings to lookout for throughout the Irish countryside, built by landowners to mark their property and show off their wealth. While some follies can be discovered, others have been removed, and now only exist in homage on the map and in the memories of those who had the chance to experience them first-hand. Howley goes on to say that even though it is sad to realize some of these structures are gone, the "pleasure involved in [the discoveries of other follies] grows from the challenge of the hunt" (p. 2). These maps are not highly detailed, much like generalized road maps of today. They show how to get from one point to the next and leave out all of the interesting adventures in between. From this discussion by Howley, I immediately made a connection between these Irish follies and the arched bridges I was searching for in the valley. As my drives took me through the Qu'Appelle, down the gravel roads that wind their way over some of the hills and along the valley bottom, I was on the lookout for interesting places to stop and photograph. Many times this happened to be abandoned farm buildings or machinery, arched bridges, or roadside historical information stops.





I have always been intrigued by old ruined objects and buildings. This translates into a desire to capture their deteriorated state in photographs. Wolfgang Kemp (1990) writes about artists', and societies', general fascination with images of decay, depicted particularly in photographs. This attraction to decay is said to stem from the eighteenth century theories revolving around the categorization of the sublime, beautiful, and picturesque. Kemp discusses the picturesque here not in the traditional painterly way of a specific scenic type, but as whatever is in the process of decay is potentially picturesque. In some respects, I feel that I could categorize some of my photographs and approaches to photography as being representative of the following categories. A large number of the photos would more easily fall into the first two categories, while only a handful would be reflective of the latter two.

Fig 3.35 Bridge west of Tantallon



Kemp (1990) extracts four approaches of photography to the theme of decay:

1. The superficial appeal of objects in a picturesque state of decay.
  - a. Closeup photographs (or further away) photos of the deep ridges in the bark or cracked and decaying walls evidence the powers of nature and time.
2. The decay of the objects of civilization.
  - a. Subjects include scrap heaps, wrecked autos, and demolished buildings.
3. Concern with the traces of a civilization already overtaken and ultimately doomed.
  - a. The subjects and formal strategies are similar to the other approaches – the artistic intention of the photographer is what sets them apart.
4. Presentation of the dirt, destruction, collapse, and functional failure as the conditions of human life, and not as surviving objects of a bygone era.
  - a. Includes social documentary photography of third-world places, slums, ghettos, reserves, etc...

(p. 112-120)

*...thus a purveying fascination with follies and ruins...*



Fig 3.34



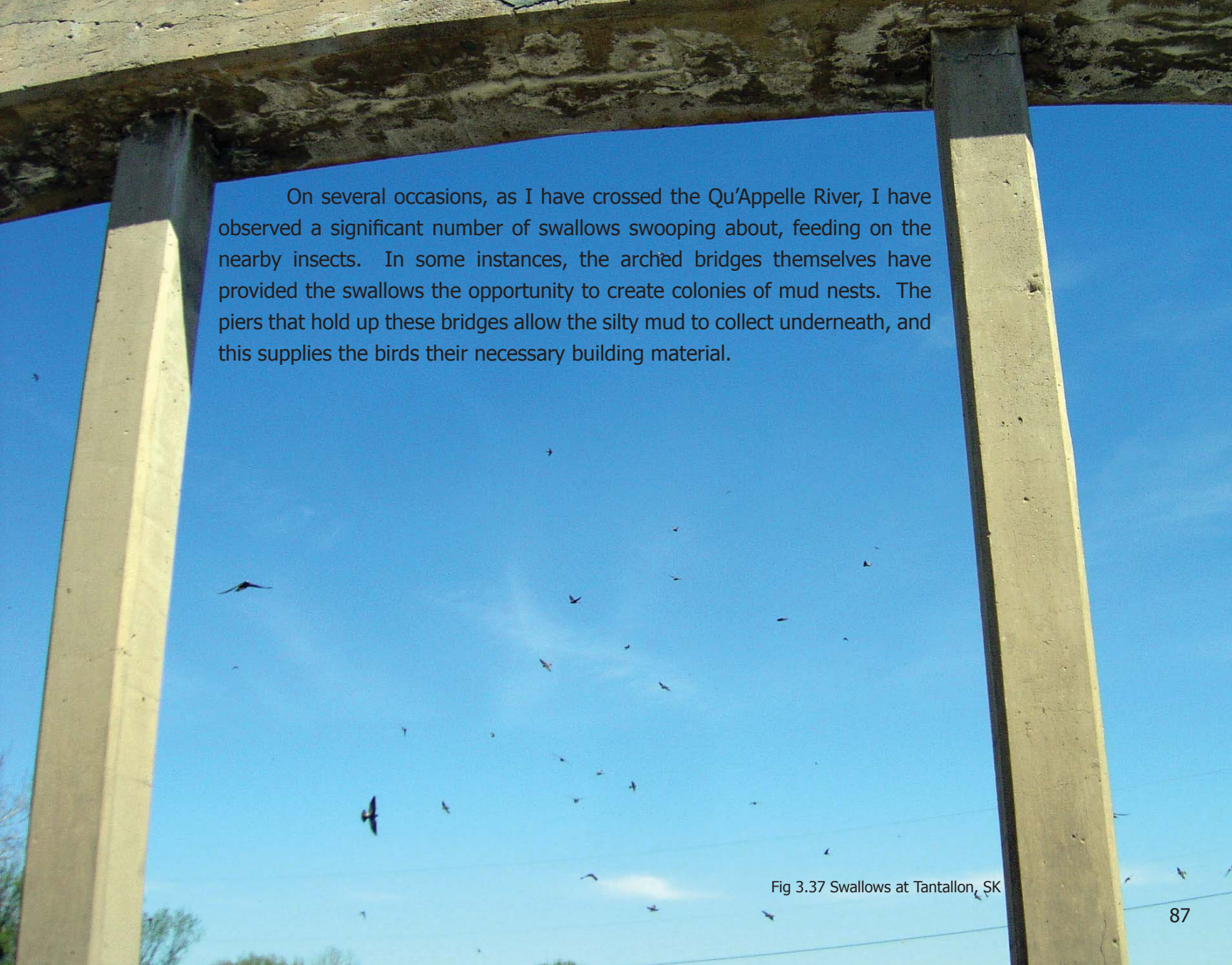
Fig 3.35



Some of the follies that I have encountered and have found to be the most intriguing are the concrete arched bridges that periodically dot the eastern bottomlands of the valley. After seeing the first one in Tantallon, and awed by its size in comparison to the bridge I was familiar with at Craven, I hoped I would be able to discover more of them. Eventually I found a total of nine bridges within the valley. According to a list of bridges I received from David Altwasser, P.Eng., a municipal bridge engineer with the Government of Saskatchewan, there were more of these bridges, but they have since been removed due to road widening and upgrades (See Appendix 2). I have also encountered a few of these bridges in other areas of the province, including over the Souris River at Roche Percée and over Wascana Creek on Fleet St. in Regina. The arched bridges were designed—prior to construction in the 1920s and 1930s—by structural engineers employed by Saskatchewan highways, and the stature of the bridges may have been to serve some political purposes (D. Altwasser, personal communication, July 16, 2007). Because they rise above the level of the surrounding fields, the bridges can usually be seen from quite a distance. The benefit of this would be for those traveling through the area and looking for a place to safely cross the river; the bridges provided the focus for such needs.

Fig 3.36 Bridge at Craven





On several occasions, as I have crossed the Qu'Appelle River, I have observed a significant number of swallows swooping about, feeding on the nearby insects. In some instances, the arched bridges themselves have provided the swallows the opportunity to create colonies of mud nests. The piers that hold up these bridges allow the silty mud to collect underneath, and this supplies the birds their necessary building material.

Fig 3.37 Swallows at Tantallon, SK





Fig 3.38 Bridge in use at Highway 47





The bridges can be interpreted as a symbol of the colonization of the because they signaled a permanent presence over the river and within the landscape. Bridges have the ability to express power, wealth, and dominance (Reier, 2000). They also express an adaptation to the landscape and how people use it; their purpose being to “facilitatethemovementofpeople,goods, and services throughout the province” (D. Altwasser, personal communication, July 16, 2007). According to Claude-Jean Harel (2006), in *Regina’s Secret Spaces*, these concrete arched bridge sites potentially hold much archeological significance as many were constructed in the 1920s and 30s in order to provide the workers some income during that era. The bridges are a reminder of the experiences of post World War One and Depression era (Harel, 2006). During the times of bridge construction, the builders camped out at the sites during construction because a daily commute would not have been a viable option.

Fig 3.39 Abandoned Bridge Highway 9

## The Leasowes: A Picturesque Garden Example

Located in Halesowen, England, the Leasowes is a fifty-seven hectare estate in that was developed into renowned English landscape garden by poet William Shenstone between 1743 and 1763. Thacker (1977) explains that “the Leasowes was at the heart of English landscape gardening” from 1745 until a decade after Shenstone’s death in 1763 (p. 199). Many visitors came to tour the grounds and delight in the wonders that Shenstone incorporated into his design (Thacker, 1977; Hunt, 1982). Thacker conjectures that while more people probably visited Stowe and saw its architectural follies, at Leasowes people were able to enjoy the variety of experiences and scenes this landscape garden had to offer.

The visit to Leasowes is in the form of a long, roughly circular walk, proceeding by the gentle stages through and around the grounds. ...The stages of the walk, numbered 1 to 40, take you round in an anti-clockwise direction, through the woods and lanes, past streams, cascades and lakes, into vallies (sic) and up hillsides, with constantly varied views, both of the objects within the grounds, such as the Priory ruin ... and of distant features (Thacker, 1977, p. 202).

Shenstone incorporated notations, by way of inscriptions, into the landscape to express the ‘spirit of the place’. Occasionally these inscriptions directed the viewer where stand in order to take in the best views (ibid.). R. Dodsley (1764 cited in Hunt, 1982) gives a detailed account as to what a visitor would encounter upon a visit to the site. Dodsley’s prose is quite descriptive, creating a text that could provide visitors with a tour guide to the delights of the garden. Shenstone’s landscape at the Leasowes, while not necessarily innovative, expressed a landscape garden that was representative of the times as “it embodied a modesty of attitude and scale which many might endeavour to imitate” (Thacker, 1977, p. 203).

The components of this landscape have directly influenced not only my own design of the picturesque intervention at Tantallon, Saskatchewan, but can also be seen within contemporary public landscapes. While the aesthetics may vary greatly, the intentions behind the components at Leasowes, such as considering the views within the park as well as distantly, and building in a variety of experiences, serve as a foundation for the design at Tantallon.



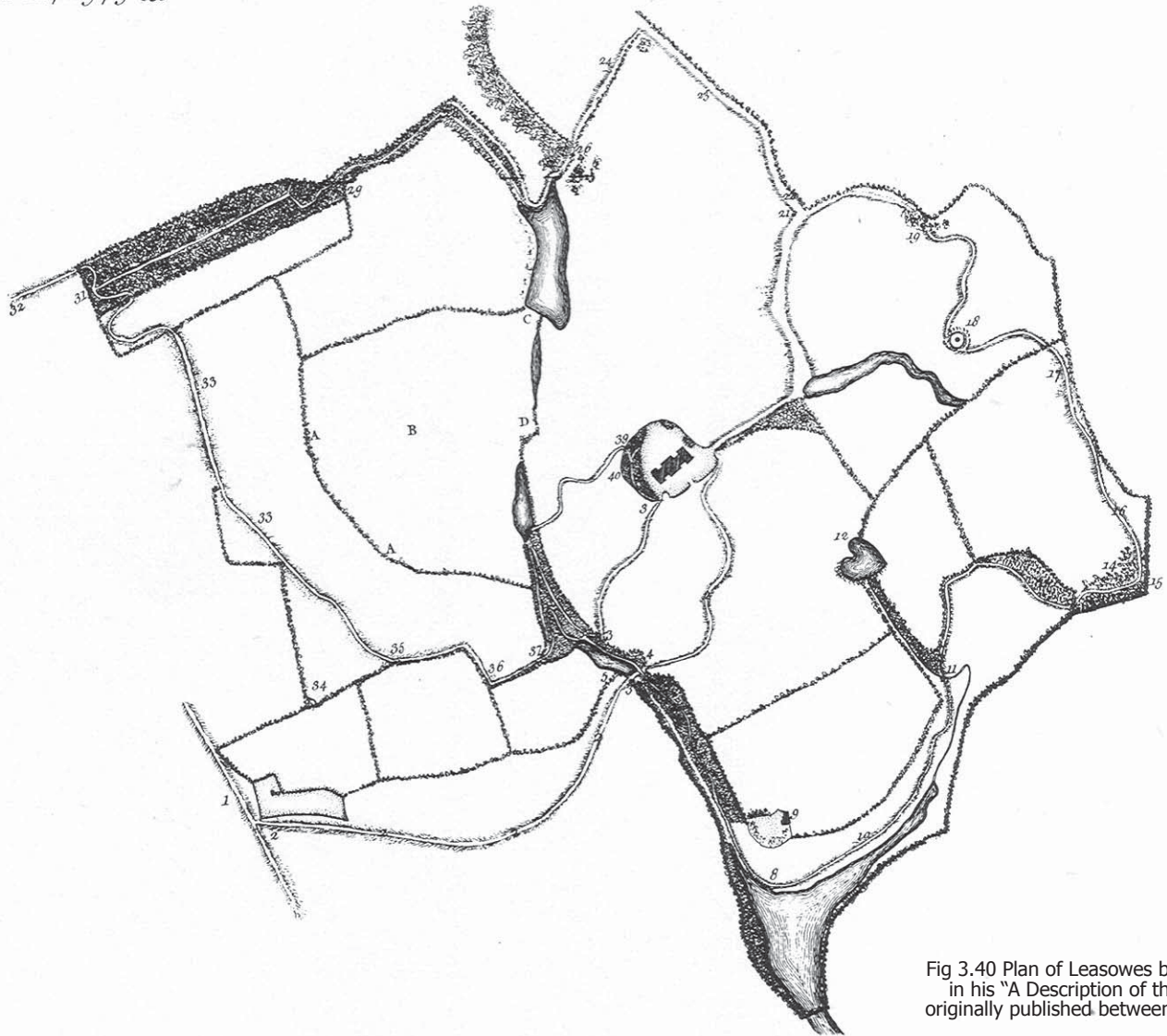


Fig 3.40 Plan of Leasowes by R. Dodsley in his "A Description of the Leasowes" originally published between 1752 -1768

## Land Art

The similarities between some land art and landscape architecture practices resonate off one another. This dialogue that is created between these two pushes each discipline to strive for further innovation while remaining socially and environmentally conscious of the impact of the work. Tsai (2004) argues that Earthart is “a means of mediating between ecology and industry” (p. 30). Landscape architecture has taken on this role as well; dealing with ecological functions and post-industrial sites have become a standard component of the expanding practices of some landscape architects. The purpose of a discussion on land art at this juncture is to give an overview of some projects that serve as precedence for the design interventions that I have developed in response to the valley’s narrative forces. The scales of my proposed interventions reflect the scale and effect of those forces on the landscape. I wanted to find examples of other works that would provide a kind of evidence that the speculations I have made regarding size and form could potentially be achieved in a real-world situation. While there are landscape architects who are pushing their own practices with large-scale and/or artful approaches, such as Martha Schwartz, West 8, and Claude Cormier, I found it was projects and practices by well-considered artists that more closely reflected my own design endeavours. The artists and their projects that will be discussed are Christo and Jeanne-Claude’s creation of temporary installations with lasting impact; Robert Smithson’s use of mirrors, his large scale earthworks, and design approach; Vito Acconci’s *Courtyard in the Wind*; Walter de Maria’s *Lightning Field*; and Joe Fafard’s *Field Horse*.

For one to become a connoisseur of land art, an art form which is also known as environmental art or earthworks<sup>1</sup>, a pilgrimage-like journey must commence out into unknown landscapes. Many instances of these large scale artworks are hidden gems in the distance landscape, left alone to ruminate under the seasonal changes without becoming a worn-out attraction. The characteristics of the genre are just that—“scale, remoteness and sublimity” (Tufnell, 2006, p. 57). For most people, these sites are only experienced through photographs that appear on gallery walls or in art magazines. While some works over the past 50 years have been situated in urban areas, people from outside those cities have journeyed to places like New York to become witness to temporary installations by such artists as Christo and Jeanne-Claude. The work of land artists alters the way one perceives a familiar site, forever marking the site with the memory of that ephemeral event. Some installations provide elements of whimsy, but also attempt to communicate

<sup>1</sup> According to Sonfist (1983), these artists and their art practices “cannot be said to form distinct groups but to occupy places on a broad spectrum” (p. xi).



a statement, quite often in direct correlation to the specific socio-environmental-political aspects of the site (ibid.). Some land art can be considered follies in the sense that they require multiple levels of knowledge to determine and understand its full meaning and potential, they are at times meant to be seen from a distance as a part of an overall scene, and they lack the functionality of their original intent created by subverting meaning (Thacker, 1979). But other artists who create places within the landscape are bridging the divide between artistry and landscape architecture. It is the activity of the visitors, the experiences that they have, and the subsequent stories they tell about these places that connect those interventions to the world. Even though some spaces have only temporary installations, the effects linger and affect the discourse of the place forever. "Moreover, Land art is important because—even at its most formal or conceptual—it urges us to re-examine our relationship with the landscape and with nature" (Tufnell, 2006, p. 19).

### Christo and Jeanne-Claude

Christo (Javacheff) and Jeanne-Claude (nee Denat de Guillebon) are artists and landscape designers whose art serves to re-animate a space of land or a building through the installation of fabric. They are commonly labeled as both 'wrapping artists' because they wrapped in fabric the Reichstag in Germany and the Pont Neuf bridge in France, and as land artists because of the close association much of their work has to the land (Christo and Jeanne-Claude, n.d.). "The earth serves as the support but not the medium in the Christos' rural outdoor projects. Yet they share with the land artists the impulse to remove art from the art world milieu by creating a new venue outside museums and galleries" (Donovan, 2002, p. 30). The wrapping and draping of the colourful fabrics act as a way to bring the attention of the viewers back to a space or object that has become familiar to them and in a way forgotten. By drawing back this attention and marking the site, Christo and Jeanne-Claude are able to re-awaken the space and give the viewers a new awareness and appreciation for what has been manipulated by the fabric. This effect is profound when executed in the landscape: "...accentuating, strengthening or changing the definite impression of a landscape (a rocky coastal strip, a valley in Colorado), they become part of this landscape" (Baal-Teshuva, 1992, p. 12). Some important things to discuss about their work and its impact are the design process and theories of Christo and Jeanne-Claude, short-term and long-term effects of the installations, and the overall struggles that the couple encounters when attempting to see their vision comes to life.

Working as a team, Christo and Jeanne-Claude are both involved in the input of the initial design. Christo then creates the drawings and renderings of the sites. Just creating these concepts and magnificent site renderings would be enough to satisfy some artists' vision, but for Christo and Jeanne-Claude this is not the case (Christo and Jeanne-Claude, n.d.). They are not 'conceptual artists.' For them it is not just the idea that holds all of the importance. The end result is key. Through the sale of these preparatory studies and earlier works of other subjects, the funds for the project are raised without any assistance from public funding or corporate sponsorship. Along with the fundraising is the approvals process, during which time the artists negotiate with cities, government agencies, and community groups to allow them to construct their designs. The conversations and disagreements that happen in these meetings are important to the overall discourse of the works. Other aspects of the project that are crucial to the overall effect is the performance of the workers and that of the project managers—Christo and Jeanne-Claude—during installation and tear-down (Christo and Jeanne-Claude, n.d.). Additionally, the performance of the viewers and the ensuing spectacle that they create during the course of the event adds both visual and personal significance to the piece.

Anything that is designed to be out in nature, in the elements of unforgiving weather, is bound to be in a constant state of flux and transition. The works that Christo and Jeanne-Claude create only help to emphasize this notion. The work they create is temporary acting as a marker to a specific point in the history of a landscape. This ephemeral moment will hopefully leave a lasting impression with the viewer.

### Robert Smithson

Robert Smithson's projects are about time and displacement; some are left to evolve over time, such as the *Spiral Jetty*, while others involving mirrors subverted reflection and were seen as "fleeting instances that evade measure" (Smithson, 1969, p. 122). While a mirror is a timeless, undefined object, the reflection it captures is forever altered by the surrounding environment and by the users whose gaze into those displaced environments (ibid.). Smithson had a "fascination with time on a scale that surpassed the human and encompassed the geological past and science-fiction future. His decision to incorporate mirrors and glass into structures reflects this cosmic sense of time..." (Tsai, 2004, p. 21). Both Smithson's ideological concept of mirrors in the landscape and his large scale human-made landscapes that evolve over time have influenced different aspects of my interventions. Mirrors play a role in the

picturesque intervention at Tantallon. Researching Smithson's use of mirrors enabled me to incorporate contemporary ideas of reflection into the Tantallon folly that mirrors the picturesque idea of the Claude glass and its functionality with landscape painting. These two aspects support the oxymoronic trope that is the basis of this picturesque narrative and subsequent intervention I propose.

The following is a personal reflection after an encounter with one of Smithson's pieces:

At Toronto's Art Gallery of Ontario, I encountered a few of Smithson's gallery pieces—one being three mirrors installed in a corner with rock salt mounded on the floor-placed mirror. The effect created what seemed like four other spaces. As I tried to observe the object in and of itself, my feet and legs could not help but be reflected in at least one of the mirrors. Moving around, looking from different positions, a performance component of the piece was realized. While the work evokes a sense of dislocation of place and space, the viewer is confronted with self, and how she exists in these altered spaces that Smithson's piece creates.

The *Spiral Jetty* is perhaps Smithson's most well-known Earthwork. The 15 foot wide construction of mud, salt, rocks, and water coils into the water, measuring 1,500 feet long (Tufnell, 2006). While *Spiral Jetty* gained notoriety around the time it was constructed in 1970, it is "fair to say that Smithson's Earthwork was built in explicit anticipation of its further seasoning by the lake" (Roberts, 2004, p. 97). The jetty had been constructed during a drought season of the Great Salt Lake in Utah, and after a few years time, it became submerged in the rising water levels. Over thirty years later in 2004 it re-emerged, encrusted with crystallized salt surround by pink-hued waters (ibid.). Allowing the environmental conditions to enact on this work is an exemplar notion of what can result when time is left to 'season' the site. Excessive maintenance practices hinder the evolution of the site and keep it in a state that never reaches its full maturity. This is a lesson for all who work in outdoor spaces that it is important to consider and dream about the potential beauty that time may place within the landscape.

Smithson's "dialectical position catalyzed distinctive art forms – temporary installations of mirrors, [and] gigantic sculpted earthen environments" (Boettger, 2004, p. 205). The legacy of art practices and explorations left to "...two generations of artists emerging after Smithson is twofold: art as an open-ended activity encompassing, indeed even privileging, discursivity; and art as a mobile practice whose porosity allows for writing, documentation, video and photography, and the subjective culling of artifacts and information" (Butler, 2004, p. 233). This practice is useful within landscape architecture, and allows for an exploration of landscape that gathers non-traditional aspects together to create a holistic narrative of the place under investigation.



### Vito Acconci

Vito Acconci is a well-known artist within the field of performance art from the sixties and seventies; his particular focus is expressions of the body (Schütz, 2003). “In 1988, he founded the Acconci Studio and entered the field of architecture, landscaping, and urban design” (p. 9). Acconci’s *Courtyard in the Wind* project was realized in 1997 after he won the art competition that was held in conjunction with the construction of Munich’s new Technisches Rathaus, or Technical City Hall. The design consists of two parts: “a wind rotor is the top of the tower, and a rotating, ring-shaped disk is in the inside of the courtyard. When the wind sets the rotary motor into motion, the disk – in other words a part of the courtyard – starts to rotate, which means that the motor produces the electricity with which the disk is propelled” (p. 20). The rotating ring is twenty-two diameters and travels two revolutions per hour (ibid.). The effect of the rotating ring is that very slowly parts of the landscape—including two trees, part of the pathway, and a bench—travel around the space, and unless you and your body are engaged in the space, the slowness of it is barely perceptible (ibid.).

The notion of the possibilities of a turntable in the landscape directly influenced the design of my infrastructure folly. While Acconci’s turntable is powered by wind, the turntable perched atop the dam is powered by hydraulic forces. The turntable animates the space, and I imagine the spectacle of a moving landscape would draw people to the space, potentially re-animating a former social and spiritual gathering place for First Nations and local farming families.

### Walter De Maria

Walter De Maria is an American sculptor who, in 1977, installed *The Lightning Field* in a New Mexico desert.<sup>2</sup>

[*The Lightning Field* ] is comprised of 400 polished stainless steel poles installed in a grid array measuring one mile by one kilometer. The poles -- two inches in diameter and averaging 20 feet and 7½ inches in height — are spaced 220 feet apart and have solid pointed tips that define a horizontal plane. A sculpture to be walked in as well as viewed, *The Lightning Field* is intended to be experienced over an extended period of time. A full experience of *The Lightning Field* does not depend upon the occurrence of lightning, and visitors are encouraged to spend as much time as possible in the field, especially during sunset and sunrise. In order to provide this opportunity, Dia offers overnight visits during the months of May through October (Dia Art Foundation, n.d.).

---

<sup>2</sup> Follow the link to see images of *The Lightning Field*. <http://www.diaart.org/sites/page/56/1375>

De Maria chose this site because of its high incidence of lightning, but according to Tufnell (2006), “even then on average there are just three days per month during which lightning storms pass over the field...[so] the likelihood of seeing lightning down onto the field is extremely small” (p. 59).

When I saw *The Lightning Field* in a book again as I was looking for precedent projects, I came to the realization that perhaps some of my proposals are not too far-out there. At a basic level, poles out in a relatively flat landscape, the intervention I am proposing for the Colonization Forces is quite similar to De Maria’s, minus the desire to attract lightning. My proposal however, as discussed in chapter six, is designed to supplement the existing habitat for hawks while also creating an element of surprise for the drivers and passengers who use the nearby road through the valley.

#### Joe Fafard’s *Field Horse* project in the context of Articulture

French Landscape architect Jacques Simon has created land art works that he calls Articulture (Simon et al., 2006). They are large scale drawings that are installed in agricultural fields in different areas on the Iberian Peninsula. He has created these “transitory landscapes—patterns in cultivated fields and on snowy grounds” since the 1980s (Artbook, n.d.). The projects “range from the design of a 15,000-acre park in Normandy to a giant Eiffel Tower built from bales of hay” (ibid.). Joe Fafard, an artist who currently works from Pense, Saskatchewan, created a piece of ‘articulture’ in 1997. The project took place in Ontario in conjunction with the staging of the nearby International Plowing Match. The work depicts a heavy horse inscribed into a field by using a variety of crops, including wheat and soybeans, and later plowing in the harness of the horse (Lee, 1997).

The Field Horse stood 1,920 feet by 1,100 feet, 2700 hands high. Drawn on a canvas of winter wheat, canola, alfalfa, soybeans and corn - a mercurial artwork shaped by nature and by a community of artists and farmers. The fleeting image of this massive horse photographed by pilot Bob Douglas every week for over a year, mingled with stories from artist Joe Fafard and project coordinator Roy Hickling have finally found permanent form in [a] short documentary<sup>3</sup> (eyeris inc., 2007).

---

3 Watch the documentary at: <http://www.eyeris.ca/pages/horse.html>

Fafard takes this inscribing onto the land further than Simon by his incorporation of the passage of time into the project. He plays with the seasonal changes of the crops in the field, and drawing is added and changes over the course of the season.<sup>4</sup> It was also important for him that these crops not be wasted, but harvestable. While one could view the patterned agricultural landscape as already being a modern work of art, Fafard's creation reinterprets what this productive landscape can be, and challenges the forms it takes while still providing a harvestable product.

John K. Grande (2004) explains that "the drama is in the sense of place, of participating in a living history. Unseen variables play a role in outdoor nature-based art works: weather, climate, vegetation, other living species, the quality of light, and the seasons" (p. xx). These variables contribute to each visit having its own unique qualities for the visitor to experience and the experience therefore would differ for each individual visitor. Temporary installations can control these variables to some degree, for example being able to choose which time of year to present the piece. Long-term works, similar to landscape architectural projects, are reaching an age where the question is raised of how best to care for them: "their fate has begun to look contingent and fragile. Those who are charged with caring for the sites are rightly doing what they can to forestall change; but a true poetics of Land art—given the very nature of the medium—must at least contend with the conflict between an ethic of preservation and the entropic pull of nature and culture that belongs to the content of the work" (Weiss, 2008, ¶7). To what degree do we let nature take its course before one needs to step in to restore and maintain what used to be?

---

<sup>4</sup> Go to <http://www.catchacoma.ca/fafard/flpbook.html> to see a montage of the seasonal changes







*From any one spot along the valley or its tributaries, we have trouble comprehending the sprawl of a 260-mile-long glacial-meltwater channel and the ragged pattern of secondary arteries draining the thousands of square miles of prairie to which it owes its life. How it all fits together – how this or that lowland meanders from the place we go for picnics – escapes our car-window view of the landscape.*

*–Trevor Herriot. (2004). *River in Dry Land*. p. 114.*

# Glacial Forces

## Introduction

Landscape Narrative Type:

Processes - the valley as evidence to the prior existence of the glacier and its melt-water channels

Trope:

Metaphor - "operates on the linguistic principles of substitution and similarity...metaphors can generate new relationships between elements, but they can also mask qualities of one element with those of another" (Potteiger and Purinton, 1998, p. 35). The metaphor that best relates to glacial forces is a 'blanket of snow and ice.'

The first of the forces I am addressing is that of the powerful glacial process of the last ice age that sliced through the prairie landscape to form a valley; a valley that has been integral in peoples' lives for thousands of years. There are many things to see in the valley – the soft rolling hillsides, remnant farmyards, 1930's era bridges, and birds flitting about – but what often captured my imagination were the phenomena that I could not see. One such phenomenon was the glacial melt-water that formed the valley. What I tried to imagine was, 'what if the valley was filled to the top with a raging torrent of glacial melt-water?' This led me in the direction of thinking about forces that created the valley, the physical, the social, and the mythological. The most predominant force that shaped the valley's physical features was glacial forces. However, people generally do not consider how or why a valley is etched into the relatively flat prairie that surrounds it because the glacier has long since melted (Herriot, 2000). The valley's softly rolling hillsides were formed by the melt-waters created as a result of the receding Laurentide Ice Sheet. The ice sheet had spread over the areas of central and eastern Canada and existed during the most recent period - Wisconsinan - of extensive Pleistocene glaciation. The Pleistocene Epoch began 1 to 1.5 million years ago and ended 10,000 to 11,000 years ago (Sharp, 1988).

Fig 4.1 Qu'Appelle Valley east of Lumsden, Oct 2007





## Narrative

Several conditions need to crystallize in order for an ice age to begin. These forces are the result of drastic events causing climate change and can occur gradually, over thousands of years. The triggers of these climatic changes are varying, but can be grouped into three causal classes (Sharp, 1988). The first class of climate change involves terrestrial processes and influences, which could involve tectonic activity, hydrosphere/ocean variations, and atmospheric changes. The second class of causes is astrophysical considerations such as variations in the Earth's orbit. The final class is extraterrestrial factors; these could include solar variations which effect the sun's ability to transmit energy. Sharp does not give a definitive hypothesis to the causes of Pleistocene glaciations, but instead summarizes that a drop in temperature would have occurred. Many of the triggers may have acted together to initiate drastic climate changes, making them "instrumental in creating, sustaining, and terminating an ice age, but superintendent of the entire operation could be the sun" (p. 189); the sun because of the Earth's innate sustaining existence being so dependant on the sun and any of its variations.

Fig 4.3 Finger-like crystallization of ice on a window



Glacier formation is the result of an accumulated excess of snow that is greater in volume than what is melted away during seasonal changes (Christiansen et al., 1977). As fresh snow accumulates, it becomes compacted and solidified, and in turn is stratified under pressure and stress (Sharp, 1988). This process allows for the snow to undergo a recrystallization - a restructuring and removal of air bubbles - forming glacier ice (ibid.). Sharp theorizes that glacier ice is a type of rock because of this metamorphic process it undergoes, and he states that, "large glaciers are composed principally of metamorphic rock" (p. 5).

The coverage area of the North American glacier was roughly 16.2 million square kilometers and extended into the US Midwest. To compare the current Antarctic ice sheet covers a maximum 15.3 million square kilometers (Sharp, 1988). A dynamic and forceful entity, the glacier was continually moving and changing: "From its center of accumulation near Hudson Bay, the glacier, as a result of gravitational forces, spread outward in all directions as a great, flowing, viscous mass of ice. Although the thickest ice was at the center, one to three miles of ice is believed to have covered the Qu'Appelle area" (Christiansen et al., 1977, p. 11). This as a considerable amount of ice and was "thick enough to submerge most of the underlying topography"<sup>1</sup> (Sharp, 1988, p. 173).

<sup>1</sup> Prior to the Wisconsinan period, Sharp (1988) notes that there existed "a highly varied flora and fauna, featuring large animals, such as bison, bears, mammoths, and ground sloth, in great numbers. This would have been an interesting interglacial in which to live" (p. 179).



Fig 4.4 A seasonal example of the stratification of snow and ice. Along Wilkes Avenue, Winnipeg, MB, 2008.

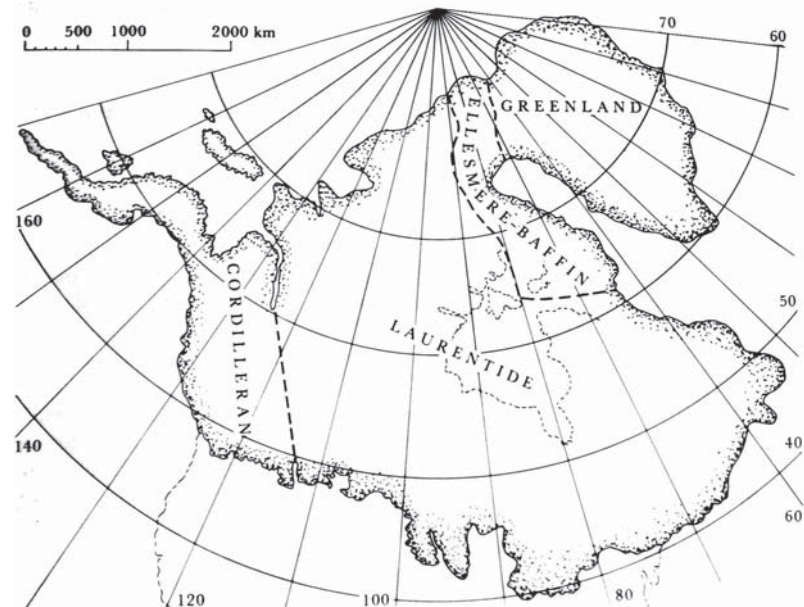


Fig 4.5 Map of area covered by the Pleistocene North American ice sheet. (Credit: Sharp. (1988). *Living With Ice*. p.173. Used with permission.)



In the process of growing and moving, glaciers have the ability to affect the landscape beneath. Besides the depression due to the weight of a glacier, from which the land slowly rebounds (1988), glaciers “erode, transport, and deposit material...[from] small amounts of material [to] slabs of drift and bedrock up to hundreds of feet thick” (Christiansen et al., 1977, p. 11). Even when the ice front was not moving or even retreating, “there was still a continual flow of ice to the ice margin with the resultant erosion, transport, or deposition of till” (p. 11). Glacial deposits varied depending on the glacial activity, and the most force the glacier displayed was by its transport of large boulders. These large boulders are commonly referred to as erratics: “stones carried long distances by ice” (Sharp, 1988, p. 89). These erratics, scattered throughout the plains and especially revealed within the valley are “wholly different from the immediately underlying bedrock and could have come only from interior Canada...They are also too numerous and too big to have been imported by the Indians [*sic*]”<sup>2</sup> (p. 133). The most noted one of these erratics existing within the valley was known as *Mistaseni*, which is Cree for ‘large stone.’ Due to its enduring nature, *Mistaseni* played a role in several of the narratives within this practicum including Aboriginal, Infrastructure, Colonization, and Familial. (Please see Infrastructure Forces in Chapter 9 for the main account of the *Mistaseni* myth and the rock’s subsequent destruction during dam construction.)

---

2 Pohorecky, (1970) discusses that First Nations people created effigies and medicine wheels in the prairie landscape. They used the exposed erratic rocks that were locally available and easily transportable over short distances.

Fig 4.6, 4.7 Examples of erratics found in the Kannata Valley highlands  
Fig 4.8 The characteristics of the melting of a glacier can be seen even on a small scale, spring 2008.



In the glacial narrative, the most pertinent information relates to *Mistaseni's* estimated size. Herriot (2000) recounts its measurements as recorded in the Blue Jay, a journal of natural history, and by Henry Youle Hind's exploring expedition of 1858. *Mistaseni* measured about 30 feet long, 20 feet wide, 14 feet high, and had a horizontal circumference of 79 feet; this equates the rock at 4,800 cubic feet. The estimated weight of such a huge chunk of pre-Cambrian granite puts it roughly 370 tons, however later estimates were much higher. These measurements are only of the exposed top of the rock, as further studies on its below grade massing were not undertaken (p. 73).

