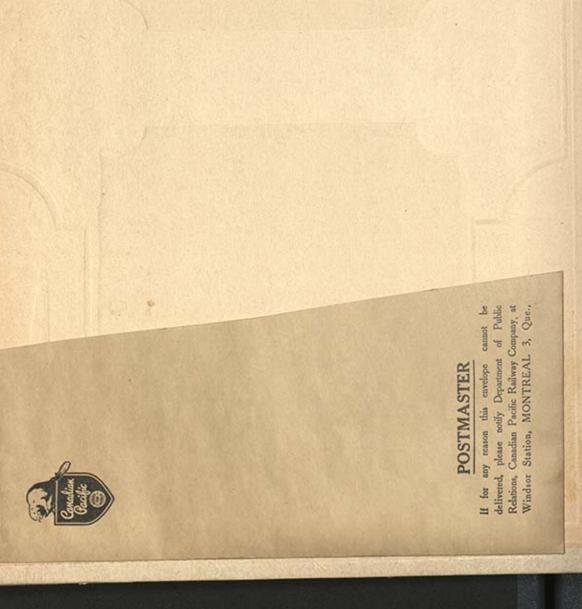
SCRAP BOO



#### PAINTS PRETTY PICTURES

Maude Lewis is a "natural primitive" whose brightly colored Nova Scotian scenes delight tourists, premiers and also other artists

photographs by BOB BROOKS text by Murray Barnard

DIGBY, N.S.

Management Among the brightest and most joyful pictures coming out of picturesque Nova Sco-tia at present are those done by a little old lady named Maude Lewis whom admirers call Canada's Grandma Moses. She is a natural primitive whose unschooled artistry has given her country scenes a freshness that has charmed sophisticated buyers

"Her work is marvellous," says Bill Ferguson whose Ten Mile House gallery in suburban Halifax sells her paintings. "In her primitive style there are no shadows. Everything is playful and innocent, and people

Among Nova Scotians with an affection for Maude Lewis pictures are Premier Robert Stanfield and his wife. When the premier called on Mrs. Lewis, looking for one of her pictures of farm oxen, and found there were none left, she promptly did one and sent it to him for Christmas. The Stanfields have three in their home at present and frequently give Lewis paintings as gifts. "Her pictures have an immediate and direct appeal," says Mrs. Stanfield.

Primitive painting is something like au-thentic folk music. It is more concerned with everyday experience than with prevailing art forms. With the distractions of



MAUDE LEWIS' world is a cabin only 10 x 12. But neither its dimensions nor her physical handicaps confine a spirit dedicated to art.

modern society, however, it is almost impossible to be a primitive painter, and so there are very few. John Cook, a Halifax artist, says that by a trick of her environment Maude Lewis is a natural primitive, and he knows of no others.

Maude and her husband Everett, both in their mid-sixties, live in a house so small that it might have been built for Tom Thumb. Passersby on highway No. 2 four miles west of Digby would dismiss it as a tool shed except for one thing: Its white shingle walls and doors are decorated with flowers, birds and butterflies, painted in brilliant colors every spring by Mrs. Lewis.

The tiny one-room house is a studio, gallery and year-round living quarters. Everett bought it cheaply from a five-foot tall bachelor who had built it to his own proportions, and it's been the Lewis home ever since they were married 27 years ago. This diminutive size doesn't disturb Mrs. Lewis who is only five-feet-two, but her husband must step gingerly since his six-foot frame more than takes the measure of the ceiling.

Inside the 10 by 12-foot room is a threedimensional exhibit of Maude's love for the simple garden-variety objects of nature. Like the exterior, nearly everything inside that offers a smooth surface bears her bold flashes of color. The warming oven of the aged iron range is painted with vivid red and yellow blooms; so are the cookie cans and window blinds, while giant butterflies and birds form a motif for her handpainted wallpaper.

Newcomers, lowering their heads to clear the less than six-foot ceiling, soon see that the couple have no electricity or running water and none of the other comforts of life. Though Maude is accomplished and proud, her painting brings scarcely enough money to live on and, except for casual farm labor, Everett has been jobless since the nearby Digby County Municipal Home, where he was night watchman, closed two years ago. Their income now is less than \$1,500 a year. Nevertheless both are happy.

'I don't need anything much more than I've got," says Maude, "except maybe anoth-

er room for painting in."

The most striking thing about Maude is her brilliant eyes. Small and somewhat crippled by arthritis, she sits huddled with thin brown arms crossed on her breast like willow branches and smiles shyly as a school girl from under her broad forehead and cap of grey-brown hair. She shows her pictures rapidly, speaks little and is impatient.

"Everett," she suddenly demands," where is the one I did yesterday with the oxen in

Her husband, who has been tasting a stew, -he does all the housework, trapping rabbits for the stew and baking bread too-says, "Well, Maude, you know yourself that that doctor fellow from Digby took it off. You said he could have it.

"Hmph," says Mrs. Lewis, dismissing the oversight and picking up one by one the pictures she has on hand. "Horses are nice. Or how about this here deer in the woods?

The summer visitors are really Maude's best friends and sometimes she entertains them with tea made on the huge wood-burning range, or with a glass of apple cider from a secret place beneath the house. And when the visitors leave, Everett sends them off with a buttonhole of his own sweetpeas.

It was Everett who first discovered his wife's artistic talent and urged her to develop it. Born a few miles from where they now live, he was a lonely and illiterate farm hand when, one evening in 1938, Maude, an equally lonely spinster, came to visit him. Within a week they were married in the Baptist Church.

She was the daughter of a Yarmouth harness maker, Jack Dowley, and when her parents died she went to live with an aunt in

Maude had begun painting as a child. She and her mother, Agnes, did hundreds of hand-painted Christmas cards every year and sold them for five cents apiece on the streets of Yarmouth.

Everett persuaded Maude that if she was going to go on painting she should do bigger pictures because they would be worth more than greeting cards. He bought the artists' supplies of a summer resident returning home at the end of the season, collected odd ends of wall board and plywood from a lumber dealer and cut them into panels on which Maude could paint.

