



# *Visions of Vimy Introduction*

“Visions of Vimy” is a celebration of the dedication and vision of Walter Seymour Allward in paying tribute and acknowledging the suffering of a nation at the end of the Great War. The creation of the Vimy Memorial took more than a decade. By exhibiting Queen’s University’s Allward archival collection juxtaposed with the actual models that Allward physically created, the viewer has a unique perspective on the creative process of designing from concept to reality by one of Canada’s premier monument builders.

We gratefully acknowledge the support of the City of Kingston Heritage Fund, The Military Communications and Electronics Museum Foundation, Queen’s University and Kingston Association of Museums, Art Galleries and Historic Sites. Special thanks to Kayla Keenan, Queen’s University, for creating the exhibit.

# Vimy Remembered:

## Visions of Vimy



The Vimy Memorial near Arras, France was the vision of Walter Seymour Allward, a Canadian artist and sculptor. The letters, documents, pictures, blueprints and awards from Walter Seymour Allward's career show that through the creation of the Memorial both Mr. Allward and the Canadian government had the true spirit and national pride of Canada in mind from start to finish. The Vimy Memorial showcased a new vision for Canadian remembrance. For the first time, an emphasis was placed on every soldier as a hero and positioned them as integral to the national community. This new vision was complemented and executed by Walter Seymour Allward's work ethic and dedication, creating a memorial that reflects the gratitude Canada has for its military, for each individual soldier, and for every hero.

The early creation and coordination between Allward and the Canadian government from 1925-1929, emphasized the importance of perfection. It is clear from the correspondence documentation that Allward had a particular idea of how Canadian valour and devotion should be presented and he approached his work on the Memorial with the same qualities. Each step of the Memorial from sketch, to design, to choice of stone used, to scaling, was carefully and precisely chosen to ensure perfect execution. Letters from the early years of design praised Allward for capturing the emotional journey and sacrifice of Canadian soldiers. Allward's particularity shines through in each letter he wrote, guaranteeing his vision was captured from start to finish. At one point in the process, Walter Seymour Allward became ill, and he had a difficult time realizing he needed to take a break despite being told to by Colonel Osborne, Honorary Secretary to the Canadian Battlefields Memorials Commission. Walter Seymour Allward approached the entirety of the project with unmatched dedication, and this was evident to each person who worked alongside him.

The documentation from the early creation and coordination period from 1925-1929 also highlighted the new vision of memorial. The Memorial was to pay homage to each, and every soldier who fought at the Battle of Vimy Ridge and in World War I. The correspondence reveals a significant amount of planning and thought that went into defining the symbolism of each section of the Memorial. Additionally, there was a precisely updated list ensuring each missing soldier had his name inscribed on the wall of the Memorial. The relationship between the Canadian government and Walter Seymour Allward pushed for perfection and accepted no less.

Documents and images from 1930-1936 presented the later stages of the construction of the Memorial to completion, and the unveiling. This period in the collection showed Canadian pride and appreciation. Walter Seymour Allward accomplished something very special, he not only represented the soldiers who fought in the Battle of Vimy Ridge, but he represented the Canadian people. It is clear from the overwhelming praise he received that Allward created something that everyone could look to and see the impenetrable walls, the welcoming gateway, the mourning stances, and the sacrifice of each name inscribed on the Memorial. Allward intended the Memorial to be interacted with, invoking a different response, emotion, and connection from each person who visited, and he succeeded. The Canadian National Vimy Memorial to this day helps Canadians and the world remember how important Canada is to the global community and how important Canada's soldiers are to the nation.

The Canadian National Vimy Memorial created by Walter Seymour Allward shows solidarity between the Canadian nation and its soldiers. Allward's incredible work and dedication successfully captured a new vision of Canadian remembrance. 100 years after the Battle of Vimy Ridge, Canadians can look to this memorial and realize the selflessness and sacrifice of every Canadian soldier.

In my fourth year of study at Queen's University I applied for an internship with Queen's University Archives. I suspected I would be doing cataloguing, maybe some digitizing, but in an unlikely turn of events I was granted the Visions of Vimy project. This project would allow me to explore the Fonds of Walter Seymour Allward and create an exhibit to showcase his memorial for the Vimy Ridge Centennial. If that wasn't enough, it had to be done in four short months. Additionally, this exhibit was to be made for the Communications & Electronics Museum at CFB Kingston, a museum that specializes in Canadian Signals History, a history that my own father has been a part of as a member of the Canadian Armed Forces. The stakes were high, the pressure was on, but I knew I was in for a treat.

Luckily, I get to share that treat with you. This digital version of the exhibit is an extended version of the physical one in the museum. This version includes candid commentary from yours truly direct from the daily logs I kept throughout my internship. My hope is that you are given an educational experience that shows you the precision and hard work that went into building the Vimy Memorial. I also hope that you are reminded of the importance of the Battle of Vimy Ridge and why such an extravagant memorial was built to commemorate it. Finally, I hope that my commentary adds a unique perspective that makes history exciting and lively. Enjoy the journey of the Walter Seymour Allward Fonds through the lens of a 21-year old intern.

-Kayla Keenan

*BAH History and English*

# Correspondence Series

The Correspondence Series will give you a glimpse into the background work that goes into designing and building a war memorial. I have chosen a selection of documents that I found interesting but there's hundreds more in the Queen's University Archives.

# Intern Log - January 11, 2017

Today was my first day exploring the archives. I completed a preliminary scan of Box 1 of the Allward Fonds. Looking through the Vimy Correspondence showed me how involved Allward was in his work. He wanted everything to be perfect and was very particular about how things were done. At one point Colonel H.C. Osborne from the Department of Defense: Canadian Battlefield Memorial Commission wrote Allward, requesting he take some time off for holiday because a “break down” would help no one.

I read a journal from 1970 in file 30 and learned that during World War II, Adolf Hitler had actually had personnel protect the Vimy Memorial. Although it wasn't damaged by the war, it was neglected, and extra stone that Allward had ordered and had buried was dug up to start repairs.

# Scan: 5055-Box 1-Folder 7-Item 1.jpg

- Title: Letter from Engineer
- Description: This letter shows the beginning stages of design work on the Memorial. The engineer submitted drawings to Walter Seymour Allward who sent them back with corrections, and the engineer is anxious about pleasing Allward.
- Citation: To: General Hughes, From: Dr. Faber. August 16, 1924. Queen's University Archive Collection, Walter Seymour Allward Fonds, Box 1, Folder 7.

# Scan: 5055-Box 1-Folder 8-Item 1.jpg

- Title: Rush for Stone
- Description: P.C. Larkin empathized with Allward on the difficulties of finding the perfect stone, and recognized that Allward was putting his “whole heart and soul,” into this project; however, there was a rush to find stone soon.
- Citation: To: Walter Seymour Allward, From: P.C. Larkin. August 25, 1925. Queen’s University Archive Collection, Walter Seymour Allward Fonds, Box 1, Folder 8.

# Intern Log - January 29, 2017

This stone is unsatisfactory. That stone is unsatisfactory. It seems as if all of the stone on the Earth is unsatisfactory. I started to make an inventory for my own amusement. I jotted down any stone proposed in the correspondence and would scratch them out when another document confirmed the stone was unsatisfactory. I scratched them all out, there had to be at least 12 types debated.



# Scan: 5055-Box 1-Folder 8-Item 2-Sketch.jpg

- Description: John W. Norman sent Allward a sketch of the Trieste Botticino Marble, a strong candidate for the Memorial stone with measurements. This stone was inevitably found to be unsatisfactory.
- Citation: To: Walter Seymour Allward, From: John W. Norman at H.J. Jenkins & Son Marble and Merchant. October 14, 1925. Queen's University Archive Collection, Walter Seymour Allward Fonds, Box 1, Folder 8.

