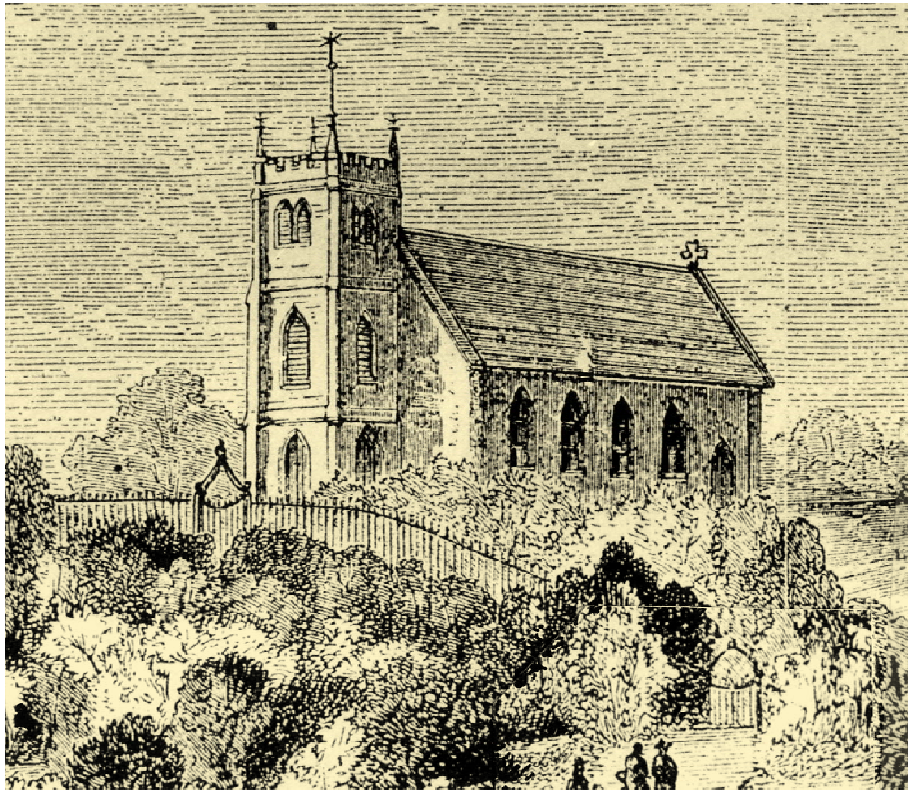
ANGLICAN CHURCHES OF MANITOBA

Architectural History Theme Study



Kelly Crossman
Historic Resources Branch

Manitoba
Culture, Heritage and Tourism

On the cover:

This image of Old St. James Anglican Church, with its tower, 1852-53, is courtesy of the Provincial Archives Manitoba.

TABLE OF CONTENTS

PREFACE

This booklet has been adapted from a larger publication developed in 1989 by the Historic Resources Branch of Manitoba Culture, Heritage and Tourism. That study, *A Study of Anglican Church Buildings in Manitoba*, should still be available in public libraries.

That original study was intended to assist Anglican Church authorities to gain a better understanding of the Church's architectural heritage, and thus to undertake better educational, tourism, designation and conservation programs. To that end, this original work also contained a substantial inventory of 230 buildings in the province. A pdf copy of the original study and another of the inventory are available by contacting the branch:

Historic Resources Branch
Main Floor, 213 Notre Dame Avenue
Winnipeg, Manitoba R3B 1N3
Email: hrb@gov.mb.ca

This present extract from the 1989 report contains the contextual essay that was developed after a close review of the inventory results, and an examination of documents and information from the Anglican Church archives. This essay presents the many important and interesting themes that have attended the development of Anglican church architecture in Manitoba, and will be useful for anyone interested in this important story.

THE ANGLICAN CHURCH

Defined in the simplest terms, Anglicanism is that church in Christianity whose members are in communion with the See of Canterbury, the prime episcopate of the Church of England. While the Anglican Church of Canada has retained this link with the English Church, it is today a fully independent, self-governing body with rules of practice somewhat different from those pertaining in England. Anglicanism is often considered a Protestant church, but this is true only with several qualifications. For instance the church has retained an episcopal structure, that is a hierarchy of bishops, and its services still adhere to a tradition of ritual held in common with Catholicism.
Because of its position as the established Church of England, Anglicanism was introduced to Manitoba at an early stage in the province's history. Through the combined efforts of the Hudson's Bay Company and the Church Missionary Society, the first Anglican minister, Reverend John West, was sent to Manitoba in 1820. His responsibility was twofold: to minister to the needs of the Protestant settlers at Red River; and to preach the Gospel to the Native population. These tasks dominated the work of the church for the next fifty years.

For most of the nineteenth century the practical matters of church administration, including funding and the training of ministers, was handled by the Church Missionary Society based in England. Additional help was given by the Society for Promoting Christian Knowledge (S.P.C.K.), another of the great English missionary societies. But this was only a provisional arrangement. The appointment of David Anderson as the Bishop of Rupert's Land in 1849 was the first step in a process leading to eventual autonomy for Anglicans in Manitoba. From the l870s onwards, the vast district of Rupert's Land was gradually broken up into separate dioceses each with its own bishop, thus creating an administrative structure which lasts to the present day. At the same time the Bishop of Rupert's Land, resident at St. John's Cathedral, Winnipeg, assumed greater and greater responsibility for the administration of the church.

Today the Bishop of Rupert's Land is Metropolitan of the Ecclesiastical Province of Rupert's Land, a jurisdiction extending east to northwestern Ontario and west to British Columbia. Since l893 the Ecclesiastical Province of Rupert's Land has been a member of the General Synod of the Anglican Church of Canada, governing body of the Church across the country. Besides the diocese of Rupert's Land, the Province of Manitoba includes the diocese of Brandon, established in l9l3, and part of the diocese of Keewatin founded in 1899. (Figure 1)

The administrative changes effecting the church in Manitoba at the end of the nineteenth and beginning of the twentieth centuries took place against a background of rapid growth. In l89l Anglicans were, after the Presbyterians, the largest religious group in the Province with 20% of the population. Over the succeeding decades they retained this position so that in absolute numbers their membership quadrupled from 30,000 in l89l to 121,000 in l921. During these decades hundreds of churches were constructed across the province, and many of the churches included in this survey date from this period. Besides establishing parishes and ministering to local congregations, the church was developing in other ways. Committed to the education of a local clergy, the church undertook the expansion of St. John's College, a founding member of the University of Manitoba. In the early l900s Anglicans opened a lodging and coffee house for transient men in Winnipeg. Finally the church supported and ran schools for the Native people, including those at Middlechurch and Elkhorn.

Since 1945 the administration of the church has been marked by greater centralization in the south and an expansion of the northern ministry made possible by the use of aircraft. With the decline of the rural population many small churches have been closed. While congregations continue to meet in regional centres, the maintenance of rural churches is a pressing problem with no easy solution. In Winnipeg the church continues to thrive: a focus of social, spiritual and musical life. In 1981 the Anglican population of Manitoba numbered 108,000 persons, or roughly 10% of the province's total.

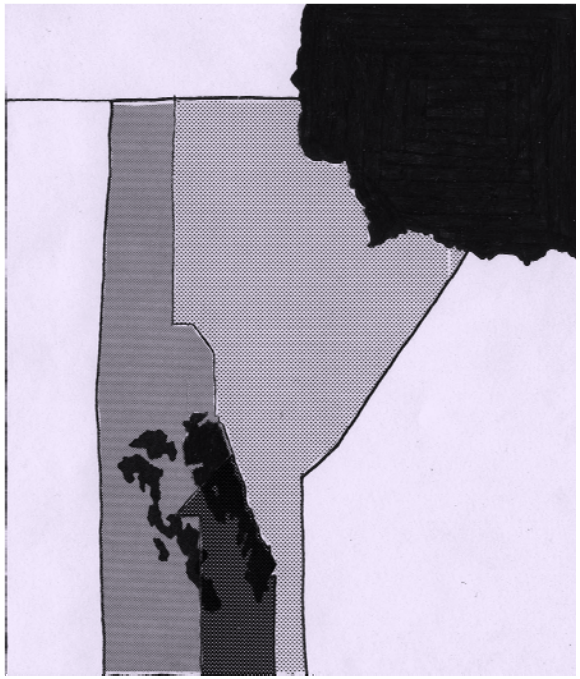


Figure 1.
The province of Manitoba is divided amongst three dioceses: Brandon, Rupert's Land and Keewatin.

THE BUILDINGS

Over two hundred churches are listed in this inventory. They are a remarkably varied group, ranging in size from the Chapel of the Mustard Seed, near Matlock, which accommodates perhaps fifteen people, to St. Matthew's, Winnipeg, seating more than l500. Churches have been built of log, wood frame, brick, stone, concrete, concrete block, steel and glass, with many kinds of surface materials. The oldest, St. Andrew's, was begun in 1844, making it the oldest known church in Canada west of the Great Lakes; the newest church in the study, St. Stephen's, East Kildonan, was completed in 1978.

Because of this great diversity, it is helpful to keep in mind two points when looking at an Anglican church. The first is that the predominant influence on design has been the Gothic architectural tradition of medieval England. In the simplest churches this is reflected in a few standard elements: pointed windows, a steeply pitched roof and perhaps a belfry or a bell tower. In larger churches it is common to see stained or leaded glass, buttresses, elaborate spires, decorated and carved ceilings and sometimes carved stone.

