

GEORGIAN (1820-1870)

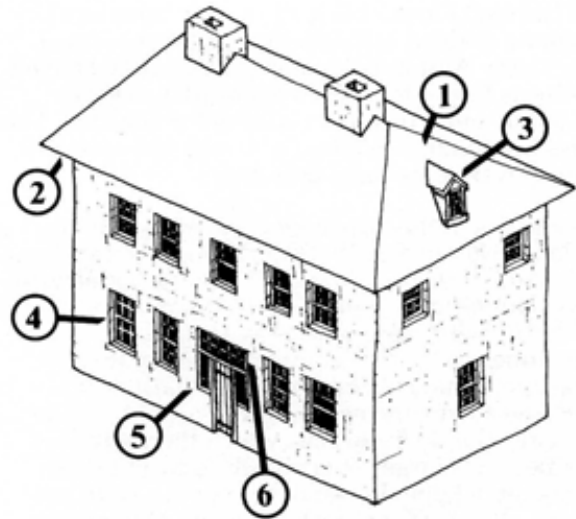
HISTORY

The Georgian style was developed from the simplification of **classical**, **Italian Renaissance** and **Baroque** architecture. It was most popular in Great Britain during the reign of the first three King Georges (1714 to 1820) from which it derives its name. A vernacular interpretation of the style, in which detail was minimized, became a very popular architectural expression throughout Great Britain. In Manitoba, where the vernacular tradition was used, it was closely associated with the buildings of the Hudson's Bay Company and those built by Company employees who retired to the Red River Settlement.

CHARACTERISTICS

- the style is characterized by a **symmetrical**, or **balanced**, **box-like massing** centred on a formal entranceway
- rooms are grouped around a central hall plan
- houses are 1 to 2 1/2 storeys high
- the roof is either a steeply pitched **hip roof** or a **gable roof** without eaves
- **dormer windows** are common
- **façades** are often of 5 bays with two windows on each side of the central doorway
- **double-hung windows** are straight-topped with 6 to 12 panes in each sash
- doors often have **sidelights** and/or a **transom light**
- in Manitoba these buildings are normally constructed of stone or log
- while not common in Manitoba, the style can have **classical detailing** such as a **pedimented projecting pavilion** with **pilasters** or **columns** and a **Palladian window**

1. hip roof
2. eaves
3. dormer window
4. double-hung window
5. sidelight
6. transom light



1. Twin Oaks, St. Andrew's Parish, 1858. Built as a private school for young ladies, Twin Oaks is an example of the handful of substantial stone Georgian houses built in the Red River Settlement.



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2. Fur Loft and Sales Shop, Lower Fort Garry National Historic Park, 1831. The Fur Loft follows the standard form of Hudson's Bay Company warehouses, but is superior in its stone construction.

3. Former St. Peter's Rectory, St. Andrew's Parish, 1862-1865. Here, a gable roof is used rather than the more common hip roof.

4. Mission House, York Factory, 1855 (demolished). The Mission House shows the Georgian style employed for a small building of Red River frame construction covered with wood siding.

5. Former Grey Nuns' Convent, St. Boniface, 1846-1851. The form of the Convent follows the traditional Georgian, but domestic French Canadian design influences appear in the dormers and paired shuttered casement windows.

6. Hudson's Bay Company Post, Norway House, 1821-1870. Not just limited to individual buildings, the symmetry and the central entranceway of Georgian design were used when organizing groups of buildings.



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GOTHIC REVIVAL (1850-1900)

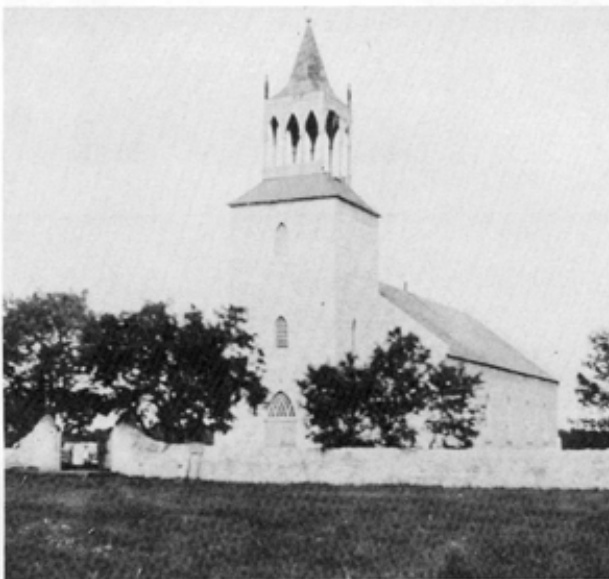
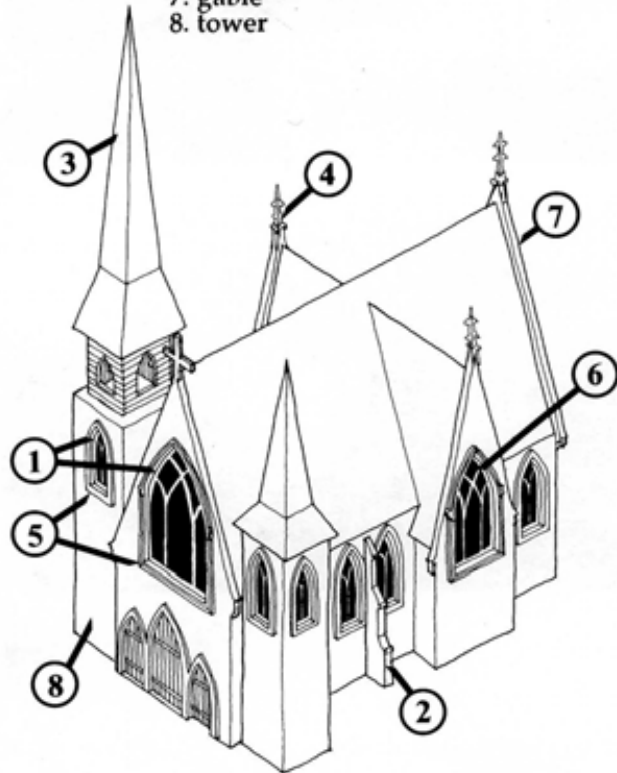
HISTORY

The Gothic Revival was one of the most enduring and influential architectural movements of the 19th century. Based upon a revival of medieval architecture, especially that of England and France, it passed through successive phases and influenced most building types. Coming to Canada from Great Britain in the early 19th century, in its earliest phase it was largely a **picturesque** style characterized by applied delicate ornament. The English author and architect A. W. Pugin (1812-1852) was very influential in giving both a sense of moral purpose to the Gothic Revival and a better understanding of Gothic detailing and structural systems. The English writer John Ruskin (1819-1900) encouraged a widened range of sources for the style, such as Venetian Gothic architecture. The style as used towards the end of the century is frequently referred to as High Victorian Gothic. Its evolution into the 20th century is described in the section on Late Gothic Revival.

CHARACTERISTICS

- the style is characterized by the **pointed arch**, which can be in a number of forms, as well as **buttresses**, **spires**, **pinnacles** and carved ornaments
- it often has a complex arrangement of steeply **pitched roofs** highlighted with intricate details
- details such as **mouldings**, **tracery** and carved ornament are heavy and sometimes purposely coarse
- **polychromy** is common as are the combination of different materials or varying proportions of details and openings
- houses are either **symmetrical** with a centre **gable** or **asymmetrical** and in the shape of an L
- heavy **bargeboards** and **corbel tables** are common

1. pointed arch
2. buttress
3. spire
4. pinnacle
5. moulding
6. tracery
7. gable
8. tower



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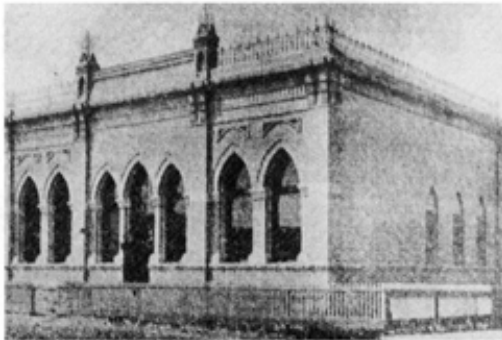


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7. St. Andrew's Anglican Church, St. Andrew's Parish, 1844-1849. The oldest Gothic Revival church in Western Canada, St. Andrew's was built in a simple form with a front tower, rectangular body with gable roof and pointed windows. This basic form, with variations and different materials, was used for churches throughout Manitoba for a century.



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8. Church of St. John the Divine, Rounthwaite, 1882. St. John the Divine is one of the best examples of an elaborate, highly decorated Gothic Revival style church built of wood.