Scans: 5055-Box 1-Folder 8-Item 3-Letter-1-2.jpg; 5055-Box 1-Folder 8-Item 3-Letter-3-4.jpg; 5055-Box 1-Folder 8-Item 3-Letter-5-6.jpg; 5055-Box 1-Folder 8-Item 3-Letter-7-8.jpg; 5055-Box 1-Folder 8-Item 3-Letter-9.jpg;

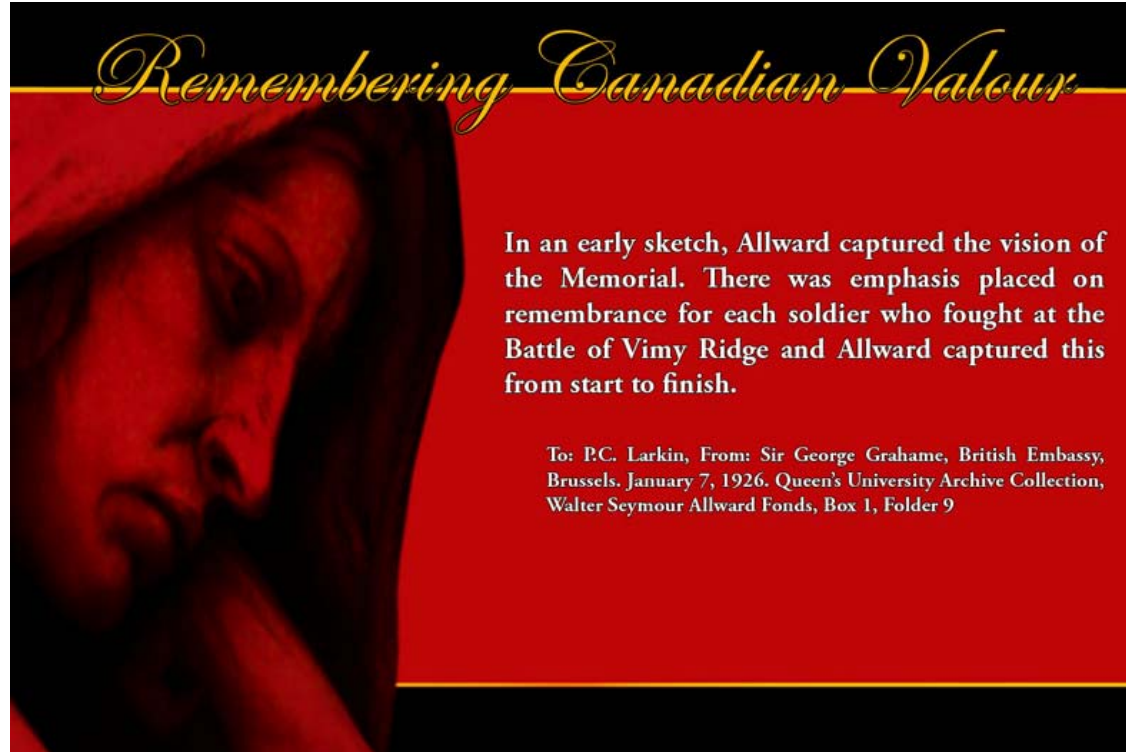


## *Stone Investigated for the Memorial*

This letter summarizes a few of the stone options considered for the Memorial. Many different stones were considered, but each selection had issues. It took nearly two years to settle on the perfect stone which was seget limestone from Croatia.

To: Walter Seymour Allward, From: General Mewburn, Chairman of the Canadian Battlefields Memorials Commission. October 24, 1925. Queen's University Archive Collection, Walter Seymour Allward Fonds, Box 1, Folder 8.

# Scan: 5055-Box 1-Folder 9-Item 1.jpg



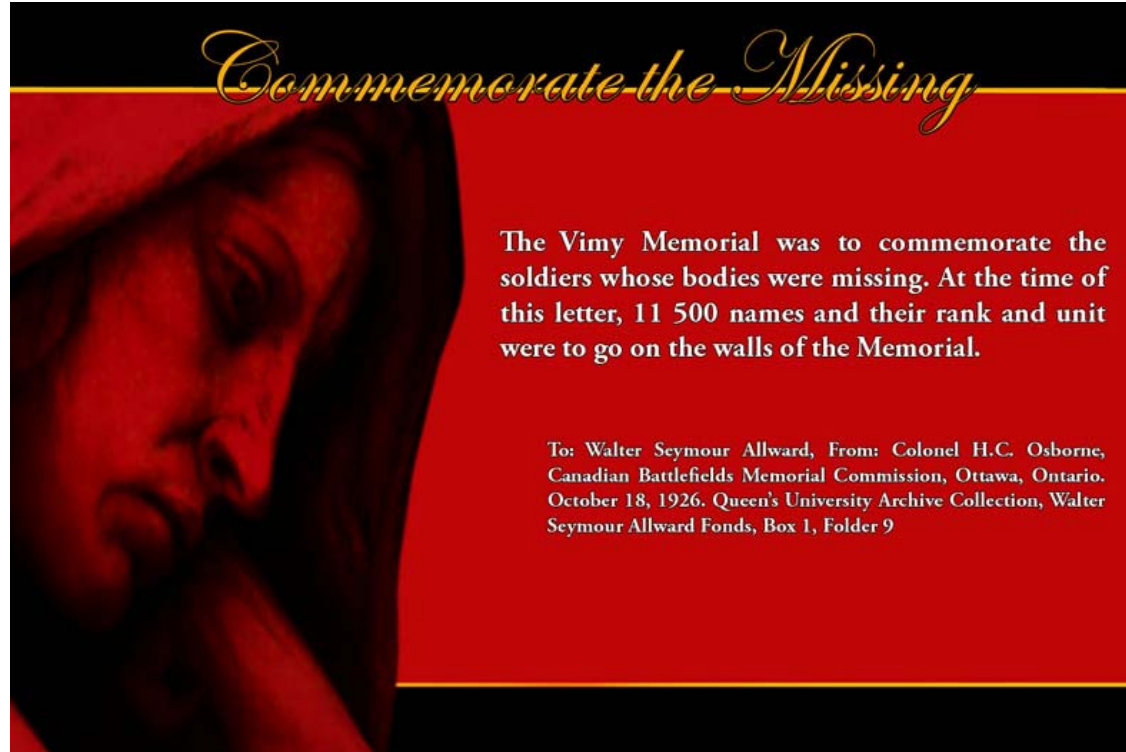
In an early sketch, Allward captured the vision of the Memorial. There was emphasis placed on remembrance for each soldier who fought at the Battle of Vimy Ridge and Allward captured this from start to finish.

To: P.C. Larkin, From: Sir George Grahame, British Embassy, Brussels. January 7, 1926. Queen's University Archive Collection, Walter Seymour Allward Fonds, Box 1, Folder 9

# Scan: 5055-Box 1-Folder 9-Item 2.jpg

- Title: The Vast Number of Fallen Soldiers
- Description: Allward was not anticipating over 11 500 names to go on the Memorial. However difficult it was, it was accomplished, helping to remember the soldiers who fought during World War I.
- Citation: To: Colonel H.C. Osborne, Canadian Battlefields Memorial Commission, From: Walter Seymour Allward. September 27, 1926. Queen's University Archive Collection, Walter Seymour Allward Fonds, Box 1, Folder 9.