The second point common to Anglican churches is that however large or small, they must meet the needs of the Anglican service. The two basic requirements are accommodation for the congregation during the service, termed the nave, and space for the clergy, called the chancel (Figure 2). The chancel is invariably distinguished from the nave in some way, by a change of level, by an arch or sometimes by a screen, called a rood screen (Figure 3). This name comes down to us from medieval times when the chancel screen often carried a cross or rood. A distinction is sometimes made between the chancel proper and the sanctuary which contains the high altar.

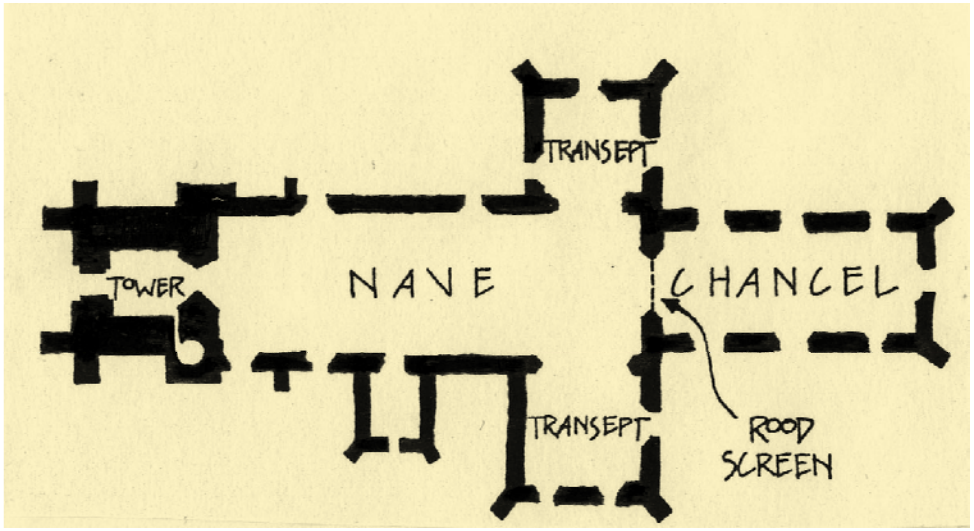


Figure 2.
Plan of a parish church showing nave, chancel, tower, and transepts.

Figure 3.
Rood screen from St. Luke's, Winnipeg.

Besides these main requirements, a small space called the vestry is also needed for the minister to robe himself for the service. Churches often have a porch of some kind and housing for a bell, either in a tower or in a belfry atop the main ridge of the roof. While each builder and architect arranged the tower to fit his own needs and taste, the presence of a tower and the disposition of the door at the front and/or on the liturgical south of the nave are both rooted in the English building tradition.

The history of Anglicanism in Manitoba can be loosely divided into successive stages of growth and change. This framework has been followed in the discussion of church architecture with the singular exception of the North. Northern churches are treated as a separate entity in recognition of the unique conditions which have shaped them. The following dates should be considered approximate.

Red River Settlement: 1820-1869.
The Anglican Church was a major force in the society of Red River. Some of the historically most important churches found in this survey were built during this period.

Transition: 1870-1880.
The 1870's were marked by the early growth of Winnipeg and the establishment of pioneering settlements on the open prairie away from the shelter of the Red and Assiniboine Rivers. Architecturally it was a period of transition in church building, laying the foundation for the 1880s.

Settlement: 1881-1900.
The coming of the railroad made possible the settlement of much of southern Manitoba. Dozens of churches were built across the southern part of the province.

Establishment: l90l-l9l4.
The prosperity of the years before 1914 enabled Anglicans to build upon the pioneering work of the previous decades. New, larger churches were built in the country towns and in Winnipeg's expanding suburbs.

Consolidation: l9l5-l945.
The outbreak of war slowed church building, but this was followed by the resurgence in the 1920s. Some of the Winnipeg's finest Anglican churches were constructed at this time. It was during these decades that out – migration from farming areas began, and the church first faced the necessity of closing small parish churches.

Post-War: l946-Present.
Since 1946 the influence of modernism has transformed church design. Many small churches have been closed but this has been balanced by the construction of new churches in regional centres as well as in Winnipeg.

The Churches of Red River: 1820-1869

"How strange the solitude of Rupert's Land. Day after day of travel without the sign of life: and that is the normal state of this country." So runs the journal entry of Robert Machray, Anglican Bishop of Rupert's Land for December, 1869. Almost half a century earlier the first Anglican missionary, John West, had crossed this same, seemingly empty landscape on his way from Hudson's Bay to Red River. His job was to establish the Anglican Church in the colony and minister to the needs of the native population. In 1822 he built the first church, St. John's, (Figure 4) on the banks of the Red River and thus begins the history of Anglican church building not only in Manitoba but all of western Canada.

This first church, like most buildings in Manitoba at this time, was built of log according to the Red River frame system. This technique, brought to the west by the Canadians of the St. Lawrence valley, consisted of trimmed logs laid horizontally and secured, not with the familiar dovetails, but by a system of tongue and grooves set into vertical posts (Figure 5).

Over the next two decades a number of Anglican churches were constructed in and around Red River, including in 183l a new stone church at St. John's built by Pierre Le Blanc, mason for the Hudson's Bay Company at Lower Fort Garry (Figure 6). None of these early structures survive. In 1844 work began on a new church, set high above the Red, where the river curved to meet a set of shallow rapids. It was dedicated to the patron saint of Scotland, St. Andrew, and it has been famous ever since, not just because of the beauty of its site, but also because of its stone and especially its fine tower. Today, St.-Andrew's-on-the-Red remains the oldest known church in Canada west of the Great Lakes (Figure 7).

Figure 4.
St. John's, Winnipeg, 1822. (PAM)

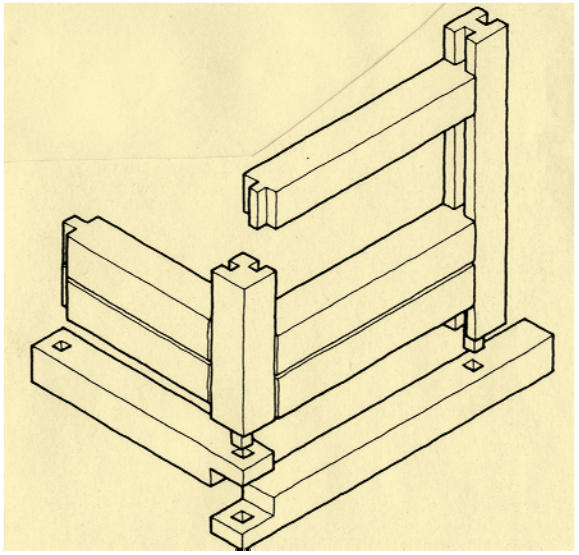


Figure 5.
Principles of Red River frame construction.

Figure 6.
St. John's, Winnipeg, c.1831. (PAM)

Figure 7.
St. Andrew's-on-the-Red, 1844-49. (PAM)

The designer of the church was the Scottish-born mason, Duncan McRae. It does not take a trained eye to see that fundamentally St. Andrew's is modelled on the churches of McRae's native Scotland. There, a standard parish church had evolved characterized by a box-like shape, pitched roof, windows set on the two long walls, a central door opposite the communion table, a steeple, and sometimes an attached tower.

This is not a bad description of St. Andrew's even as it stands today, but it is interesting to recall that McRae did not have things entirely his own way in construction of the church. He had to adapt his techniques and style to suit the local climate and conditions of building. Moreover the proportions of the church are rather longer than the models on which it was based. This it seems was the intention of William Cockran, minister of the church. According to legend, Duncan McRae argued that the church as planned would be too long for the human voice to carry. But Cockran disagreed, forcing his mason to stand some distance from him while he delivered a sermon. "Duncan McRae", he is said to have called out, "they tell me that you drink more rum than is good for you. In future, curb your bestial desires and try to live a sober, righteous and godly life." Hearing this, McRae replied that in his view, "the church is nae long enough." However true that story may or may not be, St. Andrew's is a church of great charm, and because of its early date and late Georgian or Regency style it is a landmark in the history of architecture in Manitoba.

The hand of Duncan McRae can be seen in another church built during the era of the Red River settlement, St. Peter's, Dynevor (1852-3) (Figure 8). The church was not built by McRae but records indicate he oversaw its construction. Standing at the mouth of Cook's Creek, it has the same symmetrical proportions as St. Andrew's-on-the-Red. The two churches also have details in common including pointed "Gothic" windows with interlacing glazing bars and nineteenth century hand-blown glass brought from England in kegs of molasses. Of the two churches, however, St. Peter's is the smaller, while its tower, unlike St. Andrew's, is a later addition.