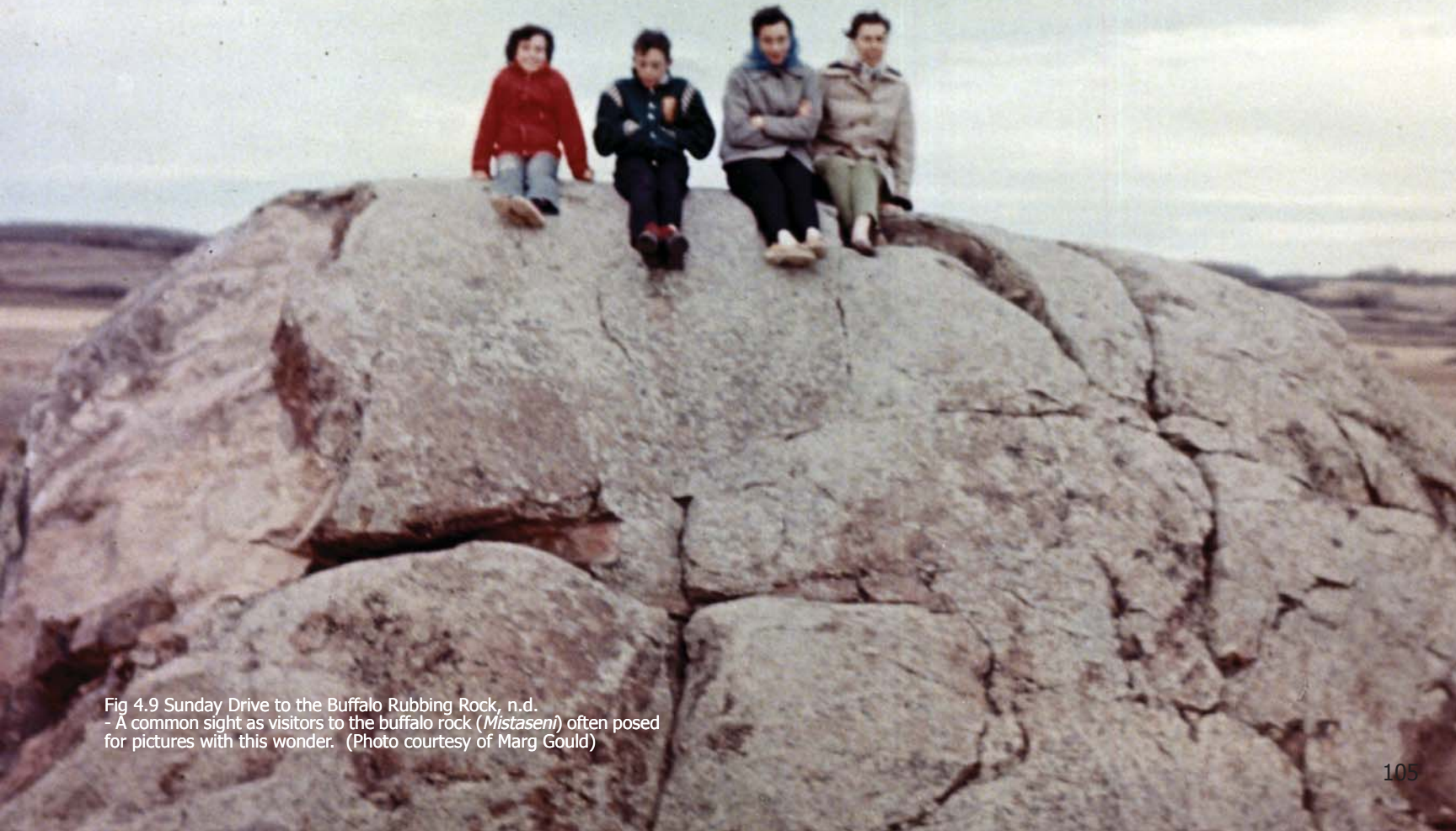
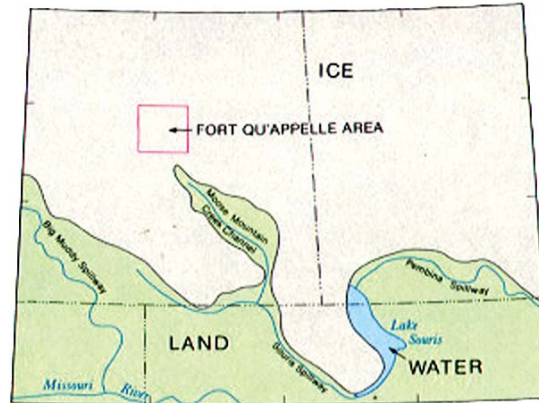
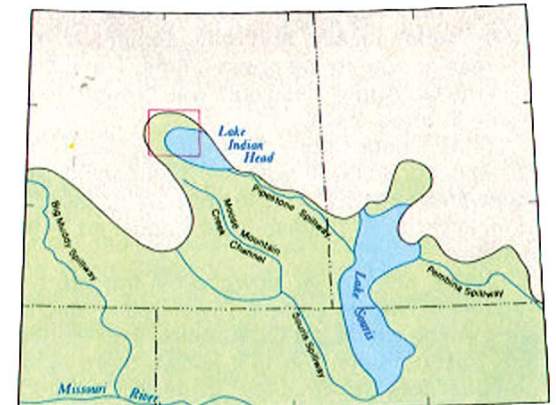


Fig 4.9 Sunday Drive to the Buffalo Rubbing Rock, n.d.  
- A common sight as visitors to the buffalo rock (*Mistaseni*) often posed for pictures with this wonder. (Photo courtesy of Marg Gould)

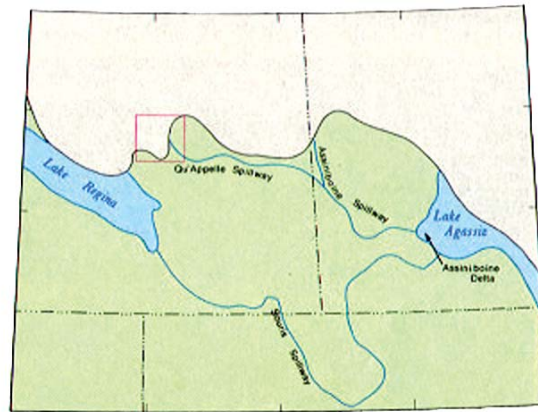
The Laurentide Ice Sheet was the last glacier to cover Canada spread out over the Qu'Appelle area roughly 20,000 years ago (Christiansen et al., 1977). It was not until nearly 5,000 to 6,000 years later that the Qu'Appelle Valley began to emerge from the ice and be formed into the valley we know today. According to Christiansen, between 15,000 to 14,000 years ago, "the glacier retreated north of the Fort Qu'Appelle area and then re-advanced" (p. 15). By this time, the Qu'Appelle Spillway was already carrying melting glacial water and runoff into Lake Agassiz via the Assiniboine Spillway. Water from the South Saskatchewan River had also been "diverted by the glacier at Elbow into the Qu'Appelle Valley" (p. 15).



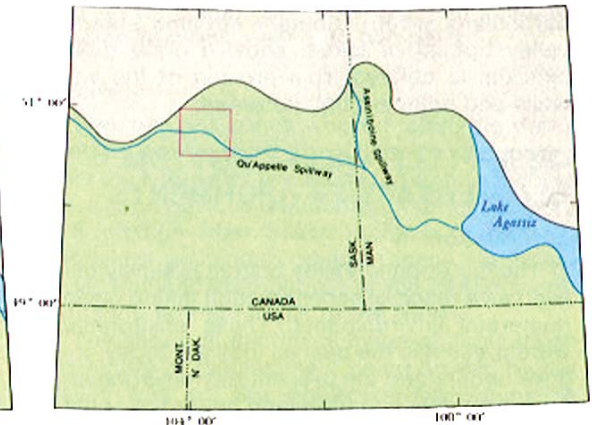
Phase 1. About 15,500 years ago



Phase 2. About 15,000 years ago



Phase 3. About 14,000 years ago



Phase 4. About 13,500 years ago

Fig 4.10 History of the last deglaciation (from Christiansen, et. al. (1977). *Fort Qu'Appelle Geolog.* p.15. Used with permission.)

As the glacier retreated downslope north of Regina...Lake Regina drained suddenly into the Qu'Appelle Spillway...the surface in front of the glacier sloped northward toward the glacier and because the only exit for the meltwater and runoff was to the east, the drainage traced a course eastward along the ice margin and, thus, formed the ice marginal Qu'Appelle Spillway (Christiansen, et. al. 1977, p. 15-16).





Fig 5.11 Another example of glacièresque snow and ice formations on a small scale.

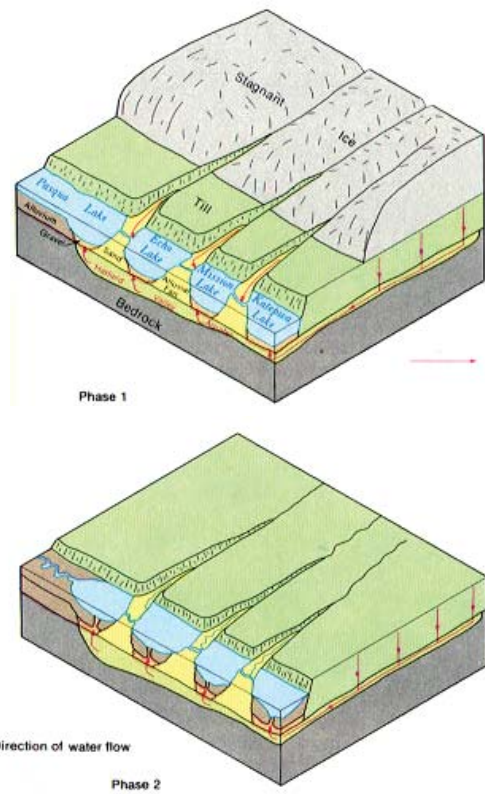


Figure 4.12 Origin of The Fishing Lakes (from Christiansen, et al. (1977). *Fort Qu'Appelle Geolog.* p. 25. Used with permission.) These lakes are now more commonly referred to as the Calling Lakes. Notes regarding the origins of these lakes are (Christiansen, et al., 1977, p. 23-24):

1. The Fishing Lakes are deep and do not represent bodies of water formed in normal irregularities on the flood plain.
2. The Fishing Lakes are divided into the Pasqua, Echo, Mission, and Katepwa Lakes by alluvial fans.
3. The Fishing Lakes are restricted to that part of the Qu'Appelle Valley which was cut in to the Hatfield Valley Aquifer.
4. Large, underground springs, discharge groundwater into the bottoms of the Fishing Lakes from the Hatfield Valley Aquifer.



The lakes of the Qu'Appelle Valley were created, with some exceptions, as a result of alluvial fans. An alluvial fan is "a low, outspreading, relatively flat to gently sloping mass of gravel, sand, and silt shaped like an open fan deposited by a stream where it issues from a tributary valley upon the Qu'Appelle Valley bottom" (Christiansen, et. al. 1977, p. 80). This in effect creates a dam situation that allows water to collect and form pools, which then become lakes.



Fig 4.13 The alluvial fan area that divides Mission Lake (left) and Katepwa Lake (right), 22 May 2008.





Fig 4.14 Indian Breadroot

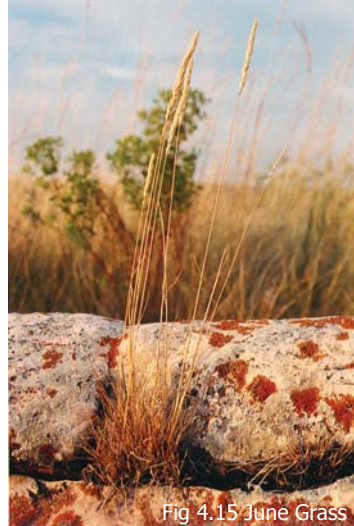


Fig 4.15 June Grass



Fig 4.16 Dogbane



Fig 4.17 Monarda

In the wake of the glacier the valley was formed. Within this valley lies an ever changing seasonal splendor. The Saskatoon berry and chokecherry bushes, along with the trembling aspen create a wonderful display of spring and fall colours throughout much of the valley. In the valley east of Round Lake, bur oaks become a part of these displays. West of Buffalo Pound Lake, the hillsides are smoother and do not allow for larger vegetation to take hold within this drier, more arid region. Generally, the hillsides are covered with mixed grass prairie and wooded gullies. Some of the species found there are: needle-and-thread grass, sweet grass, gaillardia, monarda, three-flowered avens, pincushion cactus, and Indian breadroot.



Fig 4.18 Western Red Lily



Fig 4.19 Three-Flowered Avens



## Site – Design – Folly

The metaphor of 'a blanket of snow and ice' is well suited to the landscape narrative type that is based on processes; the processes of the layering of the snow and ice and then the subsequent melting and flowing of the water that shaped the contours of the valley. As the concept for the glacial folly design began to develop, a site needed to be selected. I wanted a site that included the following parameters: 1) views into the valley from a road going across the valley, 2) a road down the length of the valley, and 3) where glacial forces of melting and flowing would have had significant presence. There are a few places that met these criteria, such as at Tantallon and Fort Qu'Appelle, but since these places are locations for other interventions, I decided upon an area of the valley that I am quite familiar with. The site for the glacial folly is located from Highway 11 just before Lumsden, along the market gardens to Craven, and then through the valley along Highway 99, ending at Highway 6. It represents a site of significant glacier force because it is here that the Last Mountain Spillway enters the Qu'Appelle Valley proper near Craven. As well, there are several tributaries that enter the valley in this area, including Wascana Creek and Flying Creek.

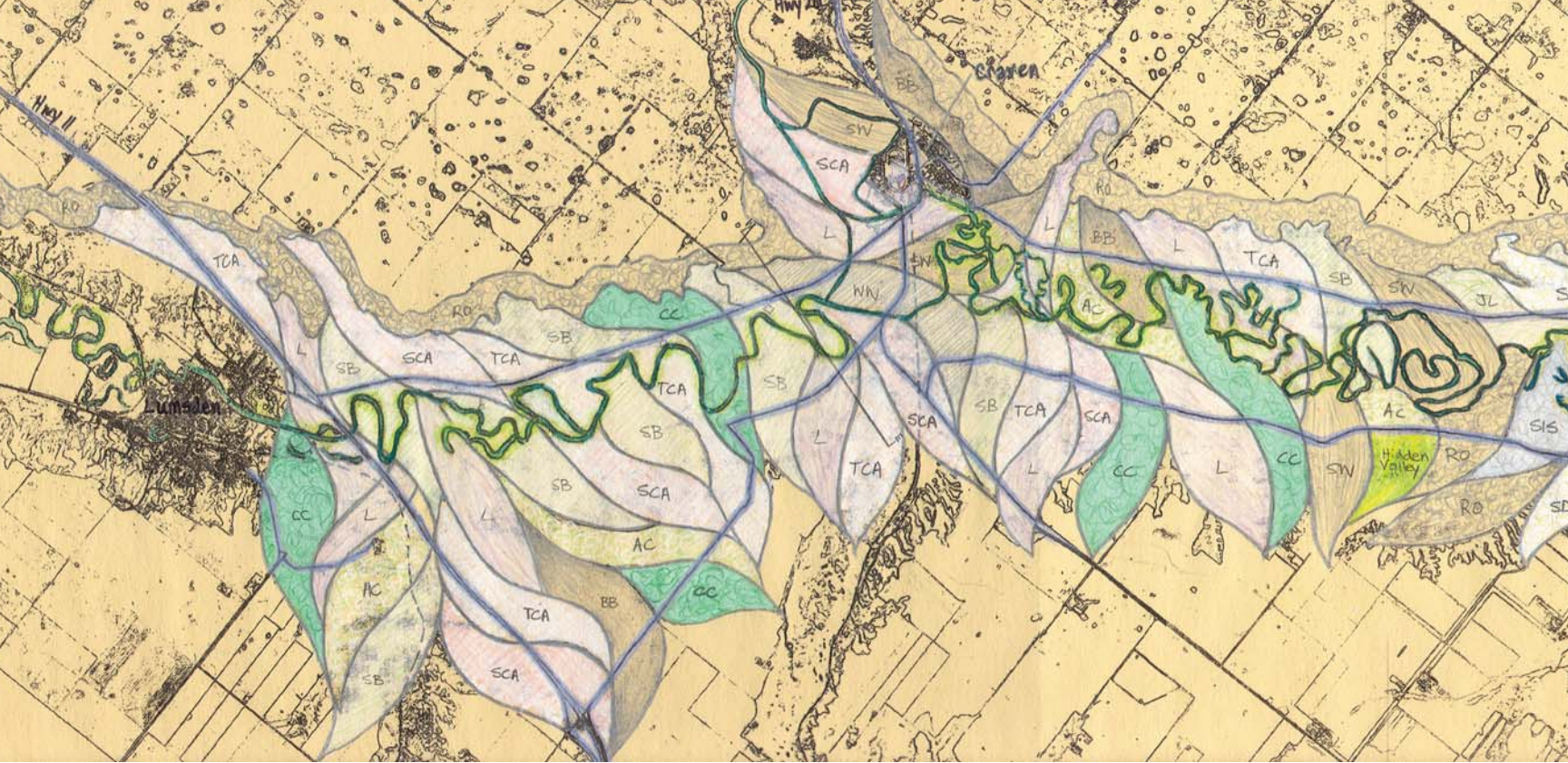




Fig 4.20 Fields east of Craven

The fertile soil of the valley's bottomlands has provided vast agricultural opportunities, one of these being the market gardens. "In the 1940's market gardening started in the Qu'Appelle Valley between Lumsden and Craven and remains very prominent today" (R.M. of Lumsden No. 189, 2007). Building off of the notion of market garden and agriculture in combination with the 'blanket of snow and ice' metaphor, a mass planting of white flowering perennials, shrubs, and trees at an agricultural scale was configured. This idea of massive plantings of the same colour in part developed from my own experience of driving down a highway that had fields of golden canola on both sides in full boom. Transitioning from the regular greens and browns in my visual field into the gold, the visual sensation was at first jarring, but then became more of a surreal experience.





In this glacial landscape intervention, I propose to re-interpret this phenomenological experience using white, silver, and blue plantings. The idea is that the layout of the plantings, in plan, represents the sense of the ice melting and flowing down through the valley, in from the south and flowing to the east. The design layout is in part based on ice formation at a small scale —Figure 5.3 illustrates the finger-like crystallization of ice on a window. The planting is a succession of flowers all through the spring and summer, flowing easterly down the valley to reference the direction of the receding ice. The seasonal plantings are loosely divided into early, mid, and late season flowering. The fields are delineated by 20 meter wide plantings of silver foliage vegetation, such as silver willow, Russian olive, or wolf willow, depending on the location. As well, a 200 meter wide strip, on average, of Russian Olive (*Elaeagnus angustifolia*) line the northern ridge of the valley. This is done to represent that the ice sheet existed above the level of valley.



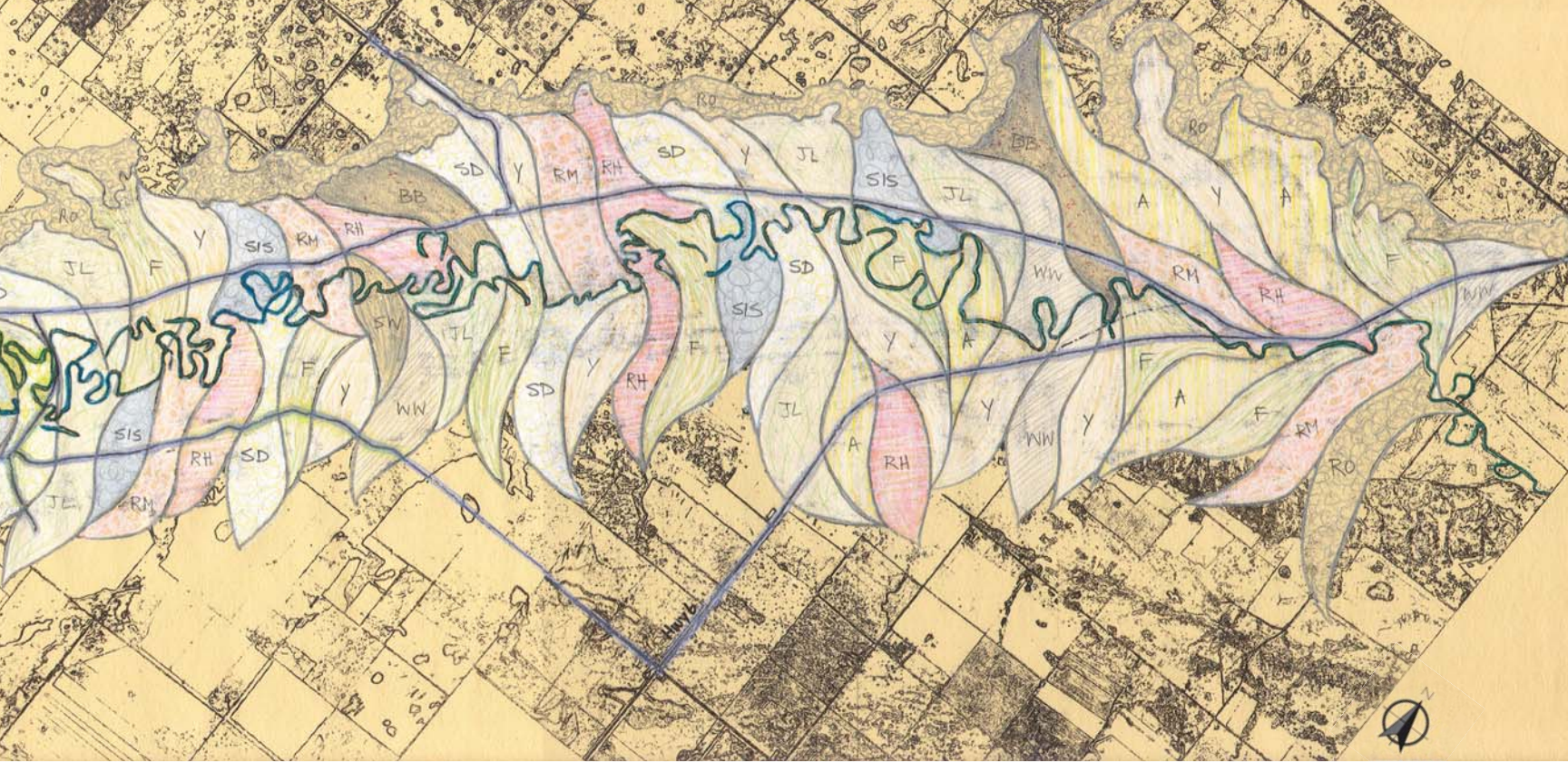
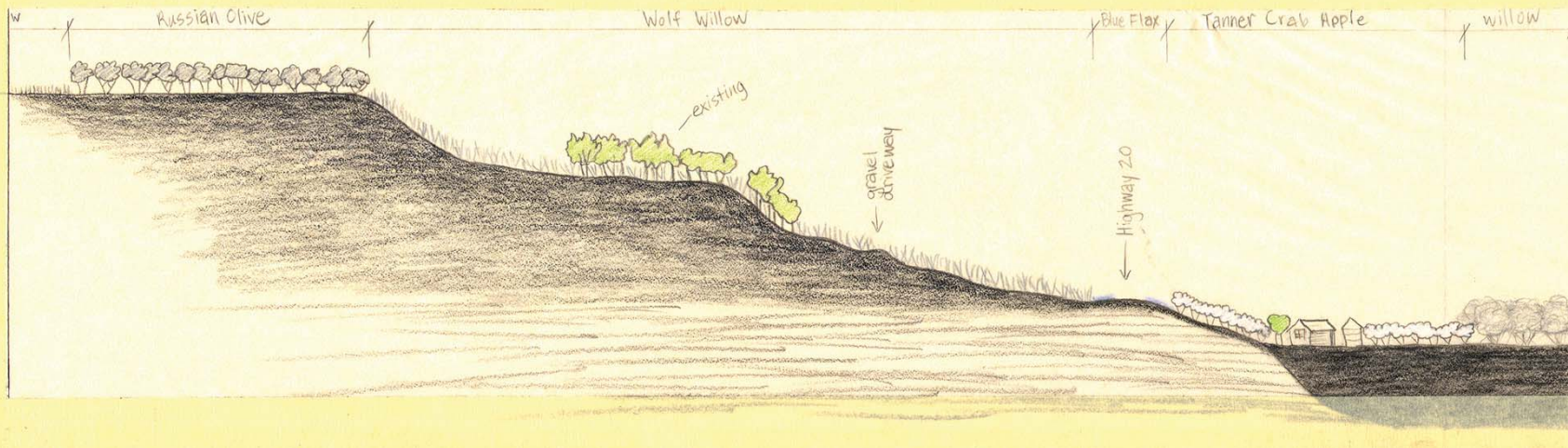


Fig 4.21 Glacial Forces design plan

The experience of the visitors driving through the folly is intended to cultivate the sensation that the motorists are like themselves a river of water, coursing through ice. As one drives along the length of the valley, both sides of the road are lined with a 10 meter wide swath of blue-flowering flax (*Linum lewisii*). This fleeting experience will only occur when the flax are in bloom in late June. The levels of white flowers, trunks of trees, and low perennials represent the layering of the ice that is revealed as if one were slicing through the sheet of ice.





### plant list:

Latin Name	Common Name	Size
------------	-------------	------

#### Spring Flowering

<i>Anemone canadensis</i>	Canadian Anemone	0.2-0.6m high
<i>Amelanchier alnifolia</i>	Saskatoon Berry	4m
<i>Prunus virginiana</i>	Chokecherry	1-7m
<i>Syringa x hyacinthiflora</i> 'Sister Justina'	Sister Justina Lilac	2.4-3.7m
<i>Malus arnoldiana</i> 'Tanner'	Tanner Crab Apple	3m
<i>Malus baccata</i>	Siberian Crab Apple	5m

#### Mid-Season Flowering

<i>Achillea millefolium</i>	Yarrow	0.45-0.6m high
<i>Cerastium tomentosum</i>	Snow-in-Summer	0.15m high
<i>Chrysanthemum x superbum</i>	Shasta Daisy	0.6-0.9m high
<i>Linum perenne</i> 'Alba'	Perennial Flax	0.46-0.6m high
<i>Rosa</i> 'Henry Hudson'	Henry Hudson Rose	0.7m high x 1.0 m wide
<i>Rosa</i> 'Morden Snowbeauty'	Morden Snowbeauty Rose	1.0m high x 1.2m wide
<i>Syringa reticulata</i>	Japanese Tree Lilac	5m



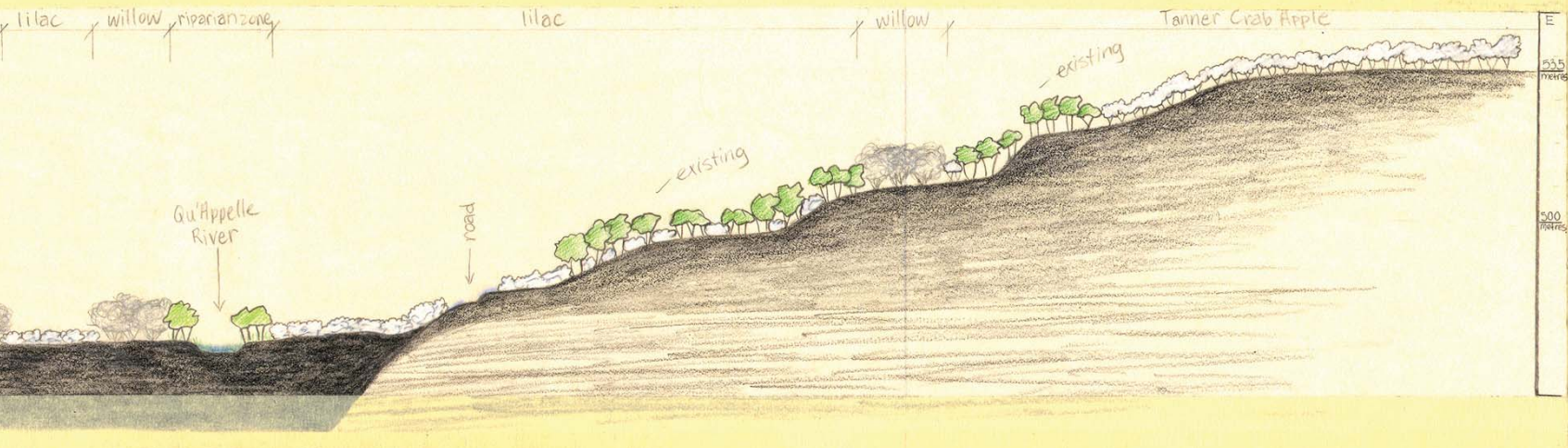


Fig 4.22 Section W-E

### *Late-Season Flowering*

<i>Achillea millefolium</i>	Yarrow	0.45-0.6m high
<i>Aster pansus</i>	Many-Flowered Aster	0.2-0.6m high
<i>Linum perenne</i> 'Alba'	Perennial Flax	0.46-0.6m high
<i>Rosa</i> 'Henry Hudson'	Henry Hudson Rose	0.7m high x 1.0 m wide
<i>Rosa</i> 'Morden Snowbeauty'	Morden Snowbeauty Rose	1.0m high x 1.2m wide

### *Silver Foliage*

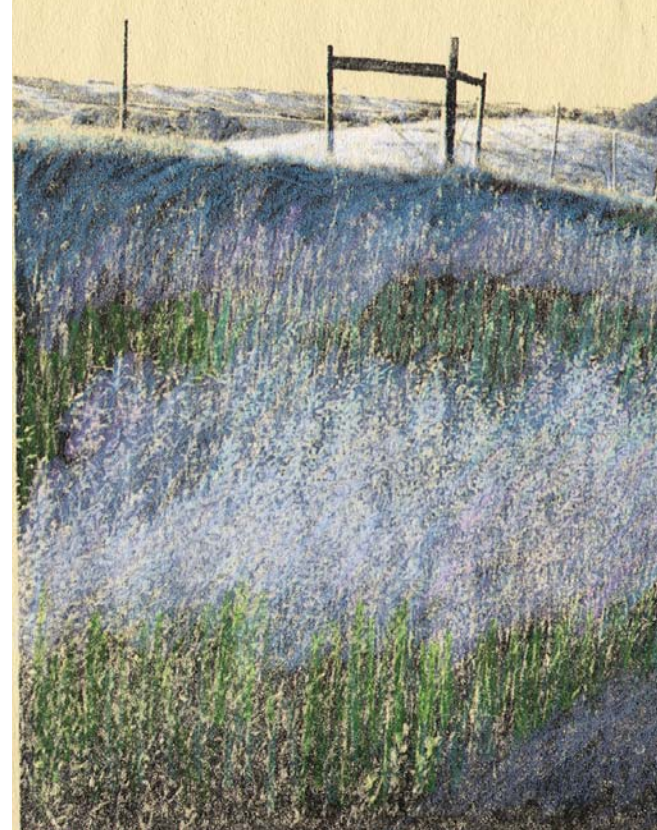
<i>Elaeagnus commutata</i>	Wolf Willow	2-3m
<i>Shepherdia argentea</i>	Silver Buffaloberry	3m
<i>Elaeagnus angustifolia</i>	Russian Olive	4-5m
<i>Salix alba</i> 'Sericea'	Siberian White Willow	20m

### *Blue Flowering*

<i>Linum lewisii</i>	Wild Blue Flax, June/July Flowering	0.25-0.6m
----------------------	-------------------------------------	-----------



Fig 4.23 Near Craven - Facing South



## Narrative Experience

Spring finally arrived. It is an exciting time of year because the displays of blooming crabapple trees and lilacs were just beginning, and soon the roads would be lined by beautiful blue flax. The valley is changing each day, and she witnessed it all on her drives between home in Craven and work in Regina. Going to work she clearly sees the outlines of the vast fields as they stream down into the valley, accentuating the curves of the rolling hillside. It was as if this avalanche of white blossoms would engulf the homes that dotted that same hillside. On her return trip later in the day, she is able to get a better sense of the shapes of the planting because of her descent into the valley along Highway 11. She sees the curving lines of trees flowing into the next set of plantings, which are accentuated by the





Fig 4.24 Near the Hidden Valley - Facing East

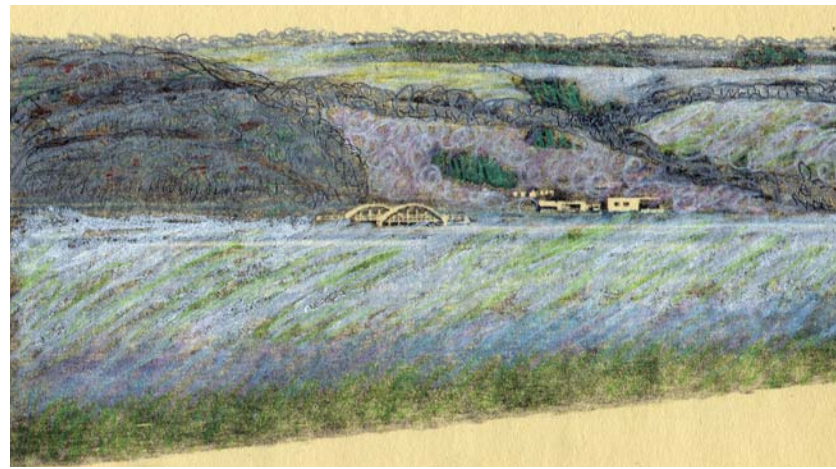


Fig 4.25 Highway 6 Bridge - Facing North

willows with the silvery foliage that are gently trembling in the breeze. The sweet scent of blossoms envelope her as she nears home. Wanting to prolong this delightful experience, she decides to stop at one of the market gardens to purchase a bouquet of apple blossoms.

As the season passes into summer, the white blooms give way to green leaves and swelling fruit. She can see from her kitchen window that further east down the valley the whiteness continues to bloom on with yarrows and roses. Some might wonder, 'why white? Doesn't that just make you think of winter?' For her, it is more about the delight in seeing these masses of white flowers accented with greens as a sign of spring and the fresh start to come.





Fig 5.1 Prairie Monarch



# Aboriginal Forces

## INTRODUCTION

Landscape Narrative Type:

genre - myth, legend, epic (Potteiger and Purinton, 1998)

Trope:

Synecdoche - fragment to represent whole or conjure complex story (Potteiger and Purinton, 1998). The journey of one thousand canoes down the 'Calling Lakes' represents "The Legend of the Qu'Appelle Valley."

The second 'force' that helped shape the spirit of this valley is aboriginal forces. This force is a combination of the First Nations people and the great bison herds,<sup>1</sup> and pertains to their existence on the prairies prior to contact with Europeans and their subsequent cultural denigration post-contact.<sup>2</sup> The symbiotic, nomadic relationship between the peoples and creatures that existed on the prairies prior to European settlement came to a halt, but the stories and myths of those former times still reside in the echoes reverberating off the valley's walls. Walking along the well-worn trails behind the cottage at Kannata Valley, there is a feeling that seems to permeate the valley. I think about the inhabitants that formerly traversed this landscape, leaving their enduring mark both physically on the landscape and mythically in the collective psyche. I wonder what life was like back in those times, when one's survival solely relied upon what one was able to hunt and gather from the land. Parts of these thoughts are due in part to having read and watched epic western stories, such as the *Lonesome Dove* saga by Larry McMurtry (1985). The image of vast herds of bison remains ingrained in my imagination. I began to make associations to the bison herds during my explorations in the eastern reaches of the valley, connections between what I saw and what I imagined. One such association was that the round massing of hay bales that dotted the fields reminded me of the herds of bison that used

<sup>1</sup> Bison are sometimes, incorrectly, referred to as buffalo, which are found in Africa (Haines, 1995; Dixon, 1999).

<sup>2</sup> There is no precise date of contact on the plains. The estimate is 1675: a "significant influx of European traits and the resulting changes in the native culture did not begin until the last quarter of the seventeenth century" (Lehmer, 2001, p. 245).





to graze and water along the Qu'Appelle River. It saddened me to think of the near total decimation of this species for reasons borne out of greed as a result of the fur trade industry (Brown, 2001). Martin Garretson (1934) writes about the extermination of the bison, and that the animals were "shamefully slaughtered with inexcusable prodigality.' The rapid extermination of the buffalo [*sic*] can be attributed to two principle causes...: the building of the railroads across the plains and the rapid advantage of settlements and cattle ranches in the heart of buffalo country" (p. 29). In 1885, the Canadian government introduced laws for the preservation of the wood bison variety, and by 1906 the standard variety of bison not protected were counted at less than twenty in Canada (p. 57). First Nations people fared little better. Treaty agreements were signed, and many of the children were taken away residential schools. These schools were initially well-intentioned and were meant to educate the students, but the children were subjected to a school setting that forced assimilation along with other questionable acts (CBC, 2008). Prime Minister Stephen Harper, on 11 June 2008, extended the federal government's official apology to survivors of the residential school system "to apologize to aboriginal peoples for Canada's role in the Indian residential schools system" (CBC News, 2008). The folly I propose to implement would be, in part, a symbolic act of healing.

## Narrative

The first peoples that inhabited the North American continent came across the Bering Strait land bridge; these people were hunters, and they came following the game they hunted, including what may have been the predecessor to the bison (Lott, 2002). The bison came during a glaciation period, and as the ice gradually receded, they spread out over the continent, adapting to the various landscapes that the continent afforded (Pohorecky, 1970).

Paleontologists have traced four ancestral species of today's *Bison bison* According to Dale F. Lott (2002), in evolutionary order they are *B. priscus*<sup>3</sup>, *B. latifrons*<sup>4</sup>, *B. antiquus*<sup>5</sup>, and *B. occidentalis*<sup>6</sup>. These ancestral bison somehow managed to adapt and evolve to a changing continent while other large mammal species (e.g. mammoths, mastodons, camels, and horses) fell victim to the Pleistocene extinction: "After millions of years of evolution in North America – all [of those large mammals] vanished around 10,000-12,000 years ago" (p. 64).

However, *B. bison* endured becoming the smallest and most abundant bison species that had ever lived in North America (Lott, 2002). Measured to the shoulder, they reach a height of five to six feet, and bulls can weigh upwards of 2000-2600 pounds while the cows weigh in between 1300-1500 pounds (Garretson, 1934). The bison roamed the Great Plains, which covered 15% of the continent, feeding on the grasses of both the tall and short grass prairies, which provided the bulk of their diet. Some ranged as far north as Great Slave Lake. These are often referred to as the subspecies Wood Bison, *Bison bison athabascae* (Lott, 2002). The southern extent of the bison's range once reached down as far into Mexico as 25°N latitude (Garretson, 1934).

---

3 "it was *B. priscus* that grazed its way from Siberia across Beringia to Alaska, perhaps as early as 600, 000 years ago, perhaps as recently as 300, 000 years ago" (Lott, 2002, p. 62)

4 "*B. latifrons* stood some 20 percent taller than modern bison and the bony cores of its horns spanned six feet" (p. 63).

5 *B. antiquus* "was smaller bodied and much smaller horned" (p. 63).

6 "*B. occidentalis*, a smaller bison [and smaller horned] probably born of the *B. priscus* line...and unlike any bison before it, its horns pointed up, parallel to the plane of its face" (p. 63).