# Scan: 5055-Box 1-Folder 9-Item 3.jpg



## *Commemorate the Missing*

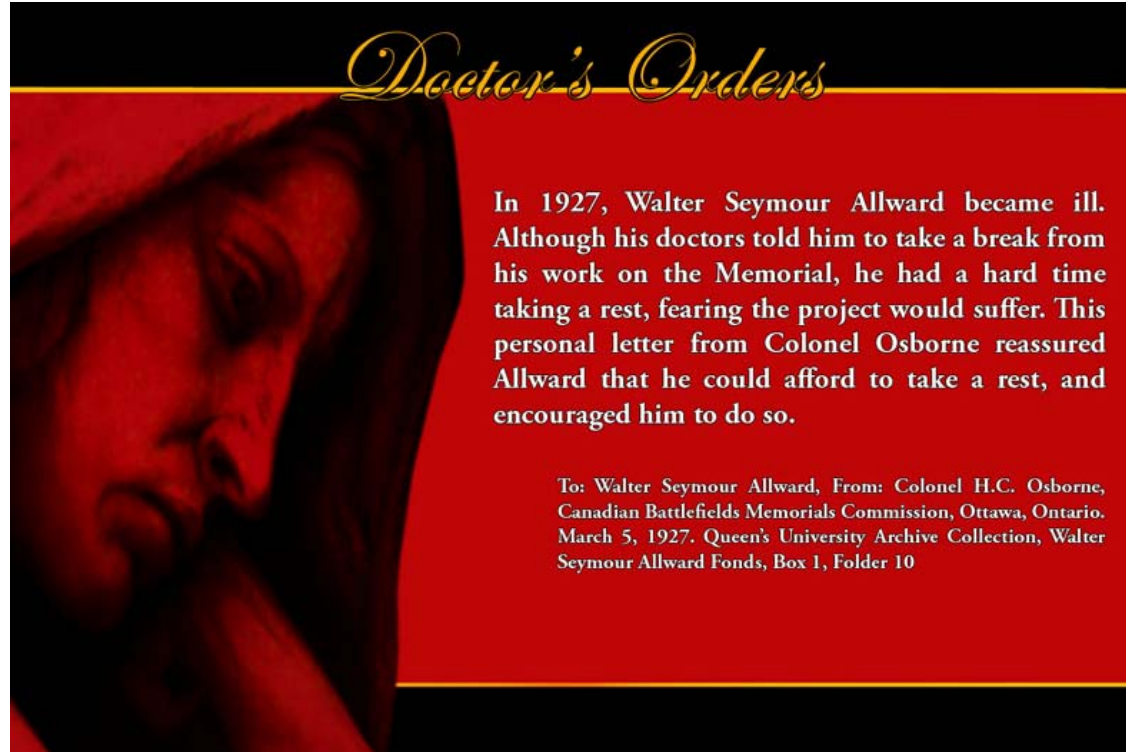
The Vimy Memorial was to commemorate the soldiers whose bodies were missing. At the time of this letter, 11 500 names and their rank and unit were to go on the walls of the Memorial.

To: Walter Seymour Allward, From: Colonel H.C. Osborne,  
Canadian Battlefields Memorial Commission, Ottawa, Ontario.  
October 18, 1926. Queen's University Archive Collection, Walter  
Seymour Allward Fonds, Box 1, Folder 9

# Intern Log – February 15, 2017

The Vimy Memorial was the first Canadian Memorial to write the names of fallen soldiers on it. This seems weird now, I feel as if all memorials have names, some memorials are just walls with names. The correspondence shows the Battlefields Memorial Commission was pushing for this. Allward was a little taken off guard because his initial design didn't include this so he had to do some re-evaluating to make them all fit.

# Scan: 5055-Box 1-Folder 10-Item 1.jpg



# Scan: 5055-Box 1-Folder 10-Item 2.jpg

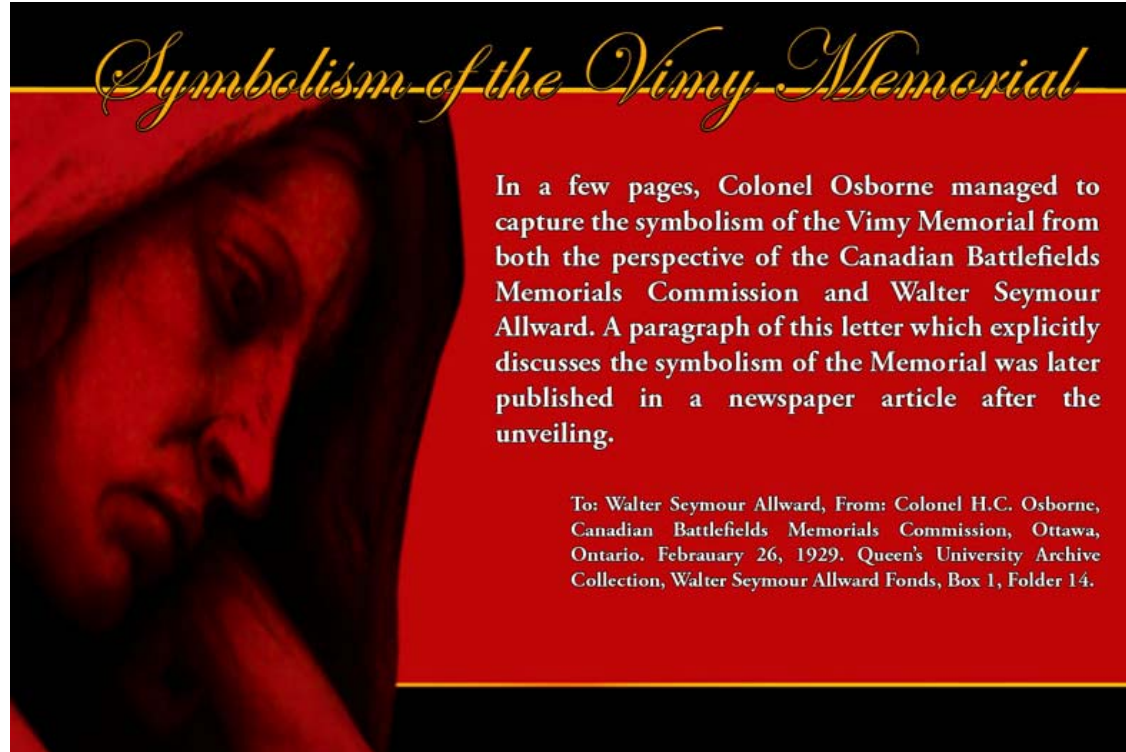
- Title: Tomb Lettering
- Description: This letter shows three options for lettering over the tomb on the Memorial. Each option represents the importance of “sacrifice in harmony with the spirit of the Memorial.”
- Citation: To: Colonel H.C. Osborne, Canadian Battlefields Memorials Commission, From: Walter Seymour Allward. May 1, 1927. Queen’s University Archive Collection, Walter Seymour Allward Fonds, Box 1, Folder 10.



# Scan: 5055-Box 1-Folder 13-Item 1.jpg

- Title: Scaling to Perfection
- Description: In this letter, Allward emphasized the precision he used when drawing the scales for the main pylons on the Memorial. He requests that if anything is off, the engineer must notify him immediately.
- Citation: To: Mr. Jenkins, From: Walter Seymour Allward. July 26, 1928. Queen's University Archive Collection, Walter Seymour Allward Fonds, Box 1, Folder 13.

Scans: 5055-Box 1-Folder 14-Item 1.jpg; 5055-Box 1-Folder 14-Item 1-2.jpg; 5055-Box 1-Folder 14-Item 1-3.jpg



In a few pages, Colonel Osborne managed to capture the symbolism of the Vimy Memorial from both the perspective of the Canadian Battlefields Memorials Commission and Walter Seymour Allward. A paragraph of this letter which explicitly discusses the symbolism of the Memorial was later published in a newspaper article after the unveiling.

To: Walter Seymour Allward, From: Colonel H.C. Osborne, Canadian Battlefields Memorials Commission, Ottawa, Ontario. February 26, 1929. Queen's University Archive Collection, Walter Seymour Allward Fonds, Box 1, Folder 14.

