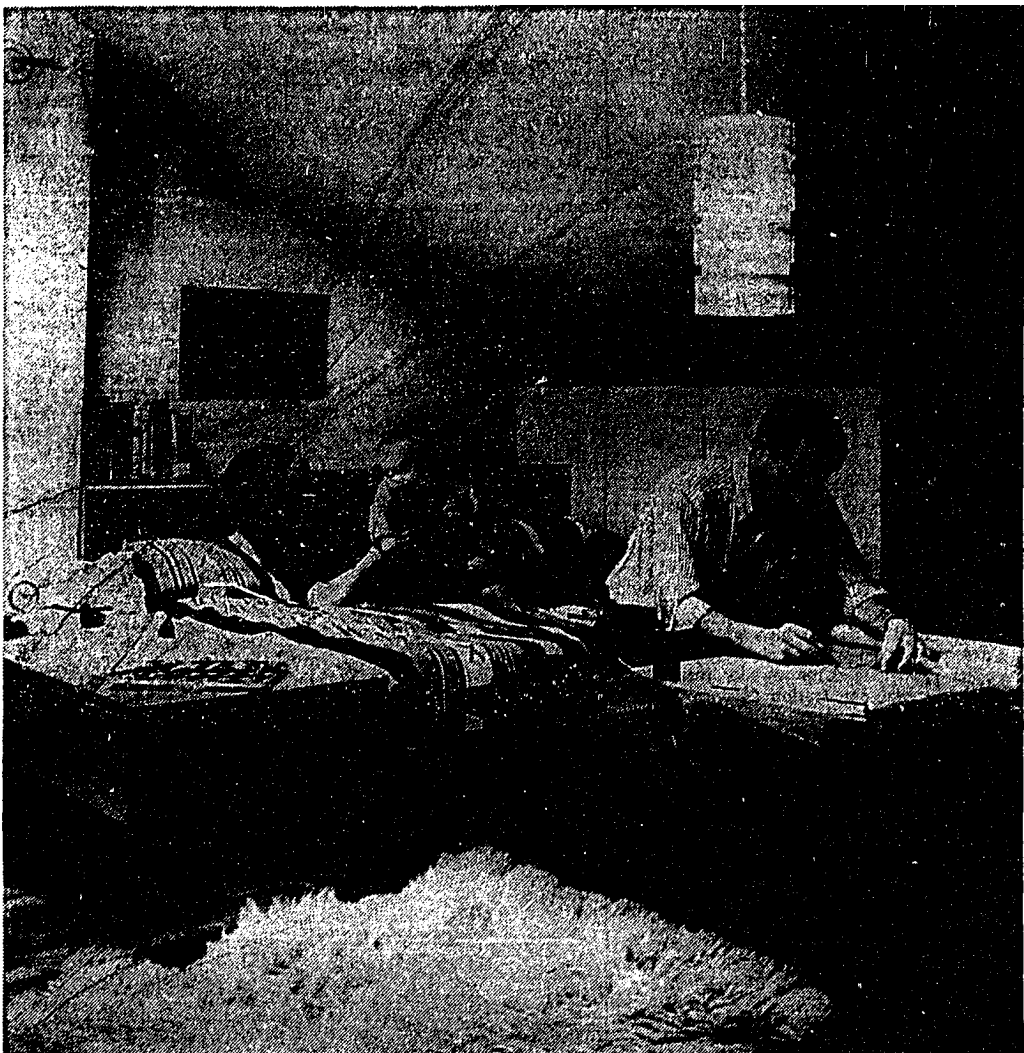




The Marksons sometimes play flute and recorder duets



The Buchans enjoy downtown, two-level apartment

TWO YOUNG COUPLES: *the new individualists*

THE BUCHANS AND THE MARKSONS . . . Two young couples vitally concerned with their environment and its development . . . People who do things and make things happen.

Their lives are creative and individualistic. They live simply, yet manage to create esthetic surroundings that relate to them and to the activities they choose.

Their place in Canadian society is determined by achievement, by the things they do.

Through their awareness, and their sense of present time, the Marksons and the Buchans — and the hundreds of couples they represent — may become the cultural leaders of a new generation.

BY LINDA MUNK

MORLEY MARKSON IS AN INDUSTRIAL DESIGNER. His wife Ginny is a musician. They live on Gibson Avenue, a short, dead-end street on the edge of Ramsden Park.

Ginny Markson was born in Detroit. Her father is an art historian. Her mother is a harpsichordist. Ginny studied English and creative writing at Sarah Lawrence College in New York and flute at the Juilliard School of Music.

Morley Markson grew up in Toronto. His father is a doctor, his brother Jerome is an architect, his brother Elly is a psychiatrist. Morley studied at the Institute of Design in Chicago, worked for a year in the United States and went to Europe. He spent a year riding his motorcycle through Spain and North Africa. When he returned to Toronto, he set up a small office and worked as a freelance designer.