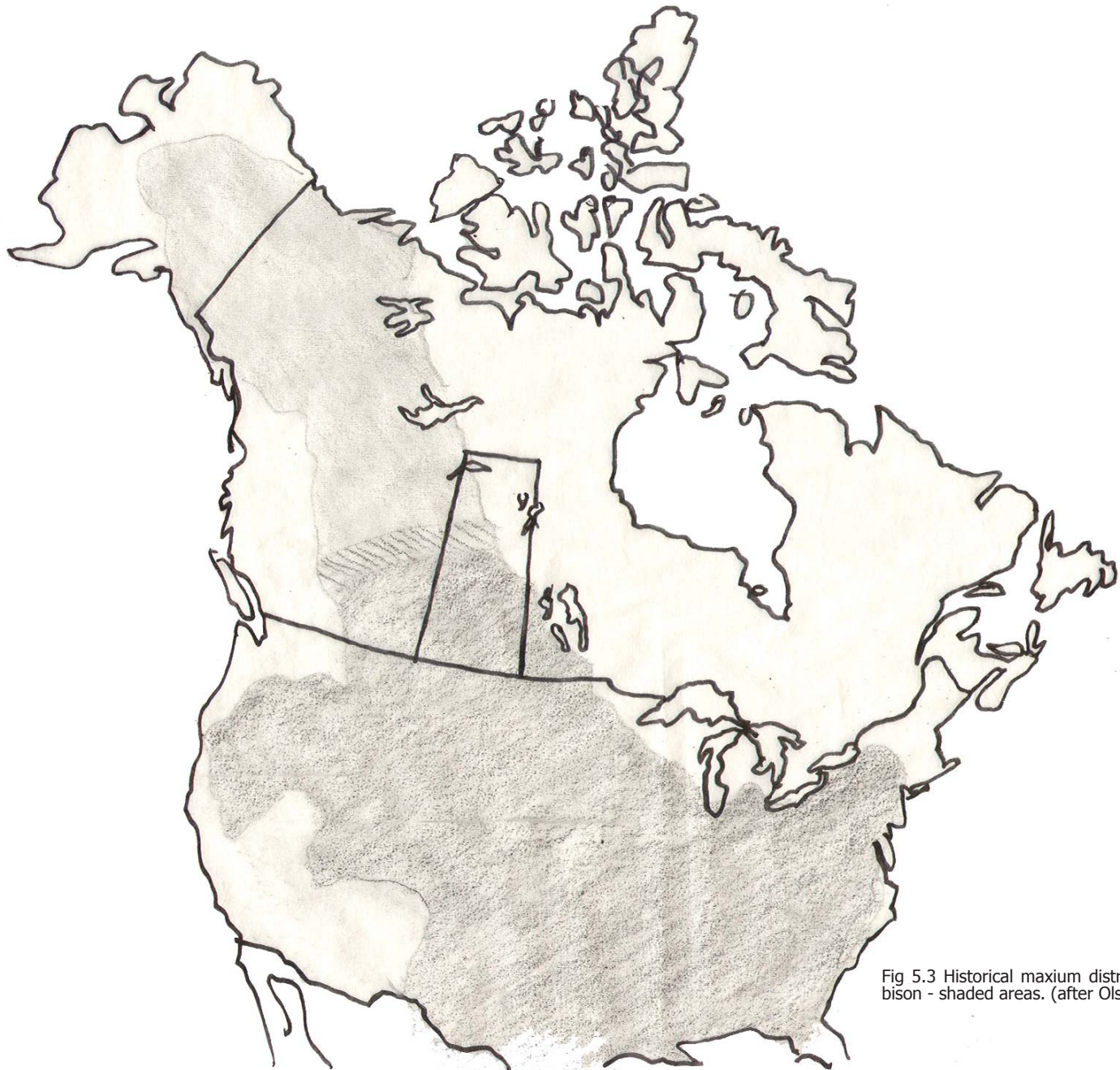


Fig 5.3 Historical maximum distribution of bison - shaded areas. (after Olson, 2005)

For decades, based on early estimates by naturalist Thomas Seton (cited in Lott, 2002), people thought that the pre-contact numbers for the bison was upwards of sixty-million (Garretson, 1934; Lott, 2002). More recently, Lott (2002) considers the re-estimations by Jim Shaw and others which puts the number closer to thirty-million, "perhaps, on average, 3 to 6 million less" (p. 76). This revised number is based on the consideration of the biological carrying capacity of the grassland plains. The exaggerated early numbers can easily be attributed to a lack of concrete data on the bison populations, but more so to the many stories told by explorers, buffalo hunters, and first nations about their encounters with 'The Great Herd.' One such account follows:

Picture in your mind an open grassy valley a mile wide and straight for many miles, level as a floor, bare of any trees or brush, and on each side; bluffs stretching away east and west in parallel lines to the horizon. Early one morning in 1851 I stood on an eminence overlooking this valley; and from bluff to bluff on the north and on the south and up the valley to the westward; as far as the eye could reach the broad valley was literally blackened by a compact mass of buffalo, and not only this; the massive bluffs on both sides were covered by thousands and thousands that were still pouring down into the already crowded valley, and as far as the eye could reach, the living dark masses covered the ground completely as a carpet covers the floor. It looked as if not another buffalo could have found room to squeeze in, and if a man might have walked across the valley on their huddled backs as on a floor. This herd was on the move and was many hours in passing (Garretson, 1934).

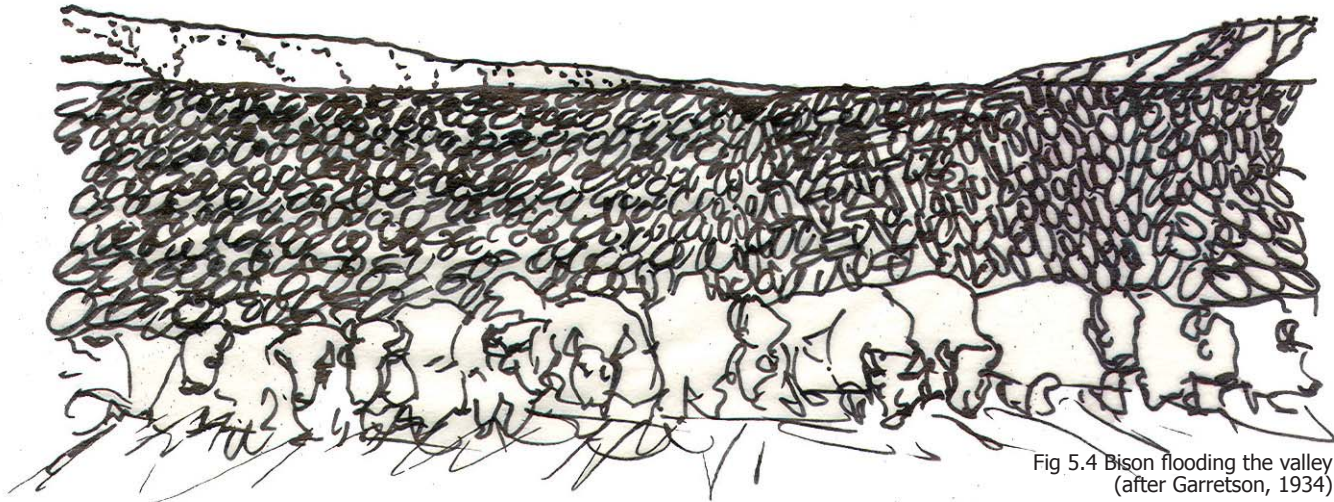


Fig 5.4 Bison flooding the valley  
(after Garretson, 1934)



Bison were a significant source of food for the plains people, and once the hunting techniques of buffalo pounds and buffalo jumps were developed, it came easier for hunters capture and slaughter a greater number bison. According to Garretson (1934), these techniques used the herd stampede mentality to manipulate the direction of the herd: the “leaders once started lost the power of stopping or even turning aside because they were constantly crowded forward by those behind...Those in front could not stop and those behind could not see the danger” (p. 25). One can imagine the carnage of this writhing mass of fur and bones as the bison become trapped in a pound.



Fig 5.5 Possible buffalo jump site, based on land formation, air photo assessment, and local references to buffalo jump in the area east of Craven.

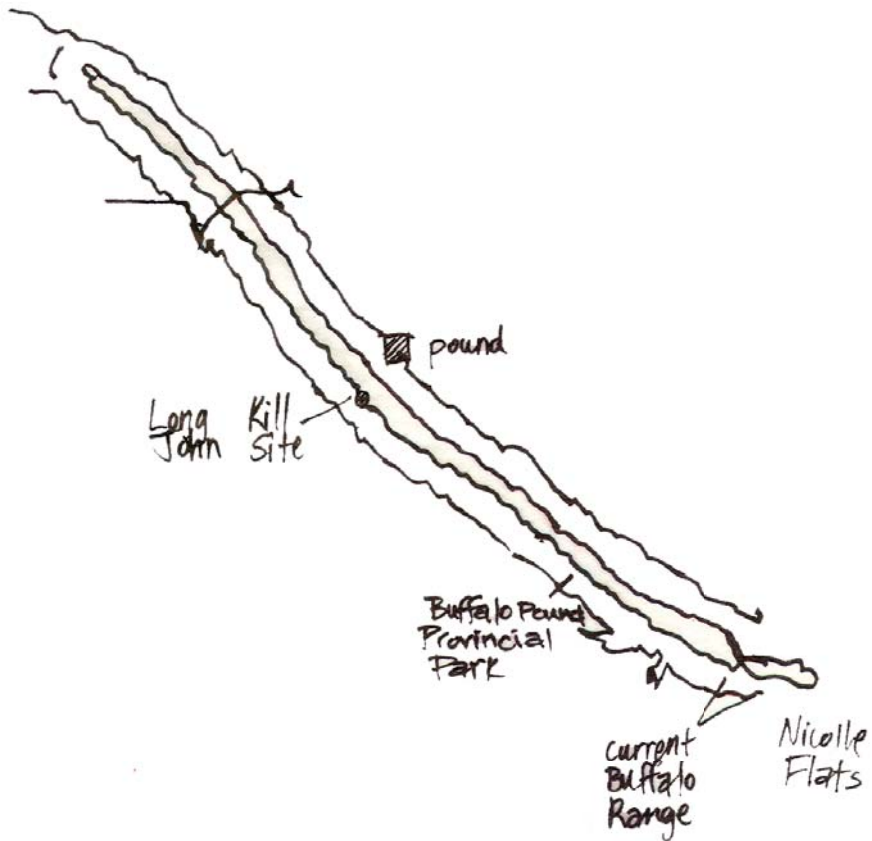


Fig 5.6 Buffalo Pound Lake. Seven archaeological studies have been completed in the area (Saskatchewan Environment and Resource Management, 2001)



Fig 5.7 The writhing mass of fur, flesh, and bone as it falls of a cliff, or stampedes over the side of a valley edge (after Haines, 1995).





Fig 5.8 A Pile of bones stacked for shipment, 1890  
(Credit: Saskatchewan Archives Board)

Myth-making is engrained in the oral traditions of First Nations culture. Stories are passed down through the generations by elders. Some of the stories offer explanations as to why things are they way they are, while others raise more questions that required further reflection and consideration (Petrone, 1990). "The many aboriginal cultures of Canada all have a variety of narratives to formulate their understanding of the world" (p. 11). Penny Petrone (1990) discusses that describing these oral traditions as 'myth' is problematic because myth implies fiction, but these stories are not regarded as untrue by natives. She prefers to refer to these stories as a 'traditional narrative' or 'oral narrative' or simply as a 'story' (p. 12). Stories were not meant to be read but "performed by gifted and respected storytellers –entertainers whose use of body and voice was determined by the context of the story....Each telling was a unique event" (p. 12-13). This performance aspect of First Nations story-telling connects to my folly intervention in that it influences its ephemeral and performative nature. There are two traditional narratives that have profoundly resonated within the valley for hundreds, if not thousands, of years. One myth revolves around the story of a buffalo rock, referred to as *Mistaseni* (See Chapter 9). The myth I will focus on in this chapter involves the naming of the Qu'Appelle Valley.

The name Qu'Appelle Valley is derived from the French interpretation of the original Cree name *kâ-têpwêwi-sîpiy*. E. Pauline Johnson (in Ring, Herriot, Stacey, 2002), of Mohawk and English descent, wrote a poem about "The Legend of the Qu'Appelle Valley." To summarize: A warrior was away when the woman he loved died. As he canoed down the river upon his return from his travels, the warrior thought he heard someone calling to him, voices carried on the wind, echoing off the valley walls. He in turn yelled out, 'Who calls?' He received no reply. Upon returning to camp and finding that his love has died, he is told that his love had called out his name as she passed away.



*I rested then, and, drifting, dreamed the more  
Of all the happiness I was to claim,--  
When suddenly from out the shadowed shore,  
I heard a voice speak tenderly my name.*

*"Who calls ? " I answered ; no reply ; and long  
I stilled my paddle blade and listened. Then  
Above the night wind's melancholy song  
I heard distinctly that strange voice again--  
A woman's voice, that through the twilight came  
Like to soul unborn--a song unsung.*

*I leaned and listened—yes, she spoke my name,  
And then I answered in the quaint French tongue,  
"Qu'Appelle? Qu'Appelle?" No answer, and the night  
Seemed stiller for the sound, till round me fell  
The far-off echoes from the far-off height—  
"Qu'Appelle?" my voice came back, "Qu'Appelle? Qu'Appelle?"  
This—and no more; I called aloud until  
I shuddered as the gloom of night increased,  
And, like a pallid spectre wan and chill,  
The moon arose in silence from the east.*

*...  
Among the lonely Lakes I go no more,  
For she who made their beauty is not there ;  
The paleface rears his tepee on the shore  
And says the vale is fairest of the fair.  
Full many years have vanished since, but still  
The voyageurs beside the campfire tell  
How, when the moonrise tips the distant hill,  
They hear strange voices through the silence swell.  
The paleface loves the haunted lakes they say,  
And journeys far to watch their beauty spread  
Before his vision ; but to me the day,  
The night, the hour, the seasons are all dead.  
I listen heartsick, while the hunters tell  
Why white men named the valley The Qu'Appelle.*

-an excerpt from "The Legend of the Qu'Appelle Valley" by E. Pauline Johnson. Originally published in her collection of poems *Flint and Feather* in 1912. (Cited in Ring, Herriot, Stacey, 2002).

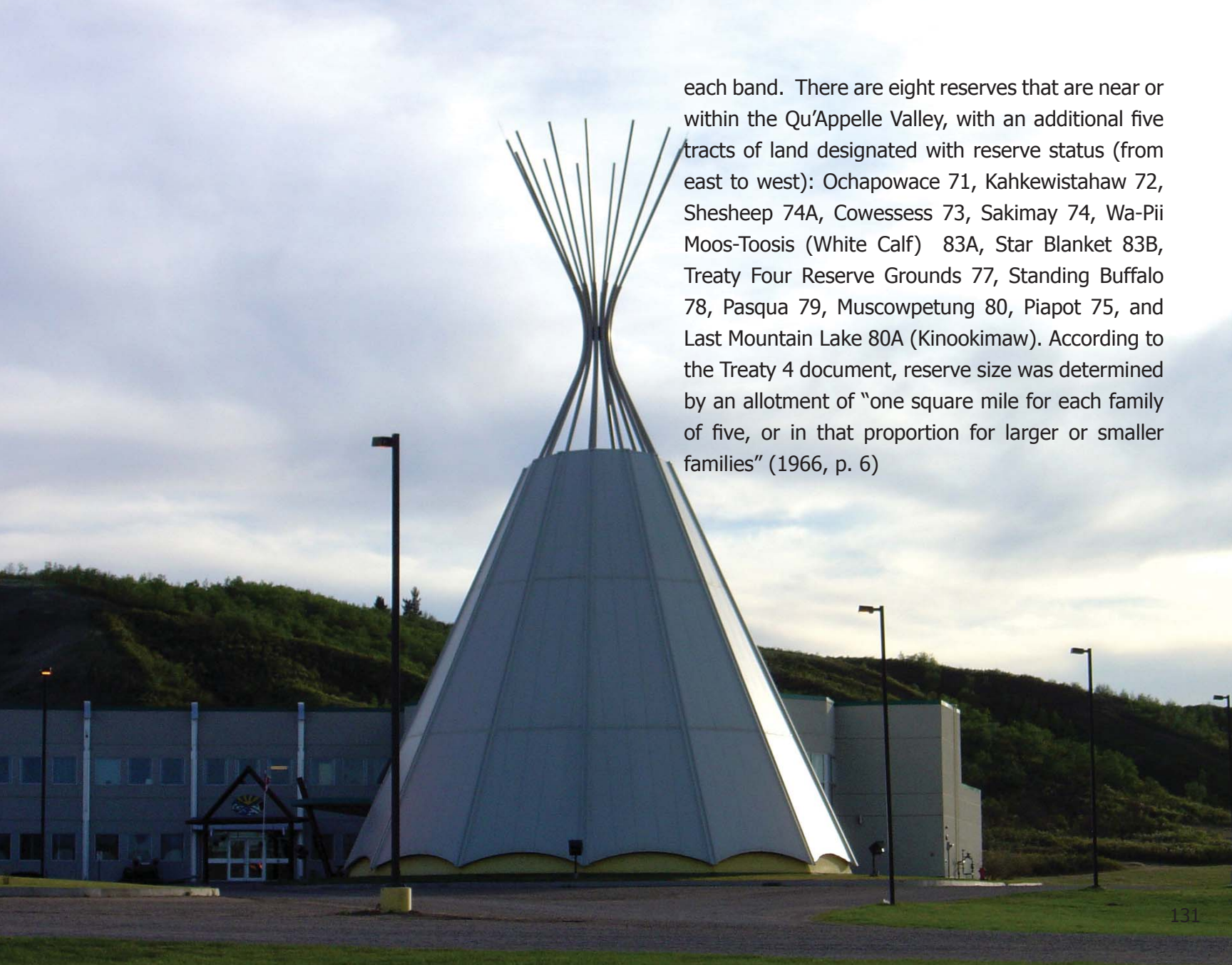
This legend helped to shape the spirit of the Qu'Appelle valley because continuing to remember this and other peoples' stories will ensure the mythic qualities of the valley for generations to come. Like sharing a story, sharing an experience connects people with something outside of themselves.

Once the land began to be divided up for incoming homesteaders, it became apparent to the existing residents—the Cree, Saulteaux, Assiniboine, Sioux, and other first nations peoples—that they needed to take action to ensure they were not entirely stripped of the lands that were once solely theirs. They entered into discussions with the government to secure rights and lands for the purpose of sustaining their peoples' way of life on the prairies (Pohorecky, 1970). From the government and monarchy's point of view, the treaties were necessary to ensure the safety of those wishing to take advantage of the opening of the west for "settlement, immigration, trade and other purposes" (Treaty No. 4, 1966). Numerous treaties across Canada were enacted that granted certain concessions to the various tribes of the treaty areas. Treaty 4 territory encompasses much of southern Saskatchewan—195,000 square kilometers of territory—and includes the Qu'Appelle Valley. The signing of Treaty 4 occurred near Fort Qu'Appelle in 1874, and in 1915, the Treaty 4 monument was erected to commemorate this significant agreement (Ring, 2002). This granite obelisk sat in a treed park on the site of the treaty signing. Ring (2002) describes it as "an ambivalent reminder of one of the most important documents in the relations between settlers and first nations in Canada" (p.13). After several visits to the Fort Qu'Appelle area and a discussion with a contact at the Treaty 4 Governance Centre, I have been unable to locate and visit the monument in person. It could be possible that the monument was demolished when the new governance centre was constructed, as the centre's own visibility is a significant presence within the valley landscape (see fig 6.9).

First Nations reservations came about as a result of the signing of Treaty 4. This document included the signatures of at least eighteen chiefs and various government officials (1966). Reservation locations were not chosen by the chiefs, but were assigned and designated to them by appointed governmental officers after consultation with

Fig 5.9 Treaty 4 Governance Centre and grounds where the Treaty 4 Powwow is held during the month of September. In 2008, the powwow celebrations were initially cancelled, and then a paired down version was reinstated in response to recent acts of violence in Fort Qu'Appelle and jailbreaks by those responsible for said violence.

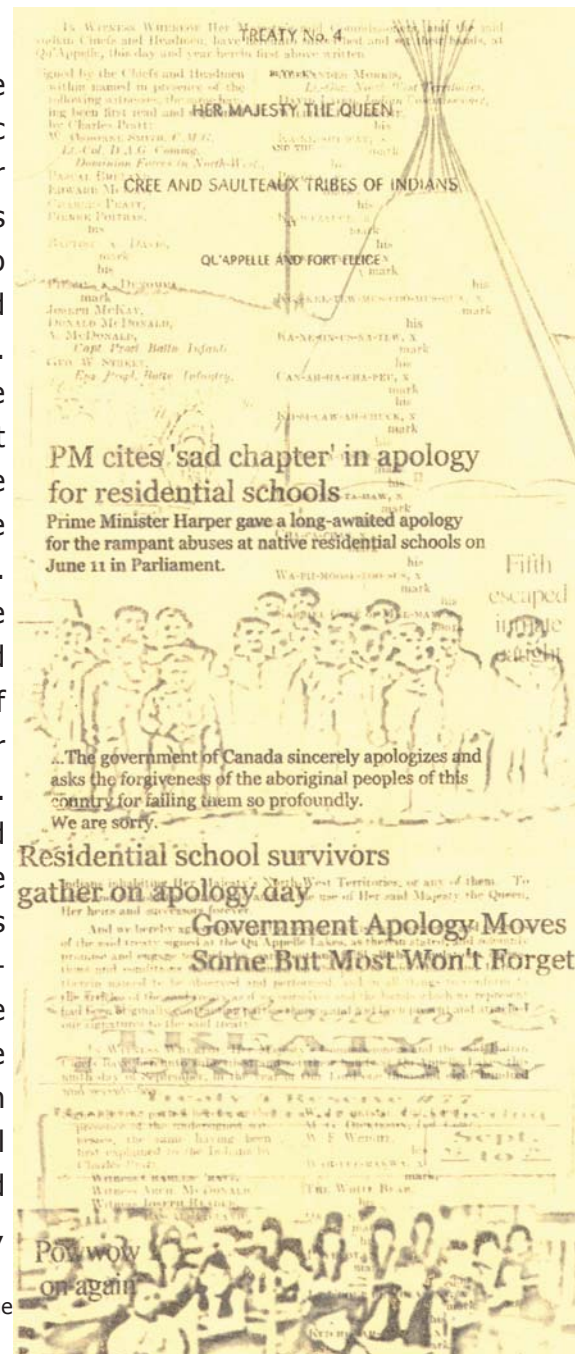




each band. There are eight reserves that are near or within the Qu'Appelle Valley, with an additional five tracts of land designated with reserve status (from east to west): Ochapowace 71, Kahkewistahaw 72, Shesheep 74A, Cowessess 73, Sakimay 74, Wa-Pii Moos-Toosis (White Calf) 83A, Star Blanket 83B, Treaty Four Reserve Grounds 77, Standing Buffalo 78, Pasqua 79, Muscowpetung 80, Piapot 75, and Last Mountain Lake 80A (Kinookimaw). According to the Treaty 4 document, reserve size was determined by an allotment of "one square mile for each family of five, or in that proportion for larger or smaller families" (1966, p. 6)

This land agreement was and still is tenuous because according to the document, 'Her Majesty' may at anytime appropriate tracts of land for public works while providing compensation to the affected band. However, the band or individual was not allowed to sell or alienate their allotted reserve lands. Various annual payments and supplies were to be allotted annually to those relegated to the reserves. Each band was also encouraged to take up agricultural practices, and they were provided with a few pieces of required implementation and livestock. The people were still allowed to hunt, fish, and trap outside of the reserve in the surrendered tracts of land, except for settlement and mining areas. The document also sets up an agreement that a school would be maintained at each band's reserve as soon as they were settled and prepared for a teacher (p. 6-7). This holds true today as I saw many of the schools located on the reserves we drove through. These reserve schools are not without problem, but there was a time of off-reserve residential schools with sordid histories. On the surface, these educators believed that they were doing good. One such man was Father Hugonard, the founder of the Qu'Appelle Indian Industrial School at Lebret. To honour the memory of Father Hugonard, pageants were held, most notably in 1925 and 1928 (Ring, 2002). Re-enactments of narratives of conquests, mock battles, First Nations dances, and sailing in a canoe across Mission Lake to represent Champlain's journey down the St. Lawrence could all be seen during those times. It may have been a joyous time of celebratory gathering, but Ring (2002) comments that these "absurd re-enactments have a surreal quality, at once laughable and tragic" (p. 20). These "church-run, government-funded residential schools for native children were supposed to prepare them for life in white society. But the aims of assimilation meant devastation for those who were subjected to physical, sexual and emotional abuse. Decades later, aboriginal people began to share their stories and demand acknowledgement of — and compensation for — their stolen childhoods" (CBC, 2008). The sharing of these experiences could allow for healing to begin.

Fig 5.10 Collage





## Site – Design - Folly

In order to identify the site for the Aboriginal folly, I researched where in the valley these forces were most present. I came to the conclusion that it needed to be situated within the Calling Lakes<sup>7</sup> area because of the significance this area holds in the First Nations narrative. The folly design ties three parts of the narrative together: the Qu'Appelle naming myth, large gatherings at the lake—which included the pageants held at Lebret and the Treaty 4 Powwow by Fort Qu'Appelle, and the writhing mass of bison and bones as a result of the jumps and pounds. The combination of these parts of the narrative is intended to provide a poetic event that would aid in the healing process for those with a desire to move forward in their lives and away from the sadness that has been fused with their life experiences. The experience of this event is open to everyone, to all peoples, as rights and responsibilities were bestowed on both First Nations and Euro-Canadian settlers—as “we are all treaty people” (Office of the Treaty Commissioner, n.d.).

Like the temporality that is found in the work of Christo and Jean-Claude, this folly is set out to be an ephemeral event that would occur on the anniversary of 'Apology Day,' June 11<sup>th</sup>. The event would involve as many people in canoes as possible canoeing down the lakes, launching at Pasqua and continuing to the end of Katepwa. The bone-coloured canoes used represent the bison bones. I estimate that with the local reserves and towns' populations, attracting around two-thousand volunteers is reasonable, which would mean one-thousand canoes.<sup>8</sup> As people paddle out, the canoes would stretch out along the lakes with a multitude of them collecting log-jam style, like the mass of bison contained in a pound, at the ends of the lakes before continuing through the channels into the next lake. Each canoe is to be equipped with several tea lights. Sitting on the bottom of the canoes, these candles will be lit as the sun is setting. This candle lighting would be reflective of a memorial aspect of other large memorial gatherings that can be seen during times of remembrance. I imagine that solitary canoes would give off a presence of a 'ghost canoe.'

7 The four lakes, from west to east, are: Pasqua Lake, Echo Lake, Mission Lake, and Katepwa Lake.

8 See Appendix 4 Community Profiles

Fig 5.11 Logs in Boom before 1889 flood  
(Credit: From the collection of Lycoming County Historical Society and Thomas T. Taber Museum, Williamsport, PA)



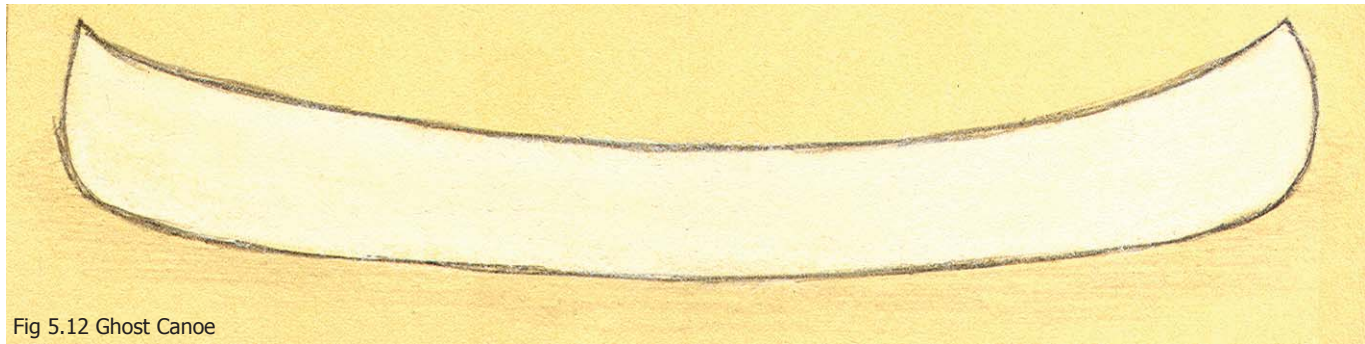
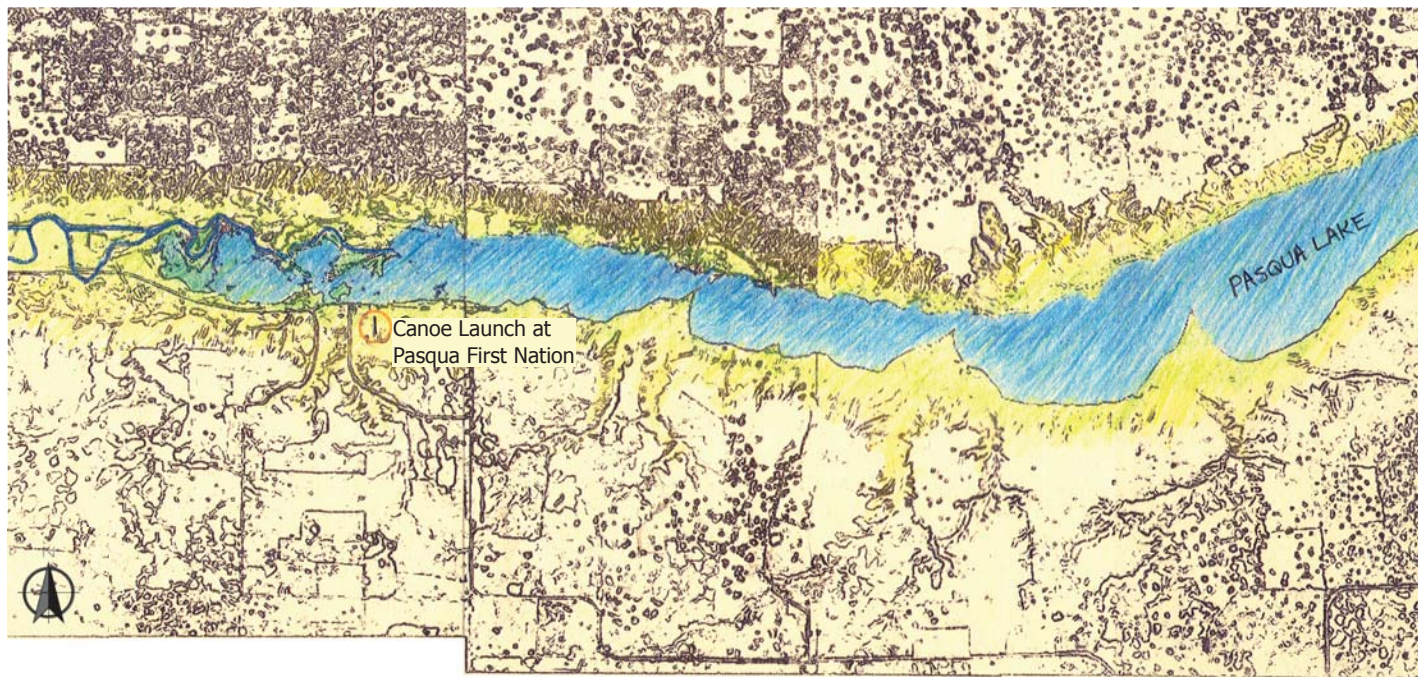
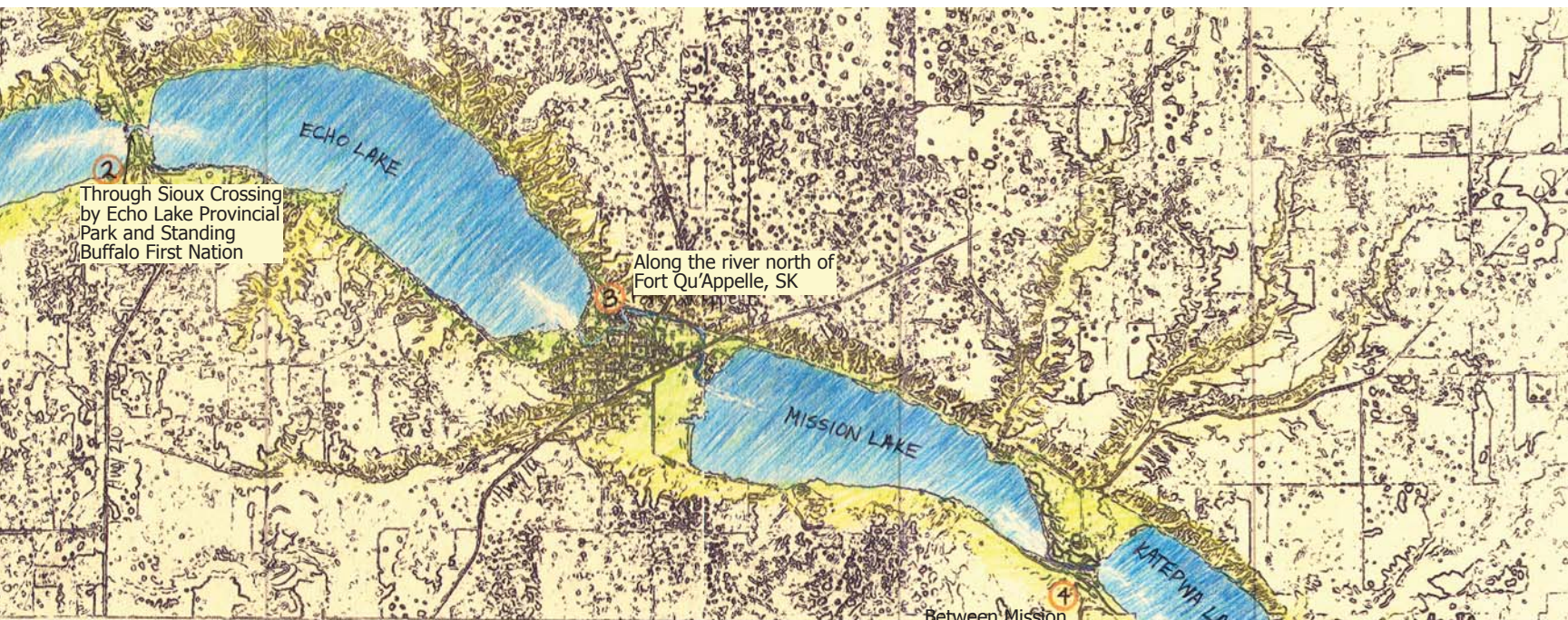


Fig 5.12 Ghost Canoe

While the goal of this event is to be a massive gathering of people, it would still be able to function with less people, or even just a single canoe. In this way, the folly would lose some of the bison significance, but it would become akin to a re-enactment of the "Legend of the Qu'Appelle Valley."





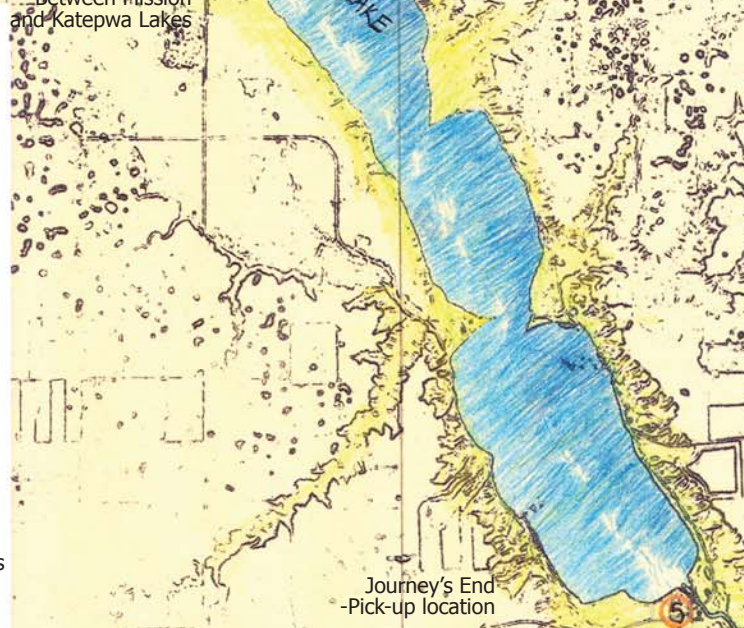
2  
Through Sioux Crossing  
by Echo Lake Provincial  
Park and Standing  
Buffalo First Nation

3  
Along the river north of  
Fort Qu'Appelle, SK

4  
Between Mission  
and Katepwa Lakes

The staging and organization of the event becomes an event in and of itself. It is my intent that the canoes will not just sit in storage for the rest of the year, but be active all summer long. The canoes will be divided amongst the summer camps and provincial parks for their use. These places include: Echo Lake and Katepwa Provincial Parks, Camp Monahan, Camp Gilwell, Camp Knowles, Camp Lutherland, Katepwa Baptist Camp, Echo Lake Evangelical Camp, and the Leading Thunderbird Lodge –a First Nations youth addiction treatment centre. This project, both the event and the subsequent benefits, are designed to bring together and benefit the larger community of the Calling Lakes district.

Fig 5.13 Calling Lakes with 1,000 canoes



5  
Journey's End  
-Pick-up location





Fig 5.14 Pasqua Lake before Sioux Crossing





## Narrative Experience

Imagine driving down into the valley in early June just as the sun begins to set. The sky is glowing and its light is reflected on the water. As your eyes adjust to the changing light, you notice a ribbon of canoes being paddled down the lake. All of these canoes are the same bone-colour and stand out against the darkening waters of the lake. What is amazing is the sheer number of canoes; you do not realize just how many until you reach a point on the road that allows you see up and down the lake. At the eastern end of Mission Lake you can see where several of the canoes have congregated, awaiting their turn to enter the channel between the lakes. Back towards the west, the canoes are stretched out down the lake for what seems like miles.