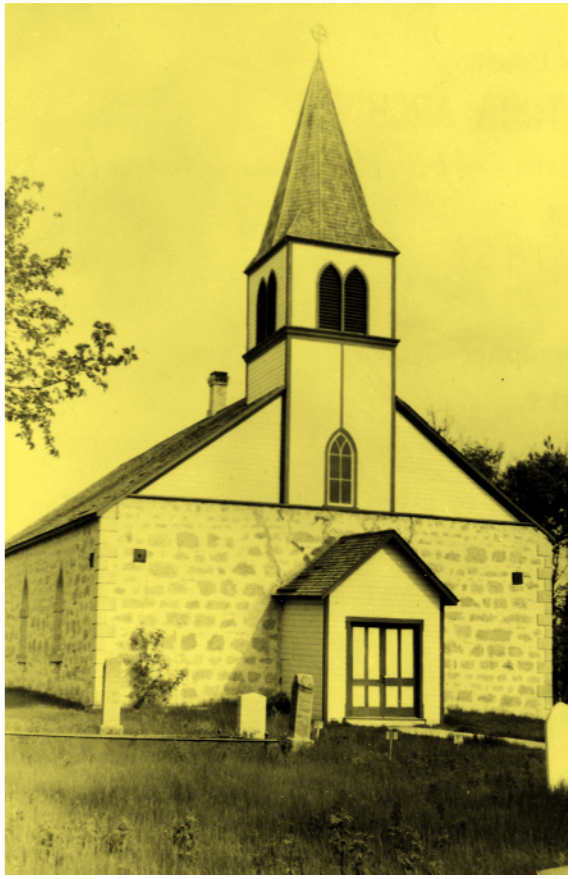


Figure 8.
St. Peter's Dynevor, 1852-53. (PAM)

St. Peter's is also a church especially interesting for its historical associations. It was on this site that the Saulteaux people under Chief Peguis established an agricultural settlement in the 1830s. Moreover, the church was built by the Saulteaux themselves. It lay at the heart of the settlement and remains today a symbol of the close relationship which Peguis and his people enjoyed with the first European settlers at Red River.

Besides St. Peter's and St. Andrew's-on-the-Red, seven other churches survive from the days of the Red River colony. Just south of present-day Selkirk is the church of St. Clement's, Mapleton, built in l860-6l (Figure 9). If you are lucky you might hear the bell - now housed in the fine castellated tower - which was brought to Red River from England by John West in 1820. The tower itself was constructed in 1922. The church proper was built by Samuel Taylor, an Englishman, and this probably accounts for its character. Less formal than either St. Peter's or St. Andrew's, its low proportions, absence of classical details and rough masonry are more reminiscent of the parish churches of medieval England than eighteenth century Scotland. Like all the Red River churches however, it has an interior of great simplicity and charm (Figure 10). Pointed sash windows with interlacing glazing bars are set in deep reveals while the low, arched ceiling rises over handmade pews and furniture decorated with carved fleurs-de-lis.

The use of traditional Gothic motifs such as the fleur-de-lis by local builders is seen so frequently in early Manitoba churches that it seems to have formed the basis for a sort of folk art. The modification by local builders of architectural details and patterns which they remembered or saw around them is a familiar theme giving each church a life and character of its own. The interior of the church of St. Anne's, Poplar Point is an early example of this tendency (Figure 11). St. Anne's, built between l862-64, is contemporary with St. Clement's, but it was constructed of logs following the Red River frame system, instead of the stone commonly used north of the Forks.

Figure 9.
St. Clement's, Mapleton, 1862-63. (PAM)

Figure 10.
Interior, St. Clement's, Mapleton. (PAM)

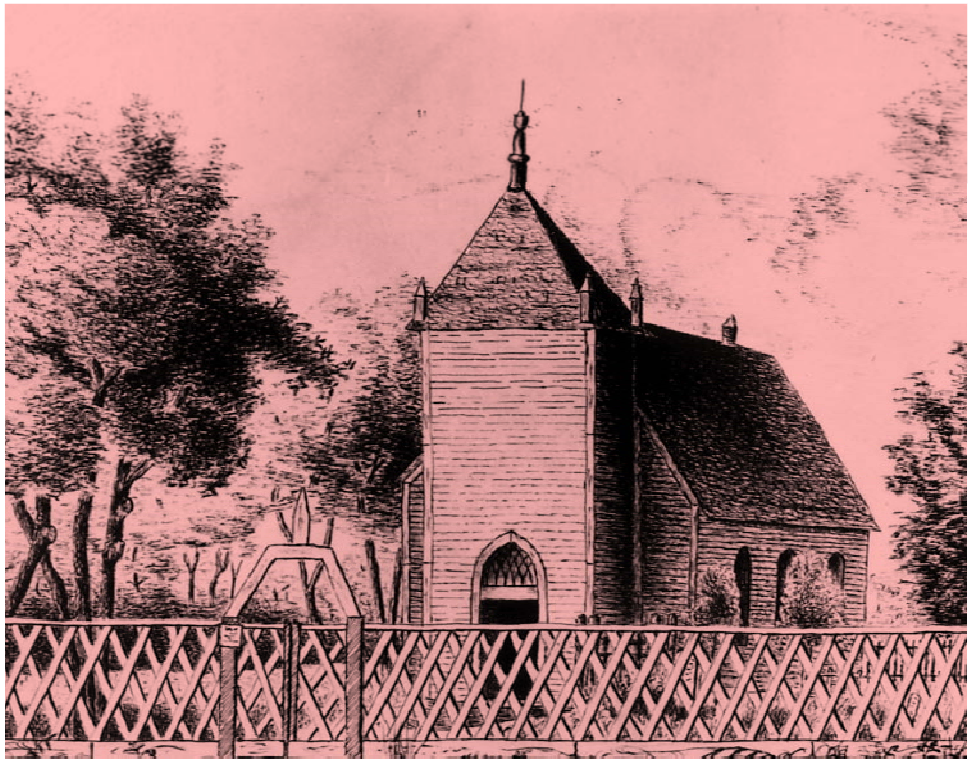


Figure 11.
St. Anne's, Poplar Point, 1862-64. (PAM)

Today St. Anne's Church is little changed save for a new foundation, heating and electric light. Particularly striking are the handmade pews with their ornamental ends, and the vestry screen decorated with jack-knife-cut crosses (Figure 12). The base of the baptismal font was painstakingly planed from an oak log. The exterior of the church is simplicity itself. There are no eaves and little disturbs the flat surface of the walls save for the shallow mouldings of the pointed windows. Its plan and tower, including finials and a single door are similar to St. Andrew's, but because of its wood construction St. Anne's has an entirely different character. Functional and unadorned, the church is an eloquent expression of the simple life and faith of its builders.

The final Anglican church surviving from Manitoba's colonial period is, surprisingly, found within the confines of modern Winnipeg. This is all the more remarkable in that it is a church of log, a material less durable than stone and much more easily altered. The church is old St. James. Built upon a knoll on which natives and Europeans alike took refuge from the flood waters of l826 and l853, it has given its name to the district of the city which surrounds it.10 Constructed in l852-3 it is one of the oldest buildings in Winnipeg, and the oldest known wooden church in Western Canada (Figure 13).

Apart from its great age, the church of St. James seems today not particularly unusual. Its white painted walls, green pitched roof and bell tower are characteristic of many pioneer churches seen across Manitoba. But in this lies its true importance. For St. James was the first church of this type built in the province, and if not a model, then at least it was an example of the sort of simple parish church which would accommodate the needs of the Anglican service and which could be built by any ordinary builder.

Figure 12.
Interior, St. Anne's, Poplar Point.

Figure 13.
Old St. James, Winnipeg, 1852-53. (PAM)

The church of St. James is significant for another reason besides, and that is it was the first church in the province built in the spirit of the Gothic Revival rather than just the addition of a few Gothic details. The Gothic Revival of the nineteenth century was an artistic and architectural movement of considerable complexity, but fundamentally it reflected a desire to revive the style and manner of building found in the Middle Ages in England. Of course it was impossible to conform exactly to this idea in Manitoba in 1850, but there were certain things one could do to emulate a medieval church. The proportions could be predominantly vertical, the church could be designed to fit the needs of the traditional liturgy with nave, chancel and vestry, and one could use Gothic decoration, however simple.

At St. James, the architect, Reverend Taylor, tried to incorporate these ideas into his design. As he admitted in his letters this was difficult: "Workmen are scarce as means" he wrote, "and the difficulty in getting anything done correctly and properly with men who have never seen anything like they are required to do is great."11 But despite this, Taylor succeeded to a remarkable degree. Much of the effect of the church as it was built is now lost; the tower is gone, the interior plaster removed, and the open timber roof is covered in. Nonetheless, drawings which show the church as it originally was make clear that with St. James Church, the Gothic Revival had come to the banks of the Assiniboine (Figure 14).

Figure 14.
Old St. James, with its tower. (PAM)

Transition: 1870-1880

By the 1870s the world which had produced the churches of Red River was beginning to disappear. The decade was a transitional one dividing the era of Red River and the fur trade from the beginnings of the modern world. In Winnipeg the new parishes of Christ Church and Holy Trinity were established and new churches built to serve the growing population (Figure 15). Away from the rivers, settlers began to establish themselves on the open prairie.

From the architectural point of view, the 1870s are particularly interesting as a decade when new wood framing techniques began to enter Manitoba and replace the ubiquitous Red River frame of an earlier generation. For instance, Christ Church, Fort Alexander (c. 1870) and All Saints, Victoria (1877), near Stonewall, was constructed of log (Figures 16 and 17), but in this case using dovetail joinery. In contrast, St Luke's, Emerson (1876) was built of wood frame using milled lumber (Figure 18). During the 1880s the use of wood frame became commonplace throughout the province.