9. 164-8th Street, Morden, 1888. In its simplest form, the influence of the Gothic Revival style could be limited to a pointed, or Gothic, window in a central gable.

10. Original Land Titles Office, Brandon, 1890, refronted and enlarged, 1957. Only a limited number of commercial or office buildings in the Gothic Revival style were built in Manitoba and few remain.

11. Holy Trinity Anglican Church, Winnipeg, 1883-1884. Carefully detailed and closely following the recommendations for Anglican church design, Holy Trinity Church signalled the arrival of a sophisticated architectural culture in the province.



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SECOND EMPIRE (1880-1890)

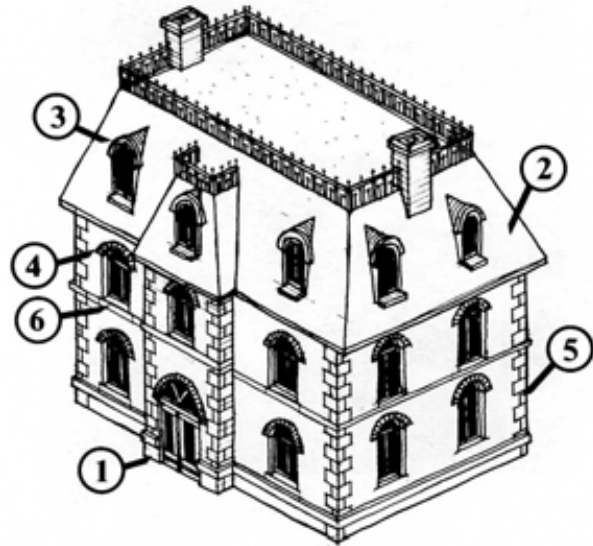
HISTORY

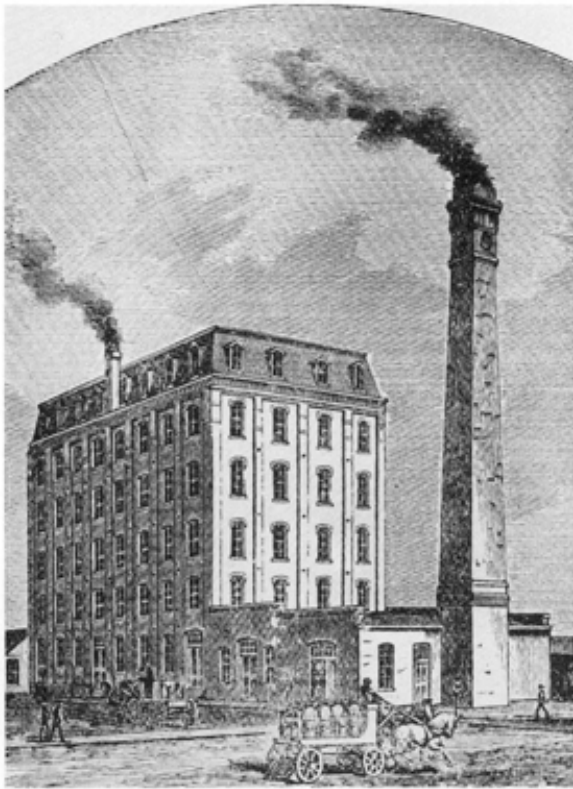
Introduced to Canada and the United States from France via England, this style takes its name from the French Second Empire, the reign of Napoleon III (1852-1870). It was commonly used for public buildings, especially those designed by the Federal Department of Public Works, but also for houses and educational institutions. The Roman Catholic church adopted this style for its convents and schools, using the style well into the 20th century.

CHARACTERISTICS

- massing is usually **symmetrical**
- larger buildings have projecting blocks or **pavilions** usually centred but sometimes at the ends
- the style is best distinguished by the **mansard roof** which can be straight, convex, concave or a combination
- nearly all examples have **dormer** windows, either circular or **pedimented**
- **moulded window heads** are used frequently
- doors and windows are often round-headed and grouped in pairs
- high **relief** decorative detailing can include **brackets** at the eaves, **quoins** and **belt courses**

1. pavilion
2. mansard roof
3. dormer window
4. window head
5. quoins
6. belt course





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12. Lieutenant Governor's Residence, Winnipeg, 1883. Winnipeg was physically transformed from a frontier town in the early 1880s. A sophisticated street of government buildings sprang up along Kennedy Street with the construction of the Lieutenant Governor's Residence, Legislative Building and Law Courts, all in Second Empire style.

13. Ogilvie Flour Mill, Winnipeg, 1881. Even industrial buildings, not fully in the Second Empire style, could borrow the distinctive roof design which maximized upper floor space.

14. Former Convent of the Sisters of the Holy Names of Jesus and Mary, St. Pierre-Jolys, 1901. Although the Second Empire style fell out of general fashion in the 1890s, it continued to be used for Roman Catholic institutions, often in a simplified form.

15. La Boucherie, St. Norbert, ca. 1895, enlarged and altered, ca. 1905. The style could be made more picturesque by using receding wall and roof planes.

16. Legislative Building, Winnipeg, 1884 (demolished). The Second Empire style was especially effective for large, elaborate buildings such as the Legislative Building.



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ITALIANATE (1880-1900)

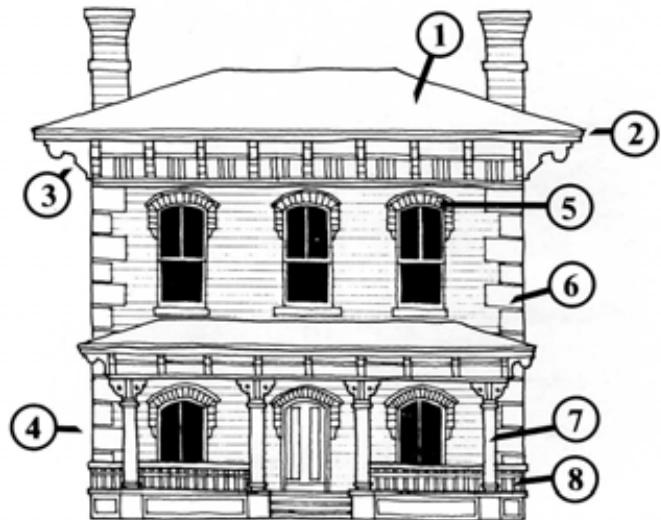
HISTORY

This style was loosely based on the **Renaissance** villas of Italy, which were characterized by an L- or T-shaped plan, low **pedimented** roof, a **tower** and **classical** detail application. Indirect influences came from American pattern books on **picturesque** architectural styles published in the late 1800s by people like A.J. Downing and Samuel Sloan. The style was brought to Manitoba by early settlers from Ontario where it was popular.

CHARACTERISTICS

- primarily a residential style
- used in both **symmetrical** and **asymmetrical** forms
- in the symmetrical form it can be rectangular or square in plan
- the asymmetrical plan is L- or T-shaped, often with a tower
- roofs are flat or with a very low pitch with **extended eaves** supported by ornate **brackets**
- the design frequently includes a long **verandah** or central one-bay porch
- **bay windows** are in an angular form
- round and **segmental arch window heads** are common; frequently they are paired and the window head projects forward
- the formal balance is often accentuated by pronounced **mouldings, quoins** and details
- ornamentation is usually small in scale but densely grouped

1. low-pitched hip roof
2. extended eave
3. bracket
4. verandah
5. segmentally arched window head
6. quoins
7. column
8. balustrade





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17. Villa Louise, Brandon, 1888. Free-standing buildings in the style were referred to as Italian villas and landscaped grounds were needed to create a picturesque image.

18. 103-2nd Street, Portage la Prairie, ca. 1889. Unique brickwork was used to make the shaped details of the window heads.

19. Former John Simpson House, Neepawa, ca. 1900. Elements of the Italianate style, such as extended eaves and segmental windows with projecting window heads, were commonly used in the 1880s and 90s.

20. 99 Assiniboine Street, Emerson, ca. 1881. The elaborate Italianate style house with two-storey wings wrapping around a tower are rare in Manitoba.

21. Town Hall, Reston, 1917-1918. In this very late example, the main forms of the Italianate style remain but the detailing has been considerably simplified.