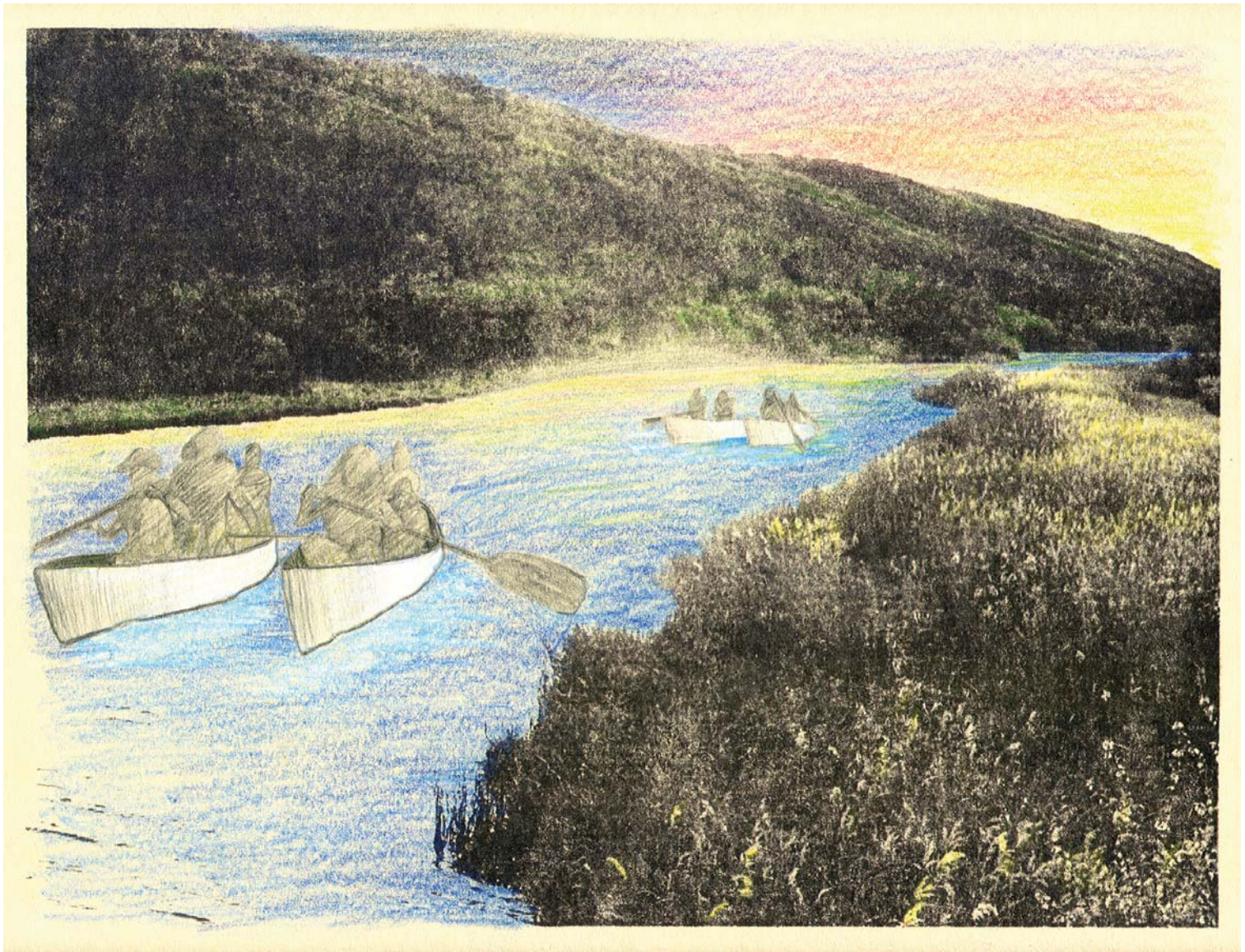
Or imagine you are in one of the canoes, paddling down the lake. You wanted to take part in this event because it had been a simple idea that has turned into a significant act of community healing. Even if this event is held only once, the effects on the psyches of the local First Nations and cottage communities are sure to be lasting. When you and your paddling companion arrive at the launch site, you are amazed at the hundreds of participants that turned out. The group is called together and instructions are given. Once you and your canoe reach the end of the journey, all of the canoes are to be loaded up and buses will bring you to the Treaty 4 grounds for a celebratory gathering.

It is late afternoon when your paddle finally hits the water. You and your partner are in no rush to make it to the end of the fourth lake, so you take your time and enjoy the sights of the valley and being surrounded by hundreds of other canoers. The excited energy is palpable. Some people are telling stories and jokes to one another as they paddle, while others are singing their favorite tunes. You notice others who are paddling with a peaceful presence of solemnity, perhaps reflecting on their own pasts on the banks of these lakes.

As the sun lowers behind you, you light the tea lights provided to you by the organizers. Others begin to do the same. Sitting amongst the glowing effect of these canoes is amazing, and you wonder what it looks like from the shore.

After about two hours, luckily the breeze had been at your back, you make it at last to the end of Katepwa Lake. Your arms may be sore, but your spirit has awakened to a new outlook on the future and the hope found in a new experience.







*Learning the landscape has been a factor in many instances of human colonization and settlement*

-Marcy Rockman & James Steele. (2003). *Colonization of Unfamiliar Landscapes: The Archaeology of Adaptation*. pg. xix.

*'Landscape'...a 'collection of lands'...the word has always had an implication to ownership, property or plot...the collection becomes significant because it is shared...In my experience it is not only the landscape as an image or as an idea embedded in language that is important; it is in how landscape and the shape of the land literally makes an impression on our memories.*

-Bruce Lindsey. (2003). Topographic Memory. *Re-Envisioning Landscape/Architecture*. p. 48.  
Based on J.B. Jackson. (1984). *Vernacular Landscapes*.





# Colonization Forces

## Introduction

Landscape Narrative Type:

Narrative as Form Generation – “using stories as a means of giving order (selecting, sequencing, etc.)” (Potteiger and Purinton, 1998, p. 11).

Trope:

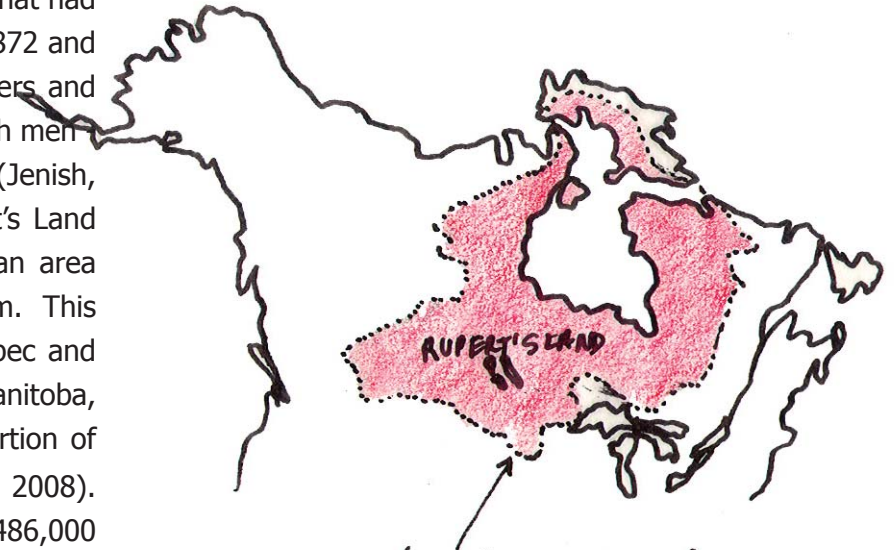
Metonymy – “the common objective of relating to context, to what is contiguous or to the site-specific associations” (Potteiger and Purinton, 1998, p. 36).

The third ‘force’ within the Qu’Appelle Valley is that of colonization. The colonization I speak of refers more to land use practices than from European powers setting up colonies in North America. While the vast regions of Canada were held under European power in one form or another, it was the transition of Canada into its own nation that altered the prairie landscape. The patterns imposed on the land and the enduring rigid control of the landscape is one of the most intriguing land colonization practices. A continually expanding set of squares with intersecting lines has shaped the way we think about our prairie environment. In some respects, species other than humans undertake forms of colonization. The nesting colony folly for Ferruginous Hawks (*Buteo regalis*) at Eyebrow Lake relates to its context of the area being both an important bird area managed by Ducks Unlimited Canada and because of its location at a major intersection within the grid survey system.

## Narrative

The colonization and subsequent 'settling' of the Canadian Prairies brought about an abrupt end to the ancient way of life for those peoples and creatures that had existed here. Prior to the Dominion Lands Act of 1872 and the Treaty 4 signed in 1874, the first white explorers and traders - predominantly French, English, and Scottish men - trickled into the west, known then as Rupert's Land (Jenish, 2004; Fort Qu'Appelle, n.d.). The limits of Rupert's Land were defined by the heights of land, which was an area that covered the entire Hudson Bay drainage system. This area includes much of modern-day "northern Québec and Ontario north of the Laurentian watershed, all of Manitoba, most of Saskatchewan, southern Alberta and a portion of the Northwest Territories and Nunavut" (Smith, 2008). It is estimated that the area of this land was 1,486,000 square miles (Stubbs, 1967). Within Rupert's Land, several companies and independent trading firms established forts that became trading hubs for fur and pemmican. These forts were located throughout this vast tract of land, and several of them were located across the Qu'Appelle Valley. The two most notable trading companies were Hudson's Bay Company and The North West Company.<sup>1</sup>

As a result of the British North America Act —also known as the Constitution Act of 1867— the Dominion of Canada was formed in 1867, and the influence of the trade



*height of land  
claimed as boundary  
of Rupert's Land.  
and granted to the  
HBC in 1670.*

<sup>1</sup> See Appendix 3 for a list and description of the companies and their various forts within the Qu'Appelle Valley.

Fig 6.2 Rupert's Land (after R.I. Ruggles in Davis, 1988)



companies on the west decreased. With this, the time came when the west began to be opened up for settlement. There were several expeditions to study and map the prairie landscape for agricultural suitability, mineral (coal) deposits, and long-term livability. Classified as scientific explorations (Pohorecky, 1970), the two most notable of these were undertaken by Captain John Palliser from 1857-1858 and Henry Youle Hind in 1858. These men had on their expedition teams both botanists and geologists, trail guides, and also translators for encounters with First Nations people. An interesting addition to Hind's team was that of photographer Humphrey Lloyd Hime. The inclusion of a photographer is of interest to me because of my own photography background, and the importance of photography throughout my field research. During my literature search, Hime was the only photographer mentioned who accompanied these first expeditions into the Canadian West. His presence on the team enabled a visual recording of the physical landscape rather than written descriptions only. As photography was still in its infancy, being less than twenty years since the first Daguerreotypes and seven years since the invention of wet plate negatives (Newhall, 1982), this would have meant a lot of extra equipment was brought along for the expedition. Therefore, Hind must have had a great deal of foresight into what the contribution Hime would be able to provide to such an expedition.

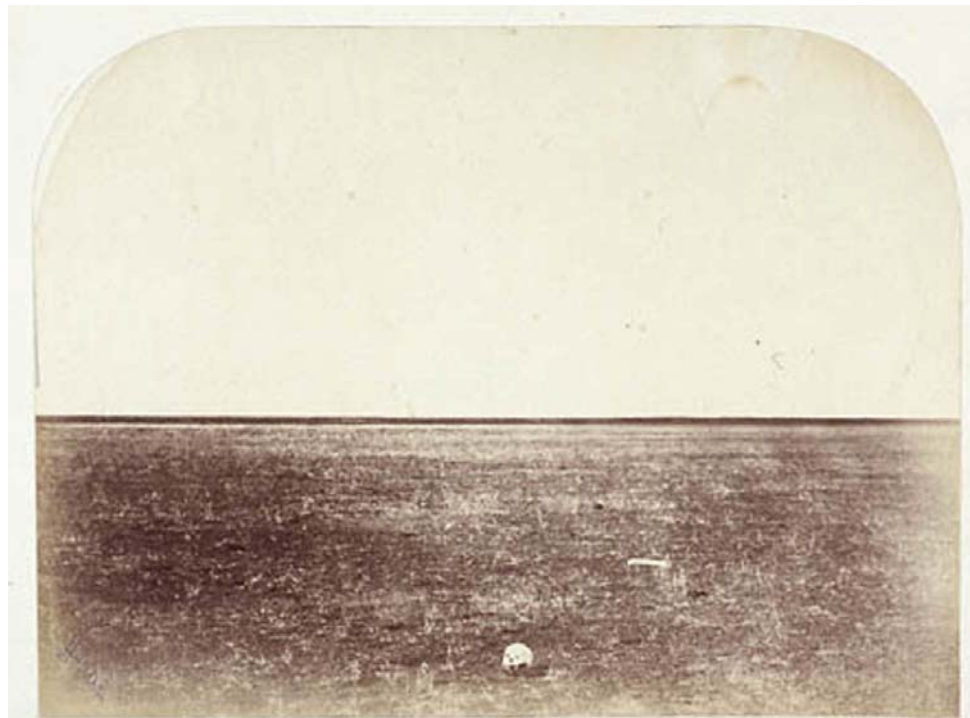


Fig 6.3 The Prairie looking West, 1858 (Credit: Humphrey Lloyd Hime/Library and Archives Canada/C-017443)

According to Morton (1980), Hind described that while Hime was “an excellent photographer he is also a practical surveyor,” which was perhaps to aid in the approval of Hime’s joining the expedition. “Surviving photographs show that he caught the expanse of the prairies [and] the detail of life on the trail,” which would support Hind’s interest in attracting publicity for his endeavours (Morton, 1939, p. 59).



Fig 6.4 View of a valley, July 18, 1858  
(Credit: Humphrey Lloyd Hime/Library and Archives Canada)

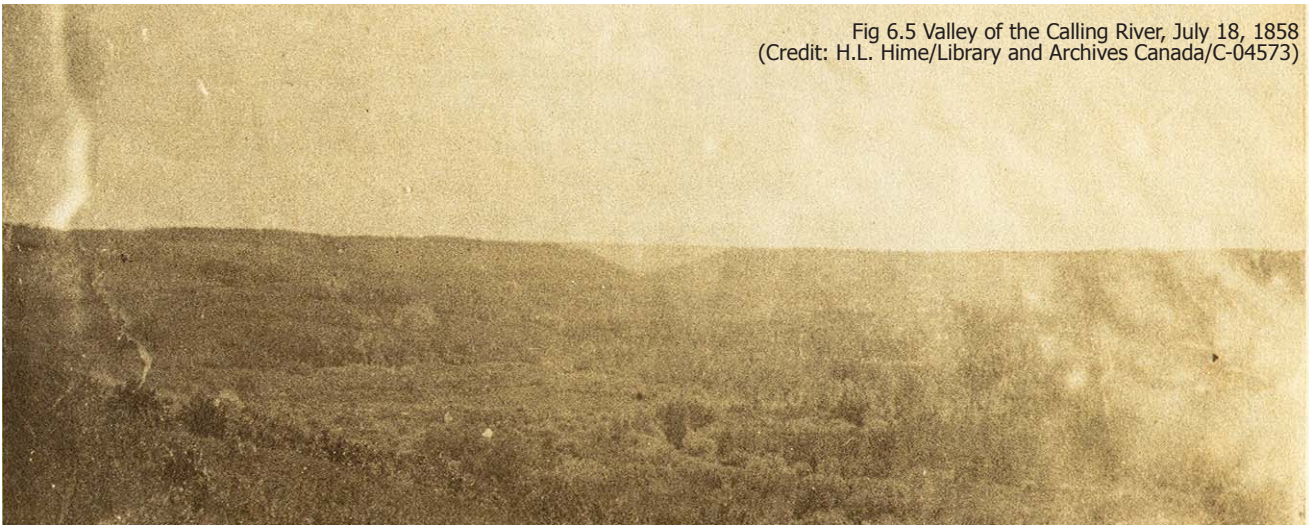


Fig 6.5 Valley of the Calling River, July 18, 1858  
(Credit: H.L. Hime/Library and Archives Canada/C-04573)



*The practice of the survey rendered the landscape visible to those at a distance*

–Rod Bantjes. (2005). *Improved Earth: Prairie Space as Modern Artefact, 1869-1944*. p. 16.

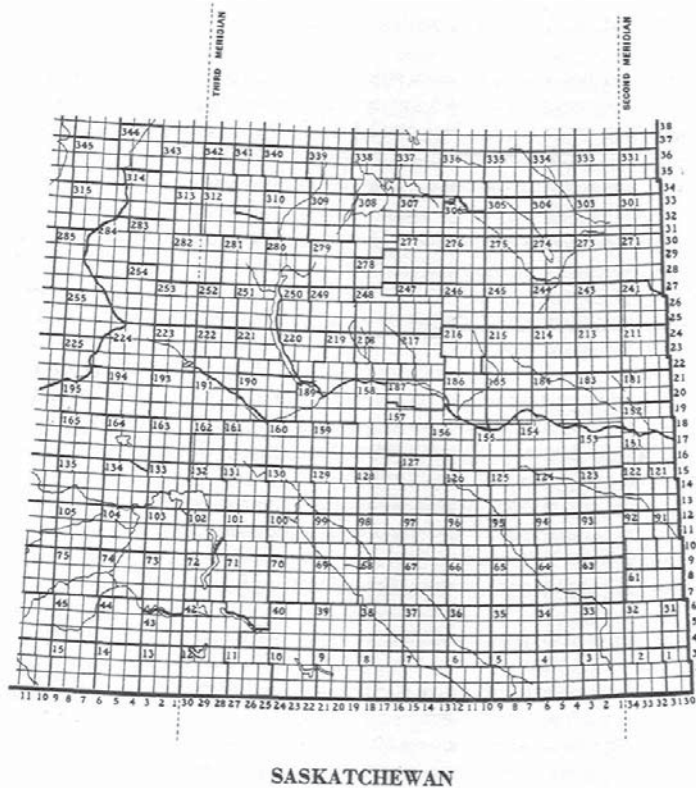


Figure 2.1 Cartesian grid (detail): Chester Martin memorably quotes Sir John A. Macdonald on the spirit of the Dominion survey: '[We] have the advantage of having one great country before us to do as we like, ... [and] one vast system of survey, uniform across the whole of it.' Only a small portion of that survey is represented here, taken from a corner of a 1946 census map of Saskatchewan. The small squares represent townships. Larger numbered squares outlined in bold are census subdivisions, which normally also correspond to rural municipalities. The boundaries of rural municipalities occasionally conform to features of the landscape; township boundaries never do. (Source: adapted from Census of Canada, 1946)

Fig 6.6 Cartesian grid (detail) (Credit: Bantjes, 2005, p. 17, used with permission)

The most enduring impression on the land from colonization has been the grid. While the fur trade and its associated territory had been defined and directed by the heights of land itself, the surveyed grid was a two-dimensional imposition on the land without the consideration of the features the landscape held.

The vast region that was known as the North-West Territories, including Rupert's Land, and 'owned' by the Hudson's Bay Company was officially transferred to the Dominion of Canada in 1870 for the sum of 300,000 pounds sterling (Smith, 2007). Prior to this in 1867, an extensive survey of the west, known as the Dominion Survey, began as a way to easily identify tracts of land for people to come and homestead (Bantjes, 2005). Surveying began in Manitoba and moved west while the explorations of Palliser and Hind were undertaken. The process of rendering the grid survey was long and laborious and took teams of surveyors from 1867 until around 1900 to complete it. "The grid provided a convenient template, a sort of artist's frame, through which narrative could be ordered" (p. 15). Each square could be inventoried and

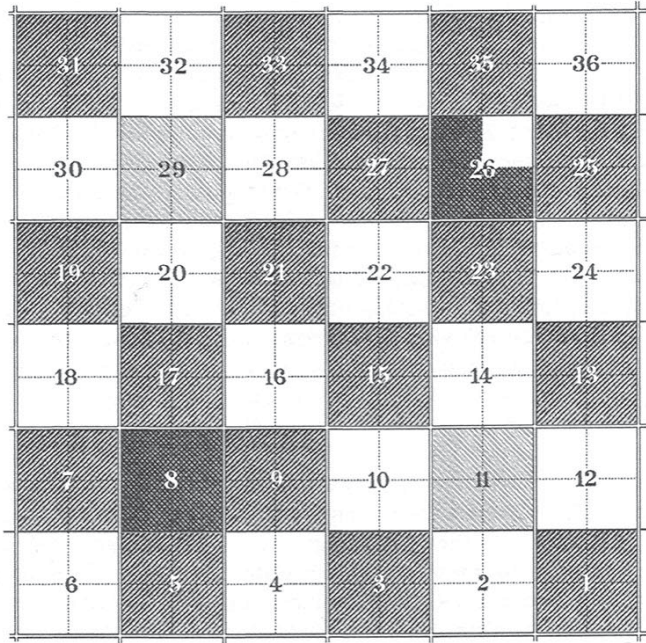


Figure 2.2 Township with internal grid: Schematic diagram of a township with section numbers. Shading has been added to indicate those sections typically granted to the Canadian Pacific Railway (most odd squares), the Hudson's Bay Company (8 and  $\frac{3}{4}$  of 26), or sold by the Crown to finance the building of schools (11 and 29). Quarter sections in the white squares of the 'checkerboard' were made available to settlers through the homestead provisions of the Dominion Lands Act.

Of the township Sebert writes: 'In the early days of the new world, townships of six miles square had grown into custom. Units of this size, it was found, could support a church, a school, a unit of militia, and a public meeting house. All the public buildings in the township were within easy travel of all the township's settlers, and thus a spirit of neighbourliness was generated in the community.' On the prairies the township never became a unit of local government. If it had, it would never have had enough ratepayers to support anything more than a school, and that with difficulty. (Source: Base map abstracted from Township Map, 1921, Saskatchewan Archives, Saskatoon. Overlay based on C. Martin, *Dominion Lands' Policy* [Toronto: Macmillan, 1938], 18)

Fig 6.7 Township with internal grid (Credit: Bantjes, 2005, p. 24, used with permission)

described: "For example, in 1882, W.F. King, inspector of surveys, described Township 19, Range 5, west of the 2<sup>nd</sup> meridian as 'rolling prairie, with a number of small swamps and clumps of poplar and willow. Soil – generally second class'" (in Bantjes, 2005, p.16). The field tasks that the surveyors were required to undertake "included taking readings from a sextant and compass, making calculations, and laying out distances in chains" (Bantjes, 2005, p. 19). The chains used were called 'Gunter's Chains,' each link measuring 7.92 inches, and each chain was comprised of 100 links that totaled 66 feet or 20.1168 meters (Bud and Warner, 1998).

- 20 chains =  $\frac{1}{4}$  mile
- 40 chains =  $\frac{1}{2}$  mile
- 80 chains = 1 mile
- 10 chains = 1 furlongs
- 8 furlongs = 1 mile
- 10 square chains is an acre
- (1 chain x 1 furlong)

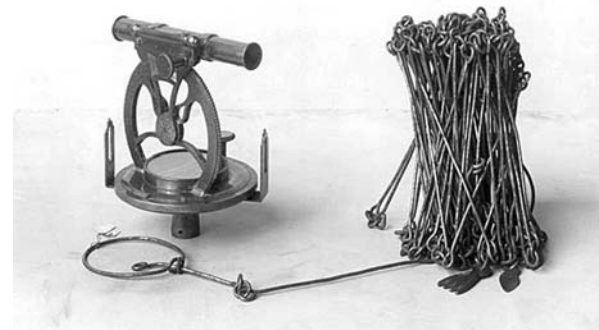


Fig 6.8 Gunter Chain (Credit: Physical Sciences Collection National Museum of American History PH\*309548)



“The results were recorded in notebooks and represented on the land with physical markers, typically posts supported by cairns or mounds of earth” (p. 19). Corner marking types as indicated on survey maps and the corresponding structure include:

I. –old pattern iron post      Wo. –wooden post      Pit. –four pits      M. –mound      Wt. –witness      T. –trench

“The work of inscribing them is ‘signed’ by an authorized person: *‘The name at a monument is that of the surveyor who erected or restored the monument’*...These inscriptions were precarious before resident owners took up the task of cultivating fields, and building fences and roads. Earthen markers did not stand up well to the weather. Wooden posts were reportedly carried off for firewood by those who had little interest in, or were openly hostile to, the survey project” (Bantjes, 2005, p.26). These hostilities stemmed from existing inhabitants being forced to relocate,



Fig 6.9 Fields near Tantallon, SK, 20 May 2008

either through the treaty settlements, or because their prior occupation of the land was not legally recognized by the new Dominion of Canada. Residents were also not accepting of the grid pattern itself. Bantjes (2005) reveals that besides the Métis, Mennonite, and other cultural groups opposition to the grid, there were some attempts in the early 20<sup>th</sup> century to establish alternative configurations of land division. Most notably there was the closer communities plans that Thomas Adams attempted to implement.

Adams came from the British garden cities tradition of town planning, under the tutelage of Ebenezer Howard, and was hired as Town Planning Advisor for the Canada's Commission of Conservation in 1914. The plan Adams proposed involved a centrally focused town center with agricultural fields being oriented concentrically outward. These closer community plans were based on roughly twenty-three thousand acres, or one township. Even though the proposal does retain adherence to the Cartesian grid, Adams argued that these plans were flexible and that resurveying the land would allow for these townships to adapt and respond to the land (Bantjes, 2005, p. 62). Some of the problems with the grid system of land distribution were that the natural features of the landscape - such as hills, marshes, or rivers—were disregarded, and the monotony of the grid itself, which early settlers complained about (Jackson, 1994). The grid was not intended to be the blueprint for laying out the towns and cities of the American- and Canadian-west. Communities, and the sense of camaraderie this would bring, were to be left to the responsibility of the early settlers, but this not sufficiently addressed within the grid system (Jackson, 1994; Bantjes, 2005).



Once the Dominion Lands Act and the treaties<sup>2</sup> were established, the physical landscape of the west was changed forever – the country was surveyed, the land was divided and quartered, farms were established, the railroad came. After researching the history of the Dominion Survey, as discussed by Rod Bantjes (2005) in *Improved Earth*, I wanted the location of the folly to relate to a specific feature the survey. I was then able to identify by studying maps one of two locations within the valley where there is a meeting of township boundaries. Townships were the largest unit of land division within this system, and they were comprised of 36 sections (ibid.). While I still did not know what the folly for this force might become, the point I chose to focus on was located at the south end of Eyebrow Lake. This intersection would have been recorded as witnessed as it exists in standing water. While the point of intersection is witnessed, there is no physical reminder in the landscape of that point, it is invisible, only recorded in a notebook. This notion of the 'invisible witness' added another layer to the design possibilities.

<sup>2</sup> See Chapter 5 Aboriginal Forces for a description of Treaty 4.



The area surrounding this intersection point is considered an 'Important Bird Area,' and it is therefore managed by Ducks Unlimited Canada (Bird Studies Canada, n.d.) – an organization to maintain duck and other fowl populations for responsible hunting practices. "An Important Bird Area...is a site providing essential habitat for one or more species of breeding or non-breeding birds. These sites may contain threatened species, endemic species, species representative of a biome, or highly exceptional concentrations of birds" (ibid.). According to the 'Important Bird Area' report on the area, there are several avian species with substantial populations – such as Eared Grebe, Franklin's Gull, and Ruddy Duck - that frequent the Eyebrow Lake area. There were some instances of smaller numbers, at times only a single pair, of other bird species in the area. The same report indicates there have been a limited number of Ferruginous Hawks nesting in the area (ibid.). Since these hawks have been identified as a threatened at risk species by The Committee on the Status of Endangered Wildlife in Canada, and that they are adaptable to artificial nesting sites (Schmutz et al., 1984), I saw this as an opportunity focus on these hawks within the design. Wanting to reference the idea of the surveyors corner markers, I thought nesting platforms with an enhanced habitat would be a viable direction for the folly. The typical components, such as the platform, required an elegant design to make it more than simply a practical species enhancement project. This design considers elements from the narrative telling of the colonization forces and incorporates them with elements that would be vital for the success of a hawk nesting site.

The hawks are a rusty brown colour, which influenced its common name, ferruginous, because it is derived from the Latin for iron. The hawks come to Saskatchewan, a part of their northern range, during nesting season, which begins in April and May (Alberta Sustainable Resource Development and Alberta Conservation Association (ASRD and ACA), 2006). "The ferruginous hawk persists even in treeless and arid grasslands or desert habitats where it can nest on eroded banks and even relatively level ground" (ibid.). However, more young are produced in elevated nests in direct correlation to the nests being out of the reach of predators and other disturbances (Schmutz et al., 1984). Once the nest is constructed, the female usually lays about 1 to 5 eggs, with a mean clutch of 3.6 (ASRD and ACA, 2006). Clutch success is dependant on several conditions, including availability of prey/food and predation (ibid.).



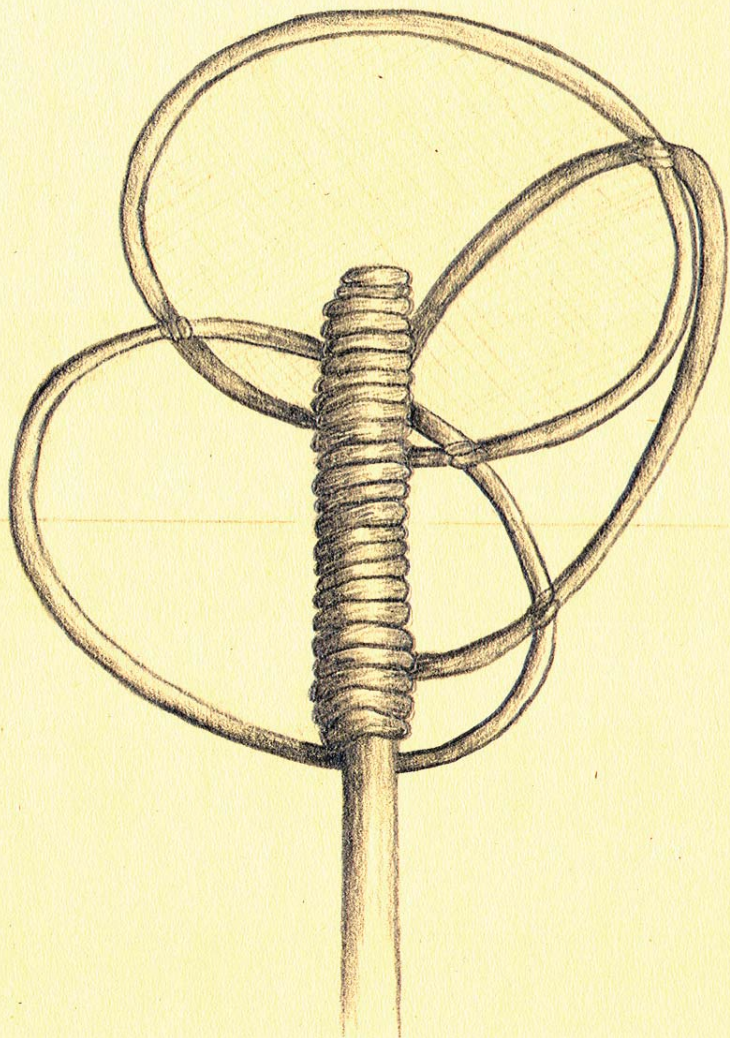


Fig 6.11 Nesting Platform - front view

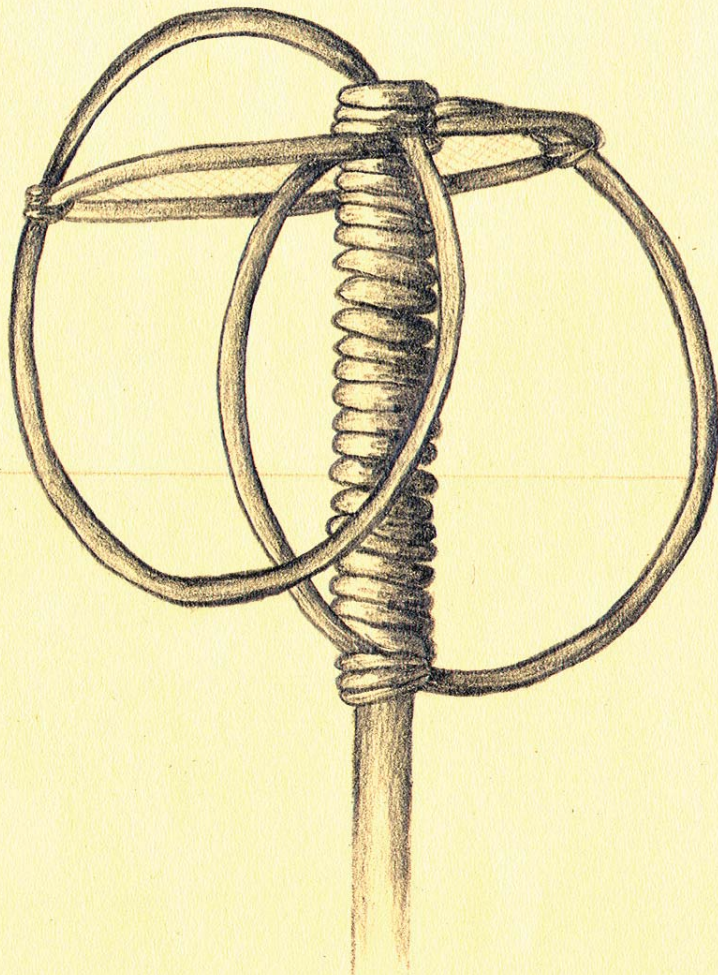


Fig 6.12 Nesting Platform - rear view

The proposed structure of the nesting 'platform' is derived from links of the Gunter Chain while taking into account how the hawks would utilize the structure as a base for the nest and other activities such as perching. The metal loops are to be constructed out of iron tubing with a silver finish and mounted on treated wooden poles. As per recommendations from previous studies, a metal mesh is integrated with the horizontal loop; this will provide a secure substrate atop which a nest can be constructed (Schmutz et al., 1984; Schmutz et al., 1998). The wooden poles are to be installed at quarter-section intersections, with sixteen sites in all. The base of the poles will have metal banding at least one meter in height in order to dissuade predators from climbing the pole. The installed height of the structure would be 7 meters, with 2 meters secured beneath the ground. The nest sites should generally be located no closer than one kilometer from human activities, such as farming practices and the roads, which is in accordance to the natural spacing of nesting sites (Schmutz et al., 1984).

#### Behaviour of Ferruginous Hawks (*Buteo regalis*)

*Brooding* – sitting over and in contact with the young.

*Perch and Wait* – perching is on any elevated natural or man-made site.

*Hunting from the Ground* – the hawk will stand on the ground at a rodent burrow after initially locating it from the air.

*Low-level Flight* – birds will course over the landscape within a few yards of the ground and pursue in direct, low level chases, or they will hunt from 12 to 18 m above the ground.

*High-level Flight* – birds will hunt while soaring.

*Hovering* – the birds will search the ground and drop on the prey.

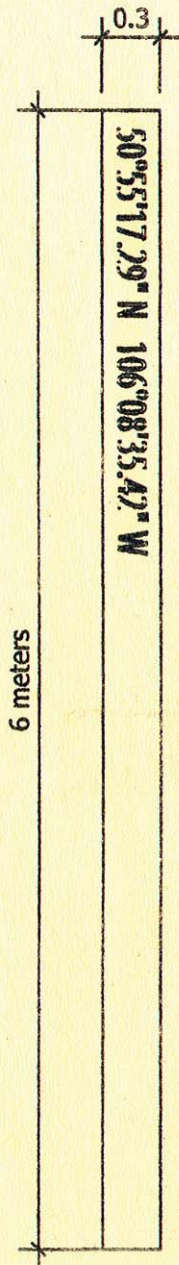
*Cooperative Hunting* – mates have been known to assist each other.

*Kleptoparasitism and Scavenging* – passive prey acquisition.

(after Wakeley, 1978a; Wakeley 1978b; Ellis et al., 1993; Plumpton and Andersen, 1997)

Fig 6.13 Nesting Platform Elevation, not to scale





Invisible Witness  
 -GPS Coordinates  
 for township intersection  
 -Corten steel  
 with laser-cut numbers



Average Water Level

The central 'hub' of the design, where the township intersection is located, is where a 'witness' corner marking would have been recorded. This point lies in the marshy area of Eyebrow Lake, which had varying water levels prior to the implementation of management controls on the river. Designing for this notion of the 'invisible witness' proved a difficult challenge because of its intriguing, indefinable quality. I struggled over whether or not something should even be placed in that spot. What I propose is still in keeping with the idea of invisibility, but a permanent marker is to inscribe a previously unmarkable spot. A 3 meter high (6-7 meter total length) by 0.3 meters wide and 3/4" Corten steel post, used because of its weathered rust-like appearance, is the central pivot point for the surrounding nesting poles. The Global Positioning Coordinates will be laser cut into the steel, creating a description that is still invisible because it exists as a void space.