Maude has lived all her life within the 60 miles of small farms, fishing villages and lumber camps separating the towns of Digby and Yarmouth on the southern tip of Nova Scotia, and only once has been as far away as Halifax. But when Everett bought a vintage Model T and took Maude peddling fish from village to village three days a week, her vision of the farmyards and fishing boats took on the magic of her happiness.

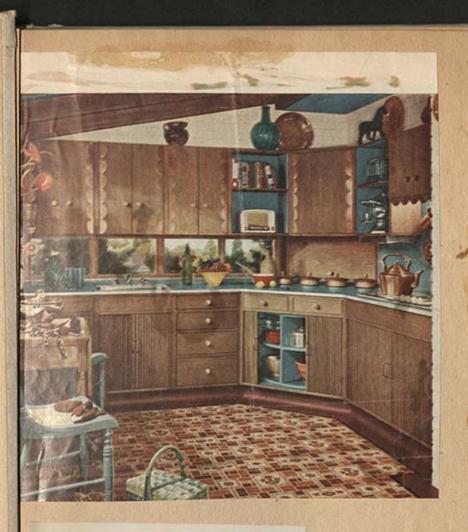
Summer residents who sometimes bought paintings at the door, with the fish, began coming to the Lewis house for more of Maude's pictures, and have been doing so ever since. Almost any summer morning Maude may be seen sitting in the doorway painting in oils with sure and rapid strokes on a 12 by 14-inch piece of picture board held on her aproned lap. She does one or perhaps two pictures a day and when they are finished, she places them on the warming oven to dry.

She paints nature in the unique way she sees it, using horses, oxen, deer, cats, cot-tages, flower gardens, lobster boats, farm fields, folded woodland hills and all the vivid subject matter of everyday experience

near her home.

'Her use of color is daring and her composition almost faultless," says John Cook, who owns several Lewis pictures. "Like every really good artist, she breaks the rules and, he says, "she gets away with it beautifully."

Primitive art has the same naive charm as child art and its candor and innocence are





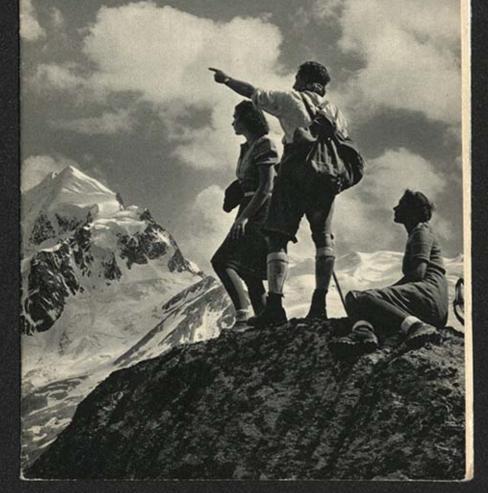
This kitchen came to life when Pennsylvania Dutch designs were stenciled on cabinets



A brilliant blue forms the cheerful background of this very livable workroom-kitchen

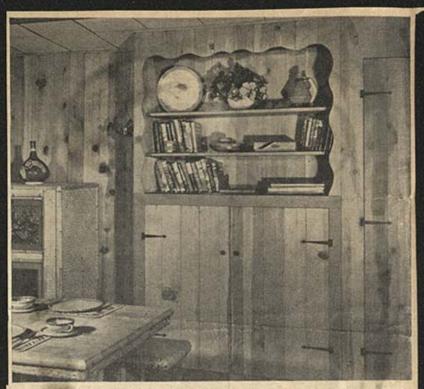


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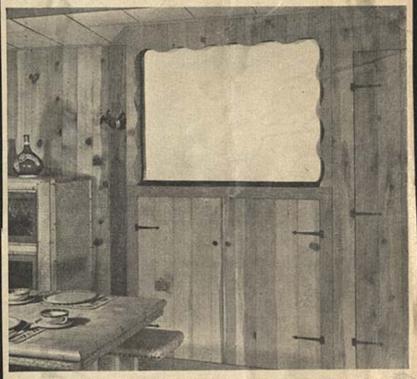




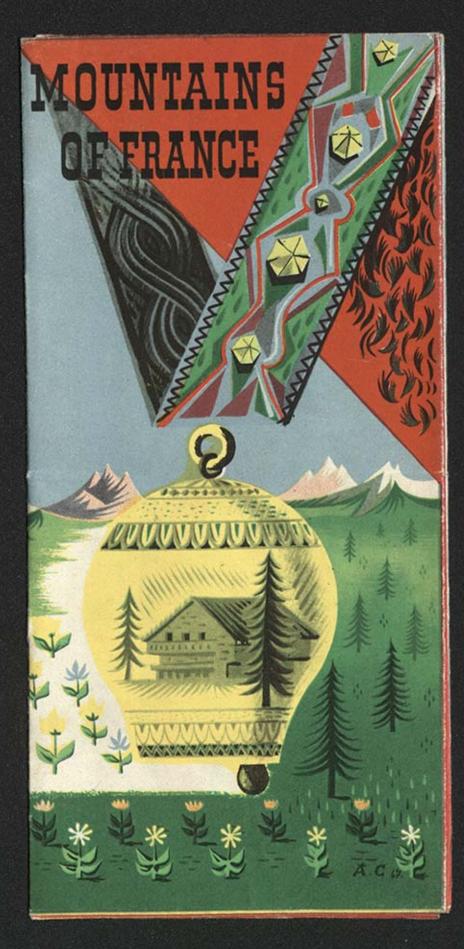
LITH KLAUSPELDER S. A., VEVEY



Built-in bookshelves and cupboards of combed knotty pine in this family recreation room serve three purposes. Shelves hold books and small accessories. Cupboards (doors, lower) hold china and silver for buffet meals. But shelves and their frame have a third function (below)