# Scans: 5055-Box 1-Folder 15-Item 1-1-2.jpg; 5055-Box 1-Folder 15-Item 1-3.jpg

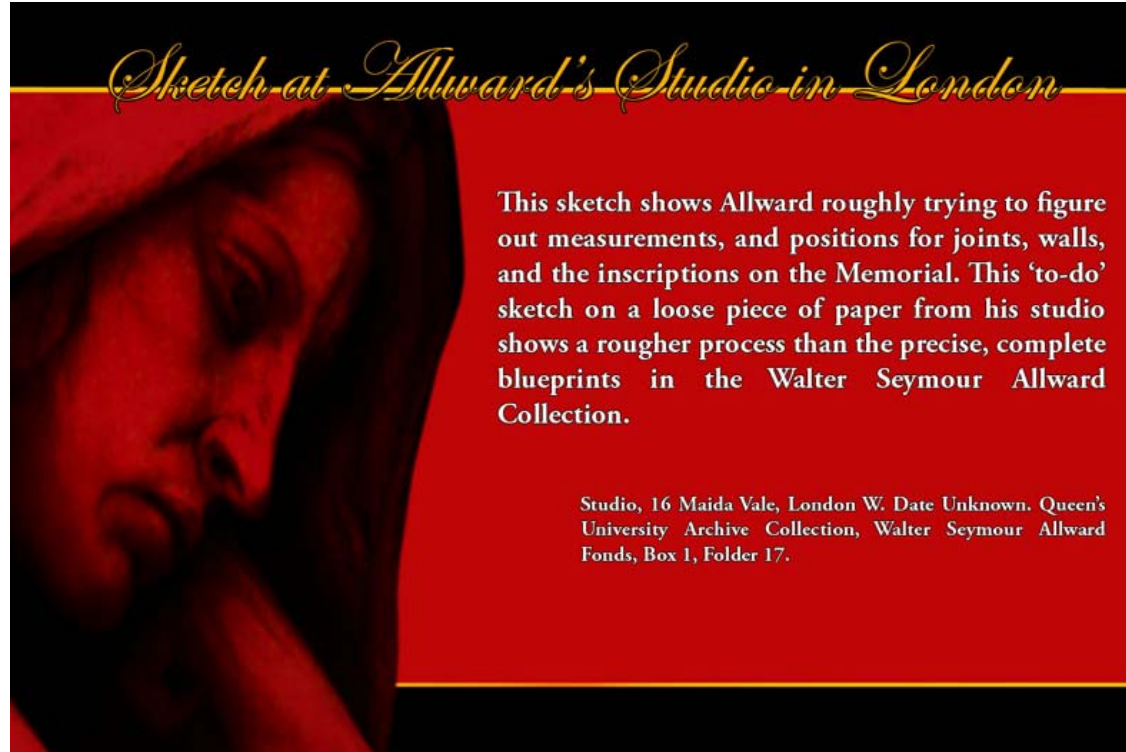
- Title: Prime Minister Bennet's Visit to the Memorial Work Site
- Description: Allward wrote a letter detailing his meeting with Prime Minister Bennet of Canada's, after the Prime Minister's visit to the Memorial work site.
- Citation: To: Captain Simson, Arras, France, From: Walter Seymour Allward. December 1, 1930. Queen's University Archive Collection, Walter Seymour Allward Fonds, Box 1, Folder 15.

# Intern Log - February 15, 2017

One of the most interesting items I found was in folder 17, it was small sketches on just a loose piece of paper by Allward. Nothing extravagant, but I like to think of it as a snapshot in time, imagine him there in his flat just doodling some rough pictures.

(see next photo)

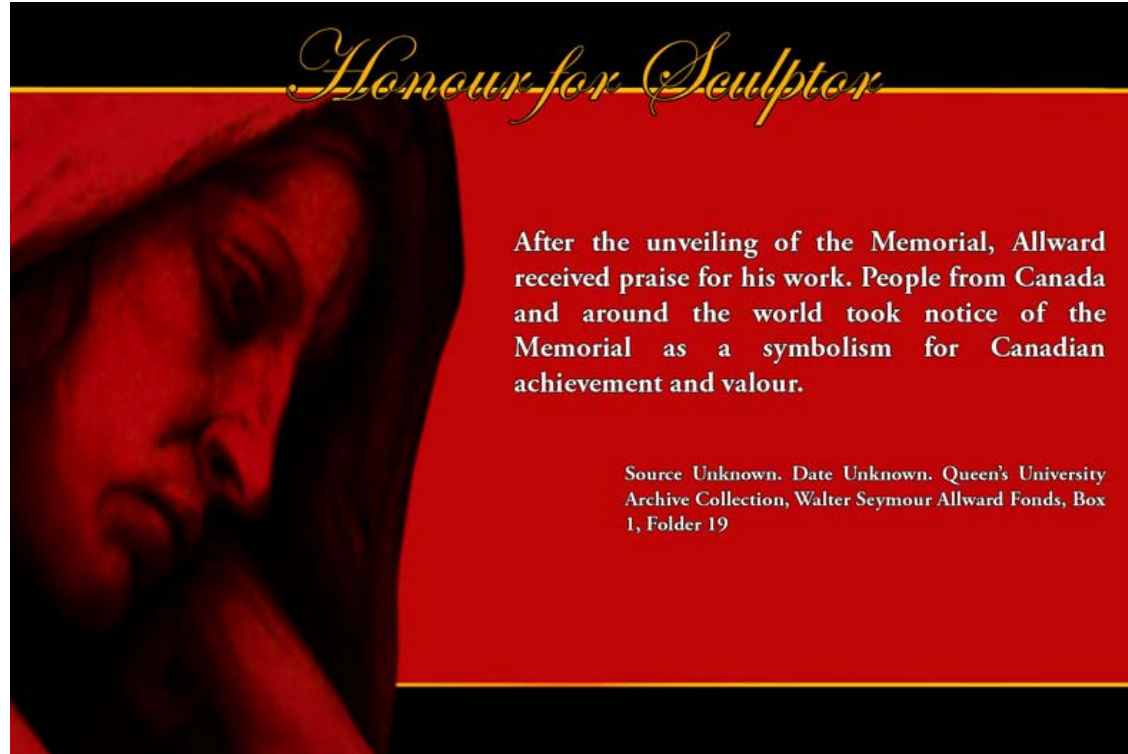
# Scan: 5055-Box 1-Folder 17-Item 1.jpg



Scans: 5055-Box 1-Folder 17-Item 2-1-2.jpg; 5055-Box 1-Folder 17-Item 2-3-4.jpg; 5055-Box 1-Folder 17-Item 2-5-6.jpg

- Title: Vimy Memorial – An Appreciation
- Description: This letter was written about Allward to express appreciation for his hard work and dedication on the Vimy Memorial. It also details a meeting with Allward and seeing the Memorial.
- Citation: To: Unknown. From: Frank O. Valeshay. July 24, 1936. Queen's University Archive Collection, Walter Seymour Allward Fonds, Box 1, Folder 17.

# Scan: 5055-Box 1-Folder 19-Item 1.jpg



After the unveiling of the Memorial, Allward received praise for his work. People from Canada and around the world took notice of the Memorial as a symbolism for Canadian achievement and valour.

Source Unknown. Date Unknown. Queen's University Archive Collection, Walter Seymour Allward Fonds, Box 1, Folder 19

# Newspaper Series

The Newspaper Series is kind of fun to look at. All of the newspapers are brittle and have that manila coloured tinge. What I gathered from this series is that Canada was the proud mom who awkwardly forces their child to take a million photos at graduation. Most of the articles say the same thing, the Memorial is great, Allward is great, and this is accompanied by a variety of different shots of the completed Memorial. It is pretty spectacular, and like the Battle of Vimy Ridge, it showcases Canada on the world stage.



# Scan: 5055-Box 2-Fold 2-Folio A-2-Item 3.jpg

- Title: Most Beautiful of all the Battlefield Memorials
- Description: This small article details the size and specifics of the Memorial.
- Citation: Daily Sketch, June 4, 1926. Queen's University Archive Collection, Walter Seymour Allward Fonds, Folio A-2.