Fig 6.14 Invisible Witness 'Hub'

1:40



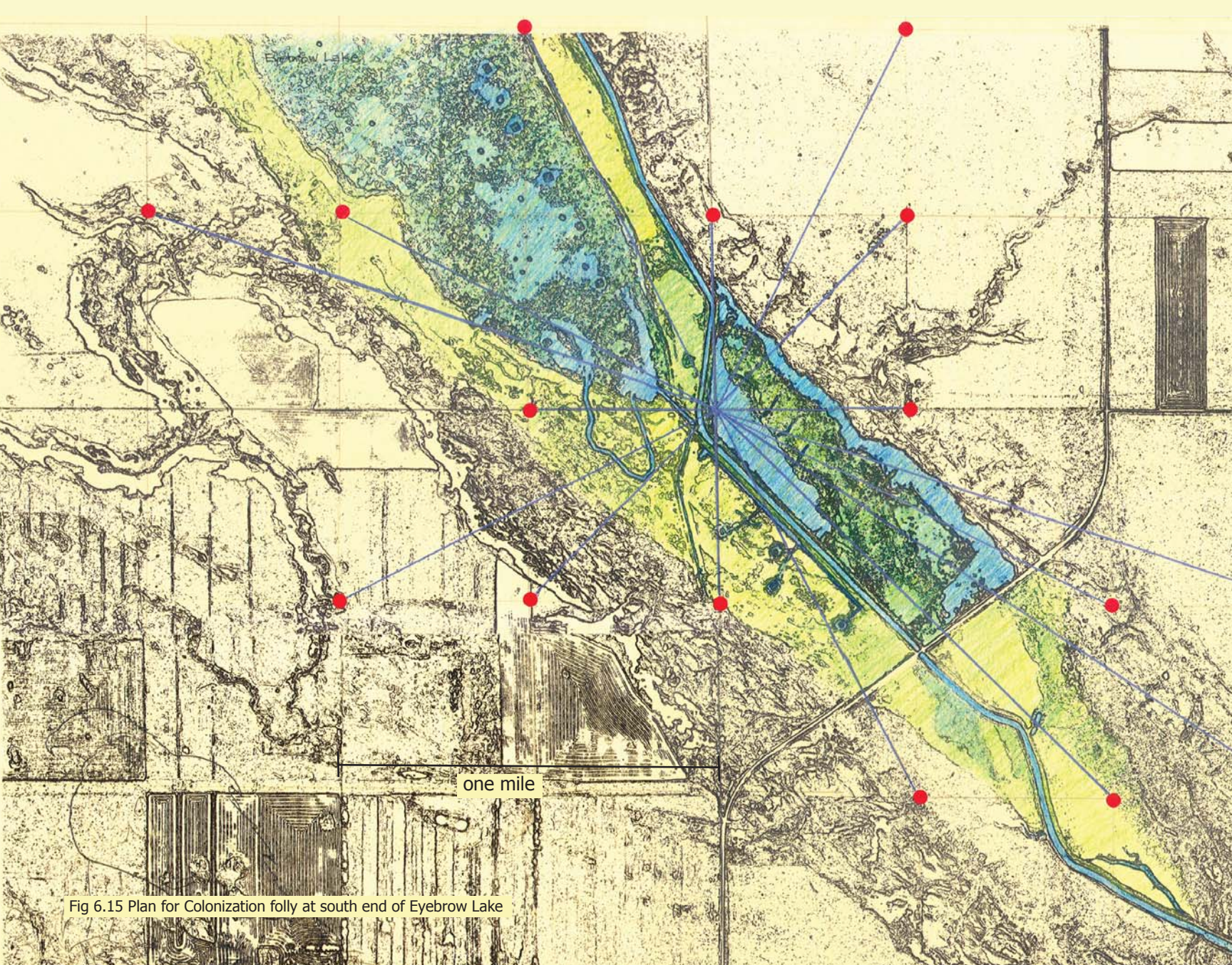
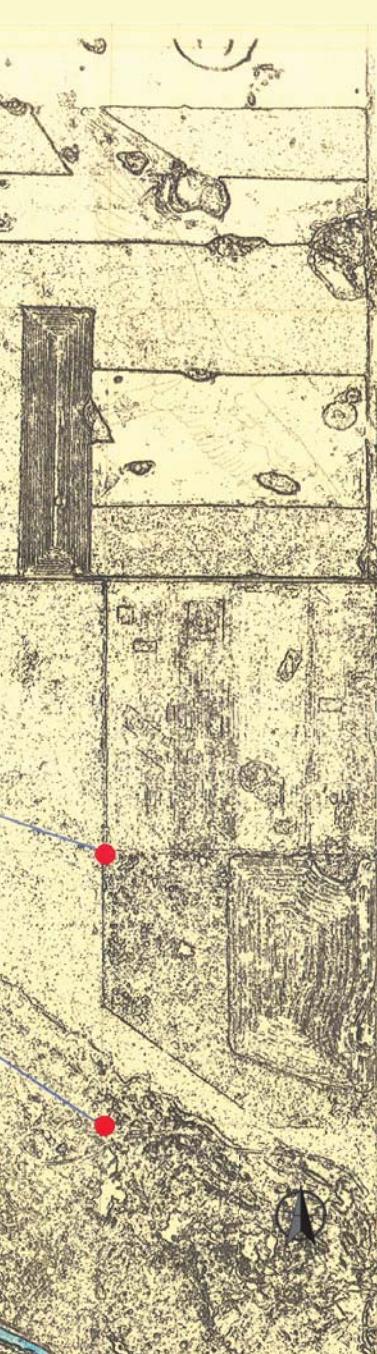


Fig 6.15 Plan for Colonization folly at south end of Eyebrow Lake





Radiating from a central hub at the township intersection is a series of mown grass 'paths' that terminate at the nesting poles. While it would be desirable to have more than one pair to nest in this area, sufficient prey populations are needed in order to support the hawks and their clutches (Zelenak and Rotella, 1997; Cook, Cartron, and Polechla, 2003). The radiating mown paths harkens back to the experimental settlement designs previously mentioned by Thomas Adams, and are incorporated within the design as a response to the issue with prey availability. The research supports that ground squirrels and prairie dogs are the main source of food for these raptors (Schmutz, 1989; ASRD and ACA). It is the slightly disturbed edges of agricultural fields where a great number of these squirrels can be found (Schmutz, 1987; Zelenak and Rotella, 1997). Seasonal provision of disturbed areas within the design allows for a melding of form with the function of prey habitat. These paths are not necessarily continuous because they are interrupted by varying types of vegetation, including shrubs and trees, as well as both marshland and open water areas.

Human interaction will be limited within in the site. This will not be in a strict and monitored way, but because of the nature of the site itself. Being located in a relatively remote area of the valley provides this opportunity for the nesting hawks to have little risk from excessive disturbance from human activities. Access to the site would not be restricted, so interested parties, such as research biologists or interested birders, could monitor the success of the nesting. For the casual passersby, informational material would be made available at the Eyebrow Lake marker sign currently located just north of the road in the middle of the valley. Here they would be able to read about the avian activities of the site and learn about the significance of this folly.

Fig 6.16 Site Marker





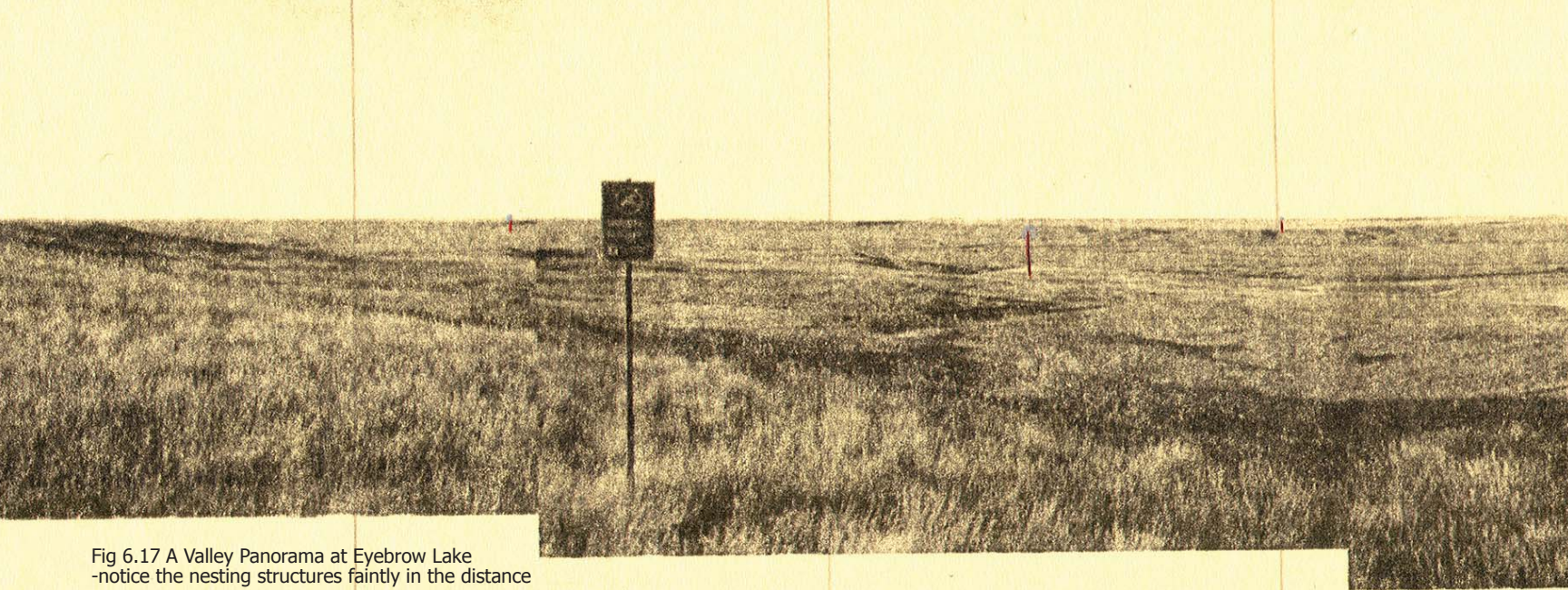


Fig 6.17 A Valley Panorama at Eyebrow Lake  
-notice the nesting structures faintly in the distance

## Narrative Experience

It was nearly sunset when she began her decent down into the valley. She could see the sunlight shimmering off of some of the early golden seed heads of the grasses that lined the sides of the hills. All at once the unusual presence of these silver basket-like structures atop tall poles came into view, spread across the reaches of this territory.

Then she heard a high pitched screech.

When her eyes followed the sound into the pink and orange sky, she was amazed to see the soaring pair of hawks floating on air high above the valley. Mesmerized by the sight, she pulled her truck off to side of the dusty gravel road so that she could stop and watch the graceful dance in the sky. The circling, swoops, and sudden dives signaled that the hunt was on. Off in the distance, she saw one of the hawks land on the raised silver perch of the nest site and proceed to feed the fledgling hawks in the nest. The pleadingly needy squeals of these young hawks could be faintly heard at this distance.





Wanting to prolong this unexpected moment, she decided to go on a stroll down to the rickety metal bridge that crossed over the channel where the lake waters met the river. Along the way she happened to startle some geese feeding in the water near the trail, and the great ascent of a hundred or more birds began. By the time she made it to the bridge the geese had already settled into a new location. Coming into view as she crossed the bridge was a tall rust-coloured post that she could partially see through. It was submerged in the water a distance away, so she could not get close enough to decipher what was on it. She thought to herself that perhaps a late summer canoe trip might be in order to check it out. She could tell however, that water levels had been changing as there were water marks at the base of the pole, just above the water.

After mentally noting the canoe trip, she made her way back down the trail to the entrance of the site. Along the way, she heard the high pitched chirps of a nearby prairie dog colony. They better watch out for those hawks, she thought. At the Eyebrow Lake sign there is some interpretative information about the site that she scans over. She finds out that there are GPS coordinates are on that rusty post, but she still wants to be able to see it up close. Perhaps when she returns next time, she will venture up one of the paths to those nesting sites to see if she can see any hawks up close. She is happy with this unexpected sunset stroll, and returns to her drive while on the lookout for more soaring creatures.





Fig 7.1 Tantalton seen from the a distance with hills in the background, ~1910, by John Howard (Credit: Saskatchewan Archives Board)



## *Picturesque Forces*

### Introduction

Landscape Narrative Type:

Narrative setting and Topos - Ideal setting, nostalgic return/retreat (Potteiger and Purinton, 1998)

Trope:

Oxymoron - occurs when two contradictory terms are combined. Its use can deliberately call attention to a contradiction, which can become absurd or funny (Gove and Merriam-Webster, 2002).

Another force within the valley is the picturesque forces. On the surface, this force is more subtle because its effects tend to permeate within the subconscious of the visitor, evoking conditioned responses to the landscape which one is maybe unaware of. Once I began to view the valley, deliberately searching for its picturesque components, it became abundantly clear that parts of this landscape are indeed classically picturesque. A discussion of the picturesque is valid not only because of its relation to landscape architecture and the valley as it is, but also because those early expeditions within the valley occurred during the era in which picturesque thought had its initial impact. By the time many of the explorers and surveyors of the Canadian west came to the Qu'Appelle, the idea of the picturesque had likely entered into their consciousness (Stacey, 1988). Perhaps what these visitors saw in this prairie valley landscape reminded them of the romantic landscape paintings and the countryside of their homelands. Idyllic imagery of the West permeated the consciousness of eastern Canada and Europe, as the government and other land speculators attempted to entice people to try their hand at homesteading through the use of immigration posters (Marzlof cited in Conway, 2005). "Clifford Sifton's tenure as Minister of the Interior, from 1896 to 1905 sparked a marketing campaign that drew two million immigrants to western Canada. Brochures and posters lured immigrants with idealized visions of prosperous and orderly rural landscapes;" offering an alternative to their current way of life (p. xvii). The town now known as Tantallon, and surrounding area, was one of the many places where immigrant farmers and entrepreneurs established homesteads and grew the local agricultural economy. The town's setting is one of the most evident examples of 'picturesque' within the valley that I came across. It was not that the town itself was overly picturesque in a visual sense, as it is more pastoral in nature, but it was because of what I saw in the town and what I later found regarding the town's origins.

## Narrative

### Picturesque Travel and the Claude Glass

*The picturesque traveller is the traveller who has a conception of an ideal form of nature, derived from landscape painting, and whose purpose it is to discover ideal scenes in existence.*

-Christopher Hussey. (1967). *The Picturesque: Studies in a Point of View*. p. 83.

In relation to the permeation of the picturesque in eighteenth century English and European life, Grand Tours became a popular mode of extending one's classical education (Bell & Lyall, 2002). These tours were initially embarked upon by young aristocratic gentlemen who had the means to travel to the various cultural centers of Europe and wanted these experiences to frame their future vocations. "Each tour might last several years and was in pursuit of benefits as well as pleasures" (p. 10). This desire for travel spread into other classes as well, but with less money, the excursions were shorter and the people generally had more interest in sightseeing rather than strict educational purposes (Bell & Lyall, 2002). "Indeed, in nineteenth-century travel writing we read less about what was seen and more about the impact on the author, and his or her own spiritual growth from observing new sight" (p. 10).





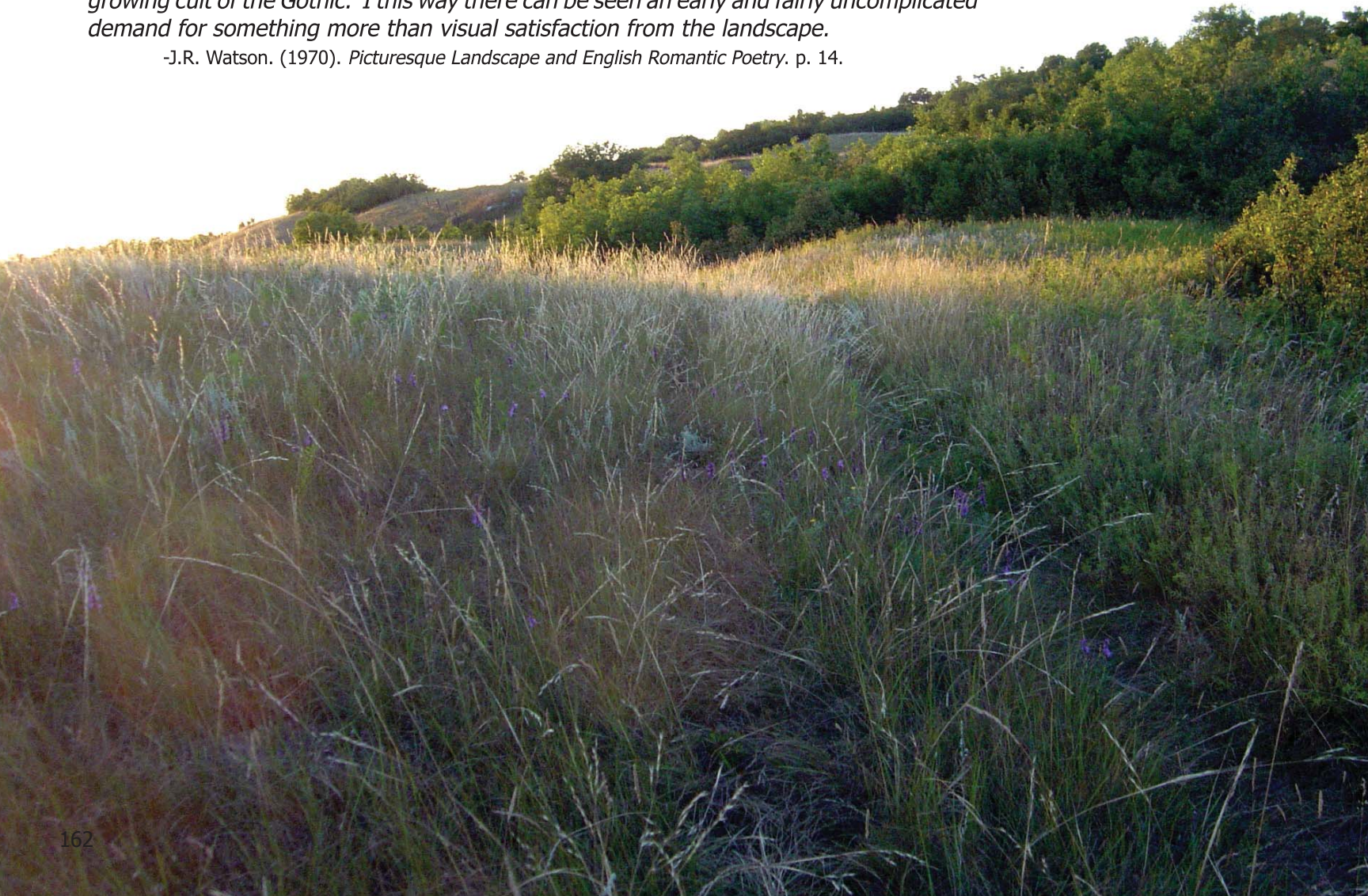
The enjoyment of picturesque travel was capitalized on by those who wrote guidebooks for the scenic districts in Britain. These guides were designed to help the lay person find the picturesque views they sought. One such travel writer was Thomas West, and he identified 'stations' or vantage points that exhibited "the best landscape picture to the artist, and to give the most pleasures and entertainment to the company who make the tour" (cited in Watson, 1970). Many travelers carried with them a Claude glass, named for Claude Lorrain (b.1600-d.1682), one of the most influential Italian landscape painters of the time. This circular, tinted reflecting glass required the viewer to face away from the scene they were trying to capture while positioning its reflection in the glass "until the perfect scene appeared framed as if in a picture" (Watson, 1970, p.14). "The Claude glass image flattened the features in a landscape of any depth, much as binoculars do, so that, as Gilpin observed, they look 'something like the scenes of a playhouse, retiring behind each other'" (Andrews, 1999, p. 118). Frequently, these desired landscape scenes contained ruins, real or artificial follies. Ruins represented that one was living in a modern age, the present times, because the ruins themselves were constructed as representing the dissolving past (Hussey, 1967).

Fig 7.2 Looking Back



*The pleasure of ruins was largely visual, for the irregular shape and varied colour of the stonework formed an agreeable contrast to the landscape around. But the ruin also satisfied an emotional demand for historical colour and excitement, connected with the growing cult of the Gothic. In this way there can be seen an early and fairly uncomplicated demand for something more than visual satisfaction from the landscape.*

-J.R. Watson. (1970). *Picturesque Landscape and English Romantic Poetry*. p. 14.





The quest for these picturesque scences developed an analogy to hunting in late eighteenth century Europe (Maillet, 2004). For both disciplines, in the end it does not matter so much what ends up on the wall; it is usually the events of the hunt that derives the most pleasure. “The *image hunter* is...not a recent notion, and the expression to ‘shoot pictures’ attests to the persistence of this analogy” (p. 167). Watson (1970) goes on to discuss that a desire for something more tangible or real came in the form of evening strolls within the landscapes of the day’s studies. Through a more haptic interaction with these places, and relieved of the obsessive nature of the Claude glass, the picturesque travelers were able to experience a different mood of the place. The fading light allowed for other senses to interact with the landscape so that scents and sounds entered into their perception of these objectified scenes, rendering them more natural. This idea of picturesque travel closely relates to own my desire to explore and discover different sections of the valley. It is founded on a desire to go out and to seek landscapes that would be interesting to photograph because of their uniqueness, or designing a landscape could serve as a muse to a photographer. An important component of the picturesque for me is the walks; roaming the familiar trails of the Kannata Highlands or getting out of the car at the Hidden Valley for sunset hike. My goal was to identify a site where these activities of exploring, walking, and creating could take place within a specific area of the valley and be complemented by designed elements and follies.

## Site – Design - Folly

“The Dominion Lands Act of 1872 outlined the provisions for granting homesteads to settlers: free homesteads of 160 acres were offered to farmers who cleared ten acres and built a residence within three years of a registered intent to settle a specific land claim” (Mooney, 2007). It was mainly subjects of the British crown who were initially invited to settle in western Canada, but soon enough people from around Europe and the US came to call the prairies their new home (Herriot, 2000). By 1906, Tantallon and its surrounding area, the first Saskatchewan settlement in the eastern valley, had a mix of cultures that included English, Scottish, Icelandic, Finnish, and Russian Jews (Herriot, 2000). People from these and other ethnic groups—some arriving via the US, including Ukrainian, German, and Hungarian—came to settle in and around the Qu’Appelle Valley. The main source of income for many of these newly transplanted families was agrarian, which was in part due to the requirements of their free homesteads.

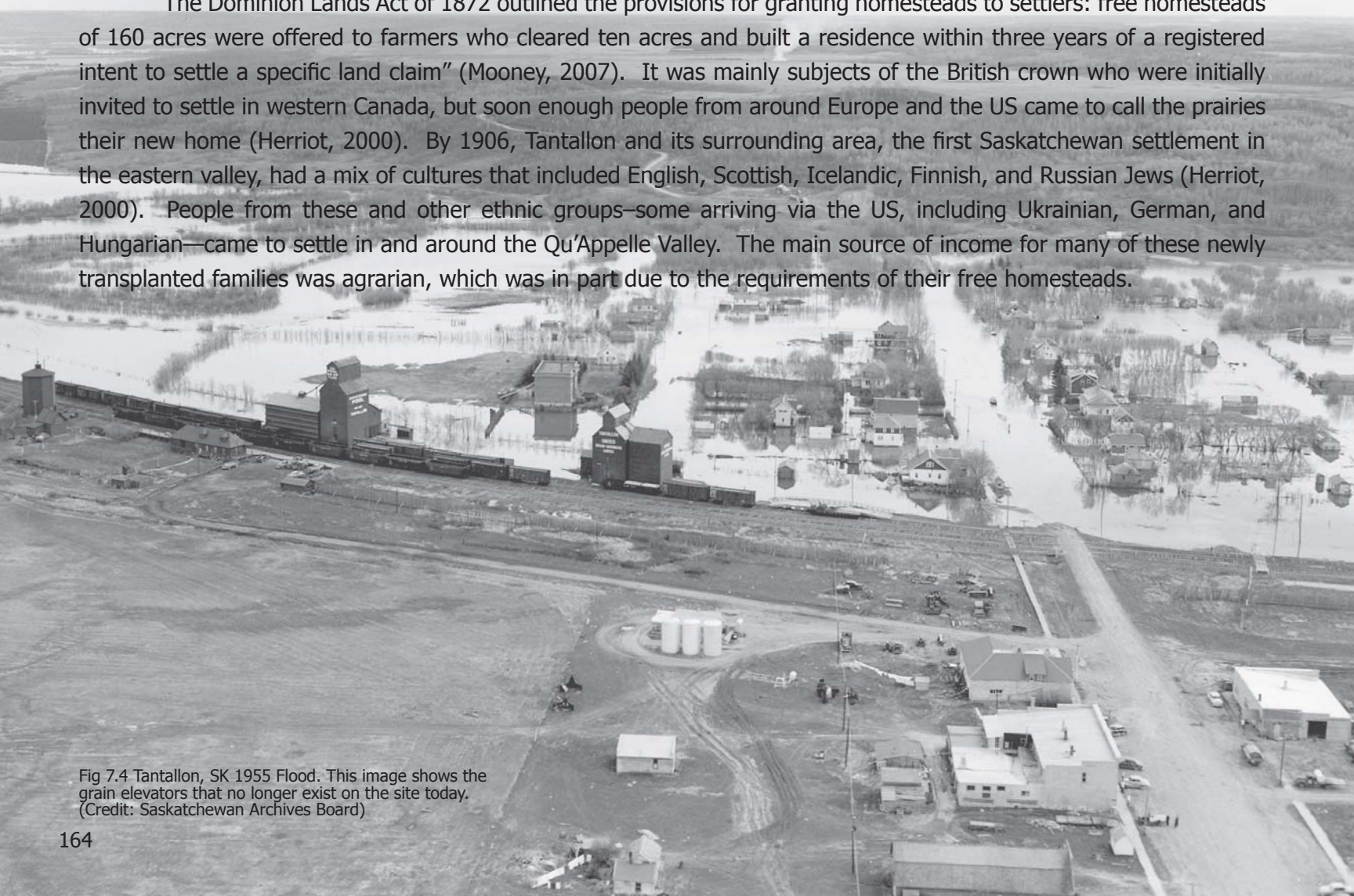


Fig 7.4 Tantallon, SK 1955 Flood. This image shows the grain elevators that no longer exist on the site today. (Credit: Saskatchewan Archives Board)



*Sitting up to my eyebrows in the grass...I looked out across the Qu'Appelle bottomlands and felt...optimism.  
I saw for that moment how such a landscape gives rise to optimism, big dreams.*

-Trevor Herriot. (2002). *River in a Dry Land*. p. 249.



Fig 7.5 Tantallon, SK, 20 May 2008



On the side of one of the buildings on the main street in Tantallon there is a large painting of this same street, only set in what may have been a more glorious period of the town's history.



Fig 7.6 Tantallon, SK - facing north  
30 September 2006



Fig 7.7 Streetscape painting on the side of the post office building

The artist—signed and dated M. Daniel 2001—took certain liberties with depicting the hillside in the background, and painted it more rugged, lush, and set with mist. Installed for the centennial birthday of the town, it looks as if the artist was trying to capture what drew people to this place over a hundred years ago. One such Scotsman may have witnessed a similar scene in 1883 that reminded him of the Highland glens of home (Herriot, 2002).



Senator James Douglas was that man, and because of the kinship he felt for this place he filed for a homestead. "He later named his new farm on the valley rim after the Douglas castle on the North Sea – Tantallon" (Herriot, 2002, p. 234). The ancestral Douglas castle of Tantallon is located on a cliff overlooking the Forth of Firth 25 miles from Edinburgh. I have looked at pictures of the castle, and I can only imagine what it must have been like before being ruined in a siege by Oliver Cromwell in 1651. It sits perched on the edge of the land next to the sea, poised to protect yet destined to be still. All that remains are the three crumbling towers and the partial wall that connects them. The castle in ruin has been captured in picturesque paintings and engravings, including ones by: Alexander Nasmyth in 1816, Joseph M.W. Turner in 1821, and William Miller in 1844. The highlands and coastal regions of Scotland are brought together and interpreted within parts of the folly design to reinvest this linkage to the past, a former identity and home. This is evidenced by the plant choices that surround the Tantallon follies, and with the main folly that sits atop the eastern hillside and looks down upon the town like the castle overlooks the sea.

Fig 7.9 Douglas Homestead, 20 May 2008

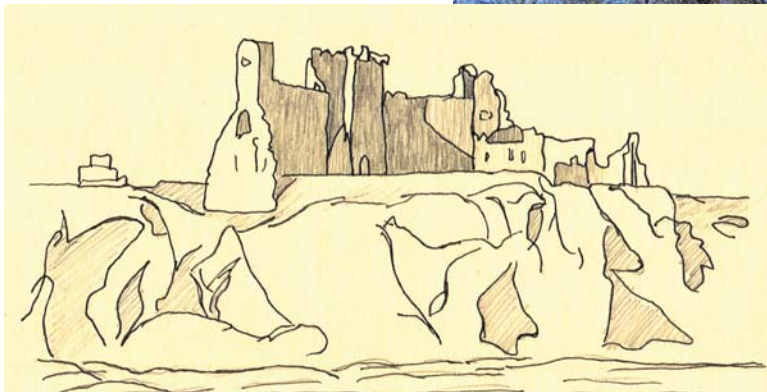


Fig 7.8 Tantallon Castle, Scotland

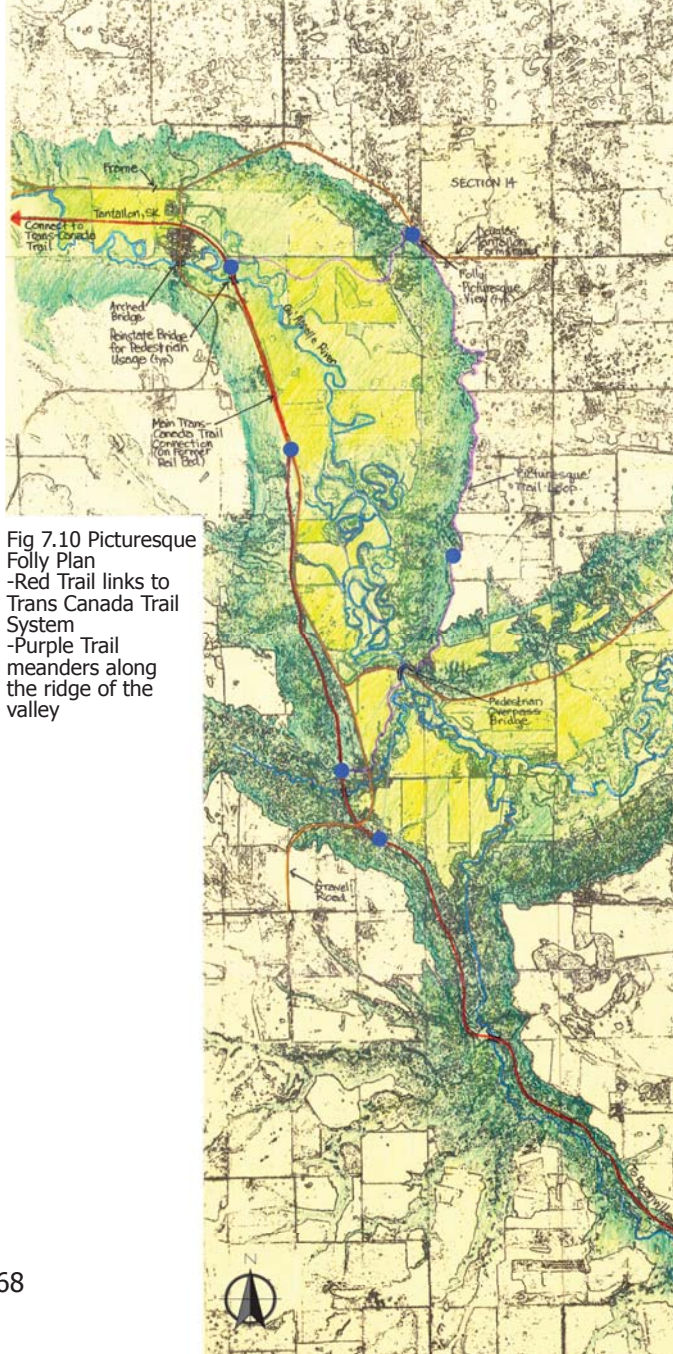


Fig 7.10 Picturesque Folly Plan  
 -Red Trail links to Trans Canada Trail System  
 -Purple Trail meanders along the ridge of the valley

The evening stroll, with a strong emphasis on seeing the landscape without the constraints of the picturesque, is a key component to post-picturesque activities (Watson, 1970). Akin to this are local multi-use trail systems that have gained relative popularity, and more specifically the Trans-Canada Trail. The Tantalion trail system would be an additional offshoot trail to the Trans-Canada Trail route, which is already planned but only partially constructed (see <http://www.tctrail.ca>). This new trail I am proposing would exist upon the rail bed where the removed train tracks formerly carried train cars laden with grains headed to markets in Regina or Winnipeg (Herriot, 2002). In order for visitors to use the trail for the whole length - Tantalion to Rocanville is 20 kilometers - two bridges need to be built in place of rail bridges that were removed; the trestle bridge over Bear Creek and another smaller one close to town over the Qu'Appelle River. There will also be another, more meandering trail that leads east from town, up the hillside and then south along the valley's ridge until it reaches the 'shale slide' where the valley abruptly turns to the east. Here the trail descends back into the valley, over a new pedestrian bridge, and proceeds to connect with the main trail just north of the trestle bridge. The distance of this part of the loop is approximately 10 kilometers, and with the connection back to Tantalion, the distance is a total of 16.5 kilometers.





Fig 7.11 'Shale Slide' south of Tantalton, SK

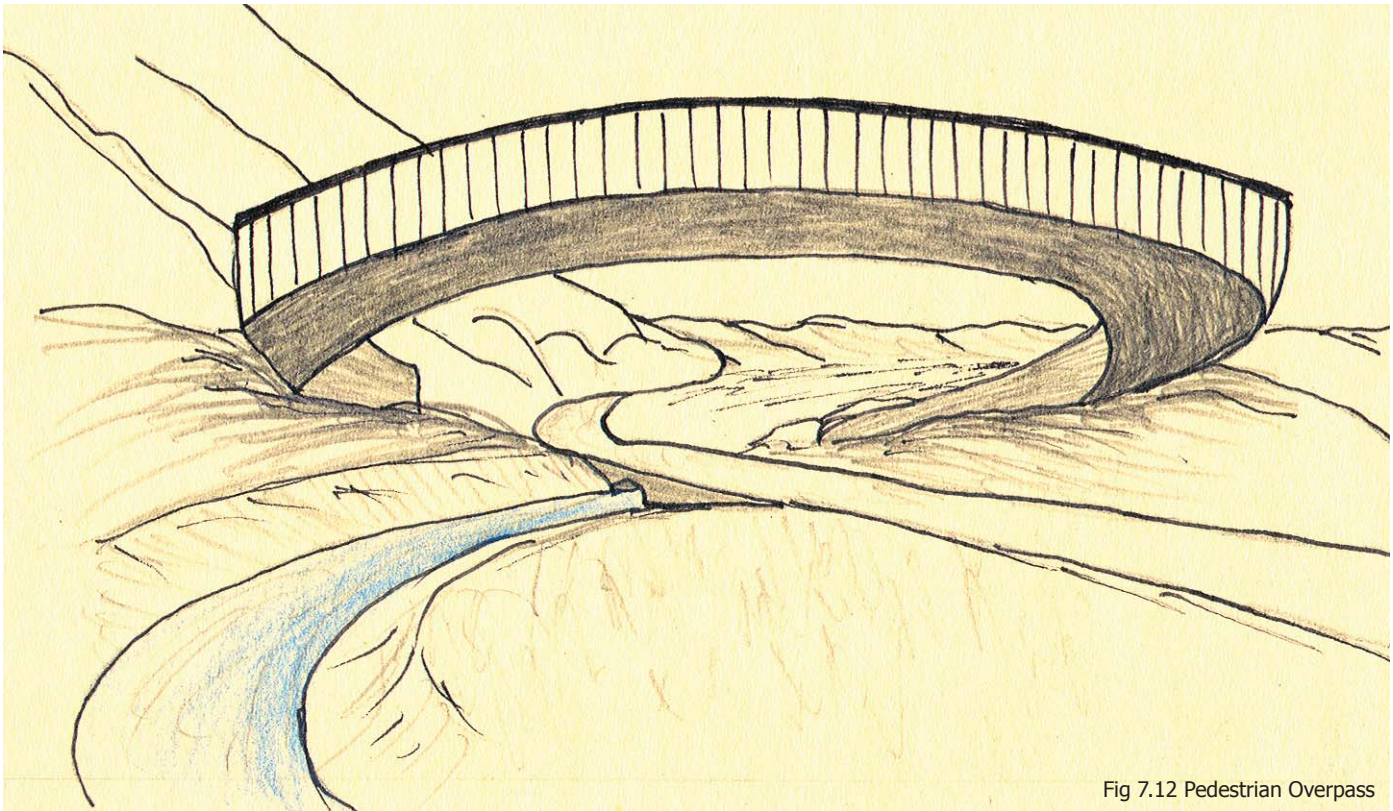


Fig 7.12 Pedestrian Overpass

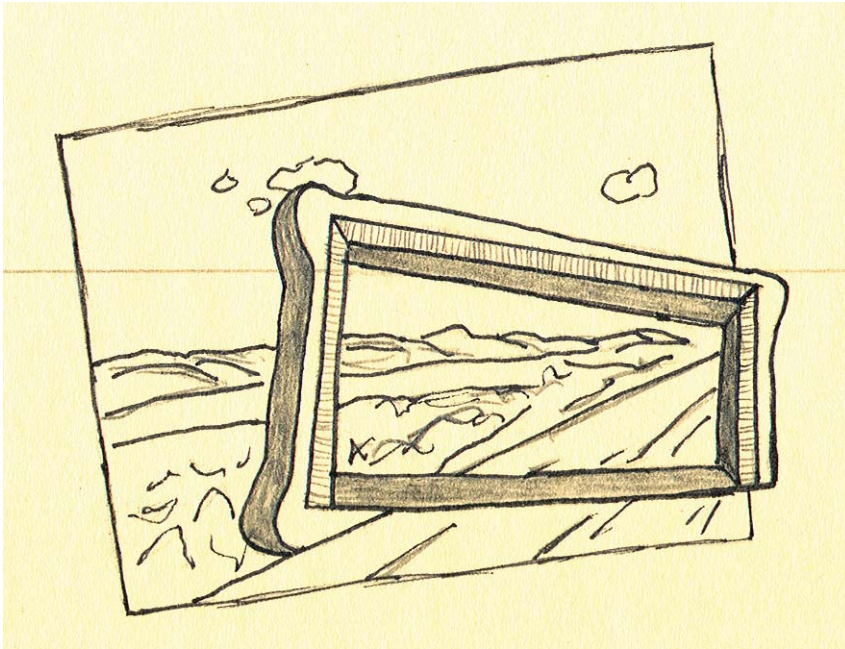
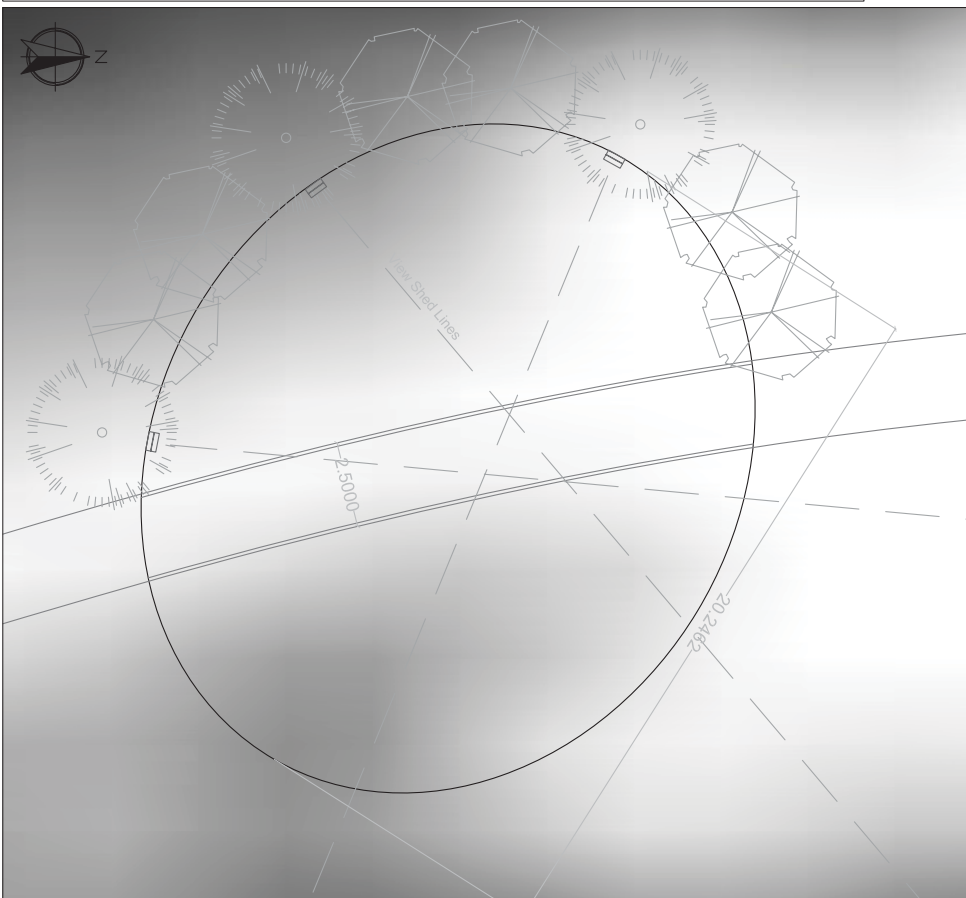


Fig 7.13 'Framed Views'

As one drives through into this area, the landscape views are framed. North-west of Tantallon, a large frame that sits askew will be installed. The frame will be large enough for the vehicles that use this road to pass through. It will act as an archway, an introduction to the site. If one enters the site to the south-east of town, a pedestrian bridge over the road could act in a similar manner to the frame while also serving the function of pedestrian conveyance.