Surprisingly, very few churches built during this transitional decade stand today. Indeed, apart from those already mentioned the only other church which survives, at least in part, from the 1870s is St. Paul's, Middlechurch. Built by volunteer labour in l876, it replaced an earlier church of l844 which gained a certain notoriety as a staging ground for John Schultz and his band during their attack on Louis Riel's provisional government in 1870. (Figures 19 and 20)

Besides the date of construction, another significant feature of St. Paul's, Middlechurch is the presence of a separate chancel, that is a space for the clergy and high altar, which is extended out from the liturgical east side of the nave. This was an idea recommended by theoreticians of the Gothic Revival, though not always followed because of the cost. From the late 1870s onwards a separate chancel becomes de rigeuer in all but the smallest churches. In some cases, and St. Peter's Dynevor is a good example of this, a chancel was added to an already existing church.

Figure 15.
Holy Trinity, Winnipeg, c. l865. (PAM)

Figure 16.
Christ Church, Fort Alexander, c.1870.

Figure 17.
All Saints, Victoria, l877.

Figure 18.
St. Luke's, Emerson, l876.

Figure 19.
First church of St. Paul's, Middlechurch, 1876. (PAM)

Figure 20.
Present St. Paul's, Middlechurch.

Settlement: 1881-1900

Unlike the l870s, which witnessed the construction of only a handful of churches, the 1880s and 90s were marked by an unprecedented wave of church building across southern Manitoba. The arrival in 1881 of the main line of the Canadian Pacific Railway in Winnipeg caused property values in the city to soar. Simultaneously, in the country, prospective settlers and land speculators spread across the prairie seeking the best land. As a result, towns were established in the space of a few weeks, while miles of virgin farmland were broken in the length of a summer.

For the Anglican church the rapid pace of development and especially the speculative pattern of settlement which accompanied it, led to unprecedented opportunities, but also problems of a new and unforeseen kind. Dozens of parishes needed to be established to serve these new settlers, but the population was too widely dispersed to support them. The response of Robert Machray, Bishop of Rupert's Land, was twofold. He established as many parishes as he could and he wrote the great missionary societies of England for help. One letter written to the Society for the Propagation of Christian Knowledge (S.P.C.K.) in 1881 describes how the people themselves adapted to pioneer conditions:

At first, perhaps, in a township there may be, when it is fully settled, from 20 to 40, or 50, or more settlers, some with families, some with families coming in a year or two, some unmarried yet. Well, now, these people wish a church. They are probably of different denominations. They have no spare money. They will endeavour to build a small church, costing perhaps, $700. Many of them will not mind what denomination comes first. They will give for the putting up of a church.... Then it is more difficult to erect another. After a few years the church will not meet the wants of the people, and they will build another at a cost of from $1200 to $2500.

This may in time give way to a still better. When a village rises up early, then the effort may be made at once to build a church costing from $l200 to $2500. Where a town rises up, as in Winnipeg, still there will be the first small church of $1000, the larger wood or brick veneered of $5000 or $6000, to give way in the future to a permanent and more expensive church as in older countries.

In response to Robert Machray's appeal the S.P.C.K. gave the Diocese of Rupert's Land a block grant of £2,000 in 1881 and another £1,000 in 1885. The money was used to aid the building of dozens of churches in the province, from the largest like Christ Church, Winnipeg, to the smallest like the Church of the Advent, Kola (l884) (Figure 21). Domestic in scale, it measures 10 metres by 6 metres with a small porch 2 metres by 2 and 1/2 metres. Within this modest space the congregation created a world infused with the traditions of English Christianity. The simple lines of stained wood, the purple altar cloth, carved harmonium and brass fittings are still there to be found, recalling prairie life at the time of the Saskatchewan Rebellion in l885 (Figures 22).

For the next forty years many small wood frame churches were to be built in every part of Manitoba, each with their own character and variations in detail. For instance, the chapel of St. James, magnificently situated overlooking the Bird Tail Creek near Solsgirth, sports a pair of lancet windows on each side, and at the east end a triple lancet (Figures 23 and 24). This fills the church with light, illuminating a beautifully carved pulpit and gas lamps. Similar in size is St. Barnabas, Somerset (1895) but here the windows have round heads with a bull's-eye window on the west front (Figure 25). Timber for the doors, windows and frames was provided by Brown and Rutherford, Winnipeg at a cost of $100.

Despite variations in detail, virtually all churches built during the l880s and 90s are more or less Gothic Revival in style; that is to say like St. James, Winnipeg they were vertical in proportion, featured a tower or belfry, often had pointed windows with stained or coloured glass, and sometimes wooden buttresses. These were the basic elements of church design.

Figure 21.
Church of the Advent, Kola, l884.

Figure 22.
Interior, Church of the Advent.

Figure 23.
St. James, Solsgirth, c.1889.

Figure 24.
Detail, St. James, Solsgirth.

Figure 25.
St. Barnabas, Somerset, 1895. (PAM)

Figure 26.
St. John the Divine, Rounthwaite, 1882.

But for those congregations who could afford the expense, the Gothic Revival style offered architects and builders considerable room for elaboration and experimentation. In terms of plan, the true Gothic Revival Church ought to have a chancel, nave and porch, each distinguished by a separate roof. The porch itself could be attached either on the south side or the front of the church. In terms of decoration, the Gothic Revival had spawned an entire vocabulary of ornament, much of it particularly suited to wood frame construction.

The best example in Manitoba of an elaborate, highly decorated Gothic Revival Church built of wood is St. John the Divine, Rounthwaite, a small community in the hills south of Brandon. Constructed in 1882 at a cost of $450, including $75 from the S.P.C.K., St. John the Divine is the second oldest church in western Manitoba. Its form and its detail, including ornamental brackets and thirteenth century geometrical tracery carved in wood, is a textbook example of the Victorian Gothic taste. (Figures 26 and 27). A church of similar style, though not so elaborate, is All Saints, Clanwilliam (1884). It displays the same verticality and plan, with nave, south porch and chancel. Standing in a country cemetery, it retains the picturesque quality intended by its builders, with white walls, steeply pitched roof and a wrought iron cross flashing against the blue sky (Figure 28). At one of the oldest church in the Diocese of Brandon, St. Mark's Elkhorn (1887), Gothic Revival elements are spread across a slightly larger church (Figure 29).

Besides vertical proportions and Gothic details, another characteristic of many of Manitoba's late Victorian Anglican churches, especially those built in the 1880s, are interiors with open roofs supported by stick-like beams, braces and rafters. St. Thomas's, Rapid City is especially interesting in this regard (Figure 30). Built in 1881 it is the oldest church in the Diocese of Brandon. The handmade pews are similar to those found in the Red River churches of the l850s and 60s and seem today an echo of a world which by the 1880s had already disappeared (Figure 31). The rest of the church however, including a stick-style roof, and triangular windows were fashionably new, made possible by the district's first lumber mill which had opened in Rapid City in 1878.

Figure 27.
Detail, St. John the Divine, Rounthwaite.

Figure 28.
All Saints, Clanwilliam, 1884.

Figure 29.
St. Mark's, Elkhorn, l887.

Figure 30.
St. Thomas's, Rapid City, 1881.

Figure 31.
Interior, St. Thomas's, Rapid City.

The open-framed roofs of these pioneer churches seem to reflect a fashion current in the l880s, namely the use of thin horizontal and vertical strips applied to exterior walls in order to emphasize the studs and timber framing which lay below the surface. At root this was the result of a desire to create a style which expressed the wood framing then coming into widespread use. Examples of this "stick style" in its pure form are not frequently found in Manitoba, but the style had a great influence on the design of houses in the province. Evidence of its effect can also be seen in churches (Figure 32). The best surviving example of the style is St. Alban's, Oak Lake (1889) (Figure 33).

Designed by architect James Andrew, St. Alban's is now somewhat changed, but the exterior surface is still decorated with horizontal and vertical strips painted green to contrast with the white walls.16 Boards at the corners speak of studs behind, horizontal lines of internal divisions. Originally, the church boasted a rather sensational tower, octagonal on plan, with an open arcade and shingles laid in a pulsating contrast of light and dark (Figure 34). The interior of St. Alban's is one of the most beautiful found in the province (Figure 35). The walls are covered and decorated in different kinds of wood, while above is a magnificent open roof supported by braces carved into miniature arcades.

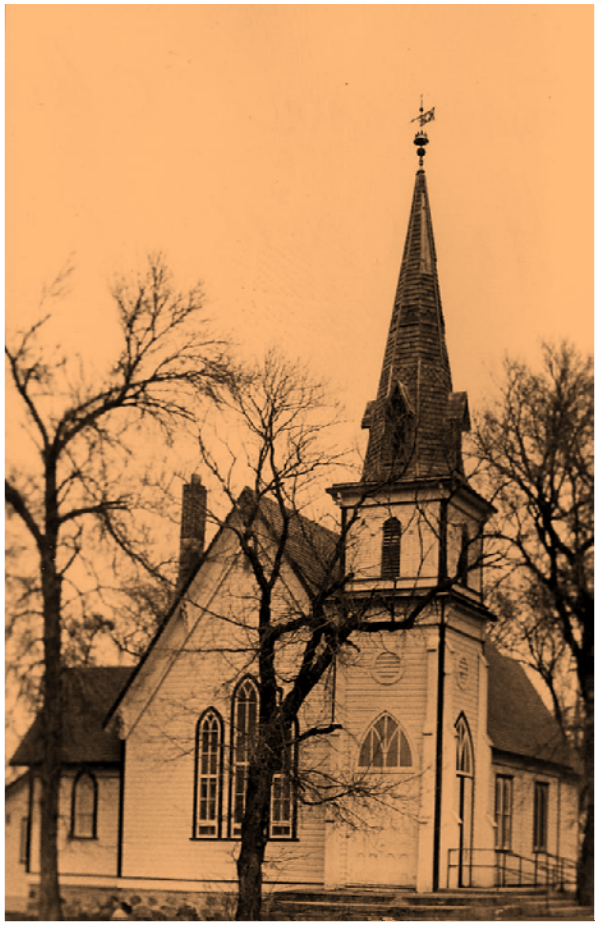
During the late l880s and 90s Anglican church building across Manitoba experienced a kind of flowering. Many churches were built which even today have the power to move us by their beauty, their inventiveness or the boldness and purpose which lay behind their construction. St. Alban's, Oak Lake is a good example but there are others. (Figure 36) At Holland, Manitoba the architect Andrew Maxwell produced a sophisticated design for the congregation of Emmanuel Church (1894). Following late Victorian taste, the church was enlivened by ornamental brackets, contrasts of textures and a sharply angular skyline (Figure 37). The spire added in l898 completes the composition.