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ROMANESQUE REVIVAL (1885-1905)

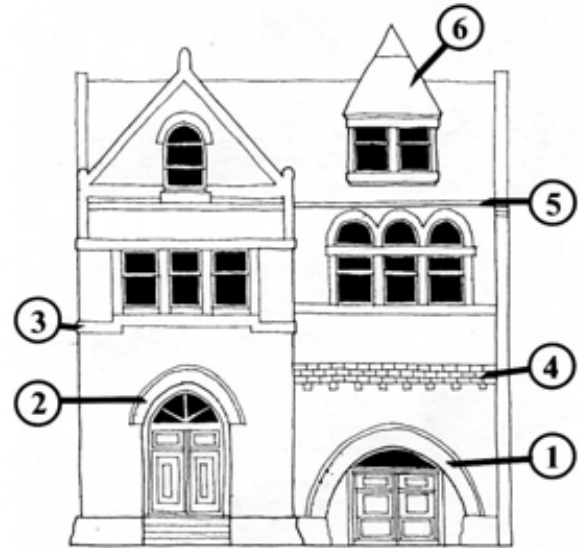
HISTORY

Originally little more than an offshoot of the Gothic Revival, it was distinguished by the use of typically Romanesque motifs, including the round arch and decorative patterns formed by **chevrons** and **corbels**. In its later phase, American architect H.H. Richardson (1828-1886) created his own unique interpretation which became the model for a North American Romanesque-based style.

CHARACTERISTICS

- **massing** can be either **symmetrical** or **asymmetrical**
- **façades** can be flanked by pyramidal, conical or polygonal **towers**
- the round arch is used for nearly all openings
- arches, **quoins** and **belt courses** often relieve **rusticated** stone finishes
- in addition to the openings, the semi-circular or round arch is used as decoration to enrich **corbel tables** along the **eaves** and at belt courses
- especially in Richardsonian Romanesque the effect depends upon a robust use of mass and scale rather than decoration
- Richardsonian Romanesque buildings employ very broad arches, varieties of stone colour, texture and contrasting **rhythm**
- in tall buildings, a number of **storeys** with straight-topped windows may be grouped in enormous arched openings

1. broad arch
2. round arch
3. belt course
4. corbel table
5. eave
6. dormer



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22. Former Wesley College, Winnipeg, 1896. The influences of Richardsonian Romanesque can be seen in the broad entrance arch, contrasting rhythm of the openings and variety of stone textures.



23

23. St. Mary's Roman Catholic Cathedral, Winnipeg, 1880-1881, refronted 1896. The dense repetition of the round arch for openings and detailing makes St. Mary's Cathedral one of the outstanding examples of the style in Manitoba.

24. Galt Building, Winnipeg, 1887, addition 1901. This excellent example of a Romanesque Revival warehouse shows the intricate rhythmic pattern which could be created by arched openings. The arch was not just decorative, but was also a structural means to put openings in the thick masonry walls needed for large buildings with heavy wood post and beam construction.

25. Whitla Building, Winnipeg, 1899. Richardsonian Romanesque was popular for warehouses. The more powerful and dramatic use of the arch in this style is evident when the Whitla Building is compared to the Galt Building (24). Comparing the Whitla Building to the Chicago School buildings (42 to 45) shows how Richardsonian Romanesque influenced the development of the Chicago School.

26. Rosser Avenue Streetscape, Brandon, 1892-1906. The decorative effects of the round arches and thick, dense detailing of the Romanesque Revival style were widely used for commercial buildings.



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QUEEN ANNE REVIVAL (1890-1910)

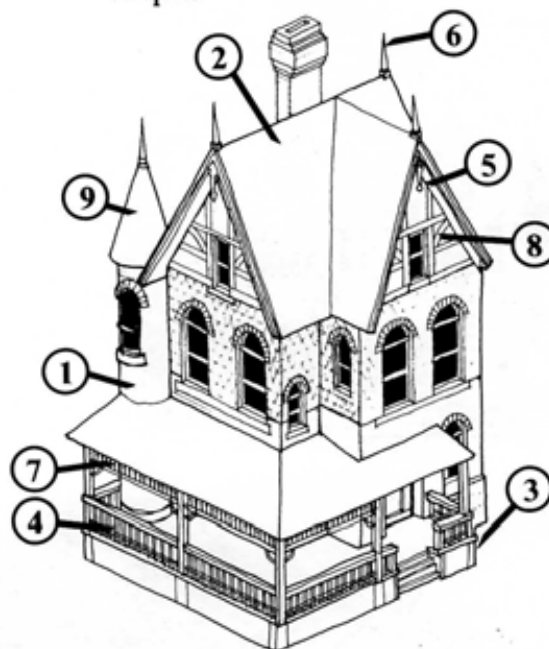
HISTORY

In narrow architectural terms this refers to a London-based revival of the ordinary red-brick building of the 17th and early 18th centuries. In North America, however, the term was more loosely applied to describe an eclectic style which incorporated architectural elements borrowed from a variety of historical periods. These included **Elizabethan, Jacobean and American Colonial Revivals** as well as the architecture of Queen Anne's reign itself (1702-1714). One phase of this style was characterized by the Eastlake decorative style, named for English architect Charles Locke Eastlake (1836-1906) and based on his furniture designs. In Manitoba, the style had its greatest effect on residential design.

CHARACTERISTICS

- the style aims at being extravagantly **picturesque**
- **irregular plans and elevations** are its hallmark
- **lively and exuberant, structures feature bays, turrets, towers, decorative chimneys, gabled or multi-gabled roofs and verandahs**
- roofs are usually steep and often multiple
- basic to the style is a variety of surfaces used on the same building, especially brick, wood shingles of different shapes, **stucco and half-timbering**
- elements and forms can come from many styles to create a unique effect
- Queen Anne buildings are frequently covered with distinctive Eastlake decoration such as **spindles, balusters, pendants, finials and posts**, which were all turned on a lathe

1. turret
2. gabled roof
3. verandah
4. balusters
5. pendant
6. finial
7. spindle
8. half-timbering
9. spire





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27. Former Irish and Benard Houses, Winnipeg, 1902-1903. Popular during a period of considerable growth in Manitoba, whole neighbourhoods sprang up influenced by the Queen Anne Revival style. The houses could range from the elaborate to those with only one or two distinctive elements or be in different materials like this pair.

28. Former George A. Paterson House, Brandon, 1893. Wooden porches and detailing deteriorate through time, leaving only rare examples of elaborate Eastlake decoration.

29. The Castle, Minnedosa, 1901. The picturesque effects of the style could be achieved by massing parts like towers and using a variety of roof shapes and angles, rather than relying on decorative details.

30. Roslyn Apartments, Winnipeg, 1909. Here two different elevation treatments are successfully combined: one controlled and unified, the other flowing irregularly.

31. 180 Nelson Street, Morden, 1895. A common way to achieve a picturesque house design was to use a corner tower with a gable end wall to each side.



31

CLASSICAL REVIVAL (1900-1930)

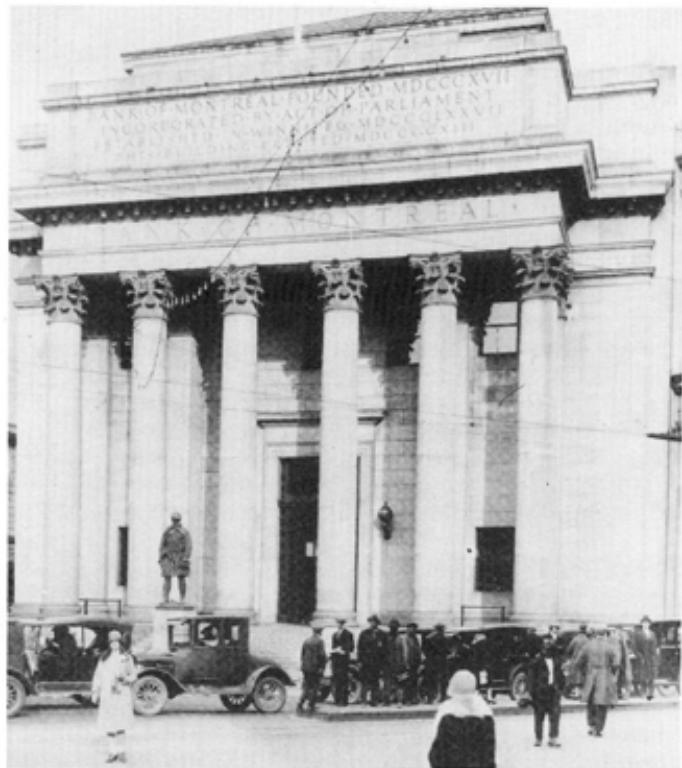
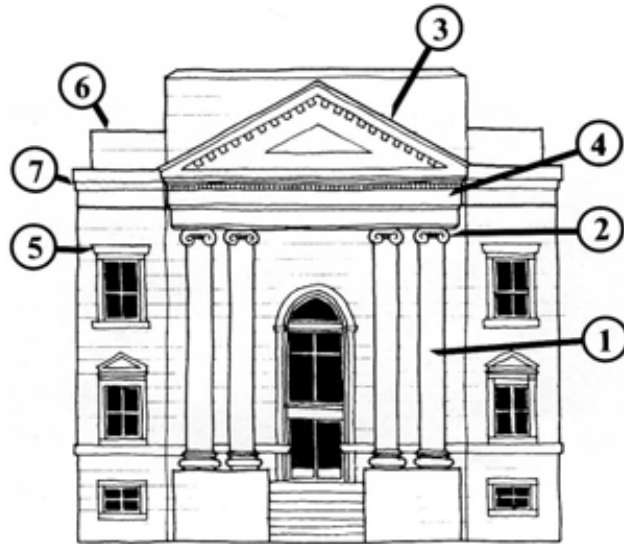
HISTORY