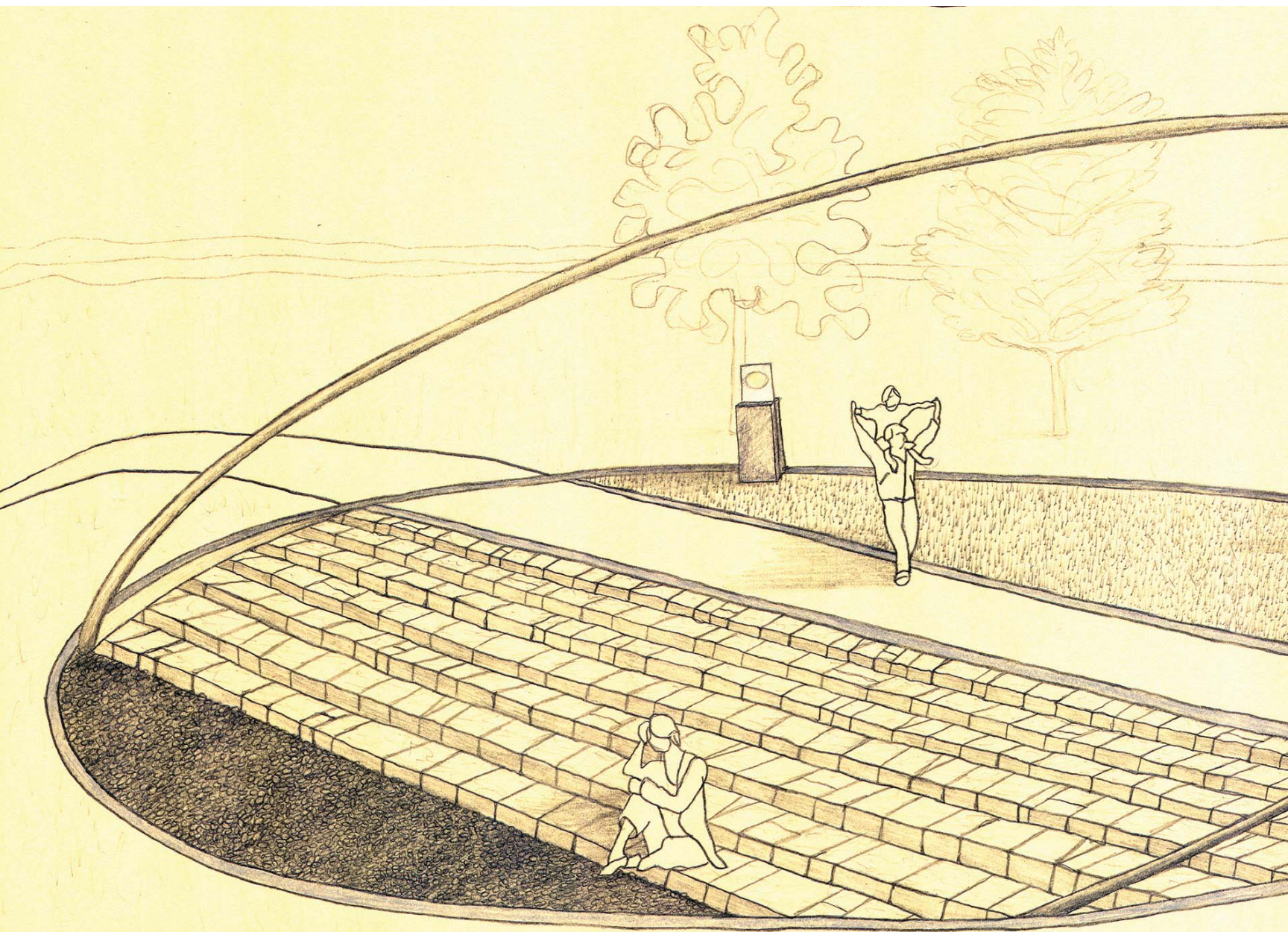




Along the trail will be folly-like rest stops. Here people will have the opportunity to interact with the landscape using built-in Claude glass-like mirrors that frame the landscape with picturesque intentions. The trope for this folly is oxymoron, and it is here that this applies. The contradiction comes from the notion that while these spots along the trail are implemented to view the valley from them, one is intended to view the reverse image in a mirror, if they so choose. Besides viewing the landscape behind them, the observer may wish to stop and create a sketch. Each sketch that is created by the different visitors can capture the diversity in the changing seasons and the unique experience of each pair of eyes.

Fig 7.14-7.15 Section and Plan of rest stop at south-west side of valley







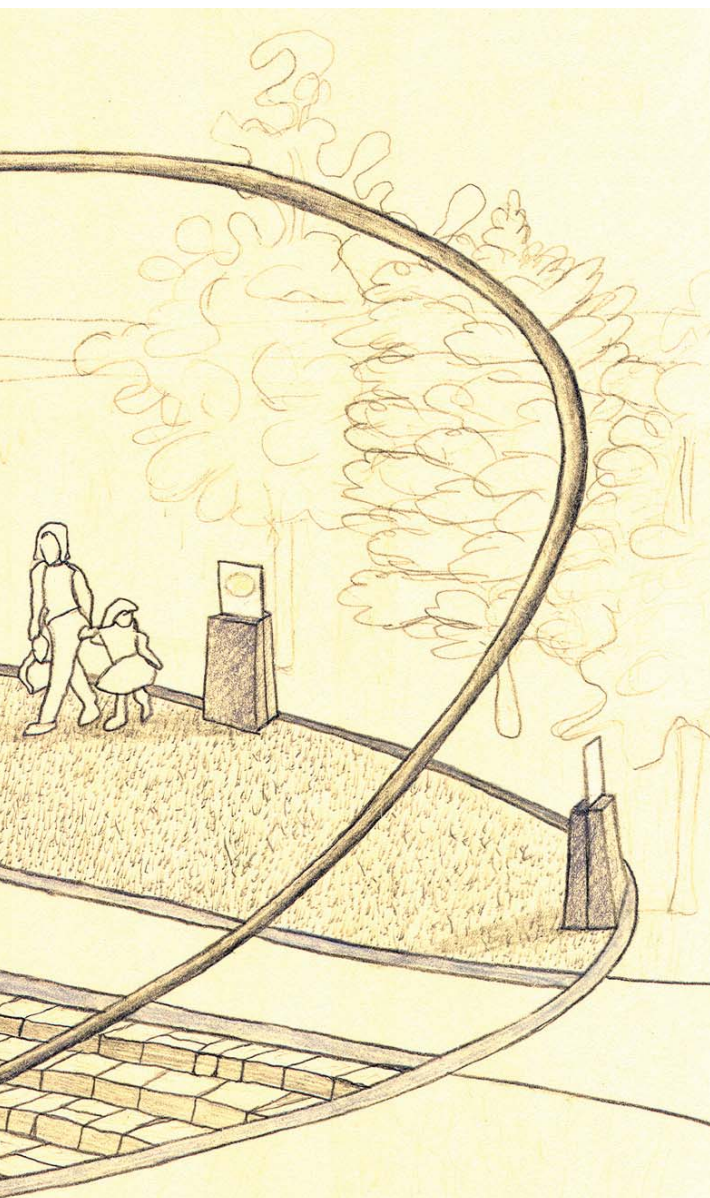


Fig 7.16 Picturesque Overlook

The rest stop which exemplifies picturesque ideals and the notion of the folly would be located east of town at the top edge of the valley, with views of town sitting in a turn of the valley. The trail comes through the site and bisects it into an upper and lower part. The lower part has masonry steps that create a small amphitheater effect to be used for casual seating. The masonry was chosen to reference Tantallon Castle's crumbling ruins. Three burnished concrete pedestals with mirrored metal devices attached to the top are incorporated into the upper part of the rest stop. These could be used to view the picturesque landscape sprawled out behind you. These devices are also intended to reflect the setting sun, creating an effect that harkens back to the Douglas homestead. "The old Douglas place...The sun made the windows shine and we were convinced they were made of gold" (Herriot, 2002, p. 234); now the growth of the trees around the house has made it impossible to see from down in the valley anymore. The trail would be edged with wide metal bands to reference the former railroad tracks once passed through the valley. Also incorporated into this folly would be a large side-tilted arch structure that references the arched bridges scattered throughout the valley. This is also intended to draw the attention of the motorists passing by, framing their view of the valley and enticing them to stop and take a look. Along with this arched structure, groupings of Scots Pine (*Pinus sylvestris*) and Trembling Aspen (*Populus tremuloides*) would be incorporated nearby to help draw attention of distant hikers' up to this site. With the ridge generally having few trees along it, these added trees could bring colour and height to this site, making it distinctive. People in town would then be able to look up to hills and enjoy a view of this folly within the valley's picturesque setting.

Three words can be used as the lowest common denominator for all Claude mirrors: 'convex tinted mirror.'

-Arnaud Maillet. (2004).  
*The Claude Glass*. p. 15

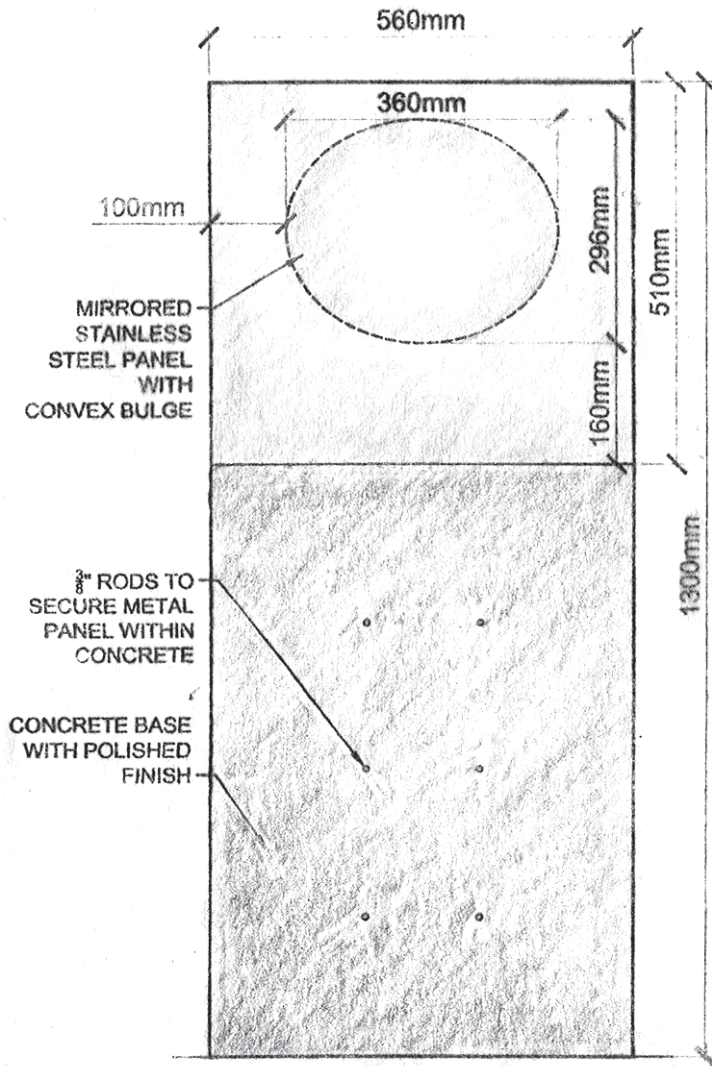


Fig 7.17 Picturesque Viewer Front View 1:10

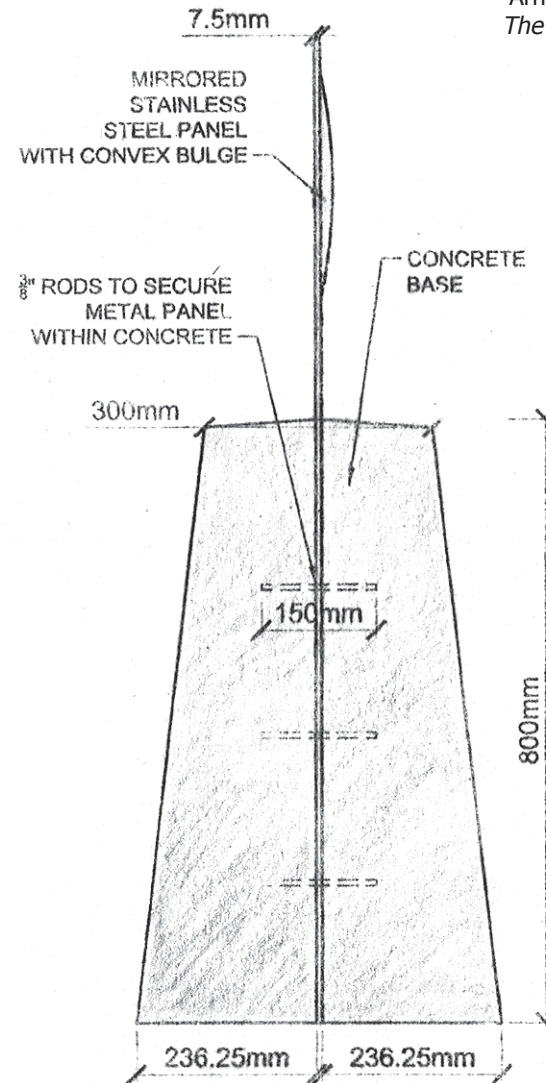


Fig 7.18 Picturesque Viewer Back View 1:10



## Narrative Experience

The family wanted an adventure. With the grand-opening of the trail between their hometown of Rocanville and the valley town of Tantallon, this seemed like the challenge they were looking for.

It was decided then; they would set out early Saturday morning, stay over night at some relatives who lived in Tantallon, and then hike back on Sunday. This was the May long weekend, so they would have all day Monday to rest before having to head back to work on Tuesday. At the crack of dawn on Saturday, they all got up and readied themselves for the day. Lunches were prepared and packed along with snacks, and plenty of water. They were also prepared if it started to rain.

The first two and a half kilometers of the trail is still in the open prairie, but it is not long until they start their descent through the gully that Scissor Creek runs down. The enclosed feeling of walking through this gully feels unusual for this family of five that are rarely away from the wide open spaces on the prairies. It reminds one of them of a rare camping trip into the Rocky Mountains, the scale being different, but the feeling somewhat similar.

Fig 7.19 Exisiting trail along abandoned rail bed in Scissor Creek Valley



After another 9.5 kilometers, they began to catch glimpses of the Qu'Appelle Valley. As they crossed the newly reinstated trestle bridge, they could see in the distance where the trail is carried over the road by a pedestrian bridge and continues on up the side of the hill. That would be the part of the route they would take tomorrow on their way back home. For now, they stayed to the trail on the old rail bed, and as they walked, they could see up ahead a place to rest. It was a bit of an odd place, with mirrors that reflected the landscape and trees so tall and sturdy surrounding it that it made one think of columns. After eating lunch, sitting on the short grass to the side of the main path, they continued on their way.

At one point about halfway down the valley was another rest stop; here the trail crosses the gravel road. From this spot, they had glimpses of some far-off object atop the ridge at the north end of this stretch of the valley. As they got closer to town, they could see it more clearly. It sat majestically on the hillside, drawing the eye up as something reflected the setting sun back down into the valley. This would be the family's first stop tomorrow morning. For now they were tired, and needed a well deserved sleep.

It was morning again. Over breakfast they discussed the day with the relatives, and were informed that the sight on top of the hill was intended to commemorate the Douglas family who were the first homesteaders in this area. They also learned that there were great views of the valley from up there, and that they should take some time to stop and sketch for a while. On the walls of the living room where they sat are several paintings of the valley that had been based from the sketches Auntie had drawn from up there; some of them with the use of the mirrors provided on the site.

Fig 7.20 View of Tantallon from location of proposed Picturesque Overlook





The family is excited to reach the pinnacle of this picturesque journey. As they ascend the hillside, the arch takes on interesting shapes because of their perspective of it. Later, as some of them sat on the large stone steps daydreaming, Mom decided to try out some sketching. She was intrigued by the effect the mirrored surface had at capturing the details of the landscape behind her, while the whole experience was distorted because she was facing the highway and a farmer seeding his field off in the distance.

Eventually they continued on their way along the trail that lined the ridge of the valley. It was a bit windy up there, and as they walked they were regaled with the sights of hawks floating on the wind. Soon enough they reach the shale slide and went back down into the valley, crossed over the road on the bridge they saw yesterday, and began their traverse through the Scissor Creek gully, only this time in reverse. They discussed what this journey meant to them as they walked back home; the consensus being that while seeing so much of the valley like they did on foot, it was that they were all able to experience this together that made it all the more worthwhile.





# Infrastructure Forces

## Introduction

Landscape Narrative Type:

Interpretive Landscapes – parallels, crosses, reveals history (Potteiger and Purinton, 1998)

Trope: Irony – “a sense of detachment that engenders critique...and not only unmask but masks, splices genres together, juxtaposes fiction and nonfiction, and mixes ‘high’ and ‘low’ culture” (Potteiger and Purinton, 1998, p. 38).

The valley force addressed within this chapter revolve around the forces of infrastructure and the engineered elements within the valley. While there are several infrastructure components throughout the valley—roads, the rail lines, and energy networks—my main focus will be on the control of the river and its water levels, and the use of dams, the Qu’Appelle Dam in particular.<sup>1</sup> Control over the waterways and the levels of the river and lakes has been a note of concern for people ever since settlement occurred. In the Lumsden area, “the beautiful valley ...is not without its problems, as flooding over the years has haunted everyone who lives in or near the valley floor. In 1969, 1971 and 1974 the water completely flooded the valley floor from one side to the other. This caused tremendous damage and was a huge drain on the [rural municipality’s] budget, as bridges, culverts and washed out roads were reconstructed every year this flooding took place” (R.M. of Lumsden No. 189, n.d.). Since then several upgrades to the water control structures at the ends of all the lakes have been implemented in an attempt to ensure seasonal flooding is kept to a minimum.

---

<sup>1</sup> The roadways and arched bridges are addressed in Chapter 3. While the rail line system played a significant role in the transport of goods to and from the valley, it will not be addressed at length because its narrative does not directly influence the folly designs.

Fig 8.1 Towards Craven and Last Mountain Lake -from floods scenes at Lumsden, 1974  
(Credit: Saskatchewan Archives Board)

## Narrative

One of the underlying motivations behind Henry Youle Hind's 1858 exploration of the Qu'Appelle Basin was to determine if a navigable waterway route was possible between Fort Garry and the Rockies (Herriot, 2000). He speculated about the possibilities of "damming and diverting water from the Elbow of the South Saskatchewan River to flood the Qu'Appelle Valley" (Herriot, 2000, p.67). This notion of damming the South Saskatchewan had permeated through the consciousness of those wanting to harness the power of water for hydroelectric power and economic gain (Herriot, 2000). One hundred years later, in 1958, Prime Minister John Diefenbaker announced the government's plans to build the Gardiner and Qu'Appelle dams at the Elbow (Herriot, 2000). Instead of flooding the Qu'Appelle Valley, a huge reservoir—later named Lake Diefenbaker—was to be created. This reservoir would "flood the valley of the River That Turns, the summit, and the upper Qu'Appelle. The summit separating the two watersheds, the sandhill springs forming the origins of the Qu'Appelle and Aiktow rivers, [and] the ancient hunting grounds of the Cree...all disappeared under water in the 1960s" (Herriot, 2000, p. 68).

Herriot (2000) recounts that the Aiktow River received its nickname, The River That Turns, because of an unusual phenomenon that sometimes occurred. During years of extremely high water levels due to spring run-off and flooding, the direction of flow within the Aiktow River changed. While it usually flowed north-westerly into the South Saskatchewan River, during peak times it would flow south-east into the Qu'Appelle River. This unique characteristic, along with the nearby *Mistaseni* rock, contributed to the sacredness the First Nations of the area held for this place (ibid.).





According to Pohorecky (1970), *Mistansai* is derived from Cree meaning "Great Stone" (p. 31).

The *Mistaseni* myth has two versions:

*In a legend about the origin of the rock, an eagle soars high in the prairie sky, with a giant buffalo clutched in its talons. Suddenly the buffalo drops to earth and lands in a cloud of snow. When a band of Indians arrives at the spot, only a huge rock is to be found. It is shaped like a buffalo, facing west.*

—Zenon Pohorecky. (1970). *Saskatchewan Indian Heritage*. p. 32.

*'Of course the Cree told what they had seen,' the old man said. 'This man called mostos-awāsis, Buffalo Child, had the power to change from a man to a buffalo and then to a rock [by rolling over four times]. The rock suddenly became bigger as it sat there in the valley, the people said. They told the story. It was heard all over, how mostos-awāsis had lived with the buffalo and how they had seen him change form while they were hunting these buffalo. The Crees started gathering there, they camped there, and they came to see this big rock. They danced, they sang, and they prayed, for of course the buffalo was one of the gifts given by the Creator. And they held their Sun Dances there near the place where the big buffalo rock sat.'*

—Deanna Christensen. (2000). *Ahtahkakoop*. p. 45.

Fig 8.3 Buffalo Rubbing Rock, c1960. (Photo courtesy of Marg Gould)







In preparation to the dam construction, archaeologists, anthropologists, and other researchers surveyed this area and collected artifacts that were then placed in the National Museum in Ottawa (Herriot, 2000). One such anthropologist was Zenon Pohorecky. After experiencing the big rock first hand, he became an advocate to save *Mistaseni* (Herriot, 2000). The committee created to save the rock was also responsible for its invented Cree-based name, *Mistaseni*. Unfortunately for the great rock, it stood in the way of the progress as it stood in the middle of the Aiktow valley, just downstream from the height of land. It was decided that this protrusion above ground may cause problems for future boaters in the area. At some point it was suggested the rock be relocated, and so tenders were put out to find a company to move it (Herriot, 2000). Due to its sheer size and limited funding available – much of it raised by donations – *Mistaseni* was slated to be ‘moved’ with explosives (Herriot, 2000). The resulting method included “drilling fifteen shafts six feet down into the darkness of its volcanic heart. Four sticks in each shaft, packed, tamped down with the fear and despair that urge a people to blast an object of veneration, to tear apart what they could not see as wholeness, as mystery” (Herriot, 2000, p.88). Herriot provides the details of what happened next: On December 1, 1966, the charges were set and sixty tons of loose rock was sent flying; this rock was then delivered to the Elbow lookout site where a monument was to be constructed (2000).

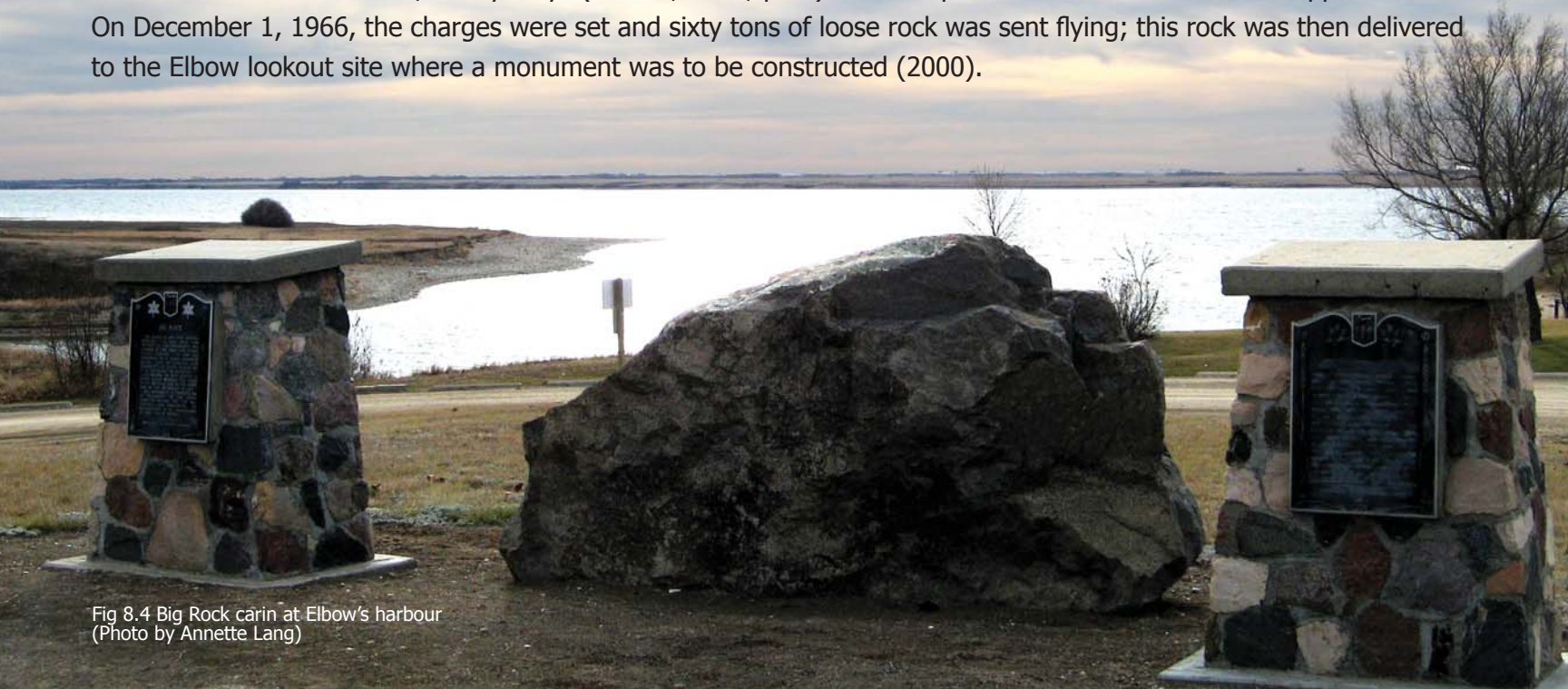


Fig 8.4 Big Rock carin at Elbow's harbour  
(Photo by Annette Lang)



Officially opened on June 21, 1967, the Qu'Appelle Dam stretches 3100 meters (1.93 miles) across the valley with a height of 27 meters and a volume of earth of 10.4 million cubic meters (Saskatchewan Watershed Authority, 2006). All of this earth was placed atop the height of land, forever burying the natural origins of the Qu'Appelle River (Herriot, 2000). A rail line now runs along the top of the dam, occasionally carrying grain and other goods between small towns east of Outlook to Moose Jaw, Saskatchewan. The grassy wall of the dam face stares blankly down the valley, devoid of any recognition of where the Qu'Appelle River begins. The only trace of the history that is submerged beneath all of the earth and water sits passively by at the memorial site in Elbow.

*To the culture that floods holy sites and then erects monuments to our residue of guilt, a word like Mistaseni is useful. It is a one-word poem, an elegy about past glory, when the noble red-skinned nomads pursued the shaggy monarch of the plains.*

-Trevor Herriot. (2000). *River in a Dry Land*. p. 89.



Fig 8.5 Qu'Appelle Dam, 2 October 2008





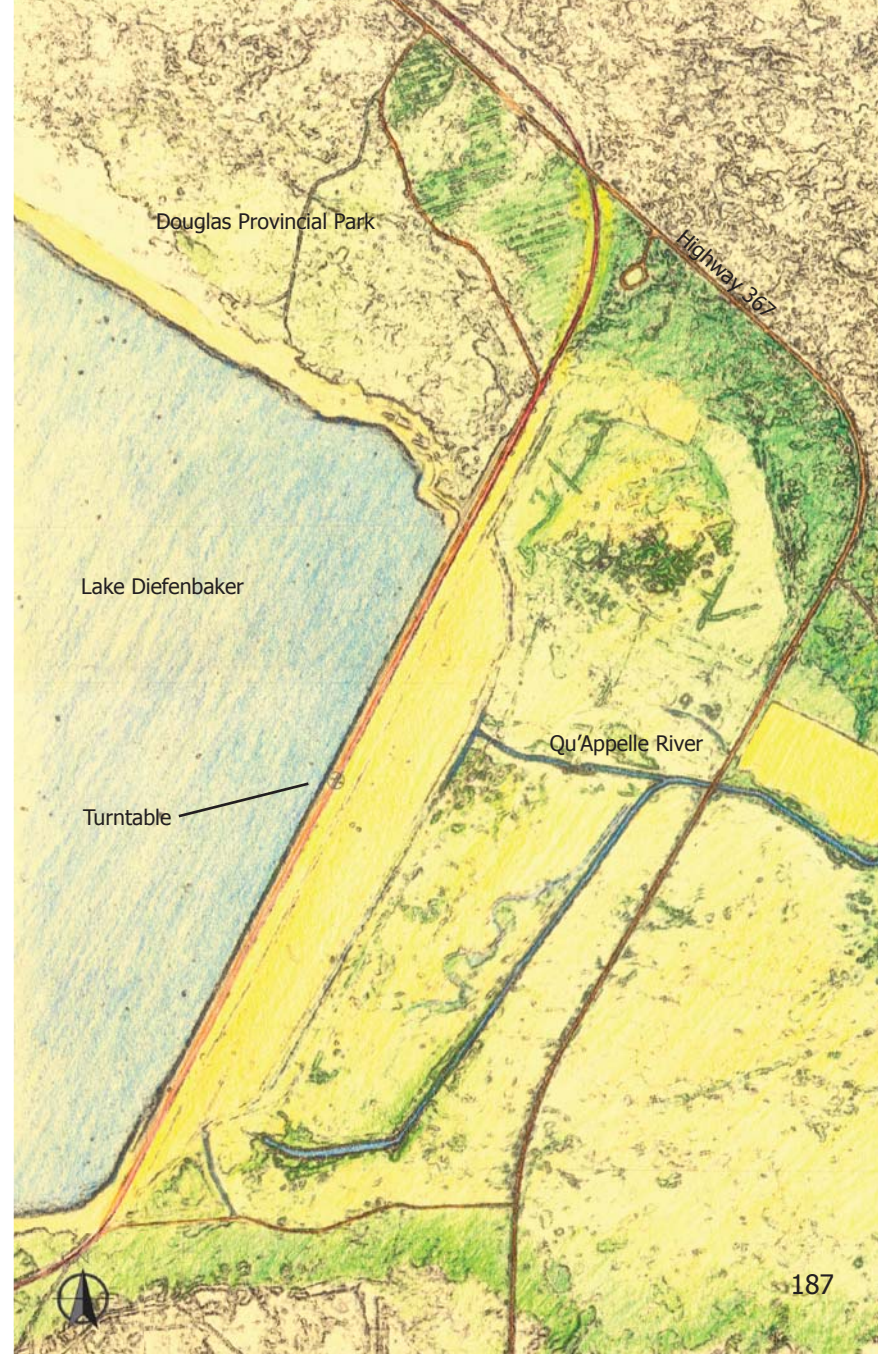


## Site – Design - Folly

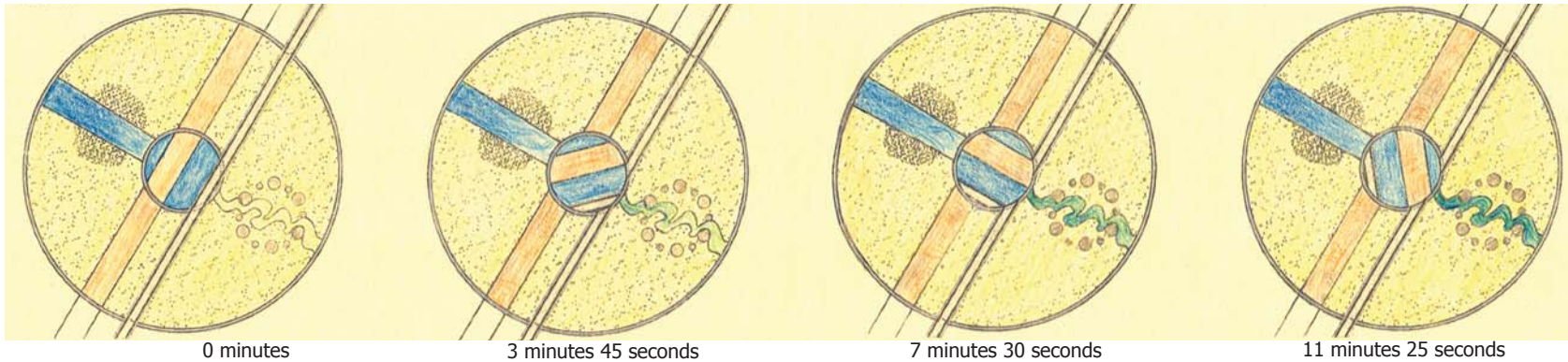
The site for the Infrastructure folly is centered atop the Qu'Appelle Dam, which is situated at the south border of Douglas Provincial Park. The Qu'Appelle Dam was chosen because while it plays an important role in the hydro-electric system on the South Saskatchewan River, its construction led to the suppression of both the Aiktow River and *Mistaseni*. Traveling near the dam, I did not at first realize the former narratives of this place and what was lost in the wake of progress. The intent of this folly is to recompose this site, bringing back some of its former programming—a gathering place—potentially infusing it with the lost sense of sacredness, and juxtapose it with another feat of engineering that tells the histories of this place rather than suppressing them.

Fig 8.6 Atop the Dam, 2 October 2008

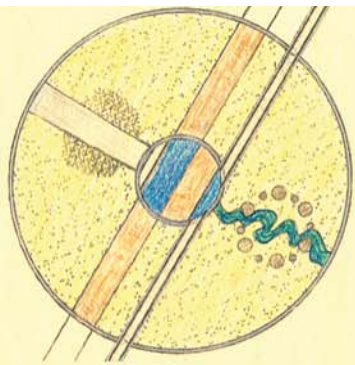
Fig 8.7 Plan - Qu'Appelle Dam with turntable



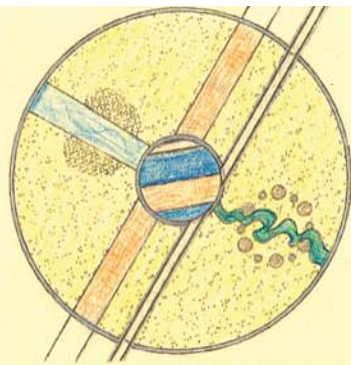
Playing off the 'river that turns,' a large scale turntable with a surrounding circular field will be embedded into the dam. The center of the circle will turn, powered by a hydro power turbine installed beneath the turntable. The turntable will rotate twice per hour, keeping pace with Acconci's *Coutyard in the Wind*. Part of the road, at this point more of a bridge, and the existing rail line will comprise this central rotating area. This rail line is seldom used and not a major connection within the rail system and its proximity to the site is not an issue. There will be a switch system in place that any approaching trains will trip, sending the turntable safely back into home position so the train can cross the dam safely.