The movie screen, pulled down like a window shade, fits neatly into bookcase. Scalloped trim serves as a frame for pictures. Pictures are projected from a projection room through an opening in opposite wall





### It's easy to finish a wall with woo



If you use stain, put it on lumber after sawing to length and sanding, but before you nail it up. Do edges and tongues so light shrinkage won't show bare wood. With pine, soal knots with shellac or knot sealer. It's usually easiest to apply any natural finish before you start to noil lumber on the wall



) For vertical paneling, nail 1x2 furring strips horizontally, 2 feet apart, after you emove cornice and base moldings. If the wall is plastered, drive nails at an angle into tuds behind, usually 16 inches apart. You can nail directly into some varieties of contrete block. If the block is too hard, or walls are of hollow masonry, hold strips on with aggle bolts or a similar fastening device



Start with the groove edge in a corner when putting boards up vertically. Facepoil at groove edge of the first board; a corer molding will hide the noil heads and 
dge. Then noil through tongue into each 
ming strip. Nail subsequent boards only 
rough the tongue. Five-penny finishing 
alls work well; if the wood splits, switch to 
y-penny nails. Rip the last board to fit

Tongue-and-groove paneling does it here





This wall was paneled with No. 3 redwood tongue-andgroove lumber for less than \$10. Pine, knotty or not, is easy to find. If you pre-stain lumber, wax will finish job

#### By D. Hough

Tongue-and-groove lumber has several advantages that recommend it to the amateur carpenter who wants to panel a wall:

 It is available everywhere, in a variety of woods and widths.

2. It is surprisingly inexpensive.

3. Its built-in joints provide great strength.

 It permits blind nailing—no nail holes to fill, no spots in the finish.

It comes already beveled, giving neat Vjoints without tools or effort.

Saw, hammer, and nail set are all the tools you need.

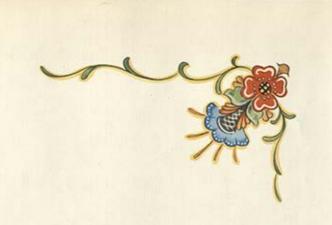
The photographs show the simple steps in paneling a wall with tongue-and-groove lumber. The same methods can be used on other jobs—building a new wall, for example, or putting a back on some shelves.

You'll find tongue-and-groove most frequently in 4- and 6-inch widths. The 6-inch goes up faster. In estimating the amount of lumber to buy, remember the width of a 6-incher on the wall is about 5¼ inches.

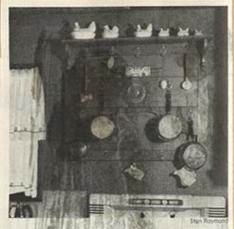
Some tongue-and-groove comes with no bevel. Use this kind to get a wall of flush boards. The more usual type is V-jointed on one side, plain on the other. It is safest to keep the beveled side exposed; if the wood shrinks later, cracks don't show.

Try to buy pieces long enough to go from one end of your wall to the other. If you can't, you'll have to have butted end joints; make sure such joints fall on a wall stud.

Look for straight, clean [ Turn to next page



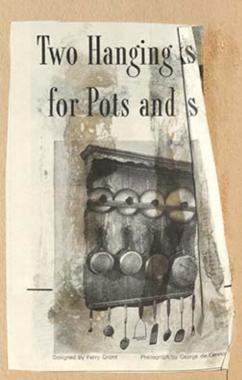




Victorian rack displays decorative, useful collection in home of Mr. and Mrs. G. B. Ross. Strainers, funnel, pitchers, rolling pin and copper pans hang from brass books. Hens-on-nest at top

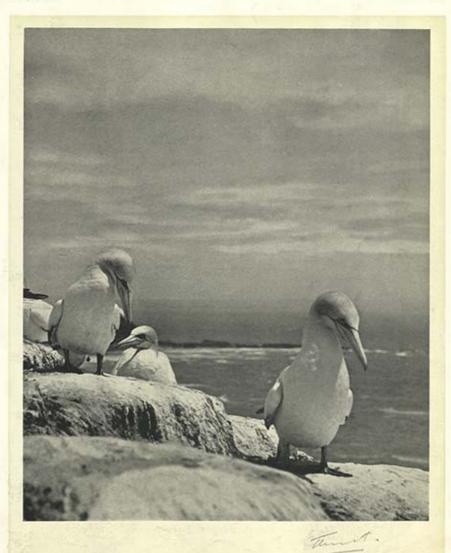
1341 Blueprint construction pattern for building Early American pan rack. A nice tidy way to keep pots and their lids together and in order. Hooks for cooking implements. 50¢

See pattern order form on page 108



July 3rd, 1940

75 AMATEUR PHOTOGRAPHER



THE REJECTED SUITOR.

(From "The A.P." Colonial and Overage Competition and Exhibition.)

Be Terana B. Keyr. (New Zooleyd.)





FOR MEN OF DECISION



FOR MEN OF WISDOM



FOR MEN OF VISION



FOR MEN OF ACHIEVEMENT



Men of distinction, in every ways
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this "Custom" blended whiskey is so
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it has been, for years, the most expensive whiskey blended in America.
Never produced except in limited
quantities, each bottle is numbered
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A \*\*Custom\*\* Blended, whiskey, \$6.8 people, 65% grain neutral spirits, Calvert Distillers Corp., N.-Y.-C.