The classical tradition re-emerged as an important force in Canadian architecture at the turn of the century as a reaction to the picturesque styles of the 19th century. While the revival was based upon the classical forms of ancient Greece and Rome, the intermediate sources and shades of the style were mixed. In its simplest form it is referred to as Neo-Classical and usually follows simple Greek architecture. Beaux-Arts Classicism is named after the Parisian architecture school Ecole des beaux-arts and was very popular in the United States. The Ecole encouraged designs of a grand nature with a formal and clearly structured arrangement of parts. Edwardian or English Baroque was very popular in Great Britain and was a freer, more inventive reworking of the architecture of the 16th century Renaissance and 17th century Baroque Italy, both of which borrowed heavily from classical Greek and Roman architecture. In many buildings these three influences were merged.

CHARACTERISTICS

- all classical revival buildings share a common vocabulary of **columns, capitals, pediments** and Greek or Roman ornaments
- Neo-Classical buildings usually use the Greek orders (an arrangement of columns with an **entablature**: Doric, Ionic and Corinthian are the principal orders)
- designs are usually simple and **symmetrical** with monumental proportions and smooth surfaces
- **pedimented porticos** are common
- roof lines are flat and unadorned
- door and window openings are **lintelled** (horizontal at top) rather than **arched** (round-topped)
- Beaux-Arts buildings are large with a grand arrangement of parts and have lively and varied detailing
- the Roman orders (Tuscan and Composite) are used in addition to the Greek orders
- both arched and lintelled window and door openings are used
- in large buildings, the **façade** has advancing and receding parts, often with a projecting section, with colossal orders extending the height of the building and usually grouped in pairs
- rich **mouldings** and free-standing statues on the roof line are common
- Edwardian Baroque buildings are dramatic and ornamental
- composition and detailing are more free and inventive than Neo-Classical or Beaux-Arts buildings
- classical elements are used unconventionally
- sculptural qualities are stressed
- decoration is freely applied: wreaths, garlands, baskets of fruit

1. column
2. capital
3. pediment
4. entablature
5. lintel
6. parapet
7. cornice





33



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32. Bank of Montreal, Winnipeg, 1911-1913. Designed by the New York architects, McKim, Mead and White, North America's foremost Neo-Classical architects, the façade of the Bank of Montreal recreates a Roman temple.

33. Legislative Building, Winnipeg, 1913-1920. Architect Frank Simon's early training from the Ecole des beaux-arts, is clear from the manner in which space, volume and decoration are manipulated and expressed in the grand design of the Legislative Building.

34. Former Bank of Nova Scotia, Winnipeg, 1908-1910. The greater freedom permitted in the Edwardian Baroque style allowed a dramatic classical statement on a tight corner lot.

35. 135 Mill Street, Neepawa, ca. 1903. Even modest structures could receive touches of traditional classical elegance through details such as pediments and columns.

36. Former Community Building and Court House, The Pas, 1916-1917. The qualities of tradition and solidness associated with classical buildings made it popular for public buildings. Even when the style is not clearly visible, influences can be seen in a formal arrangement, a projecting frontispiece and organization of the whole with pilasters.



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LATE GOTHIC REVIVAL (1900-1940)

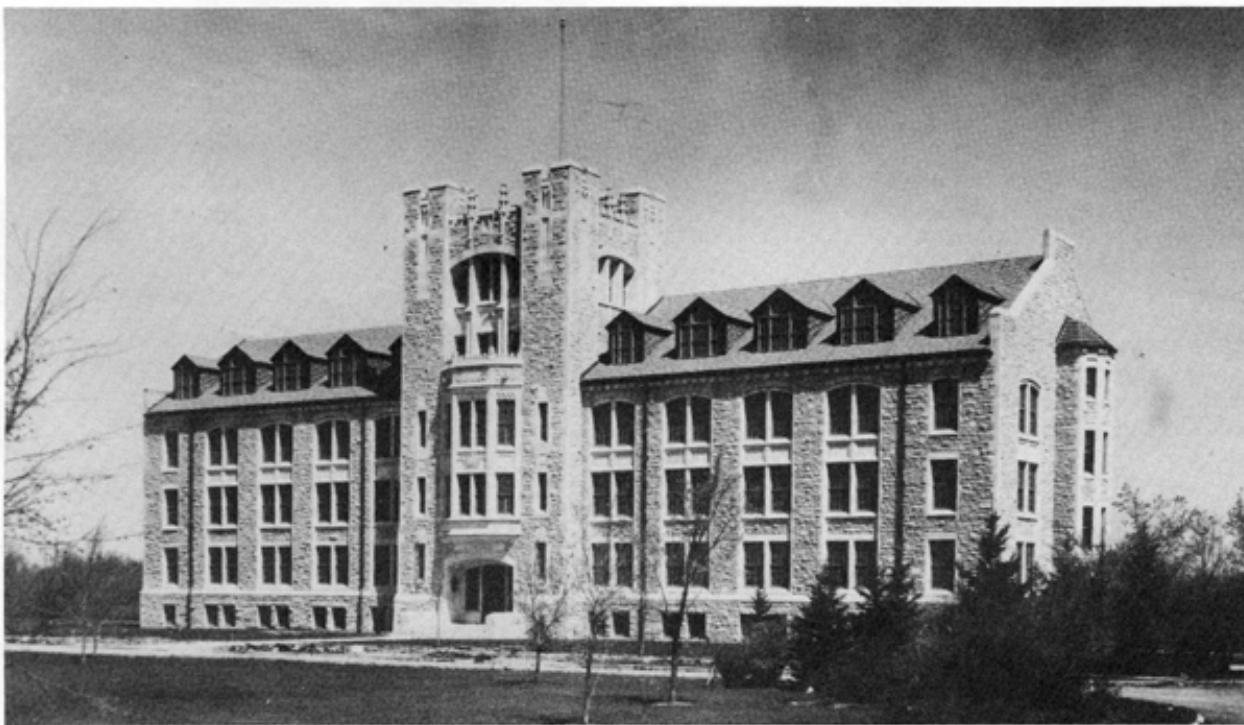
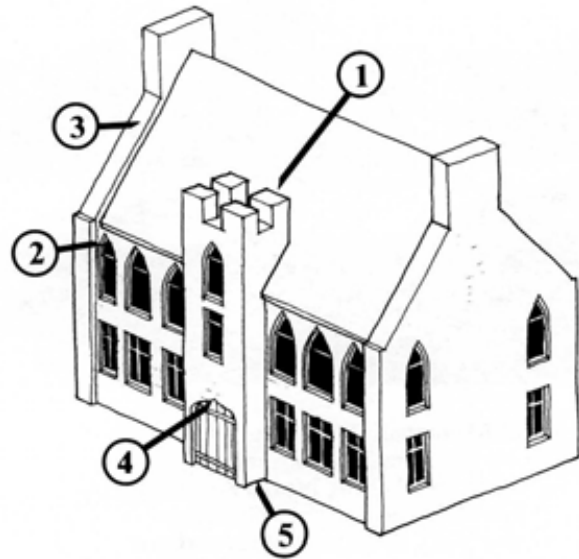
HISTORY

The flamboyant Victorian Gothic architecture of the late 19th century gave way in the early 1900s to a smoother and more subdued style referred to as the Late Gothic Revival. Because of its historic association with the church and medieval centres of education, the style was most popularly used for churches, schools and universities. In this context it is often referred to as Collegiate Gothic. The source for detailing came from the English **Perpendicular Gothic** of the 15th century. In domestic architecture the detail sources were generally from 16th century **Tudor** and **Elizabethan** traditions.

CHARACTERISTICS

- the overall effect is usually more subdued and simpler than High Victorian Gothic
- silhouettes are simpler
- in churches there could be increased use of flat surfaces and a greater horizontal tendency of elements
- school and university buildings are long, low **symmetrical masses** with low **crenellated towers** or **bays** extending into courtyards
- generally the quality of building materials and craftsmanship is exceptional and stone is widely used
- **stucco** and **half-timbering** are commonly used on houses
- the **pointed arch** is combined with a variety of other opening shapes

1. crenellation
2. pointed arch
3. parapet gable
4. Tudor arch
5. tower





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37. Former Arts Building, Winnipeg, 1932. Typical of the style, strong massing of parts is emphasized rather than small detailing. Notable here is the large oriel window in the crenellated and pinnacled central tower.