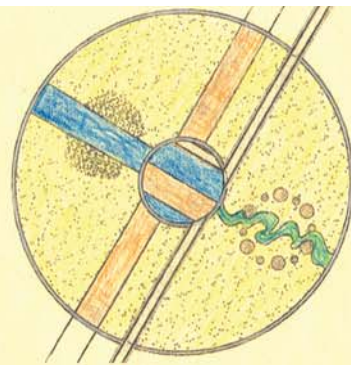




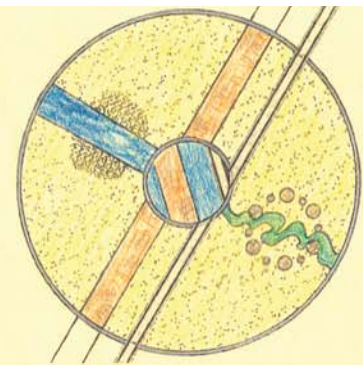
15 minutes



18 minutes 45 seconds

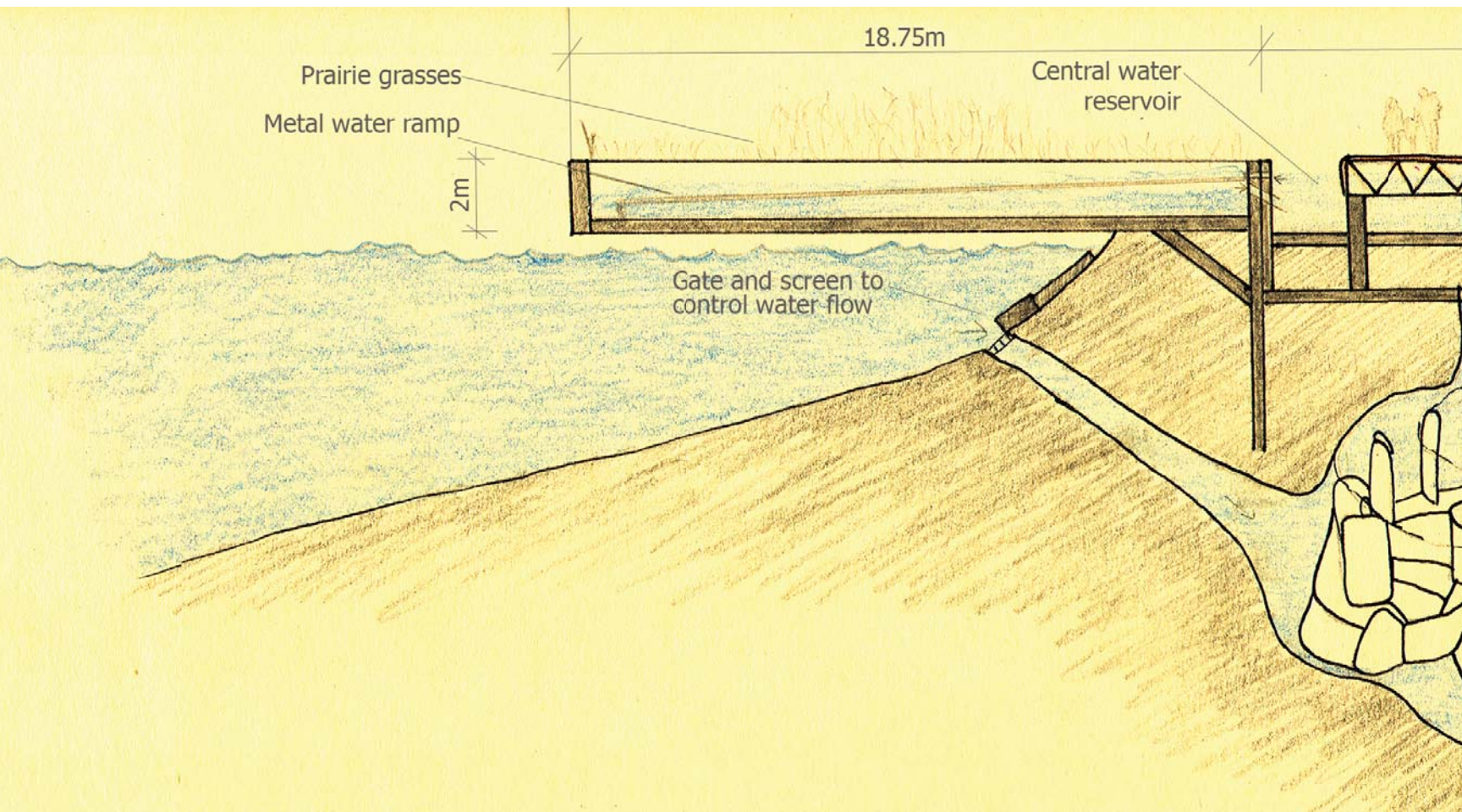


22 minutes 30 seconds



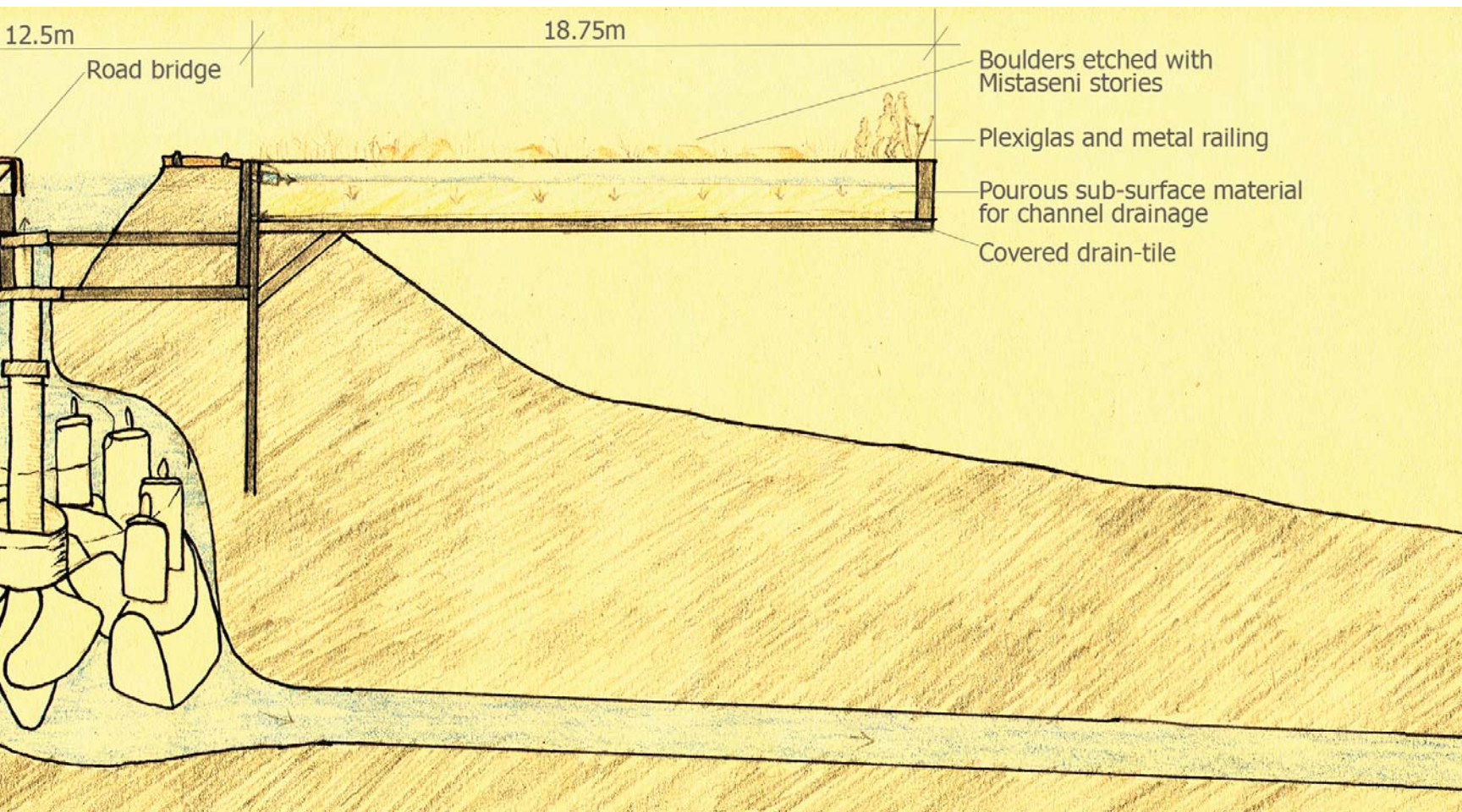
26 minutes 15 seconds

Fig 8.8 Turntable Sequence - two revolutions per hour



Water will be pumped into the central reservoir from the lake, and it will first spill into the west channel. It will then spill into the east channel when the turntable revolves to that point, subsequently stopping the flow into the west channel. The north channel is designed as a straight concrete form to reflect the outfall side of the Gardiner Dam and the rigid straightness of it. The east channel is designed to mimic the meandering nature of a shallow valley water course, and at its margins boulders will be placed to soften the edges. The largest of the boulders along the south channel will be etched with interpretive texts that refer to the story of *Mistaseni*, including the traditional narratives associated with it and the tale of its destruction. The boulders are meant to allude to the *Mistaseni* rock both in material and in





the way visitors would interact with this component of the design. Like hopping along the rocks through a stream bed, I envisage children playing in this area, perhaps pausing to get the photo taken by eager parents. The experiential feeling one would have in this area of the platform I would imagine to be analogous to that of Tanner Fountain, located at Harvard University, because it also has a circular grouping of boulders adjacent to water. The fountain was designed by the landscape architecture Peter Walker and Partners (2005): "It consists of 159 randomly arranged stones forming a perfect circle sixty feet in diameter. The fountain was designed for all seasons and for all times of day and night" (¶ 1).

Visitors will be able to access all parts of the site. At the edges of the platform there will be a Plexiglas railing maintaining unobstructed views of the valley, designed to keep the visitors safe from the 8 meter drop. The non-turning portion of the platform will be planted with native grasses to provide ample space for several groups of picnickers. Near the west channel, the grasses that will be planted are taller grasses, such as big bluestem, and they will be laid out in a massing that will mimic the shape of *Mistaseni*. As time goes on, the shape will start to morph and dissolve into the other grass areas, just as one's initial experience of this folly becomes fused with subsequent visits.

I anticipate that the platform would require an extensive engineering analysis to resolve the structural issues if this design were to ever go forward. I have looked at the Grand Canyon Skywalk as a precedence for the engineering possibilities.<sup>2</sup>

The irony of this design is in that of deliberateness; two sites of natural wonder were suppressed by the construction of the Qu'Appelle Dam, and this design aims to return a kind of magic to this place that has lost its spiritual centre. It becomes a place that visitors to the provincial park can visit on a hike or while at the beach, and it is a destination place for people at nearby farms and towns. The subtle passage of time is punctuated by the sounds of moving water and the grasses rustling in the wind...

---

<sup>2</sup> To see images of the Grand Canyon Skywalk, go to: [http://www2.dupont.com/SafetyGlass/en\\_US/assets/images/grand-canyon-sky-walk-900x600.jpg](http://www2.dupont.com/SafetyGlass/en_US/assets/images/grand-canyon-sky-walk-900x600.jpg) and <http://magazine.continental.com/archive/102007/content/explore/go-explore/around-the-world.html>



Inscription for the metal edge of the central rotating area:

*"To the culture that floods holy sites and then erects monuments to our residue of guilt, a word like Mistaseni is useful. It is a one-word poem, an elegy about past glory, when the noble red-skinned nomads pursued the shaggy monarch of the plains."*

-Trevor Herriot. (2000). *River in a Dry Land*. p. 89.

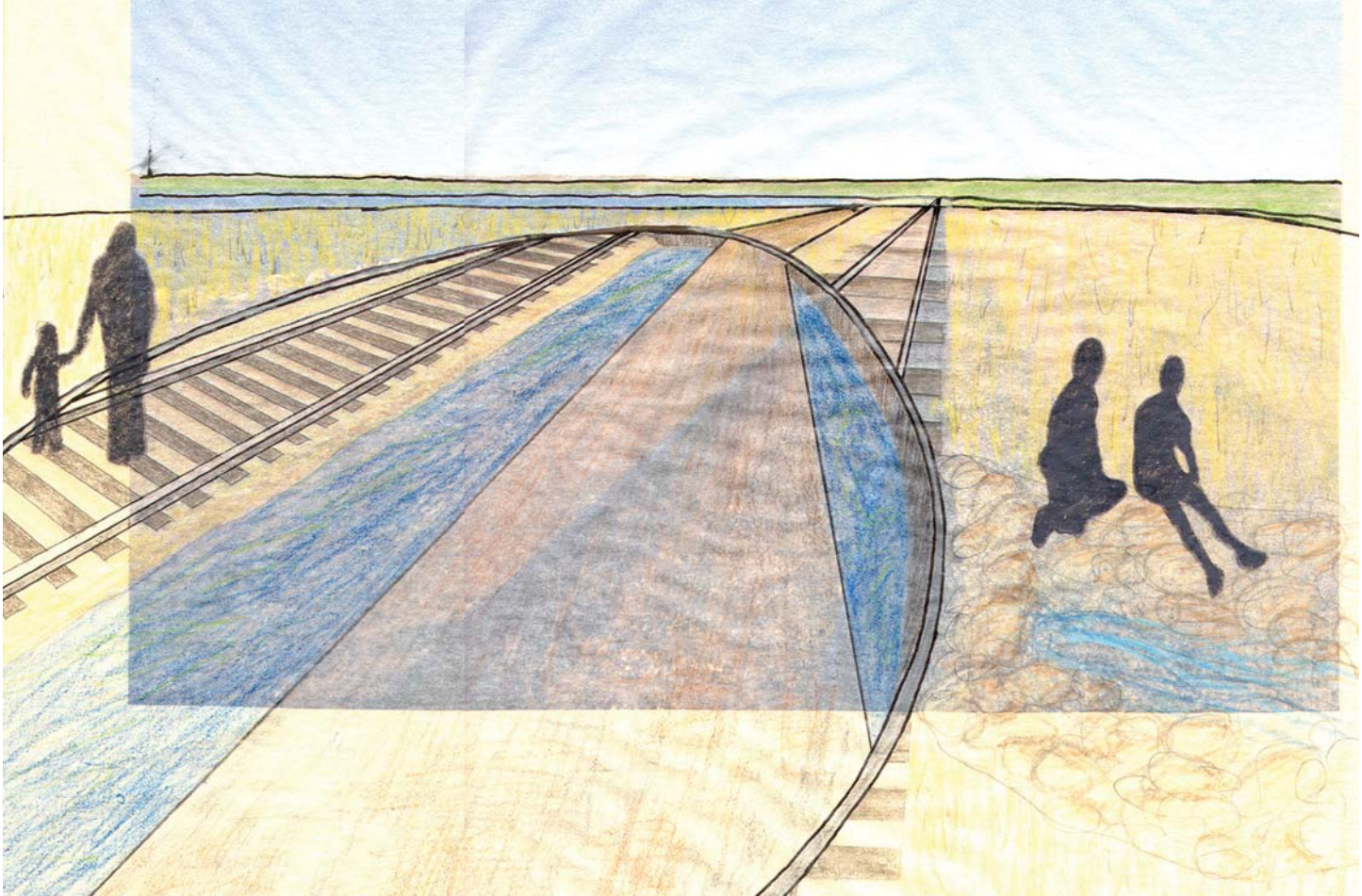


Fig 8.10 Perspective of central reservoir turning -facing north east

## Narrative Experience

The family decided the evening before, that tomorrow looked like it was going to be a good day for a picnic. They all decided they wanted to again visit the mammoth platform that sits on top of the Qu'Appelle Dam. So early the next day, with the trunk loaded with blankets and a cooler full of sandwiches, they set off.

Before reaching the site, they first see the tribute to the river that turns on their way across the valley. From the road they can see the valley-side drop off, as the platform juts out of the dam into the valley.

Once they get back up to the top of the valley, the highway heads over a bridge that crosses above the railway tracks. From there, those on the driver's side get a quick glance of the platform's profile off in the distance.

Soon they turn left off the highway and drive down a wooded lane. As they approach a break in the trees, the railroad tracks can be seen ahead up ahead. The road then turns to the right; they are now in line with the dam. The drive is slow out to the platform centered on the dam, which is nearly a kilometer away.

Once reaching the site, they decide to drive over the central turning area to other side, since it is perfectly lined up for them. The car is parked off to the side of the road, and they all pile out. It is still early for lunch, so they all set off in different directions to explore the site.

The kids decide to try and find their favourite stories on the rocks while the parents wander through the grass to the lakeside edge of the platform to look out over the water. Later on another family arrives and they proceed to walk along tracks, occasionally tossing stones into the central spinning reservoir.

Stomachs began to rumble, so lunch is quickly retrieved from the trunk and the picnic is set up amidst the tallest of the grasses. It is they are like a secret hiding spot, as they could barely see the other visitors milling about the area.

After lunch they decide to take a group photo and a woman who is nearby offered to snap the picture for them. They decide to take it with their legs swung over the edge of the north channel, cool water splashing on their legs.

All packed back into the car, they manage to cross back over central area before it became impassable. They hope to return here at least once more before picnic season ended for the year.





*The reservoir known as Diefenbaker Lake flooded "the valley of the River That Turns, the summit, and the upper Qu'Appelle. The summit separating the two watersheds, the sandhill springs forming the origins of the Qu'Appelle and Aiktow rivers, [and] the ancient hunting grounds of the Cree...all disappeared under water in the 1960s."*

*-Trevor Herriot. (2000). River in a Dry Land. p.68.*

Fig 8.11 Dam facing south, monoprint



*The greatest challenges for artists lured by the local are to balance between making the information accessible and making it visually provocative as well; to fulfill themselves as well as their collaborators; to innovate not just for innovation's sake, not ego, but to bring a new degree of coherence and beauty to the lure of the local. The goal of this kind of work would be to turn more people on to where they are, where they came from, where they're going, to help people see their places with new eyes.*

-Lucy Lippard. (1997). *Lure of the Local*. p. 292.

Fig 9.1 Crossing in the Sky, east of Craven, SK



## Epilogue

The intention of this practicum—*Echoes of Experience: The Narrative Forces of the Qu'Appelle Valley*—is to infuse spaces within the valley with follies of experiential possibilities; to design places where people can become engaged with the past, present, and future of the valley. The stories of peoples' experiences become the shared narratives of these places. It is these experiences by visitors to the sites that create a renewed significance in these places: "Significance...is not the product of the maker, but is, instead, created by the receivers. Like patina, significance is acquired only with time" (Treib, 2002, p. 101). Framing explorations and experiences through a picturesque lens enriches the imagination of the researcher and the visitor within landscapes such as the Qu'Appelle Valley. The picturesque mode allows for "the unfamiliar [to evoke] sensations, ideas, and memories ... [this is] a useful concept for understanding a growing appreciation" of landscapes deeply layered with narratives (Herrington, 2006, p. 26).

Through a deliberate investigation of the valley's narratives, I was able to extract and incorporate references from the landscape narratives into the designs. Each of the narratives had its own characteristics that are able to resonate with a literary trope. Through the application of these ideas, inspiration and subsequent forms within the landscape soon followed. Engaging in narrative inquiry from a landscape architecture point of view allows for a playful structure in which the designs evolve from.

The journey taken during the process of this practicum is like that of the Qu'Appelle River itself. Neither is linear nor straightforward; there are meanders of thought, branching off of ideas, and ideas that did not maintain the direction were oxbowed, left behind. This adaptability allows for creativity and an interplay between experience and narrative. The result of this play is design.

Each folly site can exist independently, but in the context of the picturesque, they act as a whole. To see all of the sites together at once is impossible; the geographic separation is too great. But they come together because of the experiences of those users that develop wanderlust and a craving to venture out to those other follies, seeking enjoyment, surprise, and delight.

Since its establishment in the eighteenth century, the term 'picturesque' devolved "from a category rich in tactile, temporal, and emotive associations to, by the twentieth century, one solely concerned with the visual" (Meyer, 2002, p. 23). Taking into account this historical context of what the picturesque is, I sought to explore the possibilities of what form the picturesque can take within designs for the Qu'Appelle Valley. On a spectrum, each of the five designs resides at a different point; they reflect the diversity of what is possible when considering the picturesque. In the practice of landscape architecture I think it is important to consider what is being communicated, how it is being communicated, and if this combination is effective. Connecting with a landscape and to the narratives that form its essence, or spirit of place, generates a deeper understanding of the forces that create a landscape—why the landscape is how it is. By staying in the narrative of the place and reflecting on its intricacies, the design path becomes clear.

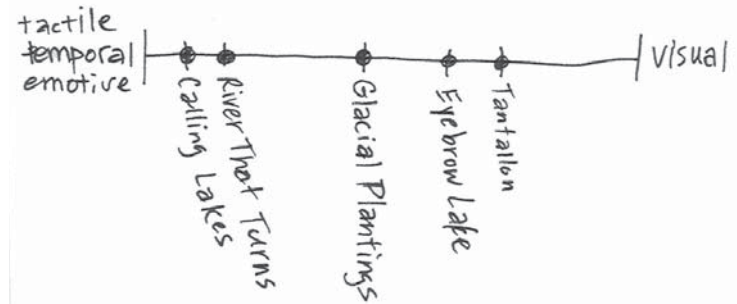


Fig 10.2 Picturesque Spectrum

In my attempt to capture the essence of the valley and my own experiences in this landscape, photography became the means of cataloguing what I saw. The photographs helped me to recall the place and situation surrounding the photographic event—who was with me, the time of year, and where I was. They drew me into my memory, which then beckoned for a return visit to the Qu'Appelle. As well, drawing the landscape became a meditative process that allowed me to reflect on those experiences while I drew the contours of the valley.



*The real world and a storied world are not mutually exclusive; they intertwine and are constitutive of each other (Jane M. Jacobs, 15) ... For the designer, then, it is a matter of not only learning how to tell stories in landscapes, but developing a critical awareness of the processes and implications of narrative; whose story is told and what values and beliefs inhere in the telling?*

-Matthew Potteiger and Jamie Purinton. (1998). *Landscape Narratives: Design Practices for Telling Stories*. p. 25.

## Narrative Experience

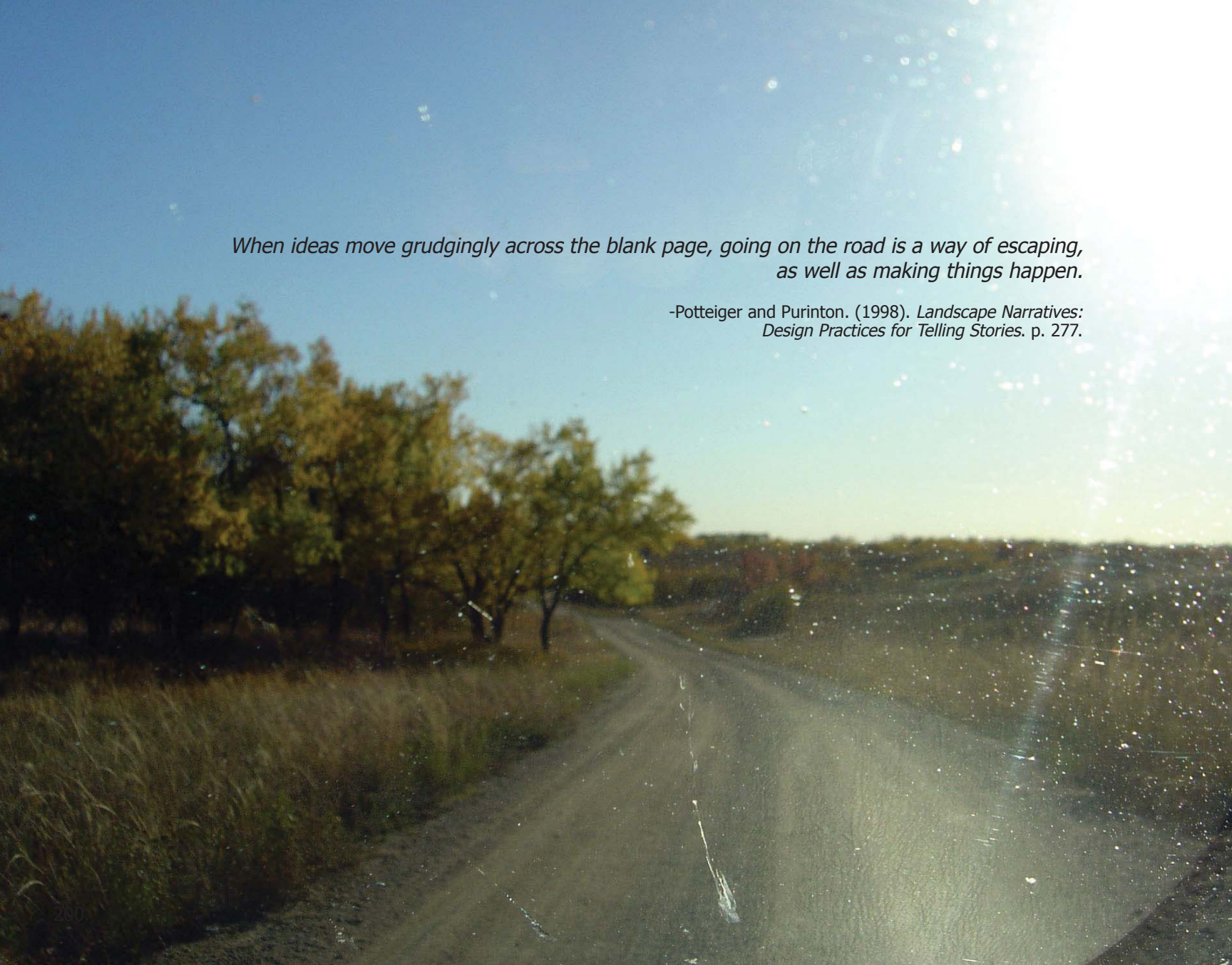
In the fall of 2007, my employer and I went out to Buffalo Pound Provincial Park for a site visit during the initial stages for a new campground design at the northwest end of the park. Two years later, we had the opportunity to once again work on a project for the park; deciding the route for the Trans Canada Trail through the park. Being back there, we were able to see the campground under construction. Seeing something that we had designed that was being built gave me a feeling of accomplishment, knowing that the design we proposed attempted to be as sensitive as possible to the existing views and the vegetation in the area.

The days we were there hiking through the hills, planning the trail, were beautiful fall days. The sun was shining and the wildlife in the park was basking in the last warm days of the year. I saw several mule and whitetail deer, flocks of snow geese floating on the water...and I even saw a bald eagle fly out across the lake hunting for fish.

It was interesting to learn the different stories of the park; throughout the park there are remnants in the landscape of some former uses. For example, there used to be a ski hill—the red towers for the lift are still in place, but it is no longer operational.

As I wandered the hills in the park, I was thankful that my profession allows me to return to this valley that I love. While progress and new development still makes me wary of what the hillsides could become, being a part of the process allows me to be a voice, an advocate, for this landscape.

Before I left the valley to come to Winnipeg to learn what I needed to learn to become a landscape architect, I only saw what was beautifully visible within the valley, and I only knew a small part of it. But returning as 'almost' a landscape architect, I am now able to picture the endless possibilities for what could be, while also maintaining a critical eye towards changes that require sensitivity to the past histories of the valley.

A photograph of a dirt road winding through a landscape. The road is in the foreground, leading towards a line of trees in the middle ground. The trees have green and yellow leaves, suggesting autumn. The sky is a clear, bright blue. The overall scene is bright and open.

*When ideas move grudgingly across the blank page, going on the road is a way of escaping,  
as well as making things happen.*

-Potteiger and Purinton. (1998). *Landscape Narratives:  
Design Practices for Telling Stories*. p. 277.



Fig 9.3 Road approaching Qu'Appelle Dam in Douglas Provincial Park







## References

- Alberta Sustainable Resource Development and Alberta Conservation Association. (2006). *Status of the ferruginous hawk (Buteo regalis) in Alberta update 2006*. [Electronic Version]. Alberta Sustainable Resource Development, Wildlife Status Report No. 18 (Update 2006), Edmonton, AB.
- American heritage dictionary of the English language (4th Ed.). (n.d.). Dictionary.com. Retrieved 18 April 18 2007, from <http://dictionary.reference.com/browse/echo>
- Andrews, M. (1999). *Landscape and western art*. New York: Oxford University Press Inc.
- Artbook*. (n.d.) Jaques Simon: Articulture. Retrieved 25 October 2009, from <http://www.artbook.com/9058561941.html>
- Baal-Teshuva, J. (Ed). (1993). *Christo: The Reichstag and urban projects*. Munich and New York: Prestel-Verlag.
- Bach, H. (2007). Composing a visual narrative inquiry. In D.J. Clandinin (Ed.), *Handbook of narrative inquiry: Mapping a methodology* (pp. 280-307). Thousand Oaks, CA: Sage Publications, Inc.
- Bantjes, R. (2005). *Improved earth: Prairie space as modern artefact, 1869-1944*. Toronto: University of Toronto Press.
- Bell, C., & Lyall, J. (2002). *The accelerated sublime: Landscape, tourism, & identity*. Westport, CT: Praeger Publishing.
- Bird Studies Canada. (n.d.). IBA: Eyebrow Lake upper Qu'Appelle Valley, Saskatchewan. *Important bird areas of Canada*. Retrieved 5 May 2008, from <http://www.bsc-eoc.org/iba/site.jsp?siteID=SK058>
- Birksted, J. (Ed.). (2000). *Landscapes of memory and experience*. London & New York: Spon Press.
- Boettger, S. (2004). In the Yucatan: Mirroring presence and absence. In E. Tsai (Ed.), *Robert Smithson* (pp. 200-217). Los Angeles: The Museum of Contemporary Art.
- Boyer, M.C. (2003). Cognitive landscapes. In C. Spellman (Ed.), *Re-Envisioning landscape/architecture* (pp. 16-35). Barcelona: Actar.
- Brown, J. (2001). History of the Canadian plains until 1870. In W.C. Sturtevant & R.J. DeMallie. (Eds.), *Handbook of North American Indians: Vol. 13, part 1 of 2. plains* (pp. 300-312). Washington: Smithsonian Institute.

- Bud, R., & Warner, D.J. (Eds.). (1998). *Instruments of science: An historical encyclopedia*. New York: Science Museum, London, and National Museum of American History, Smithsonian Institution, in association with Garland Press Pub.
- Carson, D., & Meggs, P.B. (1999). *Fotografiks - David Carson*. Corte Madera, CA: Gingko Press.
- CBC. (2008). A lost heritage: Canada's residential schools. *CBC digital archives* Retrieved 23 May 2008, from <http://archives.cbc.ca/society/education/topics/692/>
- CBC News*. (2008, June 11). Prime Minister Stephen Harper's statement of apology. Retrieved 11 Aug 2008, from <http://www.cbc.ca/canada/story/2008/06/11/pm-statement.html>
- Christensen, D. (2002). *Ahtahkakoop*. Shell Lake, SK: Ahtahkakoop Publishing.
- Christiansen, E.A., Acton, D.F., Long, R.J., Meneley, W.A., & Sauer, E.K. (1977). *Fort Qu'appelle geolog: The valleys, past and present*. Regina: Saskatchewan Museum of Natural History, Saskatchewan Culture and Youth.
- Christo and Jeanne-Claude. (n.d.) *Christo and Jeanne-Claude*. Retrieved 24 Oct 2009, from <http://christojeanneclaude.net>.
- Clandinin, D.J., and Connelly, M.F. (2000). *Narrative inquiry: Experience and story in qualitative research*. San Francisco: Jossey-Bass Inc.
- Conron, J. (2000). *American picturesque*. University Park, PA: The Pennsylvania State University Press.
- Conway, J. (2005). *Saskatchewan: Uncommon views*. Edmonton, AB: University of Alberta Press.
- Cook, R.R., Cartron, J.E., & Polechla, P.J., Jr. (2003). The importance of prairie dogs to nesting ferruginous hawks in grassland ecosystems [Electronic Version]. *Wildlife Society Bulletin* 31(4), 1073-1082.
- Corner, J., & Maclean, A.S. (1996). *Taking measures across the American landscape*. New Haven & London: Yale University Press.
- Crotty, M. (1998). *The foundations of social research: Meaning and perspective in the research process*. London and Thousand Oaks, CA: Sage Publications.
- Davis, R. (Ed.). (1988). *Rupert's land: A cultural tapestry*. Waterloo, ON: Wilfrid Laurier University Press.



- Descombes, G. (1999). Shifting sites: The Swiss way, Geneva. In J. Corner (Ed.), *Recovering landscape: Essays in contemporary landscape architecture* (pp. 78-85). New York: Princeton Architectural Press.
- Dia Art Foundation. (n.d.) *Walter De Maria: The lightning field*. Retrieved 23 September 2009, from <http://www.diaart.org/sites/page/56/1375>.
- Donovan, M. (2002). Wrapping things up: Finality in the early works of Christo and Jeanne-Claude. In R. Chiappini (Ed), *Christo and Jeanne-Claude* pp. 25-85. City of Lugano & Milan: Museo d'Arte Moderna & Skira editore.
- Dixon, E.J. (1999). *Bones, boats, & bison: Archaeology and the first colonization of western North America*. Albuquerque: The University of New Mexico Press.
- Edmunds, F.H. (1962). *Recession of Wisconsinan glacier from central Saskatchewan*. [Report No. 67]. Saskatoon: Saskatchewan Department of Mineral Resources and the University of Saskatchewan.
- Ellis, C., & Bochner, A.P. (2003). Autoethnography, personal narrative, reflexivity. In N.K. Denzin, & Y.S. Lincoln (Eds.), *Handbook of qualitative research* (2nd ed.) (pp. 733-768). Thousand Oaks, CA: Sage Publications, Inc.
- Ellis, D.H., Bednarz, J.C., Smith, D.G., & Flemming, S.P. (1993). Social foraging classes in raptorial birds [Electronic Version]. *BioScience* 43(1), 14-20.
- Evernden, L.L.N. (1985). *The natural alien: Humankind and environment*. Toronto: University of Toronto Press.
- eyeris inc. (2007). *Fafard: Field horse / cheval de trait*. Regina, SK: eyeris inc. & the MacKenzie Art Gallery. Retrieved 23 Sept 2008, from <http://www.eyeris.ca/pages/horse.html>
- folly. (n.d.). Dictionary.com unabridged. Retrieved 24 April 2008, from Dictionary.com website: <http://dictionary.reference.com/browse/folly>
- Fort Qu'Appelle. (n.d.). *A short history of Fort Qu'Appelle and area*. Retrieved 15 January 2008, from <http://www.fortquappelle.com/hist.html>
- Frost, R. (1967). The road not taken. *Complete poems of Robert Frost*. New York: Holt, Rhinehart and Winston. p. 129.
- Garretson, M. (1934). *A short history of the American bison*. New York: The American Bison Society.

- Glickman, S. (1998). *The picturesque and the sublime: A poetics of the Canadian landscape*. Montreal & Kingston: McGill-Queen's University Press.
- Merriam-Webster. (2002). *Webster's third new international dictionary of the English language, unabridged*. Springfield, MA: Merriam-Webster.
- Government of Saskatchewan. (n.d.). Transportation. *Government of Saskatchewan*. Retrieved 17 Sept 2007, from <http://www.gov.sk.ca/Default.aspx?DN=d6f6e68f-33e4-4339-9ac1-76725d74374d>
- Grande, J.K. (Ed.). (2004). *Art nature dialogues: Interviews with environmental artists*. Albany, NY: State University of New York Press.
- Groat, L. & Wang, D. (2002). *Architectural research methods*. New York: John Wiley & Sons, Inc.
- Haines, F. (1995). *The buffalo: The story of American bison and their hunters from prehistoric times to the present*. Norman & London: University of Oklahoma Press. (Original work published 1970).
- Harel, C.-J. (2006). The Fleet street rainbow bridge. *Regina's Secret Spaces*. Regina, SK: Canadian Plains Research Center, University of Regina.
- Harmon, K. (2004). *You are here: Personal geographies and other maps of the imagination*. New York: Princeton Architectural Press.
- Harper, D. (2001). *Online etymology dictionary*. Retrieved on 24 February 2008, from <http://www.etymonline.com/index.php?term=folly>
- Harper, D. (2003). Reimagining visual methods. In N.K. Denzin, & Y.S. Lincoln (Eds.), *Handbook of qualitative research* (2nd ed.) (pp. 717-732). Thousand Oaks, CA: Sage Publications, Inc.
- Henderson, N. (2001). *Rediscovering the great plains: Journeys by dog, canoe, & horse*. Baltimore & London, The Johns Hopkins University Press.
- Herrington, S. (2006). Framed again: The picturesque aesthetics of contemporary landscapes. *Landscape Journal* 25(1), 22-37.
- Herriot, T. (2000). *River in a dry land*. Toronto: Stoddart Publishing Co. Ltd.



- Herriot, T. (2002). Down to the Qu'Appelle. *Qu'Appelle: tale of two valleys* (pp. 31-42). Saskatoon: Mendel Art Gallery.
- Howley, J. (1993). *The follies and garden buildings of Ireland*. London: Yale University Press.
- Hunt, J.D. (Ed.). (1982). *The English landscape garden*. New York & London: Garland Publishing, Inc.
- Hunt, J.D. (Ed.). (1992). *Gardens and the picturesque: Studies in the history of landscape architecture*. Cambridge, MA: MIT Press.
- Hunt, J.D. (2002). Reading and writing the site. In S. Swaffield (Ed.), *Theory in landscape architecture: A reader* (pp. 131-136). Philadelphia, PA: University of Pennsylvania Press. (Original work published in 1992).
- Hussey, C. (1967). *The picturesque: Studies in a point of view*. Hamden, CT: Archon Books.
- Imbarrato, S.C. (2006). *Traveling women: Narrative visions of early America*. Athens, Ohio: Ohio University Press.
- Jackson, J.B. (1984). *Discovering the vernacular landscape*. New Haven: Yale University Press.
- Jackson, J.B. (1994). *A sense of place, a sense of time*. New Haven and London: Yale University Press.
- Jenish, D. (2003). *Epic wanderer: David Thompson and the mapping of the Canadian west*. Canada: Doubleday Canada.
- Jones, B. (1953). *Follies and grottos*. London: Constable & Co Ltd.
- Karpan, R., & Karpan, A. (2003). *Saskatchewan scenic drives*. Saskatoon, SK: Parkland Publishing.
- Kemp, W. (1990). Images of decay: Photography in the picturesque tradition (J. Rheuban, Trans.) [Electronic Version]. *October* 54, 102-133.
- Klassen, R.W. (1975). *Quaternary geology and geomorphology of Assiniboine and Qu'Appelle Valleys of Manitoba and Saskatchewan*. Ottawa: Geological Survey of Canada, Department of Energy, Mines and Resources.
- Lassus, B. (1998). *The landscape approach*. Philadelphia: University of Pennsylvania Press.
- Lamont, S. (1980). *Trees and shrubs of the Qu'Appelle Valley*. Regina, SK: Saskatchewan Culture and Youth and Museum of Natural History.

- Lee, P. (1997). *McLaren against the grain: The Fafard field project*. Barrie, ON: McLaren Art Centre. Retrieved 23 Sept 2008, from <http://www.catchacoma.ca/fafard/>
- Lehmer, D.J. (2001). Plains village tradition: Postcontact. In W.C. Sturtevant & R.J. DeMallie. (Eds.), *Handbook of North American Indians: Vol. 13, Part 1 of 2. Plains* (pp. 245). Washington: Smithsonian Institute.
- Lindsey, B. (2003). Topographic memory. In C. Spellman (Ed.), *Re-Envisioning landscape/architecture* (pp. 40-49). Barcelona: Actar.
- Lippard, L. (1997). *Lure of the local: Sense of place in a multicentered society*. New York: New Press.
- Lippard, L. (1999). *On the beaten track: Tourism, art, and place*. New York: New Press.
- Lott, D.F. (2002). *American bison: A natural history*. Berkeley: University of California Press.
- Maillet, A. (2004). *The Claude glass: Use and meaning of the black mirror in western art* (J. Fort, Trans.). New York: Zone Books.
- Marzolf, H. (2005). Post-Pastoral rural: John Conway's dissonant landscapes. *Saskatchewan: Uncommon views* (pp. xv-xx). Edmonton, AB: University of Alberta Press.
- Mathur, A., & Cunha, D. (2001). *Mississippi floods: Designing a shifting landscape*. New Haven: Yale University Press.
- McMurtry, L. (1985). *Lonsome dove*. New York: Simon and Schuster.
- McLennan, D. (2007). Qu'Appelle. *The encyclopedia of Saskatchewan*. Canadian Plains Research Center, University of Regina. Retrieved 2 April 2007, from <http://esask.uregina.ca/entry/quappelle.html>
- Mello, M.D. de. (2007). The language of arts in a narrative inquiry landscape. In D.J. Clandinin (Ed.), *Handbook of narrative inquiry: Mapping a methodology* (pp. 203-233). Thousand Oaks, CA: Sage Publications, Inc.
- Merleau-Ponty, M. (2004). *Maurice Merleau-Ponty: Basic writings*. [Electronic Resource]. Thomas Baldwin. (Ed.). Retrieved 10 Oct 2006, via Bison Web, from <http://www.netLibrary.com/urlapi.asp?action=summary&v=1&bookid=105279>
- Meyer, E. (2002a). Situating modern landscape architecture. In S. Swaffield (Ed.), *Theory in landscape architecture: A reader* (pp. 21-31). Philadelphia, PA: University of Pennsylvania Press. (Original work published 1992).
- Meyer, E. (2002b). The expanded field of landscape architecture. In S. Swaffield (Ed.), *Theory in landscape architecture: A reader* (pp. 167-170). Philadelphia, PA: University of Pennsylvania Press. (Original work published 1997).