The Marksons met in Toronto and were married in Detroit. Ginny designed her wedding gown and made the bridesmaids' dresses. Morley made her wedding ring with strands of woven gold.

"Everything is symbolic in our relationship. The papier-mache unicorn on the table was my engagement gift to Morley. We found this pottery horse in Mexico in a restaurant where we stayed during a thunderstorm."

The Markson house is simple and personal. The walls are hung with graphics and masks. Ginny's rehearsals and musicals take place in the dining room around an old upright piano. Morley made the bookshelves, the tables, the loudspeaker enclosures. An old organ sits on the back porch.

The kitchen is large. The room is cluttered and warm. There's a bulky gas stove, a cuckoo clock and shelves of pots, cookbooks and spices.

"I have 47 spices," Ginny said. "Cooking is creative chemistry. When I cook, color and texture are foremost in my mind. I can't cook a simple dinner even for my own husband. The emphasis is never on steak or lobster but on herbs. Cooking is my greatest outlet for feeling."

Ginny plays the flute with a chamber music group at the University of Toronto. She has done radio recitals for the CBC. She plays with the Toronto Symphony Orchestra.

"Toronto is culturally more accessible than New York or Detroit. The CBC offers wonderful opportunities. Their standards are high and there is freedom to do out-of-the-way things, including your own compositions."

"Because of the Colonnade and smaller Toronto

theatres, there is an opportunity to perform chamber music. Greta Kraus has been the one to organize the best kind of baroque ensemble. It's because of her that I've been exposed to such excellent baroque music. Her students go beyond their capacity just because of their enthusiasm for her musicianship and her personality. They feel that they're in the presence of someone quite beyond the usual."

Ginny Markson has six flute students who come to the house for lessons. "Going back to the fundamentals is a wonderful thing for me" said Ginny. "I learn far more from my students than they realize."

Morley Markson has lectured in creative photography and the esthetics of design. He has designed components for hi-fi manufacturers. He has planned packaging and labelling for a long range of manufactured products. Now, Morley is studying computer applications, writing a book on the esthetics of product form, making a movie and designing a pavilion for Expo '67.

"Canadian design, like the rest of Canada, is generally noncommittal. It is so dull and ordinary. I want to make it exciting. I've designed a skate sharpener that's shaped to the hand so that young people won't cut themselves in cold weather. I take a fundamental approach to design."

"I'm developing an esthetic system for interrelating all the creative manipulations of art, design and music in an effort to understand what design for man really is."

Before the Marksons were married, Morley bought a small farm near Peterborough. It has a cabin, a beaver pond, apple trees and a barn that fell down.

"We just go down for therapy," Ginny said. "When nature plumes itself there's no place like the farm. There's such a variety of beauty in the place—lots of birds, like herons and pheasants. One time we counted 80 different weeds. There's no electricity and no one around for two miles."

When the Marksons entertain, it's never for a large group. They invite one or two couples for dinner and Ginny experiments with recipes from her newest cookbook.

"We're not party people," Morley said. "We value our close friends. We like people who are immediate and compassionate."

"We like to approach things with whimsy," Ginny said. "Morley and I want to do a children's book where children are trees—a fanciful world with a new viewpoint for children to look at adults abstractly"

GEORGE BUCHAN IS AN ARCHITECT. His wife Nadia is a dancer. They live on Yonge Street south of Wellesley, above a used furniture store.

"The main advantage of living here is that it allows us to be free . . . free to exist and develop in our own way."

Nadia Pavlychenko Buchan grew up in Saskatoon. Her father was a scientist, an ecologist who developed 2-4D, the dandelion killer. Nadia studied physical education at McGill University, then went to England to study modern dance. When she returned to Canada she taught at the University of Saskatchewan and spent her summers in New York studying dance with Merce Cunningham and Martha Graham.

George Buchan is from Niagara Falls. He studied architecture at the University of Toronto. Each summer he worked in Chicago for architect Harry Weese. After George graduated, he spent a year in Chicago working in the office of Mies van der Rohe.

The Buchans met in Paris. George was working for a French architect. Nadia was in Paris for her sister Larisa's wedding to Graham Coughtry. The Buchans were married in Saskatoon to the music of bagpipes and with Ukrainian and Scottish dancing.

George and Nadia Buchan like the excitement, the humanity of downtown Toronto. Their living-room windows are ringside seats for parades on Yonge Street. Their dentist lives across the roof. The baker is next door. Downstairs, next to the furniture store, is a grocer. — a Sicilian and his wife and four children.

"They've kept us living for all kinds of periods of time," said Nadia. "We're really very involved with the people around here."

"People hesitate to live in a place like this because they want to please, to impress other people. That's what the suburbs are all about. People spend more time and thought on the appearance of the lawn and garage door than on the interior of the house."