38. Former Citizen's Science Building, Brandon, 1922-1923. With minimal detailing, the visual strength of the building comes from its vertical massing and strong roof shape.

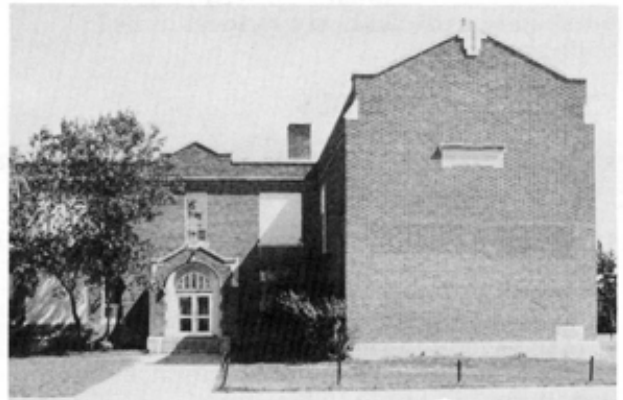
39. Former J.M. Gilchrist House, Winnipeg, 1932. In residential design there was a tendency to emulate the manors of the Tudor era, using multiple mullion windows, massive chimneys, prominent high-peaked roofs, overhanging storeys and half-timbering.

40. McKenzie Junior High School, Dauphin, 1927. Large expanses of smooth red brick are set off here by small and crisply carved details in limestone.

41. St. Giles Presbyterian (now United) Church, Winnipeg, 1907-08. In Perpendicular Gothic, evident here, the tendency in churches after the turn of the century was away from varied visual effects towards massiveness.



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CHICAGO SCHOOL (1905-1920)

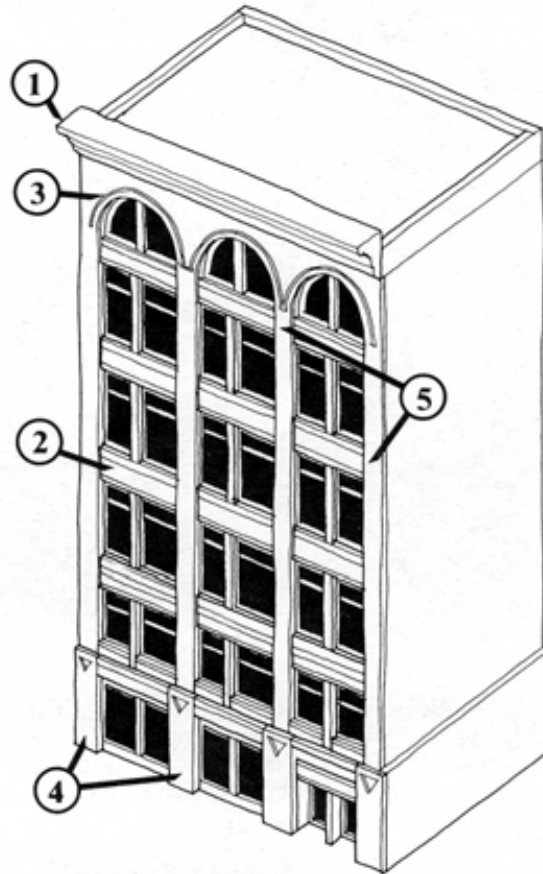
HISTORY

The Chicago School, or Style, takes its name from the Chicago architects of the 1880s and 90s who took the heavy Richardsonian Romanesque warehouse and developed from it the beginnings of the modern skyscraper. Height being an ingredient of the style, it is often called the Commercial style because of its use for office towers. In Chicago rising costs of urban real estate and the introduction of elevators had encouraged vertical building construction. New, turn-of-the-century construction techniques, such as steel framing and reinforced concrete, opened the thick masonry walls, boldly and clearly expressing the new materials. Notable among these Chicago architects was Louis Sullivan (1856-1924) who developed a more ornate, powerful high-rise vocabulary with classical overtones, called Sullivanese.

CHARACTERISTICS

- the skeletal construction is expressed through flat roofs, straight fronts, and regular window arrangement
- windows are normally rectangular and the area of glass can exceed the solid wall material
- there can be a balance between the vertical and horizontal emphasis of the windows and walls
- in its severest form, detailing is non-existent or clearly subordinate to the structural and window pattern
- when used, ornament can take the form of classical, Gothic, Romanesque, Renaissance, Sullivanese or Art Nouveau decoration
- terra cotta or plaster is often used for low-relief sculptural ornamentation in cornices, spandrels, doorways and labels
- in buildings influenced by Louis Sullivan there is a vertical emphasis and an underlying classical composition with ground floor as base, top floors as capital and the middle storeys as the shaft of a grand column
- in Sullivan-inspired buildings the cornice is elaborately detailed and boldly projecting
- Sullivanese detailing is naturalistic or stylized foliage design, predominating in lacy repeating motifs

1. cornice
2. spandrel
3. label
4. piers
5. pilasters



42. Bemis Bag Building, Winnipeg, 1906.
One of the earliest uses of reinforced concrete as a structural system in Manitoba allowed the walls of the Bemis Bag Building to be opened into a regular grid of windows.



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43. Paris Building, Winnipeg, 1915-1917. Because the building was first built as five storeys, there is a stronger horizontal emphasis in the lower floors and a shorter vertical sweep in the piers of the upper floors.

44. A.E. McKenzie Seed Company Ltd., Brandon, 1910. The new structural system allowed greater latitude in the treatment of each elevation. Here the street front is treated in the conventional Chicago School manner, but the side has few windows. Had internal natural light been a requirement, the wall could have been opened up as windows.

45. Electric Railway Chambers, Winnipeg, 1913. An example of the Chicago School as influenced by Louis Sullivan, the three stages of base, shaft and capital or top are clearly expressed and the building is detailed in intricate terra cotta at the upper floors and cornice.



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PRAIRIE SCHOOL (1905-1925)

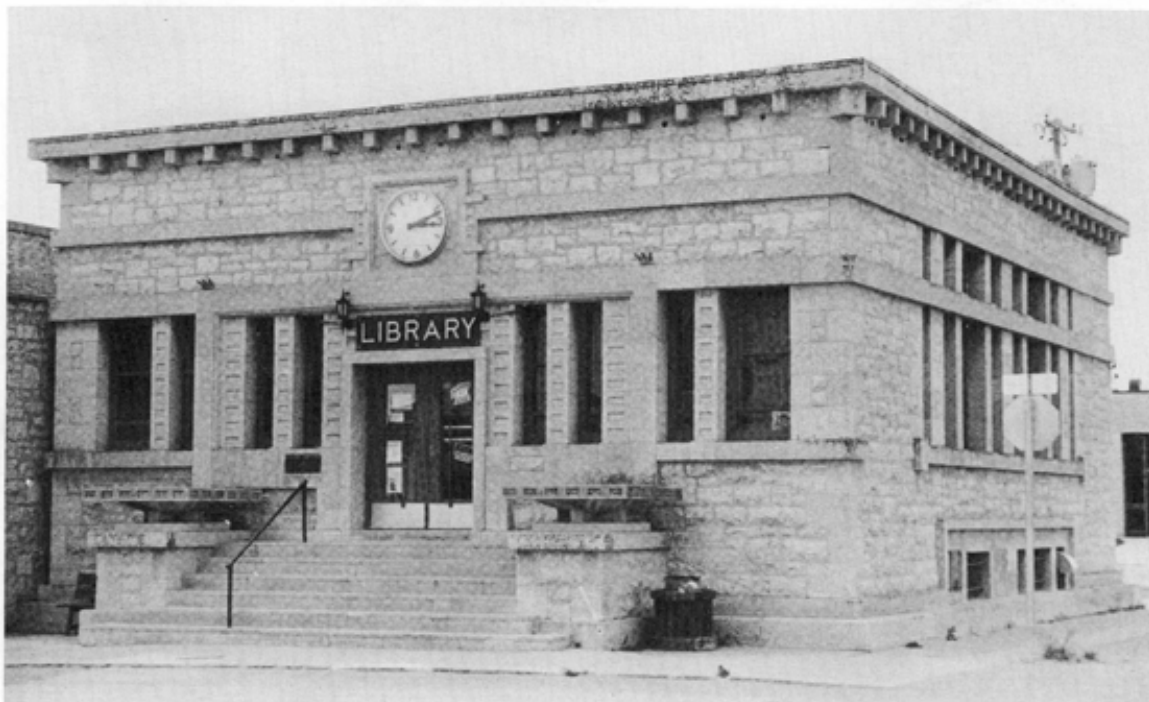
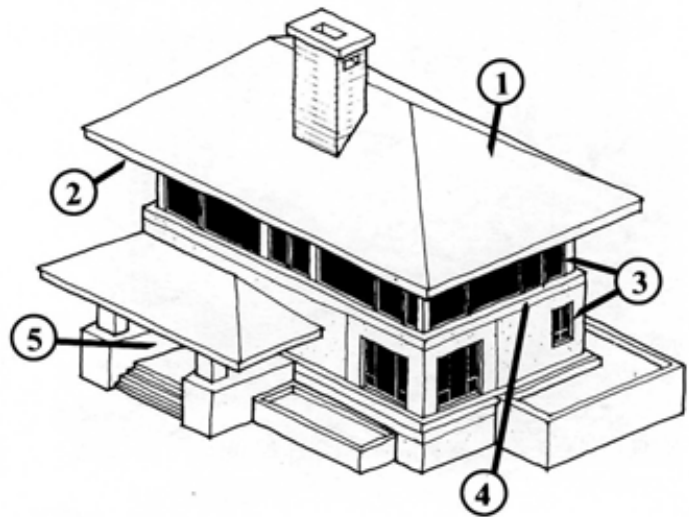
HISTORY