- Mooney, E. (2007). Dominion lands act/homestead act. *The encyclopedia of Saskatchewan*. Canadian Plains Research Center, University of Regina. Retrieved 2 March 2008, from [http://esask.uregina.ca/entry/dominion\\_lands\\_act\\_\\_homestead\\_act.html](http://esask.uregina.ca/entry/dominion_lands_act__homestead_act.html)
- Morton, A.S. (1939). *A history of the Canadian west to 1870-71*. Toronto: University of Toronto Press.
- Moss, P. (Ed.). (2001). *Placing autobiography in geography*. Syracuse, NY: Syracuse University Press.
- narrative. (n.d.). Dictionary.com unabridged. Retrieved 17 December 2008, from Dictionary.com website: <http://dictionary.reference.com/browse/narrative>
- Nassauer, J.I. (2002). Messy ecosystems, orderly frames. In S. Swaffield (Ed.), *Theory in landscape architecture: A reader* (pp. 196-206). Philadelphia, PA: University of Pennsylvania Press. (Original work published 1995).
- Newhall, B. (1982). *The history of photography: From 1839 to the present*. New York: Museum of Modern Art.
- Office of the Treaty Commissioner. (2009). *We are all treaty people*. Saskatoon, SK: Office of the Treaty Commissioner. Saskatchewan, Canada. Retrieved 19 April 2009, from [http://www.otc.ca/ABOUT\\_TREATIES/We\\_Are\\_All\\_Treaty\\_People/](http://www.otc.ca/ABOUT_TREATIES/We_Are_All_Treaty_People/)
- Olson, W. (2005). *Portraits of the bison*. Edmonton: University of Alberta Press.
- Peter Walker and partners*. (2005). Tanner fountain Harvard University, Berkeley, CA. Retrieved 20 Sept 2009, from [http://www.pwpla.com/prj\\_project\\_details.php?prjid=44](http://www.pwpla.com/prj_project_details.php?prjid=44)
- Petrone, P. (1990). *Native literature in Canada: From oral tradition to the present*. Toronto: Oxford University Press.
- Plumpton, D., and Andersen, D. (1997). Habitat use and time budgeting by wintering ferruginous hawks [Electronic Version]. *The Condor* 99(4), 888-893.
- Pohorecky, Z. (1970). *Saskatchewan Indian heritage: The first two hundred centuries*. Saskatoon: The Extension Division, University of Saskatchewan.
- Potteiger, M., & Purinton, J. (1998). *Landscape narratives: Design practices for telling stories*. New York: John Wiley & Sons, Inc.
- Rasmussen, M. (2008). Fort Ellice. *The Canadian encyclopedia*. Retrieved 27 April 2007, from <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0002933>

- Reier, S. (2000). *The bridges of New York*. North Chelmsford, MA: Courier Dover Publications.
- Riessman, C.K. (1993). *Narrative analysis*. Newbury Park, CA: Sage Publications, Inc.
- Ring, D. (2002). Qu'Appelle: Tale of two valleys. *Qu'Appelle: tale of two valleys* (pp. 11-23). Saskatoon: Mendel Art Gallery.
- Ring, D., Herriot, T., & Stacey, R. (2002). *Qu'Appelle: Tale of two valleys*. Saskatoon: Mendel Art Gallery.
- R.M. of Lumsden No. 189. (n.d.) A brief history. *R.M. of Lumsden No. 189*. Retrieved 26 July 2007, from <http://www.lumsden.ca/rm189/pages/history.php>
- Roberts, J.L. (2004). The taste of time: Salt and *Spiral Jetty*. In E. Tsai (Ed.), *Robert Smithson* (pp. 96-135). Los Angeles: The Museum of Contemporary Art.
- Rockman, M., & Steele, J. (Eds.). (2003). *Colonization of unfamiliar landscapes: The archaeology of adaptation*.
- Robinson, S.K. (1991). *Inquiry into the picturesque*. Chicago: University of Chicago Press.
- Saskatchewan Environment. (2008). *Last Mountain House provincial park winter education program teacher package 2008* [Electronic Version]. Retrieved 23 May 2007, from <http://www.tpcs.gov.sk.ca/LastMountainHouse>
- Saskatchewan Environment and Resource Management. (2001). *Buffalo Pound Lake land use and resource management plan August 2001* [Electronic Version]. Retrieved 22 June 2007, from <http://www.environment.gov.sk.ca/adx/asp/adxGetMedia.aspx?DocID=655,653,621,247,94,88,Documents&MediaID=270&Filename=buffalo+pound+LUP+background+doc.pdf&l=English>
- Saskatchewan Watershed Authority. (2006). *South Saskatchewan River project fact sheet*. [Electronic Version]. Retrieved 6 October 2007, from <http://www.swa.ca/Publications/Documents/FS-308.pdf>
- Savin-Baden, M., & Niekerk, L. van. (2007). Narrative inquiry: Theory and practice. *Journal of Geography in Higher Education* 31(3), 459–472.
- Sayre, R.F. (Ed.). (1999). *Recovering the prairie*. Madison, WI: University of Wisconsin Press.
- Schmutz, J.K. (1987). The effect of agriculture on ferruginous and swainson's hawks [Electronic Version]. *Journal of Range Management* 40(5), 438-440.



- Schmutz, J.K., Fyfe, R.W., Moore, D.A., & Smith, A.R. (1984). Artificial nests for Ferruginous and Swainson's Hawks [Electronic Version]. *The Journal of Wildlife Management* 48(3), 1009-1013.
- Schütz, Heinz. (2003). *Vito Acconci: Courtyard in the Wind*. Germany: Hatje Cantz Verlag.
- Schwartz, J.M., & Ryan, J.R. (Eds.). (2003). *Picturing place – photography and the geographical imagination*. London and New York: I.B. Tauris & Co Ltd.
- Sharp, P.R. (1988). *Living ice: Understanding glaciers and glaciation*. New York: Press Syndicate of the University of Cambridge.
- Simon, J., Bernard, J-L., Feveille, L., & Azema, I. (2006). *Jaques Simon articulture*. Oostkamp, BE: Stichting Kunstboek.
- Smith, B. (2007). The state of the art in narrative inquiry: Some reflections [Electronic Version]. *Narrative Inquiry* 17(2), 391-398.
- Smith, S.A. (2008). Rupert's land. *The Canadian encyclopedia*. Historica Foundation. Retrieved 2 April 2008, from <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0007006>
- Smithson, R. (1996). *Robert Smithson: The collected writings*. Jack Flam. (Ed.). Berkeley & Los Angeles, CA: University of California Press. (Originally published 1979).
- Sonofist, A. (Ed.). (1983). *Art in the land: A critical anthology of environmental art*. New York: E.P. Dutton, Inc.
- Sontag, S. (1977). *On photography*. New York: Picador - Farrar, Straus and Giroux.
- Spirn, A.W. (2002). The language of landscape. In S. Swaffield (Ed.), *Theory in landscape architecture: A reader* (pp. 125-130). Philadelphia, PA: University of Pennsylvania Press. (Original work published in 1998).
- Spry, I.M. (1995). *The Palliser expedition* (2<sup>nd</sup> ed.). Saskatoon: Fifth House LTD. (Original work published 1963).
- Stacey, R. (1988). From "icy picture" to "extensive prospect": The panorama of Rupert's land and the far north in the artist's eye, 1770-1830. In Richard Clarke Davis (Ed.), *Rupert's land: A cultural tapestry* (pp. 147-194). Waterloo, ON: Wilfrid Laurier University Press for the Calgary Institute for the Humanities.
- Stilgoe, J.R. (1987). Treasured Wastes: Spaces & memory. *Places* 4(2), 64-74.
- Stubbs, R. (1967). *Four recorders of Rupert's land: A brief survey of the Hudson's Bay Company courts of Rupert's land*. Winnipeg: Peguis Publishers.

- Swaffield, S. (Ed.). (2002). *Theory in landscape architecture: A reader*. Philadelphia, PA: University of Pennsylvania Press.
- Thacker, C. (1979). *The history of gardens*. Berkeley and Los Angeles: University of California Press.
- Treaty No. 4 between her majesty the Queen and the Cree and Saulteaux tribes of Indians at Qu'Appelle and Fort Ellice*. (1966). Ottawa, ON: Queen's Printer and Controller of Stationary.
- Treib, M. (2002). Must landscapes mean? In S. Swaffield (Ed.), *Theory in landscape architecture: A reader* (p. 89-104). Philadelphia, PA: University of Pennsylvania Press. (Original work published in 1995).
- Tsai, E. (1991). *Robert Smithson: Unearthed*. New York: Columbia University Press.
- Tsai, E. (Ed.). (2004). Robert Smithson: Plotting a line from Passaic, New Jersey, to Amarillo, Texas. *Robert Smithson* (pp. 10-31). Los Angeles: The Museum of Contemporary Art.
- Tuan, Y.-f. (1977). *Space and place: The perspective of experience*. Minneapolis, MN: University of Minnesota Press.
- Tuan, Y.-f. (2004). *Place, art, and self*. Santa Fe, NM: Center for American Places, Inc.
- Tufnell, B. (2006). *Land art*. London: Tate Publishing.
- Vidler, A. (1983). History of the folly. *Follies: Architecture for the late-twentieth-century landscapes* (pp. 10-13). New York: Rizzoli International Publications, Inc.
- Wakeley, J.S. (1978a). Activity budgets, energy expenditures, and energy intakes of nesting ferruginous hawks [Electronic Version]. *The Auk* 95(4), 667-676.
- Wakeley, J.S. (1978b) Hunting methods and factors affecting their use by ferruginous hawks [Electronic Version]. *The Condor* 80(3), 327-333.
- Watson, J.R. (1970). *Picturesque landscape and English romantic poetry*. London: Hutchinson Educational.
- Weilacher, U. (1996). *Between landscape architecture and land art* (Felicty Gloth, Trans.). Basel: Birkhauser.
- Weiss, J. (2008, September). On the road [Electronic Version]. *Artforum* 47(1), 131-132.



Wolvengrey, A. (2006). Aboriginal languages. *The encyclopedia of Saskatchewan*. Canadian Plains Research Center, University of Regina. Retrieved 2 March 2008 [http://esask.uregina.ca/entry/aboriginal\\_languages.html](http://esask.uregina.ca/entry/aboriginal_languages.html)

Zelenak, J., and Rotella, J., (1997). Nest success and productivity of ferruginous hawks in northern Montana. *Canadian Journal of Zoology* 75, 1035-1041.

### Style Guide

American Psychological Association. (2000). *Publication manual of the American psychological association*. 4th ed. Washington: American Psychological Association.

## PERMISSIONS

Fig 0.2 Key Map of Qu'Appelle River Basin, 1976. Saskatchewan Department of Environment. Used with permission.

Fig 0.4, 0.5, 0.6 Photos at Kannata Valley. Courtesy of Annette and Terry Lang.

Fig 3.17 Indian treaty monument at Fort Qu'Appelle, Sask. Tp. 12-13-21, 1923 Canada. Dept. of mines and Technical Surveys/Library and Archvies Canada/PA-019282. Copyright expired.

Fig 3.20 to 3.29 All black and white air photo imagery courtesy of Information Services of Saskatchewan. Daryl Kraft, ISC contact person. Used with permission.

Fig 3.40 Plan of Leasowes by R. Dodsley in his "Description of the Leasowes," originally published between 1752-1768. Copyright expired.

Fig 4.5 Map of area covered by the Pleistocene North American ice sheet. In Sharp, Phillip Robert. (1988). *Living ice: Understanding glaciers and glaciation*. New York: Press Syndicate of the University of Cambridge. Reproduced with permission from the publisher.

Fig 4.9 Sunday Drive to the Buffalo Rubbing Rock, n.d. Photo courtesy of Marg Gould. Used with permission.

Fig 4.10 History of the last deglaciation. In Christiansen, E.A. et al. (1977). *Fort Qu'appelle geolog: The valleys, past and present* (p.15). Regina: Saskatchewan Museum of Natural History, Saskatchewan Culture and Youth. Reproduced with permission from the publisher.

- Fig 4.12 Origin of the Fishing Lakes. In Christiansen, E.A. et al. (1977). *Fort Qu'appelle geolog: The valleys, past and present* (p. 25). Regina: Saskatchewan Museum of Natural History, Saskatchewan Culture and Youth. Reproduced with permission from the publisher.
- Fig 5.8 A Pile of bones stacked for shipment, 1890. Saskatchewan Archives Board. Used with permission.
- Fig 5.11 Logs in Boom before 1889 flood. From the collection of Lycoming County Historical Society and Thomas T. Taber Museum, Williamsport, PA. Used with permission.
- Fig 6.3 The Prairie looking West, 1858. Humphrey Lloyd Hime/Library and Archives Canada/C-017443. Copyright expired.
- Fig 6.4 View of a valley, July 18, 1858. Humphrey Lloyd Hime/Library and Archives Canada. Copyright expired.
- Fig 6.5 Valley of the Calling River, July 18, 1858. Humphrey Lloyd Hime/Library and Archives Canada/C-04573. Copyright expired.
- Fig 6.6 Cartesian grid (detail). In Bantjes, Rod. (2005). *Improved earth: Prairie space as modern artefact, 1869-1944* (p. 17). Toronto: University of Toronto Press. Reproduced with permission from the publisher.
- Fig 6.7 Township with internal grid. In Bantjes, Rod. (2005). *Improved earth: Prairie space as modern artefact, 1869-1944* (p. 24). Toronto: University of Toronto Press. Reproduced with permission from the publisher.
- Fig 6.8 Gunter Chain. Physical Sciences Collection, National Museum of American History, PH\*309548. Used with permission.
- Fig 7.1 Tantalum seen from a distance with hills in the background, ~1910 by John Howard. Saskatchewan Archives Board. Used with permission.
- Fig 7.4 Tantalum, SK, 1955 Flood. Saskatchewan Archives Board. Used with permission.
- Fig 8.1 Flood Scenes at Lumsden, 1974–(facing Craven, SK). Saskatchewan Archives Board. Used with permission.
- Fig 8.3 Buffalo Rubbing Rock, c1960. Photo courtesy of Marg Gould. Used with permission.



# APPENDIX 1

## Description of the Qu'Appelle River Basin

From Qu'appelle River Handbook, 1977. Saskatchewan Department of Environment Reproduced with permission.

### DESCRIPTION OF THE QU'APPELLE RIVER BASIN

#### A. QU'APPELLE RIVER BASIN - GENERAL

##### 1. Topographic Features

The Qu'Appelle River basin encompasses an area of about 19,160 square miles of southern Saskatchewan. Runoff from the basin flows into the Assiniboine River near St. Lazare, Manitoba, and eventually reaches Hudson Bay via Lake Winnipeg and the Nelson River. The gross drainage boundary of the Qu'Appelle basin is delineated on figure 3-1. A perspective view of the area is shown on figure 3-2.

Flat to undulating topography predominates. Glacial depressions and sloughs abound in the higher ground contiguous to the glacial lake beds. Runoff from these areas is limited to overflow from slough to slough in years when precipitation is high.

An outstanding topographic feature of the Qu'Appelle basin is its network of deeply entrenched valleys. In size they range from shallow, wide runways to trenches up to 150 feet deep and 3,000 feet wide. Prominent examples of such channels are the valleys now occupied by Arm River, Ekapo, Kaposvar, Pheasant, Squaw and Thunder Creeks.

Qu'Appelle Valley widths range from 0.5 to 1.5 miles. Total depth varies from 100 to 300 feet. The maximum elevation of the valley floor is 1,755 feet at a locality appropriately named

"the Summit", now the site of the Qu'Appelle Valley Dam.

There are eight lakes along the main stem of the Qu'Appelle River. From west to east these lakes are Eyebrow, Buffalo Pound, Pasqua, Echo, Mission, Katepwa, Crooked and Round. Man-made control structures maintain all lakes at optimum levels for recreation, water supply, and flood control. Last Mountain Lake lies north of the Qu'Appelle River but affects the river flows because of its connection through Last Mountain Creek.

A prominent feature of the Qu'Appelle Valley is Qu'Appelle River itself. The Qu'Appelle River is a mature river with a broad flat plain and free developed meanders. The river channel has a low gradient and its capacity varies markedly through its length. Detailed maps of the Qu'Appelle River given in Figures 3-3 and 3-4 indicate gauging locations and river miles between key stations.

## 2. Climate

The Qu'Appelle River basin has a continental climate which is characterized by extreme variability of temperature and low water vapour content of the air. Geographically, the basin is near the centre of the North American continent. It seldom feels the modifying influence of either the Gulf or Mexico or Hudson Bay air masses. To the west, the Rocky Mountains form an effective barrier to the transport of Pacific Ocean moisture.

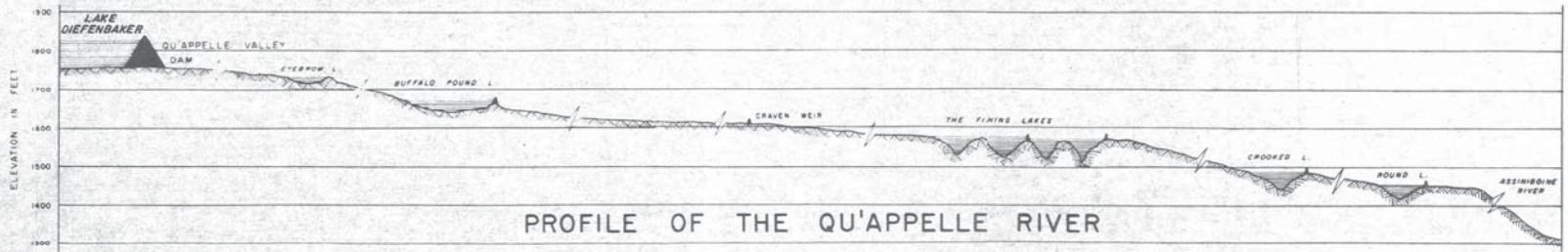
Hot and dry summer weather generally prevails throughout the Qu'Appelle River basin. Blistering temperatures of up to 112°F have been recorded. Winter weather can be severe with frequent raging blizzards and low visibility. Minimum temperatures of -50°F are not uncommon. Prolonged cold weather may continue for one month or more.



Precipitation is probably the most important climatological factor in the Qu'Appelle River basin. Average annual precipitation ranges from 14 inches to about 17 inches. Recorded annual precipitation has been as low as seven inches causing severe drought. Although very infrequent, torrential rainfalls of up to four inches have been recorded in isolated parts of the basin.<sup>1/</sup> Winter precipitation averages about four inches. Above normal autumnal precipitation, high winter precipitation, low winter snow pack losses and rapid snowmelt combine to cause spring floods.

---

<sup>1/</sup> Rainfall and Runoff from a Prairie Thunder Shower, G. A. Mackay and W. Stichling, 1961. (Canada Meteorological Branch)







Key Map and Profile of the Qu'Appelle Valley,  
from Qu'Appelle River Handbook, 1977.  
Reproduced with permission



BRIDGEFILE	RMNAME	LOCATION	SECTION	TOWNSHIP	RANGE	MERIDIAN	RoadClass	CROSSING_NAME
132-03-18 E	002 Mount Pleasant	E.N.E.	18	03	32	1	Municipal	Antler River
219-06-36 E	038 Laurier	E.S.E.	36	06	19	2	Municipal	Gibson Creek
220-12-30 E	099 Caledonia	E.S.E.	30	12	20	2	Municipal	Moose Jaw Creek
220-12-11 #2	099 Caledonia	In N	11	12	20	2	M.F.A.	
202-14-19	123 Silverwood	In S.E.	19	14	02	2	Municipal	Pipestone Creek
132-18-09 E	151 Rocanville	N.N.W.	09	18	32	1	Grid	Qu'Appelle River
207-19-21 E	154 Elcapo	E.S.E.	21	19	07	2	Municipal	Qu'Appelle River
208-19A-10	155 Wolseley	E.	10	19	08	2	Municipal	Qu'Appelle River
209-18-15	155 Wolseley	In N.W.	15	18	09	2	Municipal	Qu'Appelle River
210-17-12	155 Wolseley	In N.W.	12	17	10	2	M.F.A.	Adair Creek
210-18-26	155 Wolseley	In S.W.	26	18	10	2	M.F.A.	Qu'Appelle River
209-18-19	155 Wolseley	In S.E.	19	18	09	2	Primary Grid 617	Qu'Appelle River
212-19-22 N	156 Indian Head	N.N.E.	22	19	12	2	Municipal	Qu'Appelle River
219-17-09 E	159 Sherwood	E.S.E.	09	17	19	2	Municipal	Wascana Creek
226-16-16	161 Moose Jaw	In N.W.	16	16	26	2	Municipal	Moose Jaw Creek
229-17-30 #2	162 Caron	In S.W.	30	17	29	2	M.F.A.	
311-16-34	166 Excelsior	In N.W.	34	16	11	3	Municipal	
219-21-21	189 Lumsden	In N.W.	21	21	19	2	Municipal	Qu'Appelle River
208-29-21 E	275 InSinger	E.N.E.	21	29	08	2	Grid	
223-30-06 N	280 Wreford	N.N.E.	06	30	23	2	Municipal	
206-31-33 N	304 Buchanan	N.N.W.	33	31	06	2	Municipal	Spirit Creek
214-32-13 #1	307 Elfros	In N.W.	13	32	14	2	Municipal	Birch Creek
218-35-08 E	338 Lakeside	E.N.E.	08	35	18	2	Municipal	
310-36-19 N	346 Perdue	N.	19	36	10	3	M.F.A.	Eagle Creek
311-35-35 N	346 Perdue	N.	35	35	11	3	M.F.A.	
215-45-12 E	427 Tisdale	E.	12	45	15	2	Municipal	Doghidge River
216-45-03	428 Star City	In	03	45	16	2	Municipal	Leather River
317-46-09 N	468 Meota	N.	09	46	17	3	M.F.A.	Jackfish River
316-47-30B	N/A		30	47	16	3	HWY	Narrows - Jackfish and Murray Lakes
204-18-20A	N/A		20	18	4	2	HWY	QU'Appelle River
206-01-30A	N/A		30	1	6	2	HWY	Souris River
211-30-31A	N/A		31	30	11	2	HWY	Milligan Creek
212-01-26A	N/A		26	1	12	2	HWY	Long Creek
326-11-09A	N/A		9	11	26	3	HWY	Maple Creek
207-01-36A	N/A		36	1	1	2	HWY	CPR



BRWIDTH	Completion_date	SUPERSTRUCTURE	SPANS	LENGTH
6.100	Unknown	Arch - R.C.	1-7.3	7.3
5.490	1912	Arch - R.C.	1-6.1	6.1
6.100	1923	Arch - R.C.	1-18.3	18.3
7.320	1925	Arch - R.C.	1-18.3	18.3
5.490	Unknown	Arch - R.C.	1-18.3	18.3
6.100	1930	Arch - R.C.	1-33.5	33.5
7.320	1938	Arch - R.C.	2-18.3	36.6
7.320	1938	Arch - R.C.	2-18.3	36.6
6.100	1930	Arch - R.C.	1-27.4	27.4
7.320	1946	Arch - R.C.	1-12.2	12.2
6.710	1931	Arch - R.C.	2-18.3	36.6
6.100	1929	Arch - R.C.	2-21.3	42.6
5.490	1928	Arch - R.C.	2-25.6	51.2
5.490	1919	Arch - R.C.	1-21.3	21.3
5.490	1924	Arch - R.C.	2-21.3	42.6
7.320	1937	Arch - R.C./R.C. - Beam	12.2-15.2-12.2	39.6
7.320	1930	Arch - R.C.	1-25.6	25.6
6.100	1917	Arch - R.C.	1-21.9	21.9
7.320	1931	Arch - R.C.	1-12.2	12.2
7.320	1930	Arch - R.C.	1-12.2	12.2
4.880	1929	Arch - R.C.	1-21.3	21.3
7.320	1931	Arch - R.C.	2-12.2	24.4
7.320	1930	Arch - R.C.	1-12.2	12.2
5.180	1923	Arch - R.C.	1-18.3	18.3
7.320	1936	Arch - R.C./R.C. - Beam	12.2-18.3-18.3-12.2	61
6.100	1928	Arch - R.C.	1-21.3	21.3
7.320	1930	Arch - R.C.	1-12.2	12.2
5.490	1928	Arch - R.C.	2-18.3	36.6
5.49	1926	R.C. - Arch	2-60'	36.58
7.3	1930	R.C. - Arch	1-110'	33.53
7.3	1929	R.C. - Arch	1-110'	33.53
7.3	1931	R.C. - Arch	1-50'	15.24
7.3	1930	R.C. - Arch	1-84'	25.6
7.3	1931	R.C. - Arch	1-50'	15.24
7.3	1936	R.C. - Arch/R.C. - Beam	40'- 50'- 40'	39.62

**APPENDIX 2**  
**Arched Bridges List**  
 Courtesy of David Altwasser, P.Eng.,  
 Personal Communication, 16 July 2007.

## APPENDIX 3

### Trading Posts of the Qu'Appelle Valley

On May 2, 1670, King Charles II of England honoured his cousin Prince Rupert by granting HBC a large area of North America, naming it after him, and appointing him as its first governor (Stubbs, 1967). This area covered the entire Hudson Bay drainage system, "which includes modern-day northern Québec and Ontario north of the Laurentian watershed, all of Manitoba, most of Saskatchewan, southern Alberta and a portion of the Northwest Territories and Nunavut" (Smith, 2008). It is estimated that the area of this land was 1,486,000 square miles (Stubbs, 1967). Besides being granted exclusive trade and commerce rights over this territory, the Hudson's Bay Company was also responsible for the execution of justice "according to the laws of this Kingdom" (Stubbs, 1967, p.1). Much of Hudson's Bay Company's western activity was based out of the Red River settlement, and so other trading companies saw this as an opportunity to venture further west into the untapped landscapes of Rupert's Land (from sign at Fort John site).

The North West Company, a rival trading outfit out of Montreal, and comprised mainly of Scottish Highlanders, had established themselves within the Qu'Appelle region well before the Hudson's Bay Company expanded west of the their Red River stronghold (<http://www.fortquappelle.com/hist.html>). This company had originally emerged to counter the growing monopoly of the Hudson's Bay Company. Explorer and North West Company-man David Thompson explored central Saskatchewan extensively between 1786 and 1802 (Pohorecky, 1970) and mapped the valley to show the locations of the company's posts (Jenish, 2004). "He and a handful of others made the company North America's first transcontinental enterprise. They also provided an inspiring example of what English, French and aboriginals could accomplish when they worked together" (Jenish, 2004, pg. 2).

Much rivalry and decades of feuding existed between the Hudson's Bay Company and the North West Company, which came to a head during the Battle of Seven Oaks, on June 19, 1816 (Stubbs, 1967). This was not just a feud between rival companies, but a turning point for the Métis nation and their opposition to Hudson's Bay Company control of Rupert's Land (from sign at Fort John site). The subsequent merger of Hudson's Bay Company and the North West Company was finalized in 1821, and Hudson's Bay Company area of influence was confirmed by the British Parliament by extending their monopoly to include all of the Northwest Territories, comprised of the Athabasca and Mackenzie basin and a vague region beyond (Morton, 1939).

The vestiges of these trading endeavours can still be encountered within the valley. Several of the old trading post sites are recognized as historical or heritage sites by either the federal or provincial governments. Throughout my own valley explorations, I stumbled upon and photographed several of these sites. Many of them only exist in the memory of the landscape itself, the stories retold on signs and plaques. Perhaps the most prominent site within my realm of experience is Last Mountain House. It is located at the top of the valley on Last Mountain Lake, and I pass by it every time I go to the cottage. One of the most endearing qualities about this site is that one of the rebuilt structures has a sod roof. I was always fascinated by the grass growing on the roof, and I think this is especially poignant now as a student of landscape architecture.





SASKATCHEWAN  
DEPARTMENT OF THE ENVIRONMENT  
HYDROLOGY BRANCH

KEY MAP  
OF  
QU'APPELLE RIVER BASIN

DRN. KLT.	DATE SEPT, 1976	FIGURE 3-
CK'D	PLAN NO P4-17-1 (U)	

The following is a list and brief summary of the posts that operated within this region those many years ago.

1. Fort Espérance NWC 1787-1810

The plaque in the centre reads:

"Built on the Qu'Appelle River flats below in 1787 by Robert Grant, Fort Espérance was one of the earliest and most permanent of the North West Company's posts in the Assiniboine basin. It was the main pemmican depot in the Company's continental fur trade, and provisioned brigades to the Churchill and Athabasca regions. Abandoned in 1810, and rebuilt on this knoll in 1816, it was replaced in 1819 by a post 14 miles east at Beaver Creek." This more easterly post would have been a pre-cursor to Fort Ellice, located just south of the present day St. Lazare, MB in the Assiniboine River Valley.



2. XY Company Post 1801-1804

This rival company operated under the leadership of Sir Alexander Mackenzie (Sign at Fort John Site site).

3. North West Company Post at the east end of Round Lake 1810-1814

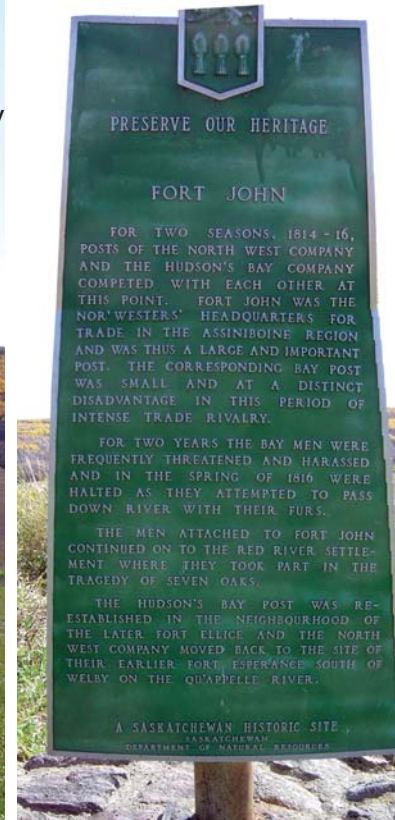
-This move was prompted by "an incident in which one of his men was killed by Indians (sic)" (Sign at Fort John Site site).



#### 4. Fort John 1814-1816 North West Company

The plaque in the centre reads:

"For two seasons, 1814-1816, posts of the North West Company and the Hudson's Bay Company competed with each other at this point" (Sign at Fort John Site site).



5. small Hudson's Bay Company post by John Richard McKay post 300 yards below Fort John

#### 6. Fort Espérance II North West Company 1816-1819

-due to "Indian (sic) unrest in 1819 prompted a move to Beaver Creek where the post remained until the two rival companies amalgamated in 1821" (Sign at Fort John site).

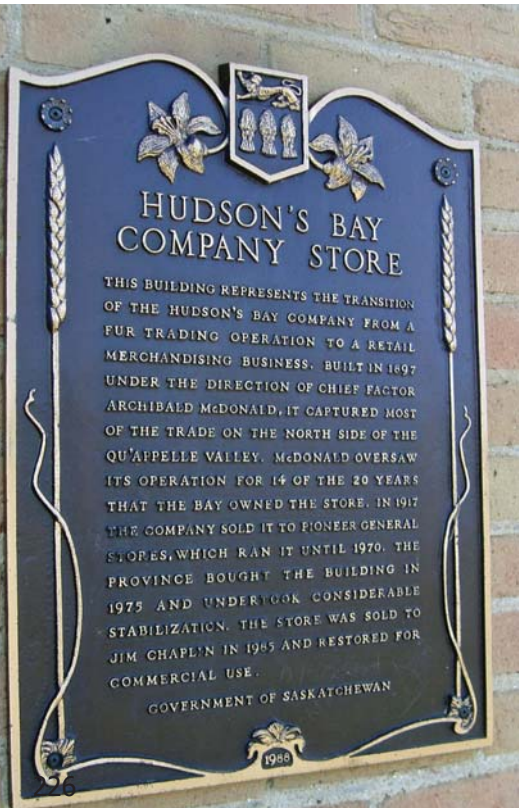
7. Fort Ellice 1831 (post-merger of Hudson's Bay Company & North West Company)

"[T]he fort was intended to protect claims to Hudson's Bay Company lands from venturing American interests, as well as to sell provisions such as pemmican, tools and traps to passing traders. The post was named after Edward Ellice, an English MP and senior in the HBC's London Committee" (Rasmussen, 2008).

8. Qu'Appelle Lakes Post 1854 to 1864 Hudson's Bay Company (<http://esask.uregina.ca/entry/quappelle.html>)

9. Fort Qu'Appelle 1864-1911 Hudson's Bay Company (<http://www.fortquappelle.com/hist.html>)

-in 1897, the Hudson's Bay Company began its transition from fur and pemmican trading to a retailer. A store was soon established in the Fort Qu'Appelle town site.





#### 10. Last Mountain House 1869-1870

"Last Mountain house was constructed in 1869 by the Hudson's Bay Company for two reasons: competition was moving in, and the buffalo herds were moving southwest" (<http://www.tpcs.gov.sk.ca/LastMountainHouse>). It was only open during the winter months as its function was as a winter outpost for Hudson's Bay Company's Fort Qu'Appelle operation. The primary role of this post was to supply provisions to the Hudson's Bay Company's northern posts. "By 1870, the retreat of the buffalo, the sale of Hudson's Bay Company lands to the Canadian government and the Red River Rebellion influenced the Company's decision to abandon the post. It burned down sometime during the 1870s... The trading post only operated for two seasons, but it marked the end of the fur trade in southern Saskatchewan and the advent of settlement in the west" (<http://www.tpcs.gov.sk.ca/LastMountainHouse>). The site now holds several reconstructed buildings and displays.



## APPENDIX 4 Community Profiles

note that some census bounadries have been adjusted so some poulation changes not fully reflective of the area

Name	Type	2006 Pop.	2001 Pop.	Populaiton change (%)	Total Private Dwellings	Private Dwellings occupied by usual residents	Population Density/km <sup>2</sup>	Land Area (km <sup>2</sup> )	East to West location
Saskatchewan	province -bench mark	968,157	978,933	-1.1	438,621	387,160	1.6	588,276.09	1
St. Lazare (MB)	village	265	265	0	96	90	91.1	2.91	2
Ellice (MB)	rural municipality	423	509	-16.9	149	135	0.7	572.74	3
Spy Hill No. 152	rural municipality	365	409	-10.8	170	145	0.5	679.28	4
Rocanville No. 151	rural municipality	554	570	-2.8	208	190	0.7	758.64	5
Tantallon	village	105	110	-4.5	54	48	124.9	0.84	6
Fertile Belt No. 183	rural municipality	771	872	-11.6	347	309	0.8	1,006.68	7
Willowdale No. 153	rural municipality	333	301	10.6	149	138	0.6	605.06	8
Bird's Point	resort village	88	66	33.3	159	43	151.6	0.58	9
West End	resort village	26	10	160	62	15	77.1	0.34	10
Ochapowace 71	reserve	448	376	19.1	129	128	2.9	153.74	11
Elcapo No. 154	rural municipality	489	537	-8.9	216	202	0.6	846.54	12
Grayson No. 184	rural municipality	542	550	-1.5	407	222	0.6	875.22	13
Kahkewistahaw 72	reserve	506	385	31.4	132	130	6.2	81.3	14
Shesheep 74A	reserve	24	66	-63.6	9	8	1.8	13.24	15
Melville Beach	resort village	41	16	156.3	89	18	270.6	0.15	16
Cowessess 73	reserve	513	486	5.6	178	168	4.4	117.88	17
Sakimay 74	reserve	169	187	-9.6	61	55	2	85.38	18
McLeod No. 185	rural municipality	508	598	-15.1	203	192	0.6	886.6	19
Wolseley No. 155	rural municipality	438	473	-7.4	169	160	0.6	774.26	20
Abernethy No. 186	rural municipality	375	433	-13.4	175	155	0.5	779.42	21



Name	Type	2006 Pop.	2001 Pop.	Populaiton change (%)	Total Private Dwellings	Private Dwellings occupied by usual residents	Population Density/km <sup>2</sup>	Land Area (km <sup>2</sup> )	East to West location
Indian Head No. 156	rural municipality	356	398	-10.6	145	138	0.5	759.98	22
Katepwa	resort village	285	316	-9.8	866	143	49.4	5.77	23
Lebret	village	203	207	-1.9	140	95	154.1	1.32	24
North Qu'Appelle No. 187	rural municipality	852	838	1.7	755	379	1.7	494.98	25
Fort Qu'Appelle	town	1,919	1,940	-1.1	912	814	363.2	5.28	26
Fort San	resort village	215	239	-10	168	95	74.2	2.9	27
B-Say-Tah	resort village	206	177	16.4	260	102	154.5	1.33	28
Standing Buffalo 78	reserve	446	454	-1.8	175	162	19.5	22.88	29
Pasqua 79	reserve	472	343	37.6	136	129	5.2	90.23	30
Muscowpetung 80	reserve	290	215	34.9	90	73	3.7	77.9	31
Piapot 75	reserve	448	503	-10.9	150	134	5.7	78.52	32
Cupar No. 218	rural municipality	502	550	-8.7	201	186	0.5	919.01	33
Longlaketon No. 219	rural municipality	899	940	-4.4	375	348	0.9	1,024.61	34
Lumsden No. 189	rural municipality	1,627	1,631	-0.2	616	579	2	818.66	35
Craven	village	274	264	3.8	110	103	235.5	1.16	36
Kannata Valley	resort village	133	98	35.7	147	58	210.2	0.63	37
Silton	village	91	94	-3.2	46	42	85	1.07	38
Saskatchewan Beach	resort village	155	120	29.2	323	82	98.6	1.57	39
McKillop No. 220	rural municipality	566	517	9.5	518	246	0.8	668.45	40
Sunset Cove	resort village	26	24	8.3	53	14	161.7	0.16	41
Pelican Point	resort village	23	18	27.8	56	16	192	0.12	42
Lumsden	town	1,523	1,596	-4.6	596	581	398.4	3.82	43
Lumsden Beach	resort village	40	0	n/a	87	15	86	0.47	44
Buena Vista	village	490	397	23.4	356	212	135.7	3.61	45
Regina Beach	town	1,195	1,039	15	951	541	462.4	2.58	46







Marieval, SK



Lebret, SK