The Buchan apartment has two levels. A winding staircase connects the kitchen and living room with two large bedrooms. Off the kitchen is the roof of a Wellesley Street garage. About 30 feet long, it is the Buchans' patio, garden and summer living room. It's strewn with found objects—logs and flowerpots and arms and legs of Coughtry sculpture.

George designed and built all the living-room furniture. Nadia upholstered the sofa and chairs with multi-colored fabric samples. The walls are covered with paintings and drawings by Toronto artists.

"In an old building," George said, "the first thing to do is to clear out all the unnecessary built-ins . . . all the ugly additions to the original. Dramatize whatever there is. If the ceilings are high, keep the furniture low. There has to be consistency in an interior. You should have only things that are related to human experience. The surroundings should enhance the experience. In most houses the bedroom avoids sexuality. It's either a library or an overgrown dressing room."

When the Buchans were first married, George worked at home designing furniture, acting as consultant, creating ultra-modern gas stations, a large summer home in Muskoka, a family house in Unionville. Last fall he rented an office on a side street north of Bloor . . . and is preparing a huge development scheme for a

group of Toronto businessmen who have bought land in the South Pacific.

"For me architecture is the greatest thing in the world," he said. "It is the most natural way to spend my life. An architect's whole concern is with life and human activity, with environment, with the things people are trapped in all their waking hours."

"In Paris," George said, "people are open in their public lives. The streets and cafes are their public living rooms. But behind the house shutters there's a private family life that's nobody's business. The houses are interior-oriented. Here in Toronto everything is mixed up. We try to simulate privacy with single-family dwellings, but as none of our suburbs have cores, they're all dead satellites. People, through loneliness or boredom, get involved in social extremes, insane parties, extra-marital intrigues. There's no reality to their lives."

From Yonge and Wellesley, Nadia walks three blocks north to her dance studio. Two years ago she started the Pavlychenko School of Modern Dance. Now there are hundreds of women who study the art of movement in the evenings and who bring their children to Saturday-morning classes.

"I'm interested in choreography," Nadia said. "I'd like to have a dance group of my own to present my point of view in modern dance. To express anything you need people who are trained. What I'm doing now is trying to train dancers."

Nadia teaches children the qualities of space and form in art, dance and music.

"Everyone is basically creative. It's an innate quality to enjoy movement. If we adults just get rid of our inhibitions, we'd enjoy life so much more. It's a free and exhilarating experience to create with your body."

"If an adult is physically fit," Nadia said, "he can learn to live with a city, not just in it. Most people just drag themselves across the street. If you're physically fit, you can enjoy walking from point A to point B. The mechanics of walking come automatically. A city demands a great deal physically."

Keir Buchan was born last summer. Two weeks later Nadia was back at work, instructing her dancers while Keir slept in a basket on the studio floor.

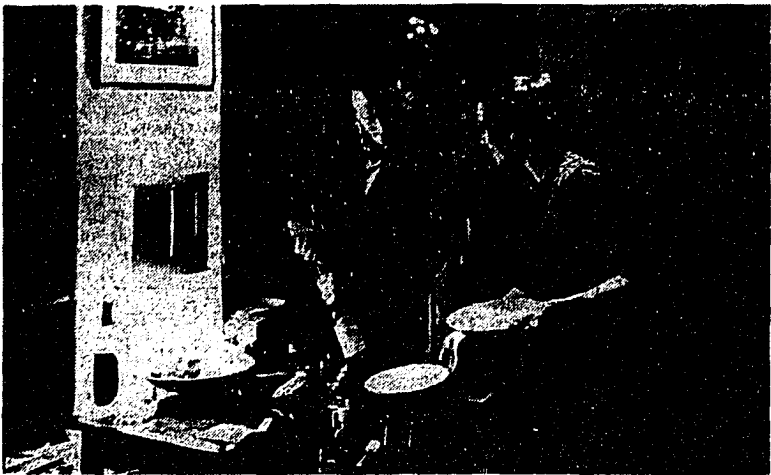
"Caring for a new baby is one of the most physically demanding jobs I know," Nadia said. "No wonder so many mothers become tired and depressed. Their bodies aren't equipped for the job."

Often on a Saturday the Buchans plan a gourmet supper with another couple. They shop at the St. Lawrence Market, choose exotic food and spend the afternoon preparing it. Hors d'oeuvre start about nine . . . supper finishes about two Sunday morning

"We're interested in people developing in a real and natural way," George said. "All mass media try to channel us into an organized pattern to keep society's machinery moving, so we have people who go through each day fulfilling a role for society and not for themselves. We need a basic revaluation, to have people approach things more along the lines of a Renaissance man. People should try to understand all the things they're confronted with every day and make their own evaluations. They should live the life they want to live instead of fitting into the slot that society has prepared for them."



The Marksons' kitchen is their largest room. Plates were brought from Mexico



George and Nadia often spend Saturdays shopping and cooking gourmet meals

PHOTOS BY JOHN MCNEILL