The Prairie School, or Style, evolved around the turn of the century in the work of Chicago architect Frank Lloyd Wright (1869-1959). Wright developed the style as one appropriate for the mid-west landscape, with an emphasis on horizontal lines, low proportions, gently sloping roofs and sheltering overhangs. The influences of Japanese architecture and the Arts and Crafts movement are found in the style, both of which are noted for the clarity with which structure is shown. The style was most commonly used for houses but was also employed for apartments, commercial and industrial buildings. It broke with earlier conventions for residential room arrangement using subtle ways of defining and enclosing space.

CHARACTERISTICS

- the emphasis of the style is on the horizontal
- fireplace and hearth are focal points of the plan; main rooms radiate from the fireplace
- low-pitched roofs extend far over the walls with very wide eaves
- windows are frequently casement type and grouped to form horizontal bands
- dark wooden strips also frequently emphasize the horizontal
- chimneys are large and low
- buildings are frequently of wood frame covered with stucco, but brick is also used
- geometric designs are used in windows and for interior fixtures

1. low-pitched hip roof
2. wide eaves
3. casement windows
4. belt course
5. portico





46. Former Post Office, Stonewall, 1914-1915. This use of the Prairie school for a government building is unique in Manitoba. Horizontal emphasis comes from repeated raised bands punctuated by short verticals, rather than a broad eaves overhang.

47. Former Fawcett Taylor House, Portage la Prairie, 1913. Patterned brickwork is used to create bands and geometrical patterns, as well as sweep forward and unify the porch and the house.

48. Former Heimbecker House, Winnipeg, 1907, dismantled and moved to Calgary in the mid-1970s. While Prairie School proportions and forms are used, the intricate, isolated ornament in terra cotta at the entranceway and upper window is more frequently found in Chicago School designs.

49. Wardlaw Apartments, Winnipeg, 1905-1906. Even in a large, three-storey building, horizontal emphasis can be given through a gently sloped roof with a broad eaves overhang.

50. Former Red Cross Lodge, Winnipeg, 1919. Designed by John D. Atchison, who trained and practiced in Chicago, key features of the style used here are the broad eave, horizontal band, stucco finish and horizontal windows tucked tightly in the upper storey.

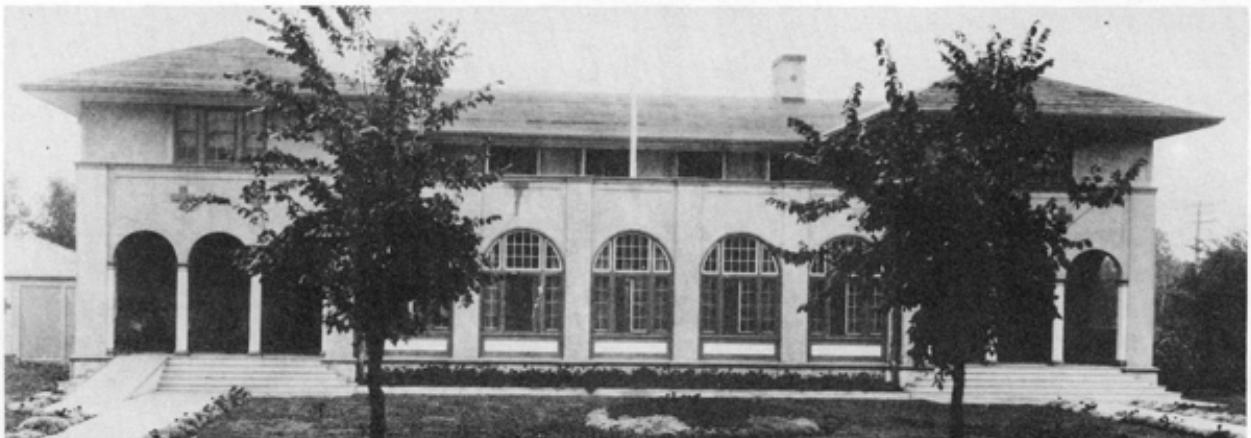


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GEORGIAN REVIVAL (1905-1930)

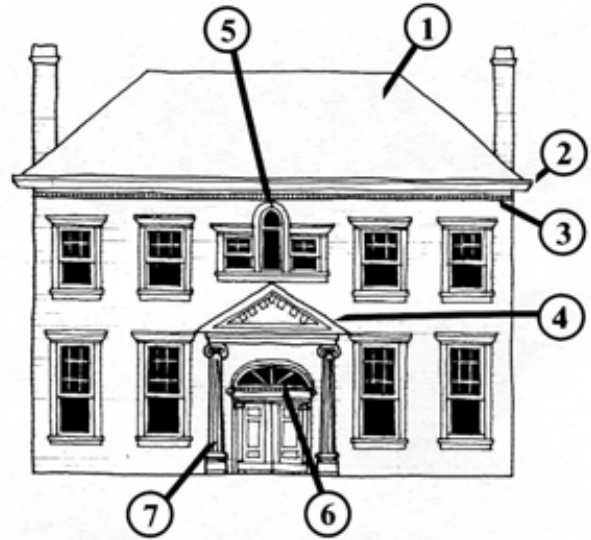
HISTORY

Similar to other early 20th century architectural styles, the Georgian Revival attempted to restore order and a greater simplicity to architecture after the exuberant styles of the late 19th century. The design and detailing were more refined and complex than the earlier Georgian style of the Red River Settlement era. **Classical** elements and detailing were more pronounced. Indeed, the style is often closely affiliated with the Classical Revival. Promoted by the well-known New York architectural firm of McKim, Mead and White for affluent clients, the style has had a strong influence on even modest suburban design up to the present. Although elements of the style can be found on large buildings, it was most frequently used for smaller buildings such as houses, small offices, apartments and, sometimes, churches.

CHARACTERISTICS

- examples most faithful to the Georgian Revival are rectangular in plan with strictly **symmetrical façades**
- wood siding on **wood frame** construction or red brick are common building materials
- roofs can be **hipped** or even **gambrel-shaped**
- **eaves** are frequently detailed like a classical **cornice**
- the central portion of the façade may project and have a **pediment**, with or without **pilasters**
- in ambitious designs a **portico** can have free-standing **columns**
- **Palladian windows** are often used as a focal point
- windows can have either flat or round heads

1. hipped roof
2. eave
3. cornice
4. pediment
5. Palladian window
6. fanlight
7. column





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51. Former Walter P. Moss House, Winnipeg, 1901, additions 1909, 1913 and 1917. A highly successful example, the restrained use of rich detailing against dark brick creates a refined and reposeful result.

52. Former Post Office and Customs Building, Neepawa, 1908-1909. As the original Georgian buildings were domestic in size, the style was difficult to adapt for tall building types. It worked well for two-storey offices, giving a dignified architectural presence and, because detail and form were simple, at a reasonable cost.

53. Former E.L. Taylor House, Winnipeg, 1911. Designed by the foremost North American proponents of the style, McKim, Mead and White, this building has received an ambitious yet restrained and dignified treatment with a portico with free-standing columns, a pedimented entranceway with a fanlight and eaves detailed as classic cornices.

54. Former Home Management House, Winnipeg, 1939. A late example of the style, the building has a freer treatment allowing the introduction of a large oriel window to provide an asymmetrical contrast to the entranceway but still remain a harmonious composition.

55. Former E.F. Hutchings House, Winnipeg, 1906. This is a more eclectic and elaborate working of the style with pedimented and round-dormer windows, windows topped with radiating voussoirs (wedge-shaped masonry) in two colours and a Palladian window.