FOR MEN OF PERSPECTIVE



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on Swiss tickets



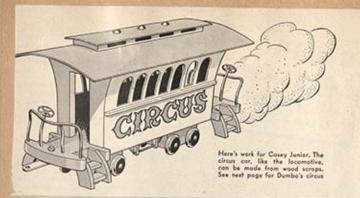


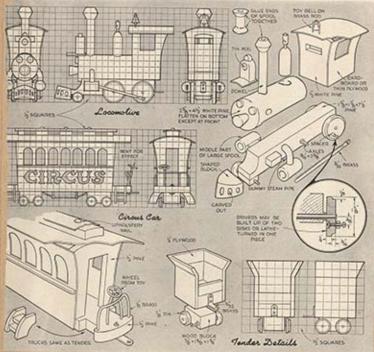
#### DME and WORKSHOP





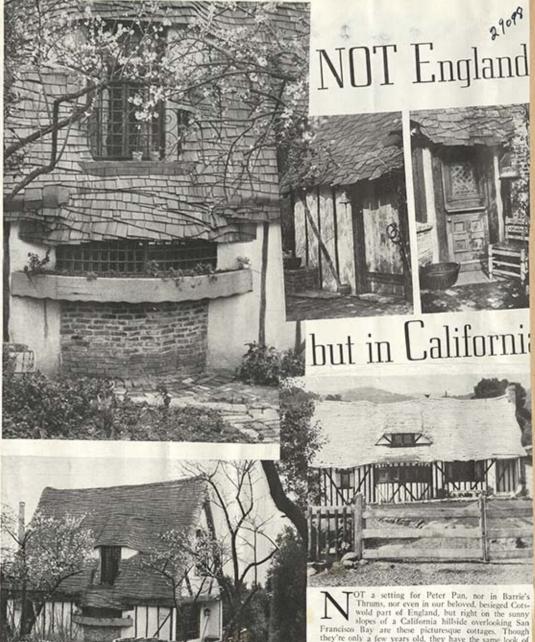
Junior, the hard-working little locomotive, and o's circus in winter quarters . . . All easy to make
NEXT PAGE









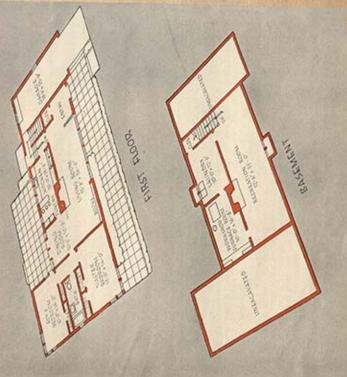


Like a gingerbread house in a storybook is Tinker Dell, with its high, picturesque roof of weathered-cedar shingles, its antiqued timbers in faded lemon yellow walls

OT a setting for Peter Pan, nor in Barrie's Thrums, nor even in our beloved, besieged Cotswold part of England, but right on the sunny slopes of a California hillside overlooking San Francisco Bay are these picturesque cottages. Though they're only a few years old, they have the same look of "belonging," of having been long established in their setting, as their ancient prototypes in England.

An almond orchard, misty white when in bloom, lies all about them and its beguiling influence probably affected the architecture considerably. The bouses have much of the same dream-like, fanciful quality. Their whimsical, tumble-down, heart-catching charm is an authentic, not a psuedo one. And if the word "charm" provokes a lifted





but he persuaded the proprietor to weigh R went to the main port effec, which was also when the courty and sell thin stange. Then he is went to the main port effec, which was also when the closed, only to find the package would not in the nay of the slots until he had strated the sattestion of some night post-office workers. The package was accopded and he blought his troubles were over, but the next morn-shift two the ware over, but the next morn-shift two he was back on his desk, marked: "In almittent postage." However, the postnack of the night before had shready been stamped an the package, so he got in under the wire. To supplement his drawage, Calimer sub-mitted the following brief specifications, to-ingeliar that he in was not a professional architect or an em-z ployee of Puvitan Science.

# SPECIFICATIONS

House size—60'x39'
Cubdge=22.000 cut.ft.
Cost of house—37.700
Plot size—75'x128
Out of plot—35000
Size of family—Two adults, two boys
Income—52,500 per year

## CONSTRUCTION

Structure, Exterior walls: 2'xt' stude, 1'x12' vertical redwood board, building paper, l'x6' yellow-pine sheathing. Into-fror: 3, plywood, Floor; wood joists, sub-flooring (shiplap laid diagonally). Foundation. Footings: continuous-poured concrete. Waterproofing: tar felt, all walls and floor.

Roof, 2'x6' yellow-pine rafters, 1'x4' nail-ing strips, wood shingles, Dock over garage; wood ceiling joists and roof rafters. Finish; metal.

Ohlemey, Common brick, terra-cotta flue lining, patent threat damper.

Short seeds Fluching, gutters, and leaders: galvanized iron. Garage roof: copper.

Insulation. Rock wood between rafters and study.

Windores. Stah: wood, white-pine casement.

Windows. Staht: wood, white-pine casement. Frames: reviewood slink, white-pine casement. Stafer. Glass: grade & single strength. Stafer. Little treads and riesrs. Floors. Living room, bedrooms, and halls: if "A" white took second grade Balbroom: If the mat glase. Kitchen: pine, covered with Bioleum. Terraces: common brick laid in Well coverings. Natural waxed piywood. Kitchen and bath; planter and paint. Woodwork. Trim and cabinets: white pine. Hardwork. Trim and cabinets: white pine. Hardwork. Trim and cabinets: white pine. Herdwork. Trim and cabinets: white pine. Refrigerated last, from and cabinets: white pine. Refrigerated: Kitchen cytuloment. Store: Westinghouse. Refrigerated: Kitchen cytuloment. Store: Westinghouse. Cabinet: to be built to detail. Woodwork: Thor ment laundry tray. Washing machine: Thor washer and mangle. Baltwoom cytipment. Lavatory, built-in tib, and tollet: Crane.

Heating. Gravity warmealt system with the and cytipment. Rade outlets in living room and games room.