Figure 32.
St. Paul's, Clearwater, 1889.

Figure 33.
St. Alban's, Oak Lake, 1889.

Figure 34.
Old St. Alban's.

Figure 35.
Interior, St. Alban's, Oak Lake.



Far Left: Figure 36.
Christ Church, Selkirk, 1887. (PAM)

Left: Figure 37.
Emmanuel Church, Holland, 1894. (PAM)

The skill of architects during the late Victorian period was not restricted to wood alone. Indeed, despite the popularity of wood frame, the construction of a stone or brick church remained the ambition of many congregations. (Figure 38) However, difficulty of supply meant that brick was not widely used until the late 1890s. Consequently those parishes seeking to erect a masonry church before the end of the century usually built their church of stone.

As we have seen, in the Red River Colony limestone had been exploited as a building material as early as the 1830s. (Figures 39 and 40) But in the 1880s there was an innovation of a new kind: the use of fieldstone. The explanation for the introduction of fieldstone is a simple one. In the fields of southwestern Manitoba, far removed from the easily worked limestone deposits of Red River, the best and most easily accessible building stone was the granite and sandstone which could be found in fields and sloughs across the prairies.

In the southwest, builders used fieldstone as a foundation material at an early date. This can be seen both at Rapid City (1881) and Rounthwaite (1882). The first Anglican church built entirely of fieldstone does not appear until 1889, a year which saw the construction of two important churches: St. Matthew's, Boissevain and St. Mary's, Virden. St. Matthew's (Figure 41) is a work of great charm, much loved by its congregation. Local builder William Lambert drew upon the vernacular tradition already well established and the basic elements of the church are those typical of the 1880s, including paired lancet windows (set in brick), and a south door leading to the vestry. But translated into stone these simple lines and volumes give the church an enduring, timeless quality.

Figure 38.
St. Andrew's, Hartney, 1894. (PAM)

Figure 39.
Church of the Ascension, Stonewall, 1882.

Figure 40.
St. John's, Winnipeg, 1866. (PAM)

Figure 41.
St. Matthew's, Boissevain, 1889. (PAM)

The church of St. Mary's, Virden (Figure 42) is a different sort of church altogether. In a manner similar to Boissevain, the fieldstone for St. Mary's was quarried in the surrounding fields and brought to town by the congregation themselves. The church itself, however was the work of a professional, Walter Chesterton, an English architect who had settled in Winnipeg in the 1880s. His design was closely modelled on an English parish church. Given the difficulties of working with fieldstone this was an ambitious concept, but it proved to be a suitable one. Translated into local stone, the square medieval tower, and the long line of the nave take on a monumental quality, which is both extremely powerful and suited to the prairie landscape. Chesterton himself seems to have been well aware of the realities of the Manitoba climate. On the south side of the nave he extended the roof to create a covered passarelle at the vestry door. Catching the sun, it gives protection from the north wind even in the depths of winter.

By l900 the age of fieldstone construction was beginning to pass, but not before other congregations and architects had tried their hands at this difficult but beautiful building material. A gem among Manitoba's fieldstone churches is St. Mary's, Kaleida (1892). Designed by the Winnipeg architect Charles Wheeler, the church is a delight, well known to people in the district as "The Stone Church" (Figure 43).

At Kaleida, the stone was laid with an eye to colour, with great stone arches which break the rubble coursing. The interior of the church is sophisticated, and includes coloured glass produced by the Winnipeg firm of Ernest Edgell. A smaller, but equally attractive fieldstone church can be found near Copley in the southwest of the province. Built at the centre of an English community in 1890-92, the church, St. George's, is now falling into ruin (Figure 44). At Christ Church, Cartwright (1897-98) the use of fieldstone comes closest to imitating the standard plan so commonly seen in wood (Figure 45).

Figure 42.
St. Mary's, Virden, 1889.

Figure 43.
St. Mary's, Kaleida, 1892.

Figure 44.
St. George, Copley, 1890-92.

Figure 45.
Christ Church, Cartwright, 1897-88.

Although the l880s and 90s were years when a great many Anglican churches were built, it was not until after l900 that many of the large urban churches found today began to appear. There are however, two important exceptions to this, one built in Winnipeg, the other in Portage la Prairie. The first of these, Holy Trinity, is a landmark in the history of Manitoba's architecture (Figure 46). Built in 1882 to designs by Charles Wheeler, it is characteristically Gothic in style. By late Victorian standards the façade was rather conservative, but the plan boasted a wide nave, unobstructed by piers, and spanned by an elaborate hammerbeam roof (Figure 47).

In terms of Manitoba's architectural development, the successful use in the church of local limestone laid in smooth courses and carefully carved as moulds, Romanesque capitals, and medieval gargoyles signals the development of a sophisticated architectural culture in the province. Not to be missed in the church are coloured clerestorey windows designed by Wheeler himself.

One of the last Anglican churches to be built in Manitoba before the turn of the century is St. Mary's, Portage la Prairie (1898) (Figure 48). Like Holy Trinity it is the work of an accomplished architect, in this case H.S. Griffith, an Englishman who had opened an office in Winnipeg in 1893. Light-hearted and playful with a bell-cast roof and open bell-tower, St. Mary's is one of the best examples in Manitoba of the late nineteenth century taste for picturesque invention.

Figure 46.
Holy Trinity, Winnipeg, 1882. (PAM)

Figure 47.
Interior, Holy Trinity, Winnipeg (PAM)

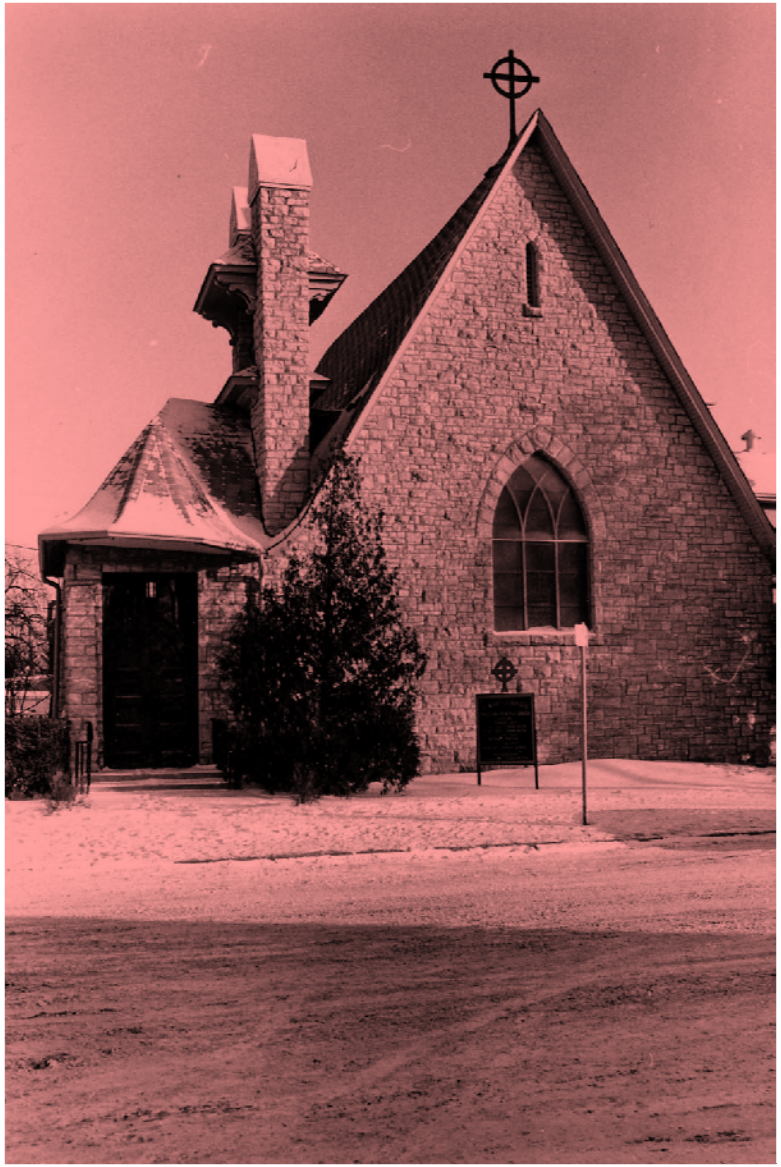


Figure 48.
St. Mary's, Portage-la-Prairie, 1898.