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BUNGALOW (1910-1940)

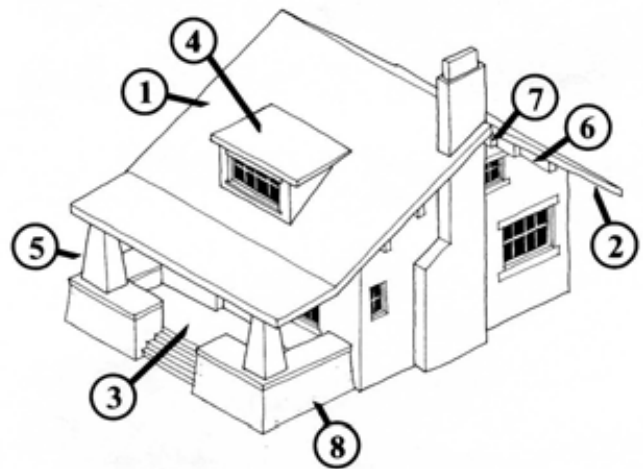
HISTORY

What is commonly called the Bungalow style is the combination of a building type and a design movement. Strictly a residential style, the bungalow finds its roots as a 'bangala', the typical one-storey native dwelling found in British Bengal. Transported to Britain, it was influenced by the Arts and Crafts movement, which placed emphasis on the natural or "honest" expression of material and construction. The style came to North America as a vacation cottage or seasonal dwelling, but in the early 20th century *The Craftsman* magazine was influential in spreading both designs and the ideals of the Arts and Crafts (or Craftsman) movement. The designs for modest homes were picked up by mail-order companies and spread across the continent. At the same time these designs were often transformed by the use of other architectural styles and countless design variations circulating in the suburban house market.

CHARACTERISTICS

- a low-profile box, 1 or 1 1/2 storeys high
- there is a mixing of inside and outside spaces: **verandahs** held within the body of the house by the sweeping roof and rooms projecting outside the body in **porches** or **bay windows**
- roof is a **low-pitched gable** with **broad eaves**
- a smaller low-pitched gable frequently covers a front porch
- **shed-roofed dormers** are also common
- the simple structural elements are clearly shown with **rafters**, **roof brackets**, **ridge beams** and **purlins** extending beyond the walls and roof and painted to contrast with the walls
- porches frequently have a **battered base** or porch **piers**
- exterior finish materials are wood **shingles**, **stucco** or **brick**
- chimneys are sometimes massive and can be of **cobblestone** or **rough-faced brick**

1. low-pitched gable roof
2. broad eaves
3. porch
4. shed-roofed dormer
5. pier
6. purlin
7. ridge beam
8. battered base



56. 1234 Lorne Avenue, Brandon, 1913. The character of the bungalow comes not from applied style details but from its materials (cobblestone, brick and stucco), structural elements (purlins, piers and brackets) and form (overhanging roof).

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57. River Road, Arborg, 1914. Typical of the style, the outdoor space of the verandah is enclosed within the body of the house.

58. 264-8th Street, Brandon, ca. 1920. Typical of the Craftsman movement is the manner in which the materials and construction method of this porch are clearly expressed and become the decoration of the house.

59. 1169 Wolseley Avenue, Winnipeg, 1924. Another common bungalow form is to have two broad gables facing the street: the gable of the porch being a smaller version of the gable formed by the body of the house.

60. 375 Thornhill Avenue, Morden, 1926. A favoured bungalow design was a low-gabled 1 1/2 storey house with the flow of the roof extended forward to create a generous porch.

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ART DECO (1930-1945)

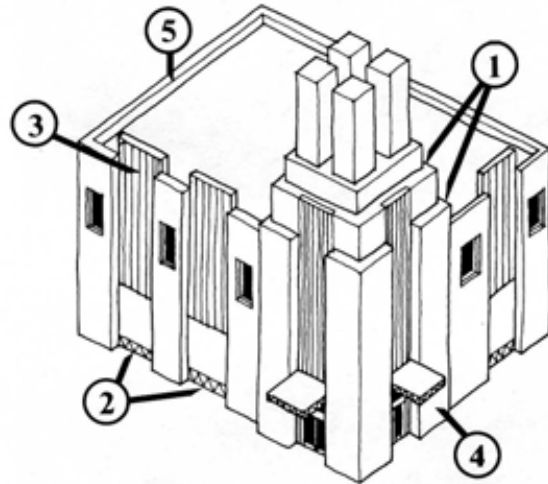
HISTORY

A jazz-age style of "deco-ration" first applied to jewelry and interior design, Art Deco was most popular in the 1920s and 30s. It was closely associated with the Art Moderne style. Both were part of the Modern movement which rejected historical eclecticism. The style originated in post-1918 Europe but it was in the United States where the Art Deco skyscraper was born. In New York zoning regulations of the 1920s encouraged a distinctive silhouette, created as the upper storeys of tall buildings were stepped back from lower storeys.

CHARACTERISTICS

- the emphasis of the style is on the smooth cube with hard-edged, low-relief ornament
- geometric form is often emphasized by setbacks at the roof line
- straight-headed windows are arranged in bays to give a vertical emphasis
- exotic and geometric carved decoration is found around doors and windows, belt courses and at the roof line

1. setback
2. bay
3. low-relief ornament
4. tower
5. parapet





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61. Former Civic Auditorium, Winnipeg, 1932. The smooth and massive blocks of the building are contrasted with deeply set windows and the characteristic low relief carving at the entranceways and roof line.

62. Federal Building, Winnipeg, 1935. Extremely strong and forceful aspects of this design are the setback tower and enormous entranceway with geometric decoration.

63. Women's Tribute Memorial Lodge, Winnipeg, 1931. A simple building clearly shows the essence of the style: a cube with sharp, dense carvings.

64. Former Land Titles Office, Carman, ca. 1900, altered 1947. In 1947 an existing building with classical proportions was easily updated with Art Deco sensibility using a stucco surface and, in concrete, a stylized decorative panel and capitals.

65. Manitoba Telephone System Building, Winnipeg, 1930. Three styles converge: stylized Art Deco decoration on the piers between the second and third floors and along the roof line; Chicago School in the vertical emphasis and regular window rhythm; and Gothic Revival touches in the Tudor arch entranceway and pointed arch decoration at the second floor.



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ART MODERNE (1935-1950)

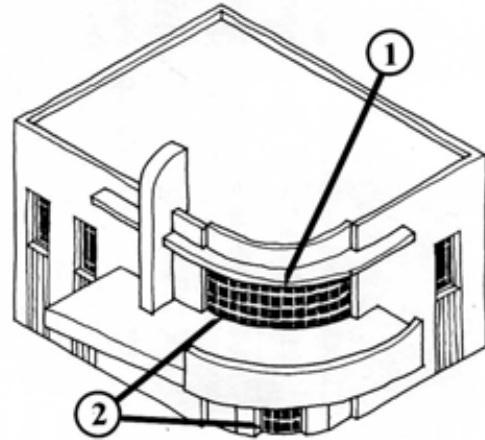
HISTORY

Like the Art Deco style, and sometimes combined with it, Art Moderne was part of the Modern movement and the rejection of historical styles. While the style is an economical one, popularized during the Great Depression, it was meant to represent the dynamic progress of the 20th century and was highlighted at the 1933 Chicago World's Fair. Its inspiration comes from the machine aesthetic of the period's industrial design, especially that of the railway car, motorcar and steamship. Hence it is a very streamlined style, giving a sense of speed and motion.

