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close as possible what I can make of it, either by finding out or by re-inventing. That is why some imagination comes in. And creation, too, (You read and then you try to apply that when you deal with these buildings,) It's not so much that I try to it, but I figure that all that is there, and somehow I hope it will come through in the making of decisions and in the making of how I feel about the whole thing, I manage to get a little of that feeling through--very, very, very little, I'm afraid--but maybe more than I think. While not being great architecture by any means, or exceptional or anything like that, it's extremely interesting. Because it's a good example of vernacular, quite functional. And it's amazing the number of French architects, especially the ones connected a little bit with historical architecture, are quite taken by the simple kind of functionalism and classical look about it. Because it was built-in at that time, a sense of architecture, in a sort of unconscious kind of way. Rhythm. See, they're not carefully, consciously designed. 'But they're made with a sense of the form, of the shape. A sense of form that was innate in people. Many, many people have a natural sense of the placing of things. That is the difference between our young civilization and a much older one. So, no, it's not great architecture by any means, but it is interesting. Some of my architect friends in Moncton think I'm nuts, getting into this foolish thing. But I said, I've had the best of two worlds. I've had 10 years private practice in Moncton and I've had this. But it was easier for me, going into this, because I already had some of the other one. I didn't have to worry about what I would do in ordinary architecture afterward. I wouldn't be good for it at all, now. I'm ruined! Our thanks to John Johnston, Louisbourg historian, for suggesting we talk with Yvon LeBlanc. And to Eric Krause, Louisbourg historian, who supplied supplementary information and confirmed historical details. While we appreciate his help, responsibility for final historical accuracy rests with the editor. Letter: In passing Herald Stationers Ltd. the other day, I happened to see Cape Breton's Magazine, and was very surprised and pleased to see a family picture of some folks I have; known very well for many years. I was telling Charlie Miller how pleased I was to see this picture, and he asked, did I really know them, as oh the inside cover you said there was no identity of these people, and you would appreciate anyone giving this, j This is Rev. W. R. Turner, his wife Carrie, daughter Susie, son Roland, and daughter Gladys. Rev. Turner was minister in the Wesley Methodist Church here in North Sydney ; from early 1912. The parsonage was very near my own home, and we were very good friends all the time. Susie and I went to school together. Roland went overseas in First War where he was killed. Susie is married to a United Church minister. Rev. Arthur Pentz, living in Annapolis Valley area. I don't know where Gladys is at present 1 time.... Keep up the good work, as there is so much to pass along to folks, on Cape Breton and its people and customs. Cordially yours, (Mrs.) Marcella Mason j