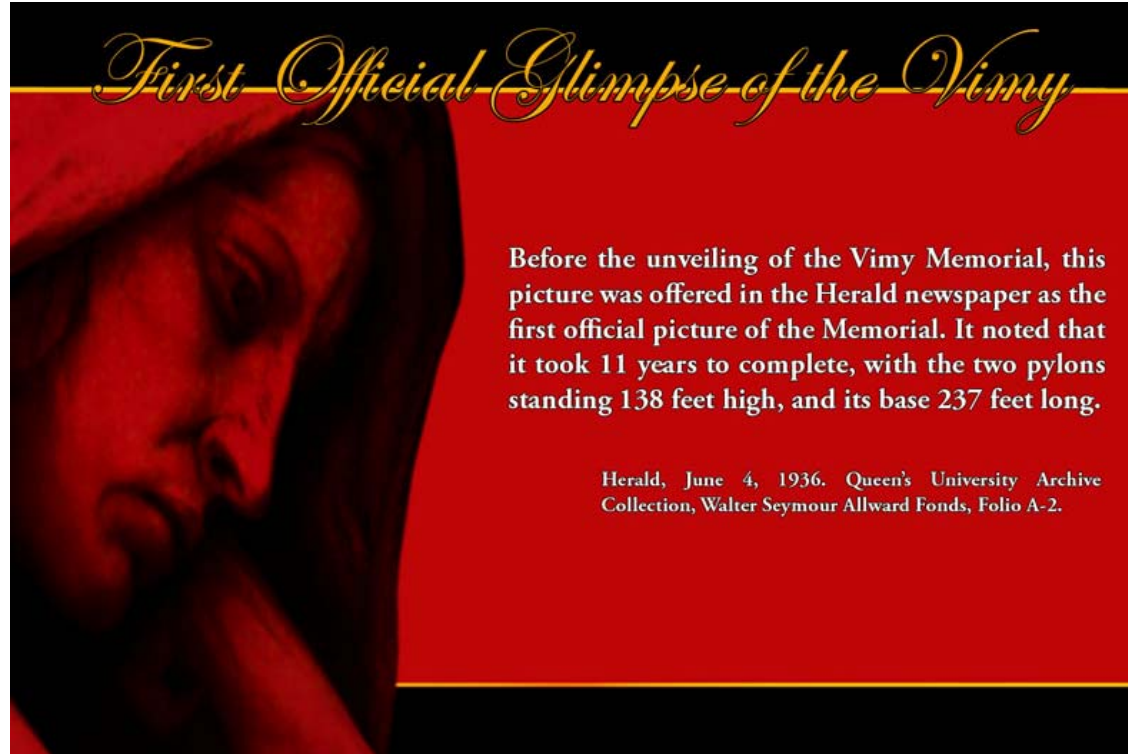
# Scan: 5055-Box 1-Folder 19-Item 3.jpg

- Title: Battlefield Memorial
- Description: This newspaper clipping includes information about Allward's application process to be the sculptor in charge of the Vimy Memorial. It also includes lovely drawings of the Memorial.
- Citation: Saturday Night, Date Unknown. Queen's University Archive Collection, Walter Seymour Allward Fonds, Box 1, Folder 19.

# Scan: 5055-Box 1-Folder 19-Item 2.jpg

- Title: Huge War Memorial Nearing Completion
- Description: This newspaper clipping has the finalized description of the symbolism of the Vimy Memorial which also appeared in a letter to Allward, from Colonel H.C. Osborne on February 26, 1929.
- Citation: Source Unknown, Date Unknown. Queen's University Archive Collection, Walter Seymour Allward Fonds, Box 1, Folder 19.

# Scan: 5055-Box 2-Fold 2-Folio A-2-Item 1.jpg



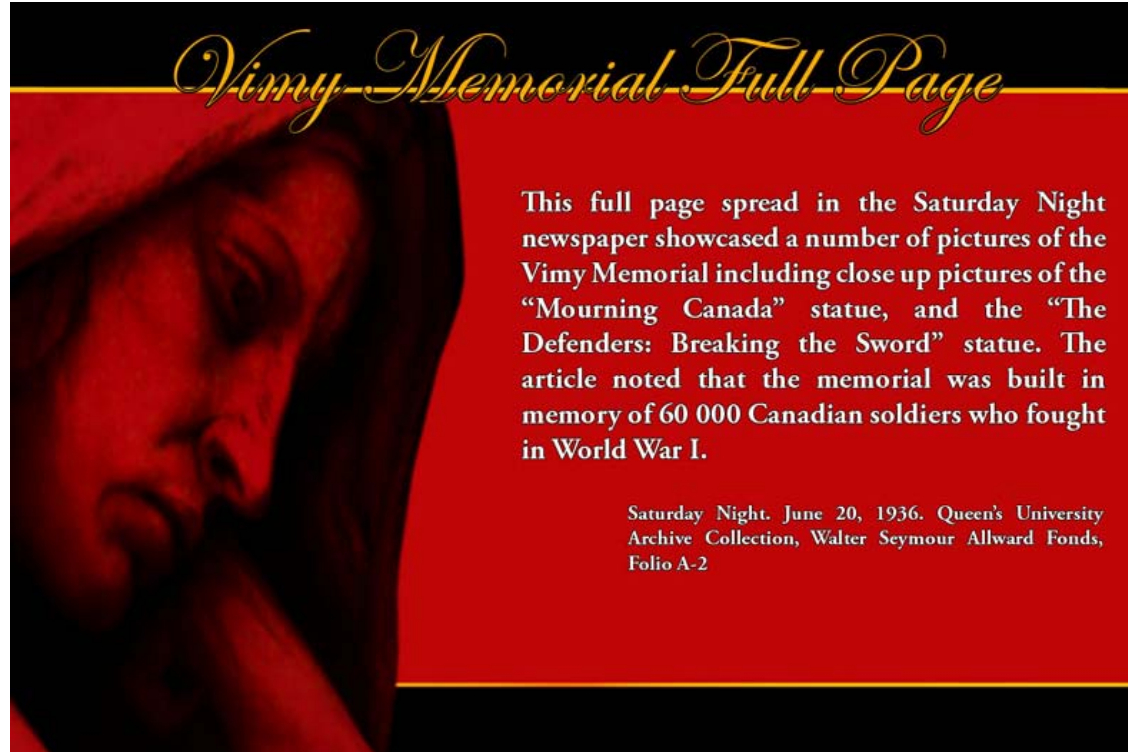
# Scan: 5055-Box 1-Folder 20-Item 1.jpg

- Title: The King's Address
- Description: This clipping quotes King Edward VII of England from his address during the unveiling of the Memorial in 1936.
- Citation: Source Unknown, Date Unknown. Queen's University Archive Collection, Walter Seymour Allward Fonds, Box 1, Folder 20.

# Scan: 5055-Box 2-Fold 2-Folio A-2-Item 2.jpg

- Title: Aerial View of the Memorial
- Description: This clipping shows an aerial shot of the Memorial which is a unique perspective in comparison to other images of the Memorial.
- Citation: The Daily Telegraph, June 4, 1936. Queen's University Archive Collection, Walter Seymour Allward Fonds, Folio A-2.

# Scan: 5055-A-2-Saturday\_Night.jpg



This full page spread in the Saturday Night newspaper showcased a number of pictures of the Vimy Memorial including close up pictures of the "Mourning Canada" statue, and the "The Defenders: Breaking the Sword" statue. The article noted that the memorial was built in memory of 60 000 Canadian soldiers who fought in World War I.

Saturday Night. June 20, 1936. Queen's University Archive Collection, Walter Seymour Allward Fonds, Folio A-2

# Vimy Photograph Series

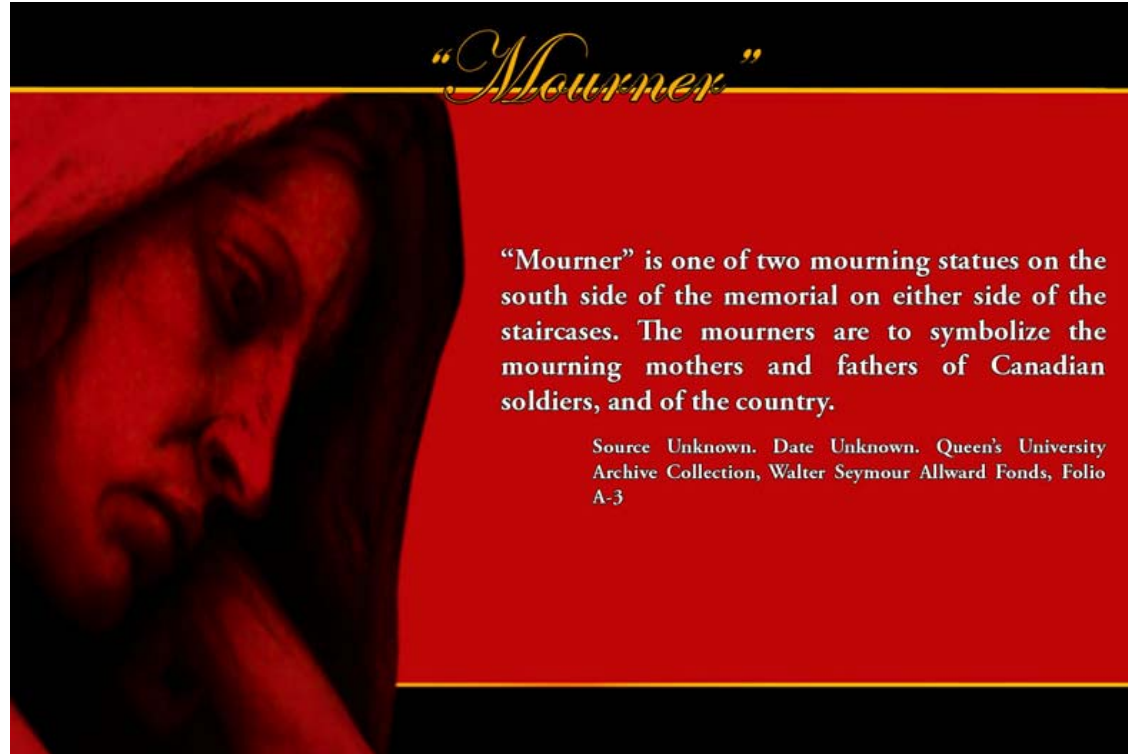
The Photograph Series has a variety of photos of the memorial, statues on the memorial, and a few of the statues being moulded in Allward's studio.