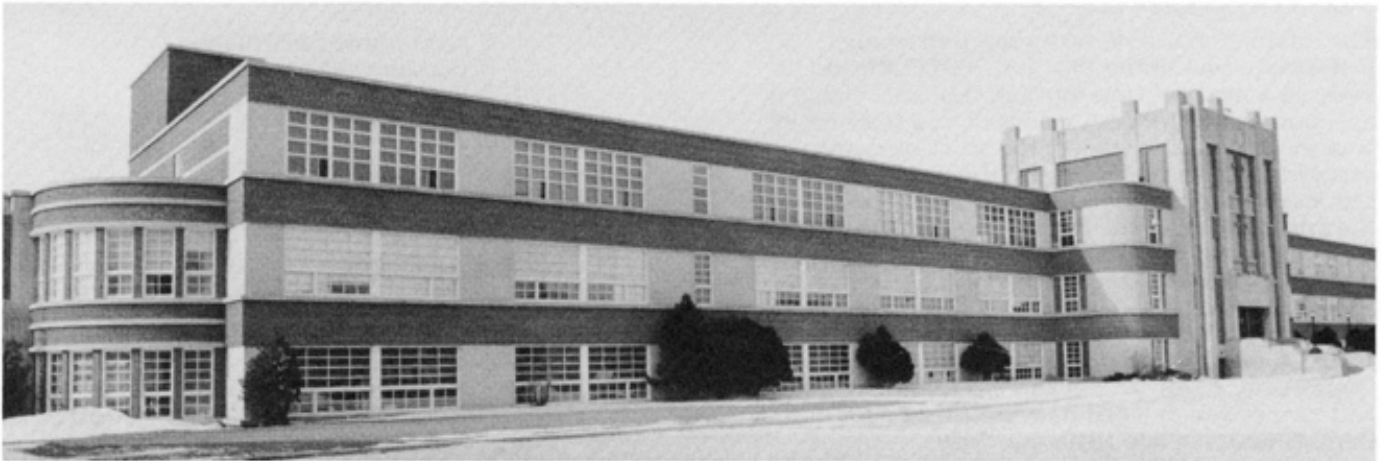
CHARACTERISTICS

- usually **asymmetrical**, the buildings are noted for flat roofs and rounded corners
- a strong focus is often placed on a large wraparound window
- wall finishes are usually smooth with minimal decoration
- speed and movement are suggested with horizontal rows of windows or decorative bands
- if decoration is used, it is usually limited to carved panels by doors or windows or bands with **low-relief carving**
- the modernity of the style is stressed by the new materials: glass blocks for windows and aluminum or stainless steel trim for windows, doors and railings

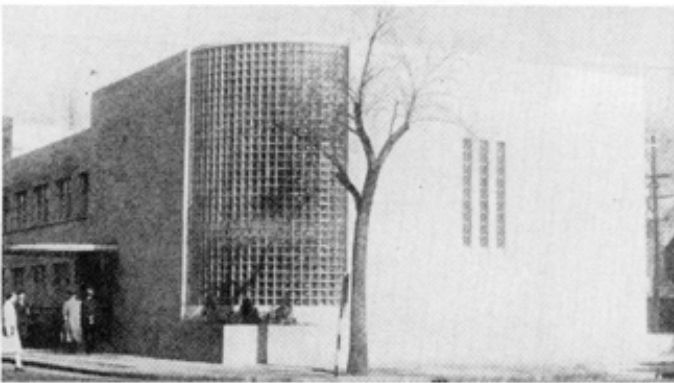
1. wraparound window
2. glass blocks



66. Toronto-Dominion Bank, Winnipeg, 1951-1952 (demolished). A successful marriage of the new and the old: the new style is evident in the simplicity and flow of the building; the classical vocabulary remains in the stylized pilasters and cornice on the main floor.



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67. Technical Vocational School, Winnipeg, 1948, addition 1962. In this late example, the entranceway has the hard-edged cube form of the Art Deco style, but the wraparound corners and strong horizontal flow are influenced by the Art Moderne style.

68. Winnipeg Clinic, Winnipeg, 1942. Breaking with traditional historical styles, Art Moderne embraced the new building material of glass blocks that here curve around the corner.

69. Former Bus Depot, Brandon, 1939, refronted ca. 1984. The curved corners and coloured bands of wood sweeping across the stucco sides and wrapping around the curving corners, gives a sense of speed and movement appropriate to a transportation building.



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70. Greening's Garage, Dauphin, 1936. As automobile ownership became more widespread, there was an increased need for service stations. Appropriately, the stations were often sleek and streamlined to match the new designs for the automobile.

INTERNATIONAL (1950-1965)

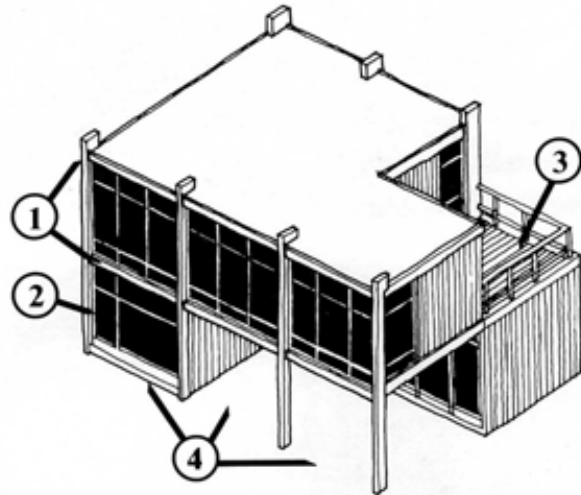
HISTORY

The International style was a reaction against historicist styles of the 19th and 20th centuries. It stressed a new machine age aesthetic in which the optimum use of modern materials and technology was sought and the form of the building was to clearly follow its function. Buildings were to be rational and scientific in the organization of the plan, the arrangement of the *façade* and the massing of the building parts. Its name came from a 1932 New York exhibition entitled *"The International Style: Architecture Since 1922"*. Its early champions were European architects such as Le Corbusier, Walter Gropius and Mies van der Rohe. The Great Depression, World War II and a tradition of history and convention delayed its widespread adoption in Canada until the late 1940s and 1950s.

CHARACTERISTICS

- the absence of ornament and attention to the creation of volume (usually rectangular) are important hallmarks of the style
- roofs are flat
- construction is normally of steel frame or reinforced concrete
- curtain walls of glass or prefabricated parts hang from this frame
- balconies and upper floors are sometimes cantilevered
- the wall surfaces can range from smooth and uniform to a precise regular three-dimensional arrangement of parts
- openings are often flush with the exterior wall, articulated only by a change in sheathing materials
- the approach led by Ludwig Mies van der Rohe, called Miesian, emphasized the rectangular form, a clear articulation of the grid frame, and a precise regularity of a modular pattern established by the grid
- if asymmetrical, the design is still a balanced composition and is frequently placed dramatically within a landscape

1. steel frame construction
2. curtain wall
3. balcony
4. bay



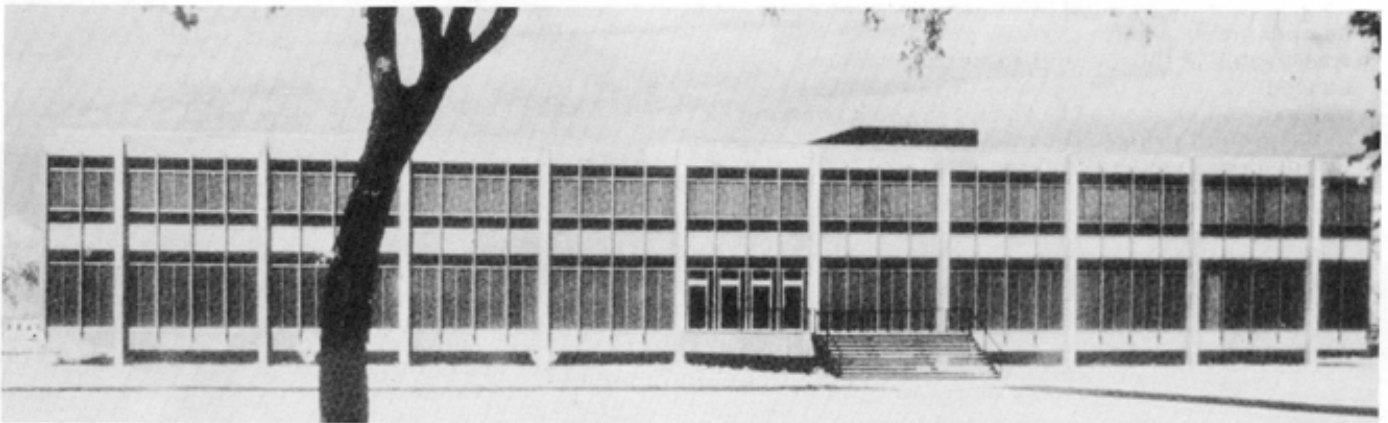
71. Manitoba Hydro Building, Winnipeg, 1958. Typical of the style, a cage of large windows and panels can visually transform an enormous expanse of wall into a surface of lightness.



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72. Former Monarch Life Building, Winnipeg, 1959-1963. Frequently a floating effect is created by recessing the ground floors with vertical piers. This floating effect is reinforced by the way in which the large expanses of masonry appear as a thin skin suspended on the structural frame.

73. Men's Residence and Dining Hall, Brandon, 1959. Aspects of the style can include flat, cantilevered roofs, smooth wall surfaces and large window surfaces with minimal interruption.

74. J.A. Russell Building, Winnipeg, 1959. Although a simple rectangle in plan, rhythm is achieved in the vertical repetitions and complexity is achieved through the play of different-sized rectangles along the surface.

75. Land Titles Office, Brandon, 1890, refronted and enlarged 1957. In its simplest form the style relies on the unrelieved strength of the rectangle.



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