Young Collmer Ends releastion at his fraterally house with two of his fraterally brothen at the University of Illinois, Collmer is in the center



Time for planning a prize-winning home had to be budgeted, most of the proliminary work being done of night. The final drawing was made in one day







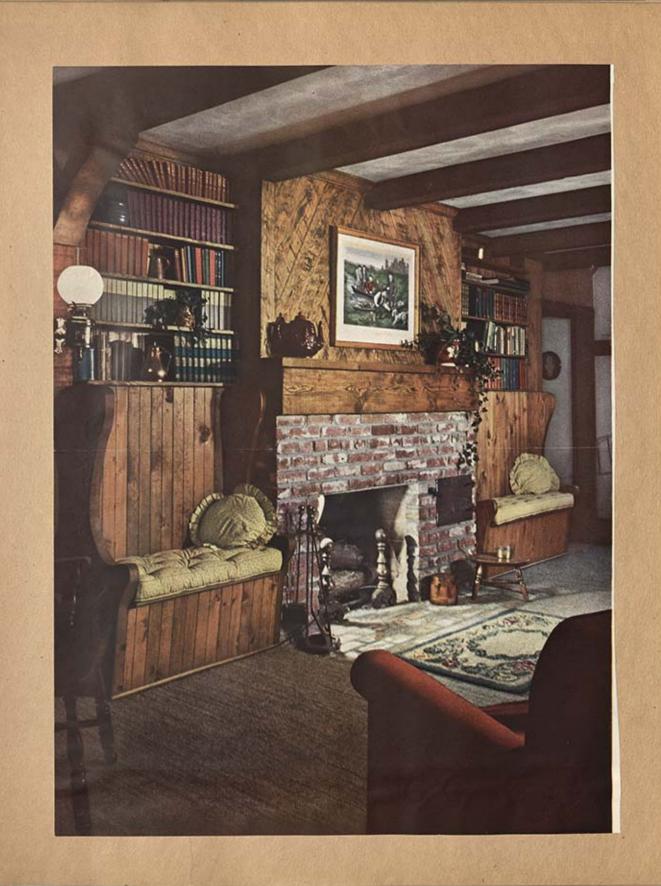


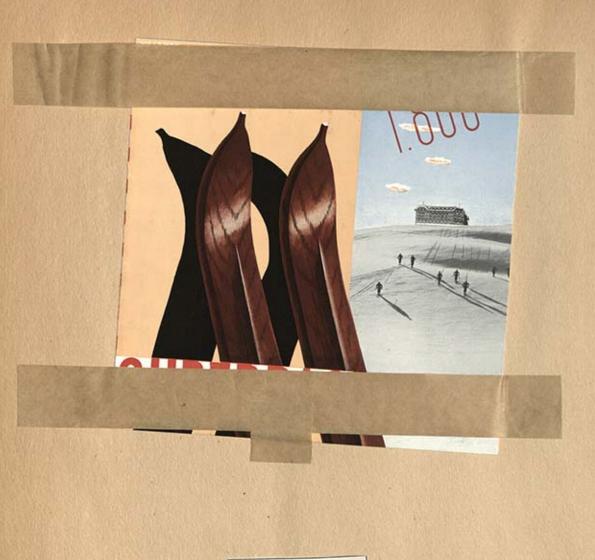


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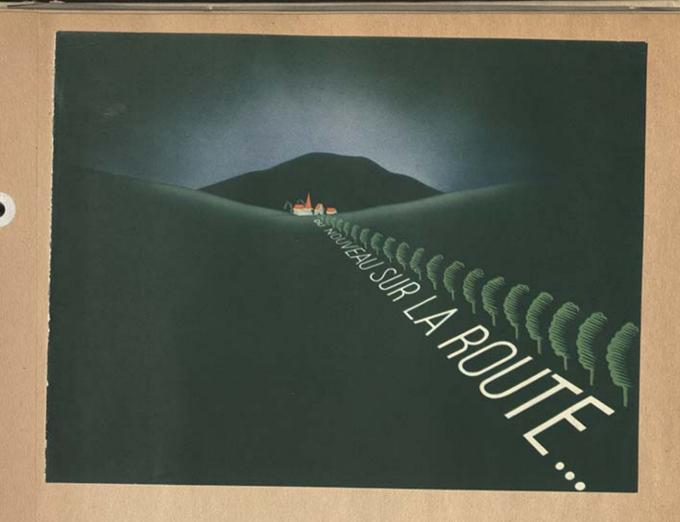




















GRANDS RÉSEAUX NAVIGATION

Railways, Navigation



Affiche pour les Chemins de Fer du Nord. Dessin de Savignac (Alliance Graphique). L. Danel.



Maquette de Roland Hugon, Editions Paul Martial.



Projet initial de l'affiche de Vasarely pour Font-Romeu. L'Édition Publicitaire.

CI-CONTRE A: Dépliant Ile de France édité pour les Chemins de Fer Français à l'occasion de l'Exposition Internationale de 1937 (Georges Lang, éditeur).

B: Converture de la brochuse des Croisières et Circuit 1938 de la Compagnie Générale Transatlan-tique. Composition de Jan Auvigne, Imprimée sur les presses de l'Atlantique.

106

Couverture de dépliant de Jean Auvigne et A. Laprée pour la Compagnie Générale Transatlantique.

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CIRCUITS





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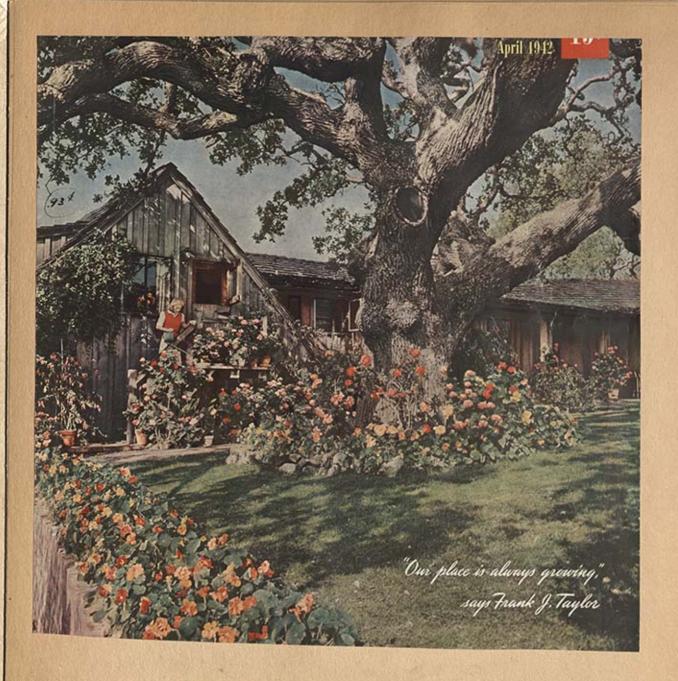
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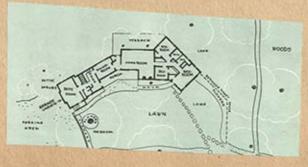




