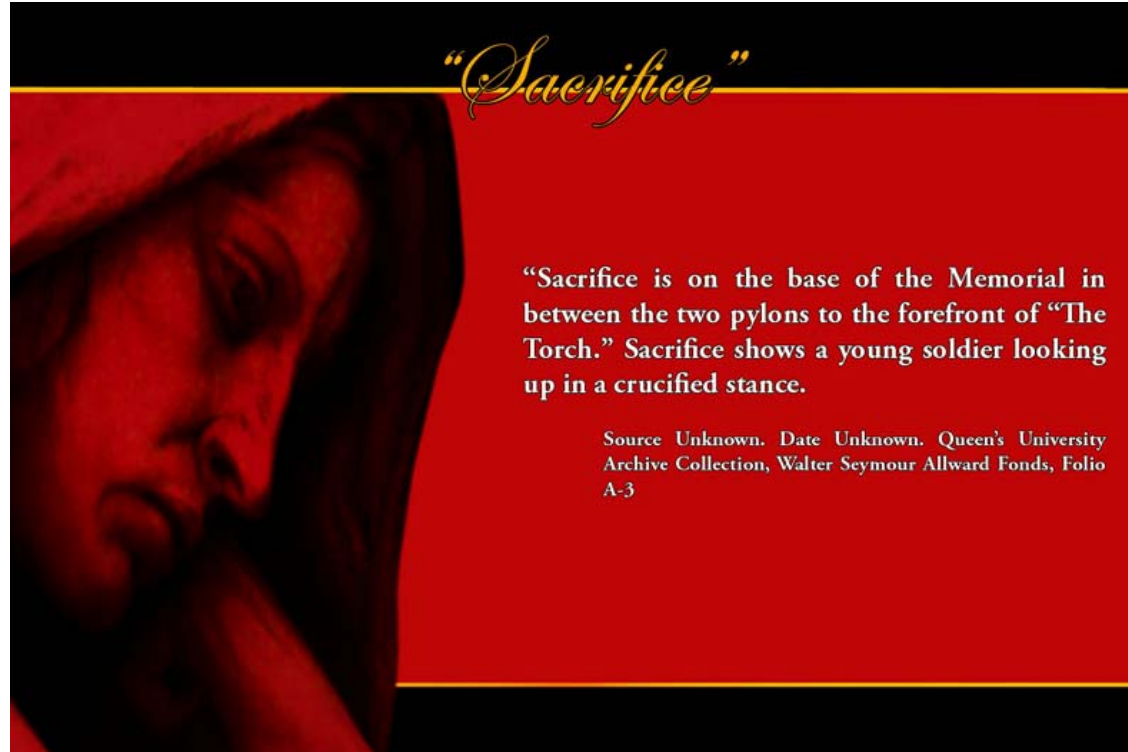
# Scan: 5055-Vimy Folder 1-Folio A-3-Item 1.jpg



# Scan: 5055-Vimy Folder 1-Folio A-3-Item 2.jpg



# Scan: 5055-Vimy Folder 1-Folio A-3-Item 3.jpg

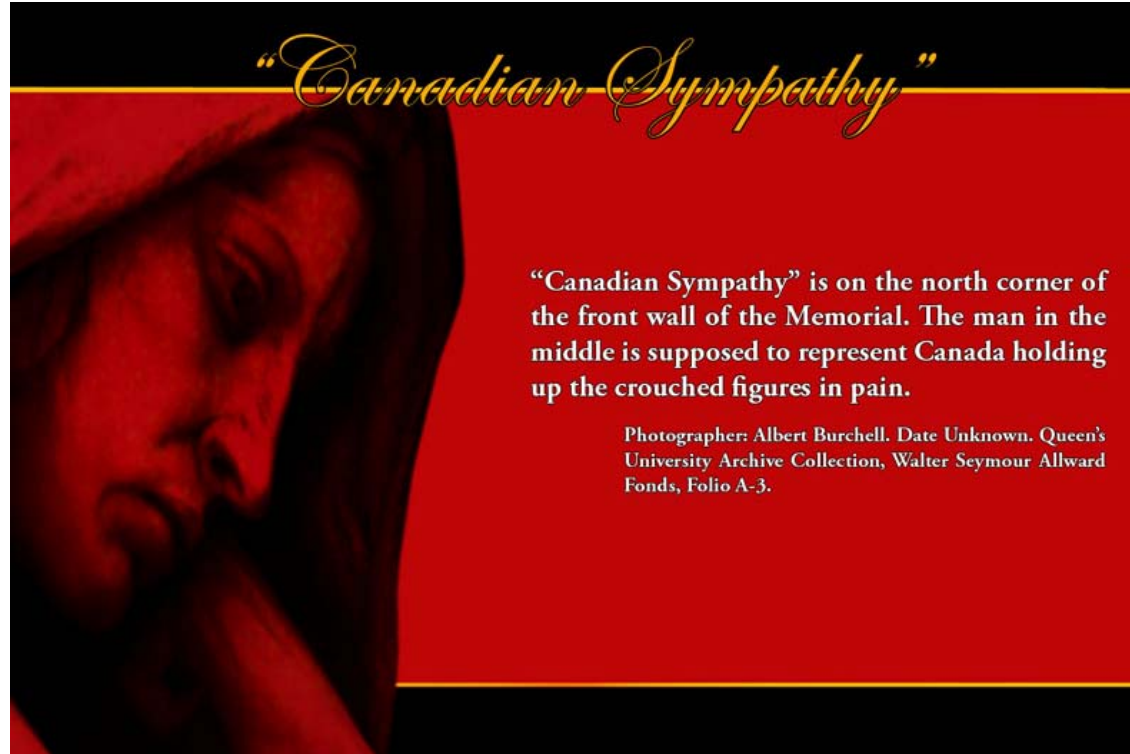


## *"Sacrifice"*

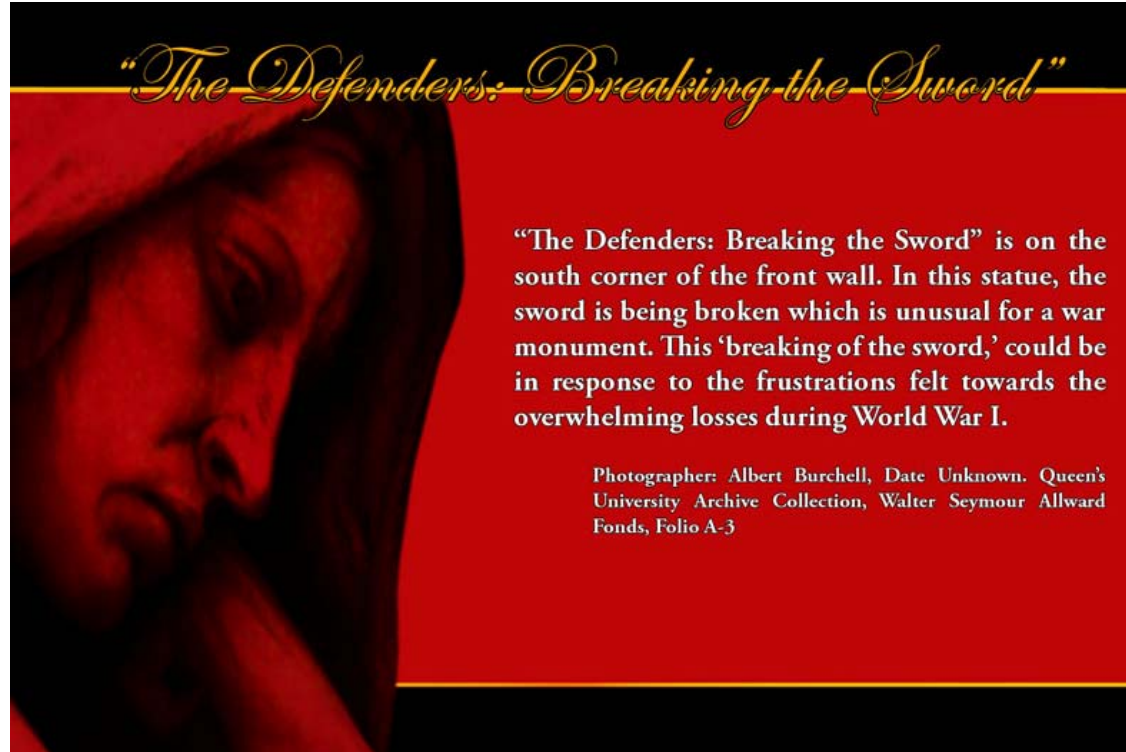
"Sacrifice is on the base of the Memorial in between the two pylons to the forefront of "The Torch." Sacrifice shows a young soldier looking up in a crucified stance.