Establishment: l90l-l9l4

The turn of the century brought a golden age of building to southern Manitoba. Across the countryside rising grain prices consolidated a network of towns, villages and farms which had been developed over the previous twenty years. In Winnipeg the phenomenal rise in the city's population from 42,000 in l90l to 136,000 by 1911 caused a boom in all forms of construction. A ring of new suburbs appeared; Elmwood, Crescentwood, the North End, Wolseley and Norwood among them. It is here that many new Anglican churches were to be found, and, fortunately, many can still be seen today.

At first congregations living in the new suburbs made do with the most rudimentary facilities; in the summer of l908 the parish of St. Jude's in the city's west end met in a tent (Figure 49). However, as soon as possible new churches were built. The opening of the century saw the construction of two different, but equally interesting churches. South of the Assiniboine River, the limestone gables of St. Luke's rose to serve the needs of an expanding and successful middle class. Designed by C.F. Bridgeman the church was relatively conservative in style, following medieval tradition (Figure 50). Its broad windows, horizontal emphasis and Gothic elements reflect English vernacular influence. But details such as the oversized buttresses of the porch are indicative of the then current interest in the expressive use of materials.

Figure 49.
"St. Jude's" (P.A.M.)

This interest in materials and the search for simpler forms can be seen more clearly in the church of St. Philip's, Norwood. Also constructed in 1904, it was more experimental. Here, the Gothic style was abstracted almost to the disappearing point. For instance, the windows have square surrounds while the smooth arch of the entrance porch has little to do with medieval England (Figure 51). The church is especially notable for its art nouveau glass, set in leads and decorated with beads of colour.

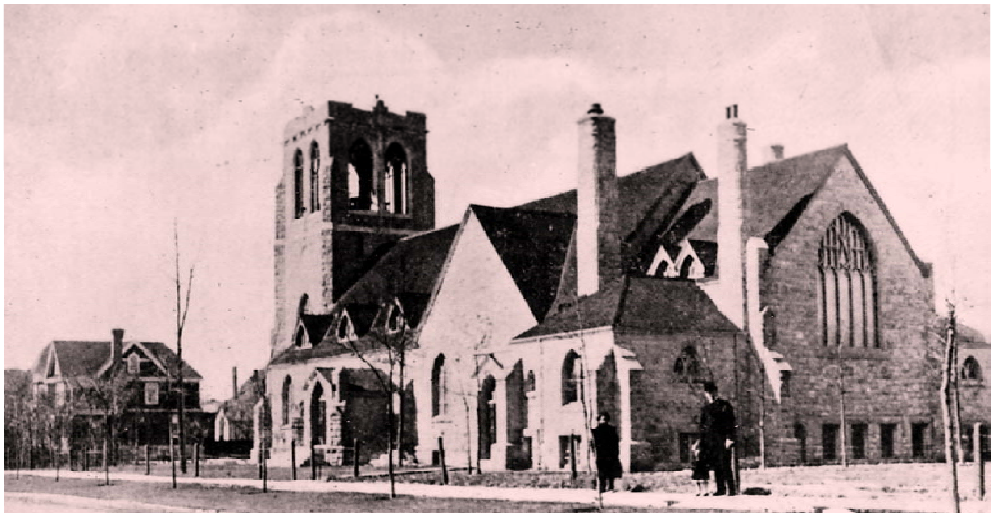


Figure 50.
St. Luke's, Winnipeg, 1904. (PAM)

Figure 51.
St. Philip's, Norwood, Winnipeg, 1904.

Another church from the early 1900s, distinguished because of its stylistic sophistication is St. Margaret's (1911) (Figure 52). Art Nouveau influence is discernible, in this case in the battered lines of buttresses supporting the west front. The interior of the church is especially notable for its side aisles, spanned by arched buttresses (Figure 53). This seems to have been the first Anglican church in the city so built, a sure sign of increasing prosperity. These broad arches give the church a breadth and sense of space, a feeling which is characteristic of much of Winnipeg's architecture during the Edwardian age.

Arguably the most ambitious church built in the prosperous years before 1914 is St. Matthew's, Maryland Street (1912). It was constructed three years after the first church for the parish - which still stands at the corner of Ellice Avenue and Sherbrook Street - following a rapid growth in the congregation. Designed to accommodate a congregation of more than 1,500 people, the church is astonishing in scale (Figure 54). Besides the enormous nave, provision was made for a wide range of subsidiary spaces, offices, a parish hall and meeting rooms. St. Matthew's is remarkable as well for the quality of its ornament and its spectacular vault, which dates from renovations carried out following a fire in l944 (Figure 55).

Outside of Winnipeg, the first decade and a half of the twentieth century saw Anglicans expand upon what had been accomplished during the l880s and 90s. New parishes were established while in more settled areas many congregations replaced pioneer churches of wood with new structures of brick or stone. In numerical terms the church continued to number about 20% of the population, doubling from 45,000 souls in l90l to 89,000 in l9ll. By l921 l21,309 Manitobans were registered as Anglicans, a number surpassed only by the Presbyterians.

Figure 52.
St. Margaret's, Winnipeg, 1911.

Figure 53.
Interior, St. Margaret's, Winnipeg.

Figure 54.
St. Matthew's, Winnipeg, 1912. (PAM)

Figure 55.
Interior, St. Matthew's, Winnipeg. (PAM)

For those who could afford the expense, brick emerged as the favourite building material in the new century. At the same time church design became increasingly varied. At St. Paul's Wawanesa, for instance, the traditional relationship of nave and tower was modified and given a new look. The tower was octagonal, rather than square, set at an angle and given a flamboyant, candle-snuff top (Figure 56). St. Agnes, Carberry (1902-03) exhibits a similar disposition of forms, but is a less adventurous in its detailing (Figure 57). One of the most attractive churches built in the early l900s can be found at Gilbert Plains (Figure 58). Although tiny, the church is exquisitely proportioned. The interior is filled with light, tinted by the pale colours of lancet windows. All the surfaces are wood, carved, polished and stained in complimentary tones. The church is reputed to have been the work of an architect, Charles Heath, and this may explain its construction of concrete block, a material then only recently introduced to Manitoba.

Besides the increasing popularity of new materials, church designers in the new century were increasingly willing to experiment with spatial arrangements. The traditional scheme of nave, porch, chancel and vestry was not abandoned; these remained the necessities of liturgical life, but often they were combined with other spaces, particularly with room for community activities or a Sunday School. The simplest way to accommodate a range of extra functions was to build a basement below the church proper, and full basements became common about this time. Because of the requirements of the liturgy, Anglicans did not adopt the so-called Akron plan in which the Sunday School room was placed adjacent to the sanctuary and made so it could be partitioned off by sliding doors. They did however adopt the idea of a multi-purpose church building and this inevitably changed the way churches looked.

Figure 56.
St. Paul's, Wawanesa, 1900. (PAM)

Figure 57.
St. Agnes, Carberry, 1902-03.

Figure 58.
St. Matthew's, Gilbert Plains, 1904.

St. Mark's Anglican Church, Minnedosa is an excellent example of how tradition was combined with new ideas to create churches of a kind not seen before (Figure 59). Built in l903-04 to replace an earlier church of l885, St. Mark's included porch, nave, transepts, chancel and vestry, plus a parish hall, room for offices and an internal staircase. Inside, the main space of the church is well finished, but not unusual. However in comparison to churches built in the l890s, it has an exterior which is unusually high, with important ground level windows lighting rooms below the church. Moreover the familiar, easily recognized pattern of nave, chancel and tower is gone, disguised by the broad lines of the roof and the blocky massing.

Figure 59.
St. Mark's, Minnedosa, 1903-04.

St. Mark's is a particularly interesting and attractive church, not least because of its fieldstone construction. The nearby church of All Saints, Gladstone, its exact contemporary, (l904) is equally interesting, and in many ways equally attractive. Like St. Mark's, All Saints is a church of the new kind, with a nave set high on a basement with broad ground level windows (Figure 60). One difference is that All Saints has two separate entrances each with their own porch; one to the community rooms below, the other to the church proper above.

But if the glory of St. Mark's is its fieldstone, at All Saints the congregation can take pride in a beautifully proportioned nave, spanned by a magnificent timber roof of open beams with windows of coloured glass (Figure 61)

Figure 60.
All Saints, Gladstone, 1904.

Figure 61.
Interior, All Saints, Gladstone.

After 1900 the idea of a large town church incorporating a variety of spaces and activities within its walls spread across the province (Figure 62). This can be seen at St. Matthew's, Brandon, where the quality of design and construction ranks with the best in the province (Figures 63 and 64). Built in 1912-13 under the discerning eye of architect W.A. Elliot, it is a carefully modelled mass of limestone and brick based on the English Gothic style. Unusual for Manitoba is the square tower placed at the crossing of transepts, nave and chancel. The interior of the church is particularly beautiful, with a finely controlled handling of space and a sophisticated use of forms which combine the demands of structure, function and tradition into a unified whole. Standing today in the heart of Brandon, it provides a fitting home for the Anglican church in western Manitoba.

Figure 62.
St. Paul's, Dauphin, 1914.