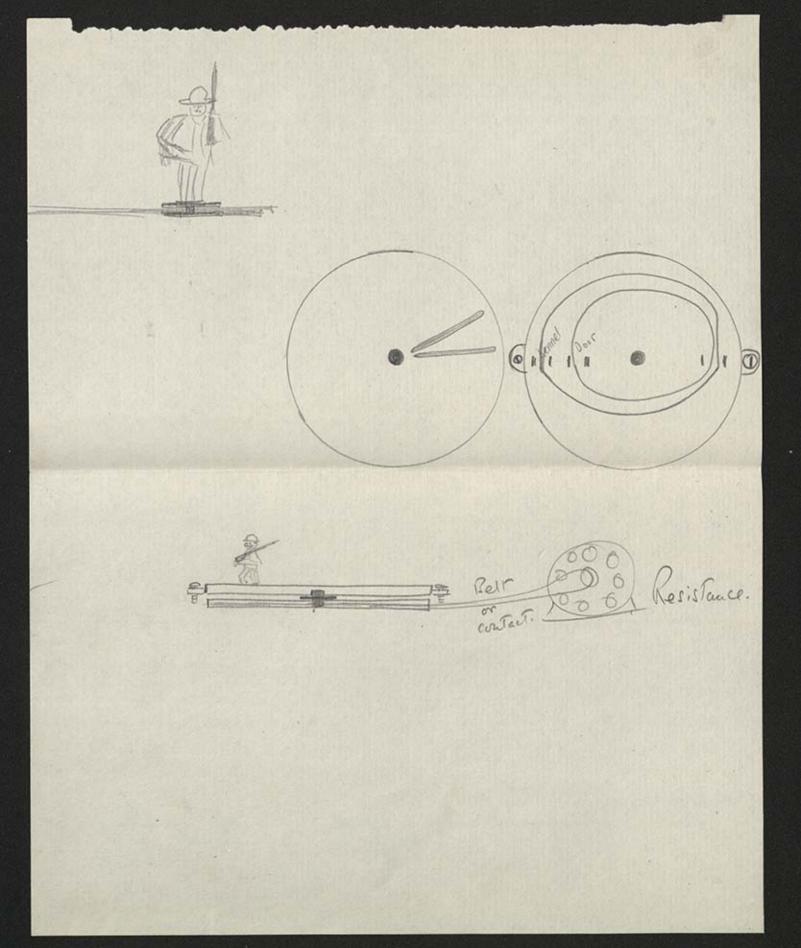


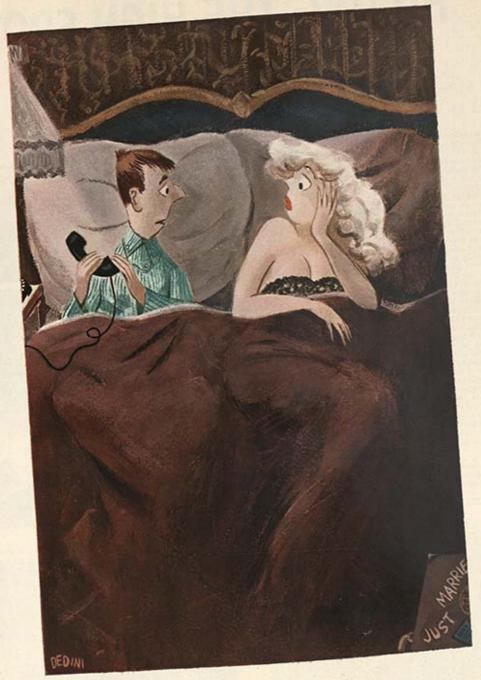




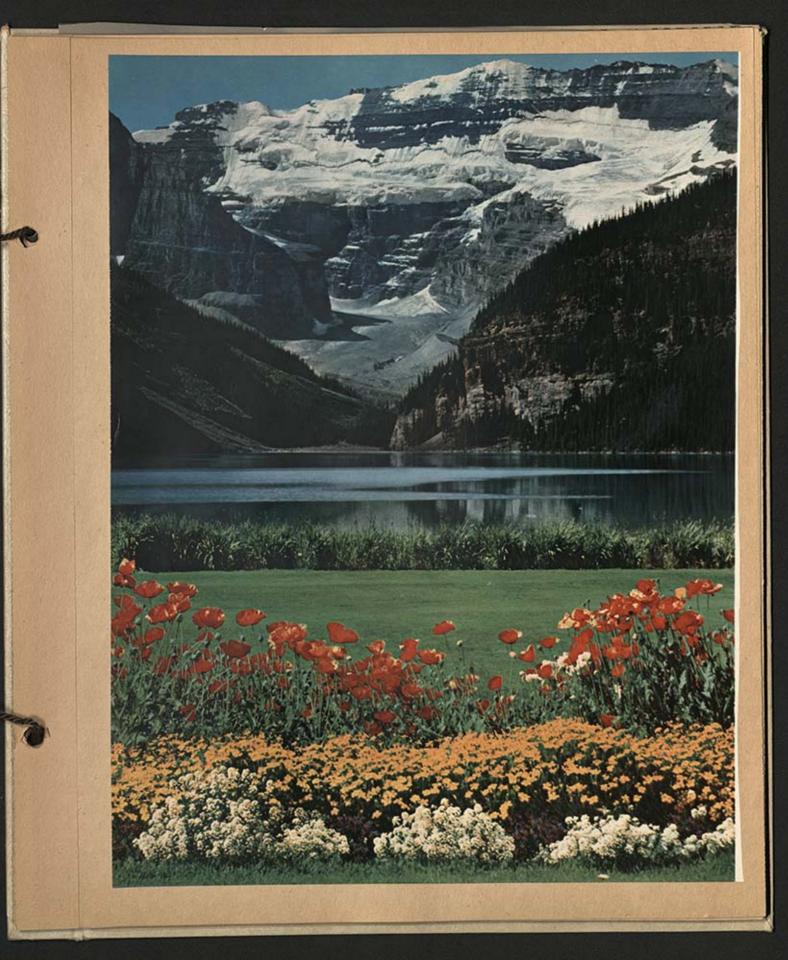
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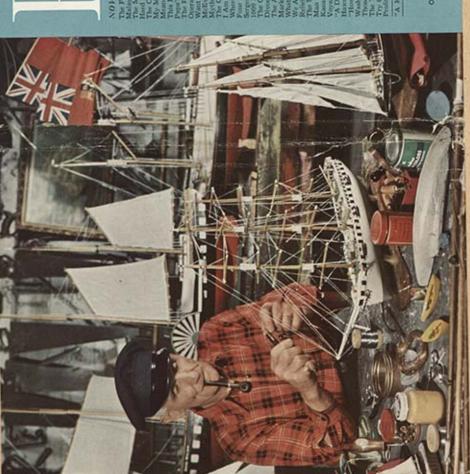