Source Unknown. Date Unknown. Queen's University Archive Collection, Walter Seymour Allward Fonds, Folio A-3

# Scan: 5055-Vimy Folder 1-Folio A-3-Item 4.jpg



# Scan: 5055-Vimy Folder 1-Folio A-3-Item 5.jpg



# Scan: 5055-Vimy Folder 1-Folio A-3-Item 6.jpg

- Title: Perspective of the Memorial
- Description: Photograph of the Memorial from a unique perspective.
- Citation: Source Unknown. Date. Unknown. Queen's University Archive Collection, Walter Seymour Allward Fonds, Folio A-3.

# Scan: 5055-Loose Images of Vimy-Folio A-3-Item 1.jpg

- Description: This image shows a shot of the staircase on the east side. Unique perspectives of the statues are visible.
- Citation: Source Unknown. Date Unknown. Queen's University Archive Collection, Walter Seymour Allward Fonds, Folio A-3.

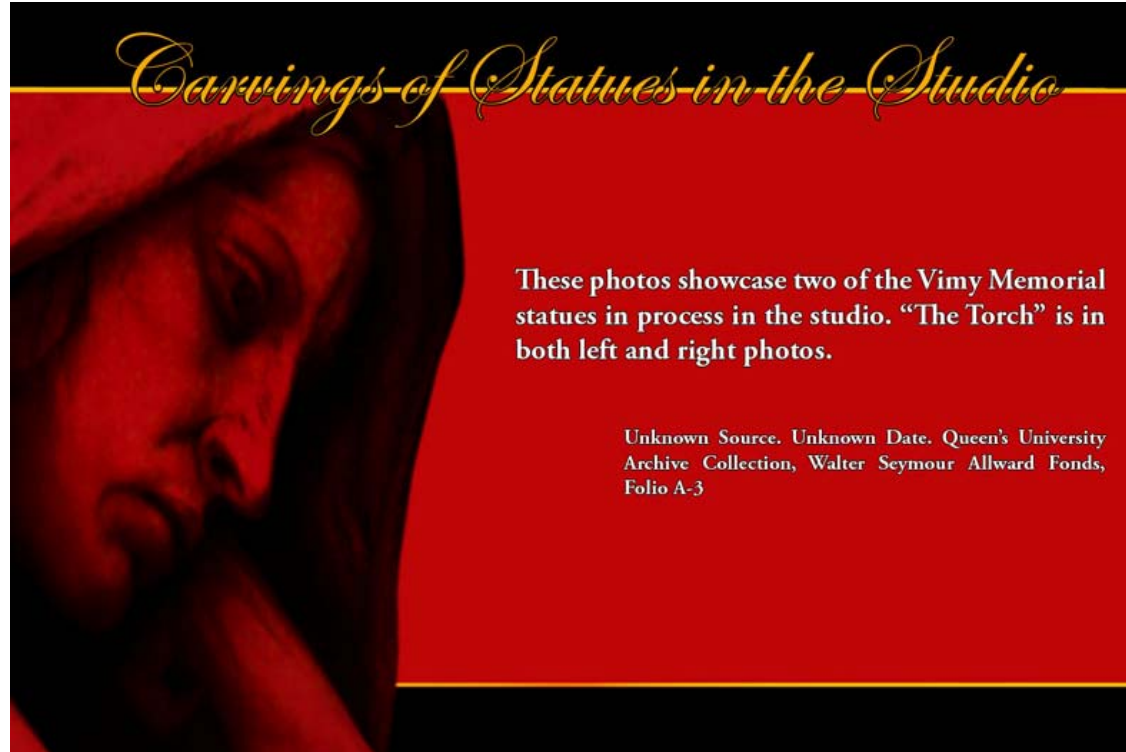
# Intern Log – February 28, 2017

I found these photos in a random box of things, near the bottom, but in my opinion they should be showcased for the whole world to see. They are so cool! They show the really beautiful molds of statues being made in Allward's studio. It's very artsy, it's the aesthetic that modern day "hipsters" try to achieve now, but these photos achieve it without even trying.

(see photo below)



# Scan: 5055-Loose Images of Vimy-Folio A-3-Item 2.jpg



## *Carvings of Statues in the Studio*

These photos showcase two of the Vimy Memorial statues in process in the studio. "The Torch" is in both left and right photos.

Unknown Source. Unknown Date. Queen's University Archive Collection, Walter Seymour Allward Fonds, Folio A-3

# Scan: 5055-Loose Images of Vimy-Folio A-3-Item 3.jpg



These photos showcase two of the Vimy Memorial statues in process in the studio. "The Torch" is in both left and right photos.

Unknown Source. Unknown Date. Queen's University Archive Collection, Walter Seymour Allward Fonds, Folio A-3

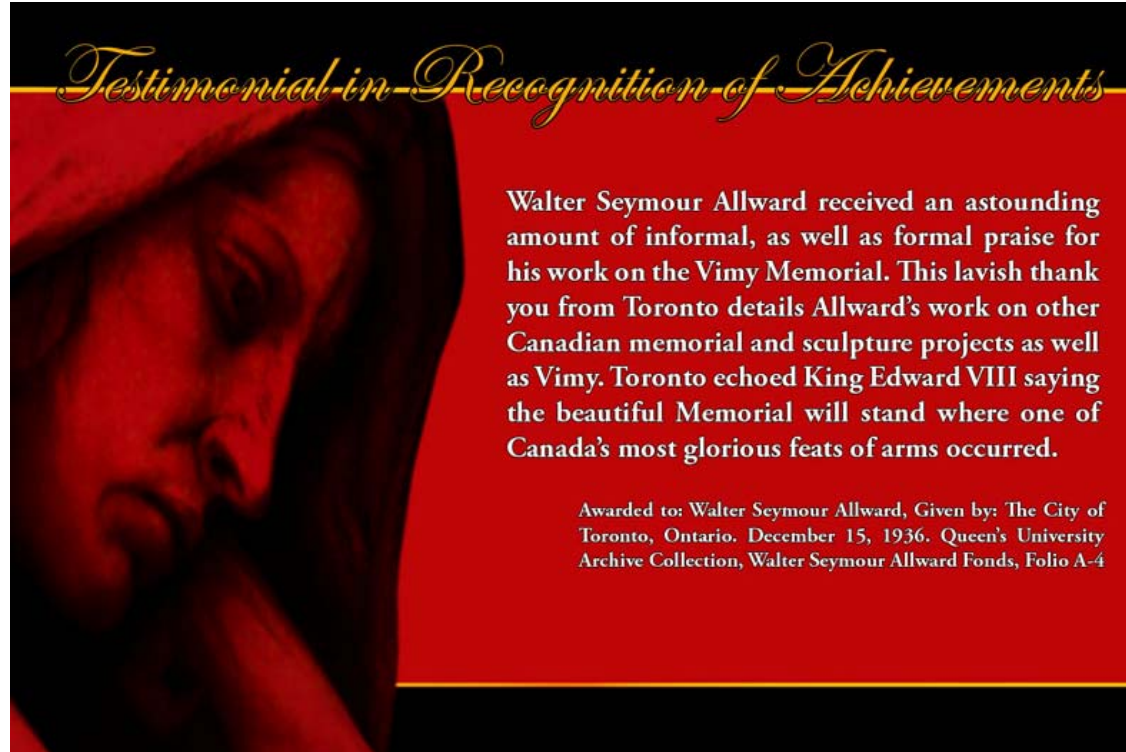
# Awards and Certificates

Allward deserved the highest of praise in regards to the Memorial and that is what he received. The best part about this collection is the lavishness of the awards. They are very colourful and sparkly.