Despite the increasing popularity of brick, especially for large town churches, many congregations continued to build with wood frame. For the most part these churches (Figure 65) were small structures which followed the architectural patterns established in the 1880s and 90s. There are some differences however. Often the obligatory tower was now placed at the side of the church rather than in the centre of the west front. (Figure 66) One of the most ingenious examples of a wood frame church completed after l900 is St. Michael's and All Angel's, Ninette (1905-6). Wonderfully compact, it included a separate nave, chancel and porch, plus miniature transepts and a perfectly proportioned spire (Figure 67).

Figure 63.
St. Matthew's, Brandon, 1912-13.

Figure 64.
Interior, St. Matthew's, Brandon.

Figure 65.
St. Matthew's, Cloverdale, 1904.

Figure 66.
St. Mary, Ridgeville, 1905.

Figure 67.
St. Michael's and All Angels, Ninette, 1905-06. (PAM)

Consolidation: 1915-1945

The outbreak of war in 1914 slowed church construction to a virtual standstill. Many parishes shelved plans to build and it was not until the early 1920s that a revival of economic conditions allowed congregations to carry on where they had left off. As if to make up for lost time, Winnipeggers especially built churches on a scale which rivalled the most prosperous years before 1914.

For Anglicans, the high-point of the decade was the construction of St. John's Cathedral, the centre of the Anglican church in western Canada. Originally it had been hoped by the congregation that the church of 1862, closed for repairs since 1912, could be restored (see Figure 40). When this proved impossible Archbishop Matheson spearheaded a campaign to build a new cathedral in honour of his predecessor Robert Machray.26 Architects Gilbert Parfitt and Edgar Prain produced a new stone church, set amidst the historic cemetery and dominated by a monumental tower. Openly reminiscent of an English parish church, the design reflected the architectural conservatism of the decade as well as the continuing links between Canadian Anglicans and the English Church (Figure 68).

Figure 68.
St. John's Cathedral, Winnipeg, 1926.

Similar ideas lie behind another architectural achievement of the l920s in Winnipeg, the Church of All Saints. Located at the corner of Osborne Street and Broadway, the parish was forced to rebuild when its original wooden building (l883) (Figure 69) by Charles Barber had to be moved to allow the extension of Osborne Street north to Memorial Boulevard. Again the architect, in this case Northwood and Chivers, looked to the English vernacular tradition, producing a smoothly polished design carried out in Manitoba limestone (Figure 70).

Figure 69.
Charles Barber's All Saints, Winnipeg of 1883. (PAM)

Figure 70.
Present All Saints, Winnipeg, 1926-27. (PAM)

Few parishes had the resources or the need for churches on so grand a scale as All Saints or St. John's. A popular alternative to limestone Gothic in the 1920s was a half-timbered wood and stucco style, equally English in origin, but more suitable to the needs of an ordinary parish. In l922 Gilbert Parfitt produced one of the best examples of this picturesque style with St. Martin-in-the-Fields Church in West Kildonan (Figure 71). There are many others including St. Thomas, Weston, by W.P. Bellhouse (1923), St. Patrick's and St. Jude's, Valour Road (1926) and the Church of the Advent, Pine Falls (1037) (Figure 72). This last church is one of the few built during the depression of the 1930s.

Not all churches follow a general pattern, and one of the most unusual churches dating from the inter-war years is St. Michael's and All Angels built in Fort Rouge, Winnipeg in 1920 (Figure 73). Alone among Anglican church architects of the period, H.W. Greene took as his departure point the Romanesque churches of Central and Northern Italy. The interior of the church, with a long barrel vault, apse, supporting arches and side aisles is unique in the province (Figure 74). The church resonates with the spirit of medieval Christianity, a feeling intensified by the rough cut limestone walls and tower. Another church of the early 1920s is St. James, Collegiate Street (Figure 75). Its Gothic style is more conventional than St. Michael's and All Angels, but it is equally interesting in its spatial effects, and particularly in the construction of its wooden roof with high clerestory windows.

By the 1920s most of southern Manitoba had been settled, but there remained pockets where the Anglican church had yet to build churches, or indeed to establish a parish. For instance two wood-frame churches were built on the eastern slopes of Riding Mountain in the 1920s: Holy Trinity, Makinak (1925) and St. Michael's and All Angels, McCreary (1929-30). At Whytewold on the western shore of Lake Winnipeg, the development of summer communities necessitated the construction of a small parish church for the congregation of All Saints (Figure 76).

Figure 71.
St. Martin-in-the-Fields, Winnipeg, 1922. (PAM)

Figure 72.
Church of the Advent, Pine Falls, 1937. (PAM)

Figure 73.
St. Michael's and All Angels, Winnipeg, 1920.

Figure 74.
Interior, St. Michael's and All Angels, Winnipeg.

Figure 75.
St. James, Winnipeg, 1922.

Figure 76.
All Saints, Whytewold, 1922.

The 1920s also saw development of a more expansive kind. To the north and west of the Interlake region, the Swan River Valley was the scene of pioneering settlement in the l920s and an extraordinary episode in the history of the church: the formation of the Bishop's Messengers. Established by the Bishop of Brandon, the Bishop's Messengers were a group of women catechists who travelled the district working among the population and establishing parishes. St. Aldhelm's, Birch River (1936) (Figure 77) was the first church built under the auspices of the Bishop's Messengers themselves, but many churches in the area were constructed during these years. Without exception these wood frame structures all follow the standard plan developed a generation earlier, but the last church built in the area, St. James, Swan River was a departure: white painted clapboard on a wood frame, it features a cruciform plan (Figure 78).

Figure 77.
St. Aldhelm's, Birch River, 1936.

Figure 78.
St. James, Swan River, 1941.

Churches of the North

From the earliest days the construction of churches in the north of the province has been marked by two considerations: a scarcity of building materials and a compensating resourcefulness and ingenuity. Consequently they deserve to be treated as a group of their own. One of the oldest surviving churches, St. Paul's, Churchill, is a case in point. Constructed in 1892 by the Reverend Joseph Lofthouse, the church was built of iron, prefabricated and shipped from Great Britain aboard the Prince Rupert in 1890 (Figure 79). This avoided the difficulty of importing timber or hauling it from the interior. Iron buildings of this type were not uncommon in the nineteenth century - examples can be found in Australia and Africa for instance - but they are comparatively rare in Canada. Indeed their use in the north is a fascinating episode. Although St. Paul's is the only known surviving example in Manitoba, it replaced an earlier church of iron, also at Churchill while records indicate a prefabricated structure was sent to York Factory from Britain by the HBC as early as 1783.

Figure 79.
St. Paul's, Churchill, 1892.

Another northern church with important historical associations is Christ Church, The Pas. It is here that the Native Anglican priest, Henry Budd established the first mission north of Red River in 1840. Again like St. Paul's, Churchill, the present church is a late nineteenth century replacement (built in 1897) of an earlier structure. But in this case it is built of wood frame along lines similar to churches found in the south. The nave however is distinguished by framed buttresses (Figure 80). Inside one can see iron tablets displaying the fundamentals of Christian faith in Chippewayan as well as pews and furnishings which date from the late 1840s (Figure 81). These are thought to be the handiwork of men from the Franklin Relief Expedition who wintered here in 1847-48. The tablets, pews and furnishings were all taken from the original church which opened in 1850.

Figure 80.
Christ Church, The Pas, 1897. (PAM)

Figure 81.
Interior, Christ Church, The Pas. (PAM)

Although many of the HBC posts in northern Manitoba were visited by Anglican missionaries in the nineteenth century, no other northern churches survive from before 1900. Moreover, the church of St, James, Grand Rapids is one of the few remaining examples from the early twentieth century. Now bereft of its original tower, it was constructed of wood frame in 1902, with a chancel added three years later. Again like Christ Church it conforms to architectural conventions found in the south (Figure 82).

Although wood frame has been and still is the most common technique used in the construction of northern churches, there have been some notable exceptions. During the 1920s parishioners constructed St. James, Thicket Portage of log. It is important, however, to note that the builders of the church employed the dovetail system rather than the Red River frame technique still in use a generation earlier (Figure 83). Also built of log, though larger in size with a monumental tower was St. Alban's, Easterville (Figure 84). St. Alban's was a casualty of hydro-electric development and it has been replaced by a new church of wood frame. Another departure from wood frame was cement block, which can be seen in two churches built at Flin Flon immediately after the Second World War: St. James (1948) and St. Peter's (1952-56) (Figure 85). Together with St. Matthew's, Gilbert Plains (1904), they are the only Anglican churches built of this material in Manitoba.

The post-war period has seen radical changes in the style of northern churches. After more than half a century the ubiquitous wood frame church has given way to a greater individualism in design. From now on even the simplest churches exhibit a greater variety in their plan, their use of materials or their massing and proportion. St. John's, York Landing for instance is organized around a central tower with two low-pitched blocks housing the entrance hall and chapel (Figure 86).

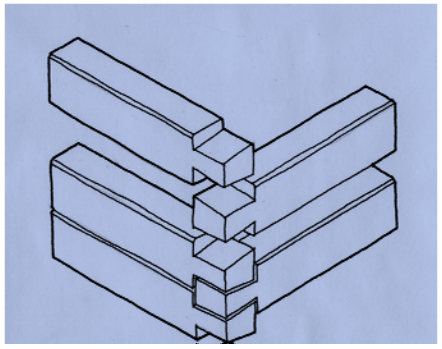


Figure 82.
St. James, Grand Rapids, 1902. (PAM)

Figure 83.
Principles of dovetail log construction.