"It's father—he's disinherited me"







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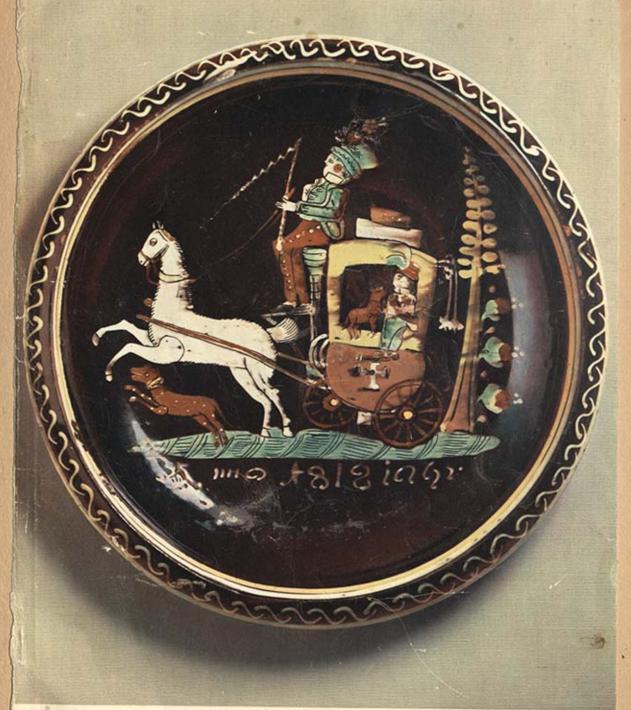
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The Manner NOVEMBER 1951

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DVER 15% MILION COPES BOUGHT MONTHLY (ALL FORTONS)

# SCHWEIZ SUISSE SVIZZERA SWITZERLAND



Bernische Bauernkeramik, 1818 - Géramique rustique bernoise, 1818

HOSPES BERN • 14.V. - 21.VL 1954

Schweizerische Fremdenverkehrs- und internationale Kochkunst-Ausstellung Bern • Exposition nationale du tourisme et internationale de l'art cullnaire Berne Esposizione nazionale dei turismo e internationale d'arte culinaria Berna • Swiss Tourism and International Cookery Exhibition Berne

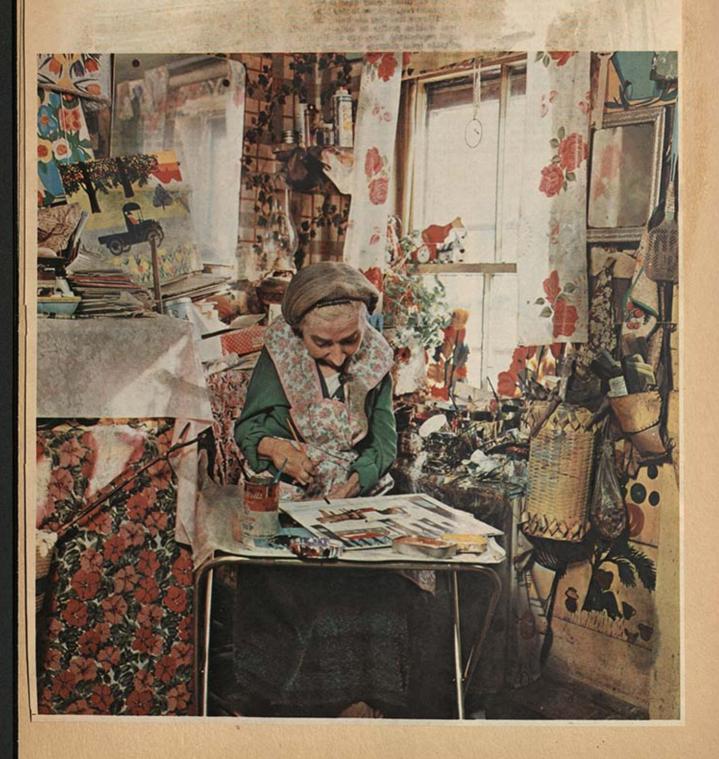
French Railways

# France

Chartree



# THE LITTLE OLD LADY WHO





PRIMITIVE ART. Maude Lewir' work glows with a simplicity that is swited to the rural items—no shades or shadows. Its directness of appeal is shown in these paintings, most cloquently perhaps in the cats' eyes above. If the famcy strikes her, snow scenes like the one below may have trees in fall colors.