# Scan: 5055-Box 5-Folio A-3-Item 1.jpg

- Title: Honorary Membership
- Description: Allward was awarded a life time membership to the Amputations' Association of the Great War for long and devoted service to the Association and its members.
- Citation: Amputations' Association of the Great War. Date Unknown. Queen's University Archive Collection, Walter Seymour Allward Fonds, Folio A-4.

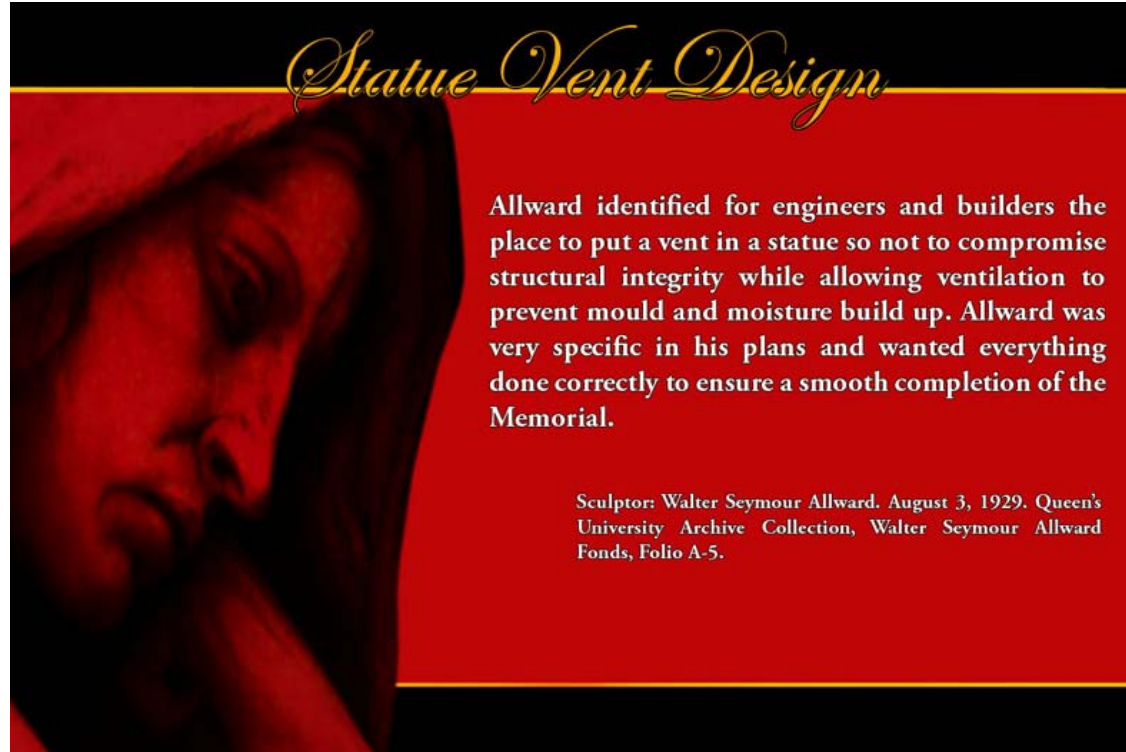
# Scan: 5055-Box 5-Folio A-4-Item 2.jpg



# Blueprint Series

The Blueprint Series is one of the coolest parts of the entire Allward collection. Unfortunately, I was not able to include many of the blueprints because they are absolutely humungous. It took 3 large tables and 2 people to roll out some of the blueprints. However, I would urge anyone who is interested to visit the Queen's Archives and take them out. They are very cool and would excite any history geek.

# Scan: 5055-A5-Vimy-No147



## *Statue Vent Design*

Allward identified for engineers and builders the place to put a vent in a statue so not to compromise structural integrity while allowing ventilation to prevent mould and moisture build up. Allward was very specific in his plans and wanted everything done correctly to ensure a smooth completion of the Memorial.

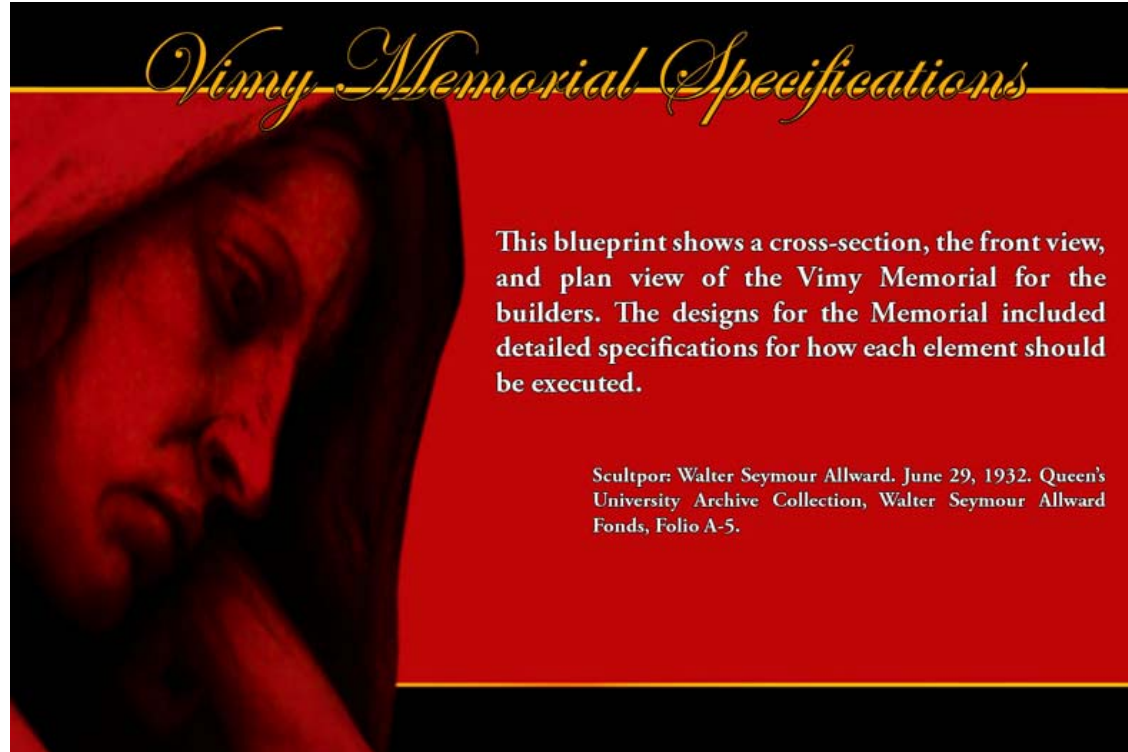
Sculptor: Walter Seymour Allward. August 3, 1929. Queen's University Archive Collection, Walter Seymour Allward Fonds, Folio A-5.

# Intern Log – January 17, 2017

- I spent a long time looking at blueprints today. The ones on the rolls are fairly large and in rough shape so I'm not sure if they would be good to use for an exhibit. However, there were little splatters of white concrete or plaster on the blueprints along with dirt and footprints. It was so cool to see this! Almost 100 year old footprints – it made me imagine the work site and all of the manual labour that went into the beautiful monument.



Scan: 5055-A5-Pylon\_Studios.jpg



This blueprint shows a cross-section, the front view, and plan view of the Vimy Memorial for the builders. The designs for the Memorial included detailed specifications for how each element should be executed.

Sculptor: Walter Seymour Allward. June 29, 1932. Queen's University Archive Collection, Walter Seymour Allward Fonds, Folio A-5.