Figure 84.
St. Alban's, Easterville, 1963; burned 1988. (PAM)

Figure 85.
St. Peter's, Flin Flon, 1952-56.

Figure 86.
St. John's, York Landing.

Among larger churches, St. Simon's, Lynn Lake (l959-60) is an early example of the way changing taste affected church design even where economy of means was of paramount importance (Figure 87). Built of frame construction with stucco cladding the church is particularly striking for its use of the Latin cross. This motif dominates the façade and is repeated on the tower and in the windows of the nave.

While the 1950s and 60s were marked by innovations in design it would be a mistake to think that congregations did not build with an eye to the past. At St. John the Baptist, Split Lake, volunteers from "Operation Beaver" helped construct a spacious frame church, utilitarian in form and detail, but introducing a familiar steeple rising high above the gable end. At St. Andrew's, Gillam, a steeple is similarly employed to signify function, since the main body of the church is housed in a building brought from the former radar site at Bird. The grafting of traditional ideas or familiar forms on to a contemporary design can also be seen at St. Mark's, Norway House. Here the main body of the church is purely functional, but the plan with offset tower and two entrances on the liturgical south side of the church is rooted in the English tradition (Figure 88).

Recent years have been marked by a continuing adaptation to local conditions, especially in resource based towns. At Leaf Rapids Anglican, services are now held in an ecumenical chapel housed within the glass and steel town centre designed by architects Stecheson and Katz (Figure 89).

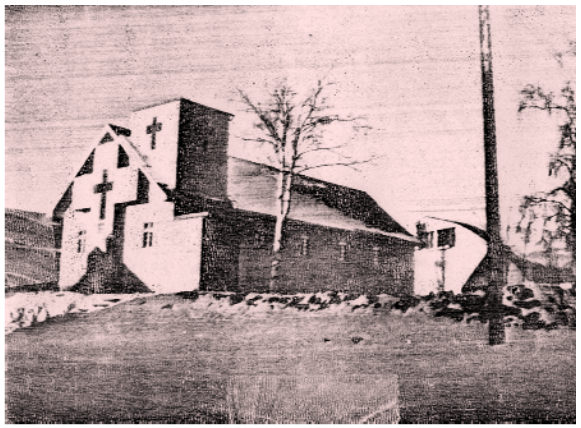


Figure 87.
St. Simon's, Lynn Lake, 1959-60.

Figure 88.
St. Mark's, Norway House, 1965.

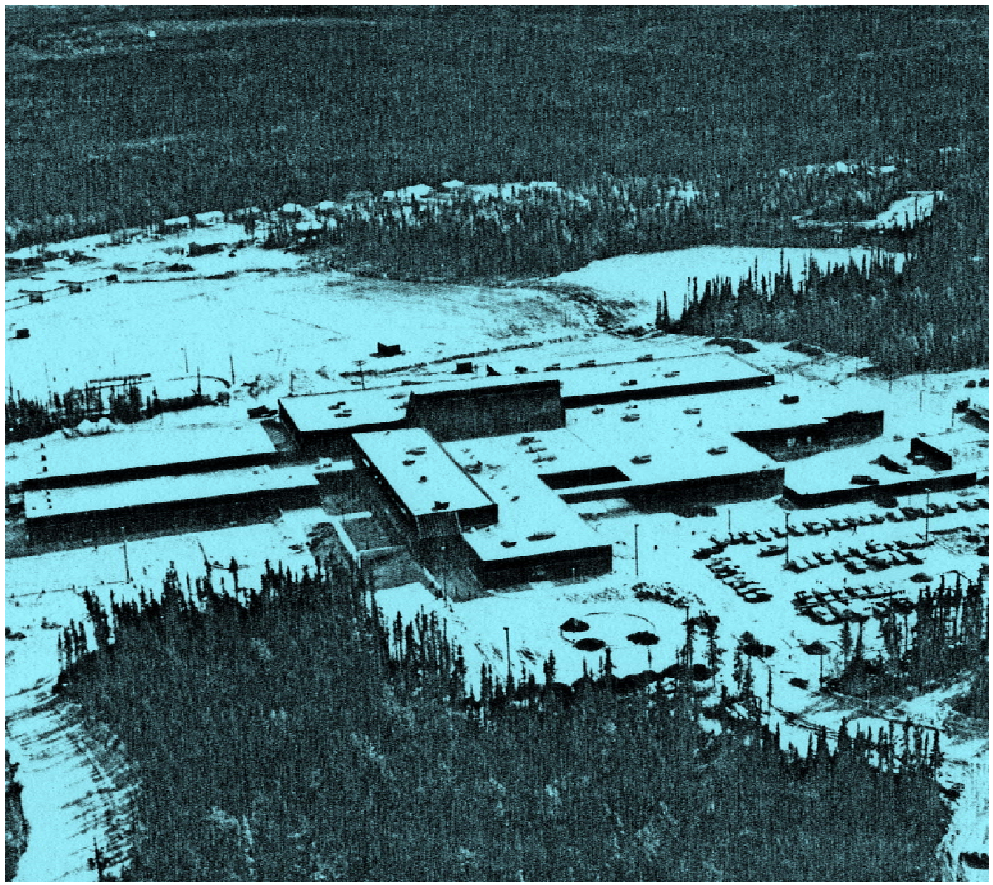


Figure 89.
Cross of Faith Ecumenical Church, Leaf Rapids.

Post-War: 1946 – Present

The most important influence on Anglican church design since 1945 has been the impact of the modern movement in architecture. This has changed the way churches look. Equally important, if less obvious factors have been the movement of the Anglican population away from the farms and villages settled by their forebears, to towns and cities, and the increased mobility afforded by highways and automobiles. This has meant the closure of many small country churches, while in Winnipeg, Brandon and other regional centres, new churches have been built. In most instances these new churches have replaced an earlier structure grown too small or fallen into disrepair, but in Winnipeg the demands of a growing and prosperous suburban population in the 1950s and 60s caused a mini-boom in church construction.

The trend of church design since the early 1950s can be observed in the career of one of Winnipeg's most successful church architects, J.T. Laurie Ward. Born in Winnipeg and trained at the University of Manitoba Laurie Ward gained a familiarity with the Gothic traditions of Anglican church architecture in the office of J. Edgar Prain, a Winnipeg architect best known for his design of St. John's Cathedral. Laurie Ward's first post-war church's, St. Anne's, Burrin Street, Winnipeg is itself noticeably Gothic in spirit, with a long nave, pitched roof and traditional massing (Figure 90). But in keeping with the new spirit of modernism, the church is filled with light while decoration is kept to a minimum and abstracted. Ten years later, at St. John the Baptist Church, Carman (1965), the traditional plan of oblong shaped box with tower still visible at St. Anne's is gone (Figure 91). It has been replaced by an abstract, strongly horizontal shape determined by the plan and the structural system. Particularly striking is the use of light, which is introduced in the form of a bay behind the altar, to organize and give focus to the church.

Figure 90.
St. Anne's, Winnipeg, 1953.

Figure 91.
St. John the Baptist, Carman, 1965.

In Laurie Ward's last church, St. Stephen's, East Kildonan (1978) the motif of light is developed further so that now it replaces tradition as the central idea behind the design (Figure 92). Streaming upon the altar through glass set high in the superstructure it is used symbolically to organize and define the structure (Figure 93). Just as Jesus, the light of the world is the focus of the Christian Church, so light is now the pivot around which the physical church and the congregation revolves.

The movement of architectural design away from the Gothic forms which dominated church design for at least 100 years can be seen not just in Laurie Ward's work but in the design of Anglican churches in general. St. Alban's, Winnipeg built in l95l displays the clean surfaces of modernism, but its form, and especially its timber roof looks back to the churches of the 1920s and 30s (Figure 94). St. Paul's, Fort Garry (1958) by John Graham, Professor at the Faculty of Architecture, University of Manitoba, exhibits a new conception of architectural space. The church is organized as a series of independent units, rather than as a single mass following the traditions of English architecture (Figure 95). St. George's, Crescentwood is perhaps the best example in this survey of high style modernism adapted to church design (Figure 96). Designed by the Winnipeg architect, G. Leslie Russell, its perfectly controlled volumes, sheathed in polished limestone and articulated by a subtle movement of pattern across the façade is a watermark in church design in the province.

Outside of Winnipeg the prosperity of the post-war years encouraged many congregations to modernize existing churches, or to build anew. St. James, Rivers is notable for its symbolic use of the cross as an organizing device (Figure 97).

Figure 92.
St. Stephen's, Winnipeg, 1978.

Figure 93.
Interior, St. Stephen's, Winnipeg

Figure 94.
St. Alban's, Winnipeg, 1951.

Figure 95.
St. Paul's, Winnipeg, 1958.

Figure 96.
St. George's, Crescentwood, Winnipeg, 1957-58.

Since the mid-l970s the pace of church construction has slackened. This is a reflection of economic and population circumstances, but also of a renewed interest in traditional architecture. Many congregations have begun to reconsider their historic churches in a new light, renovating them and bringing them back to life. For instance at Fort Alexander the congregation has taken the decision to restore its Red River frame church built in the l870s and turn its modern church (l970s) to another use. Even where new churches have been built, for instance at St. Michael's, Victoria Beach (Figure 98), the influence of vernacular design and the use of local materials has once again begun to play an important part in church design.

Figure 97.
St. James, Rivers, 1958.

Figure 98.
St. Michael's, Victoria Beach, c. 1972.