BY COAL OIL LAMP the artist and her husband dine on bread he has baked for her and rabbit stew. He's a part-time trapper.

# THE LITTLE OLD LADY concluded

sometimes disturbing to adults. So far, however, Maude has been able to resist the urging of well-meaning acquaintances that she "improve" her style and paint like everybody else.

However, the couple's problems are financial, not artistic. Though Maude has sold hundreds of pictures over the years she continues to charge less than the price of cheap prints: from \$3 to \$4.50 unframed. "Sometimes I think I should charge more," she says, but she doesn't because, perhaps mistakenly, she thinks higher prices will drive her present friendly hypers way.

Nevertheless, her low prices are a problem. If art dealers in Nova Scotia charge normal commissions their small profit wouldn't make it worthwhile handling Lewis pictures. On the other hand, if they charge much more, say \$10 for a framed Lewis original, some of Maude's old customers complain that the dealer is profiteering.

Bill Ferguson of the Ten Mile House gallery met this problem. His partner, Claire Stenning, an interior decorator, was so delighted with Maude's pictures when she first saw them four years ago that she went directly to Maude and bought 40 to resell in the gallery.

When people complained about the prices, Claire and Bill decided reproductions were the answer. Now they are negotiating with national firms to market high quality reproductions of Maude Lewis's primitive paintings, and pay her royalties. Bill hopes it will be a solution to the tricky problem of giving the couple a little more security.



SUMMER ÉTÉ LA SUISSE SWITZERLAND LA SUIZA



100 YEARS OF SWISS RAILWAYS LES 100 ANS DES CHEMINS DE FER SUISSES LOS 100 AÑOS DE LOS FERROCARRILES SUIZOS

SEPTEMBER 1950

This Week Magazine 131
I Town Renaissance\* 135
Atlante Monthly 143
John Wheeler 149
n Norman V. Peale 152
Scientific American 165
This Week Magazine 168
William C. Bullitt 170 29th YEAR OF PUBLICATION American Magazine This Week Magazine Weifare, It's Wonderful Confressional Record Meet Your Dry Cleaner Woman's Home Companion But I Like to Fight with My Wife Maclean's Magazine . Atlantic Monthly Scientific American My Father, Marconi Degna Paresce-Marconi
The 'Young Employers' of France United Nations World
Good News About Teeth.

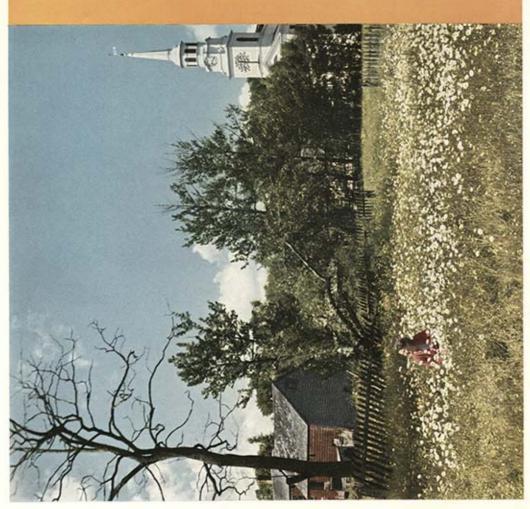
American Magazine Alexander P. de Seversky "Small Town Renaissance" Science News Letter Your Life Baltimore Sun Drama in Real Life Ladies' Home Journal Woman's Home Companion . Max Eastman American Legion Magazine Empire Magazine Harper's Magazine The Most Unforgettable Character I've Mct . J. P. McEvoy . . Atlantic Monthly This Week Magazine Collier Parad I. D. Ratelii Minneapolis Tribun . . McCall Let the Church Speak Up for Capitalism Suppress the Communist Conspiracy! They Tamed the Moving Mountain Durable Man. Striking Progress in Negro Health In a Brazilian Bathroom So You Want to Burn to Death! The Great Meteor Crash of 1947 Who Said "Dumb Animals"? ARTICLES OF LASTING INTEREST The Rescue on Station Charlie The Military Key to Survival Science Discovers Real Love Darby Comes to Life What Night Does to Baseball Circumstantial Evidence . The Child Who Never Grew "We Deeply Feel Honored" Animals Have Their Fun! Killers at the Wheel . . Soap That Kills Germs Life's Like That Why I Believe in God How to Make an Exit Phantom Inventions. You're the Boss.

The Voyage to Lourdes . . . . Alexis Carrel 181 BOOK SECTION:

Why Stalin Must Be Stopped in Asia .

It Pays to Increase Your Word Power, 75

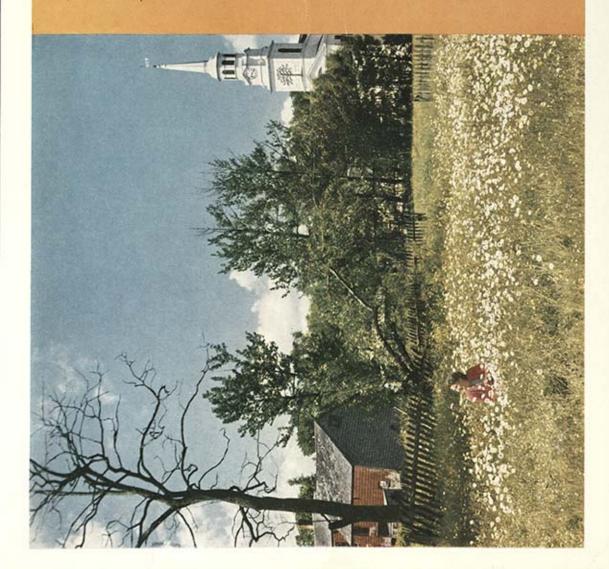
# Digest



# Reader's Digest



Digest





# The Edmonton Journal

EDMONTON, ALBERTA, THURSDAY, FEBRUARY 16, 1967



Chateau Lacombe Adds To Changing Edmonton Skyline OFFICIALLY OPENS SATURDAY, FEBRUARY 18

