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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.

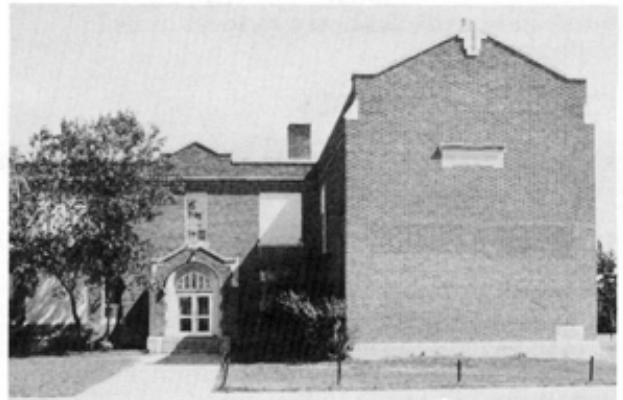
**39. Former J.M. Gilchrist House, Winnipeg, 1932.** In residential design there was a tendency to emulate the manors of the Tudor era, using multiple mullion windows, massive chimneys, prominent high-peaked roofs, overhanging storeys and half-timbering.

**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)

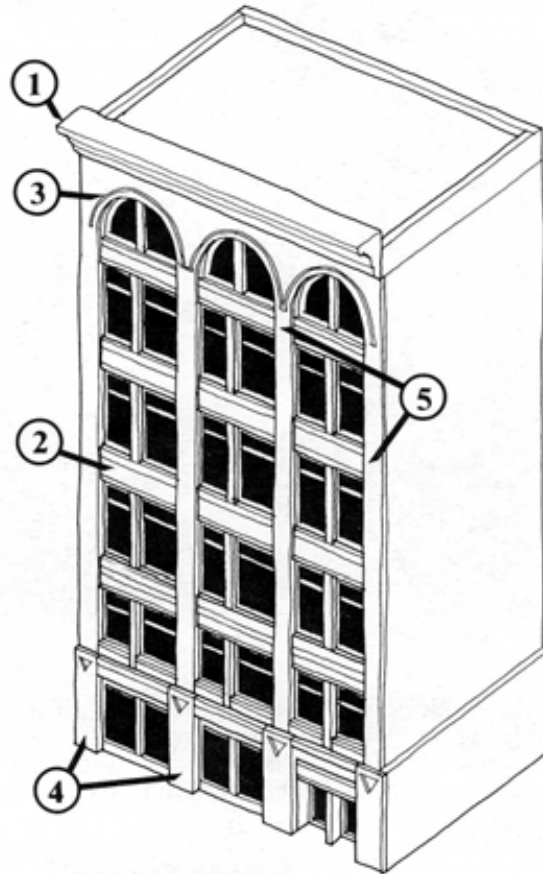
## HISTORY

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.



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)

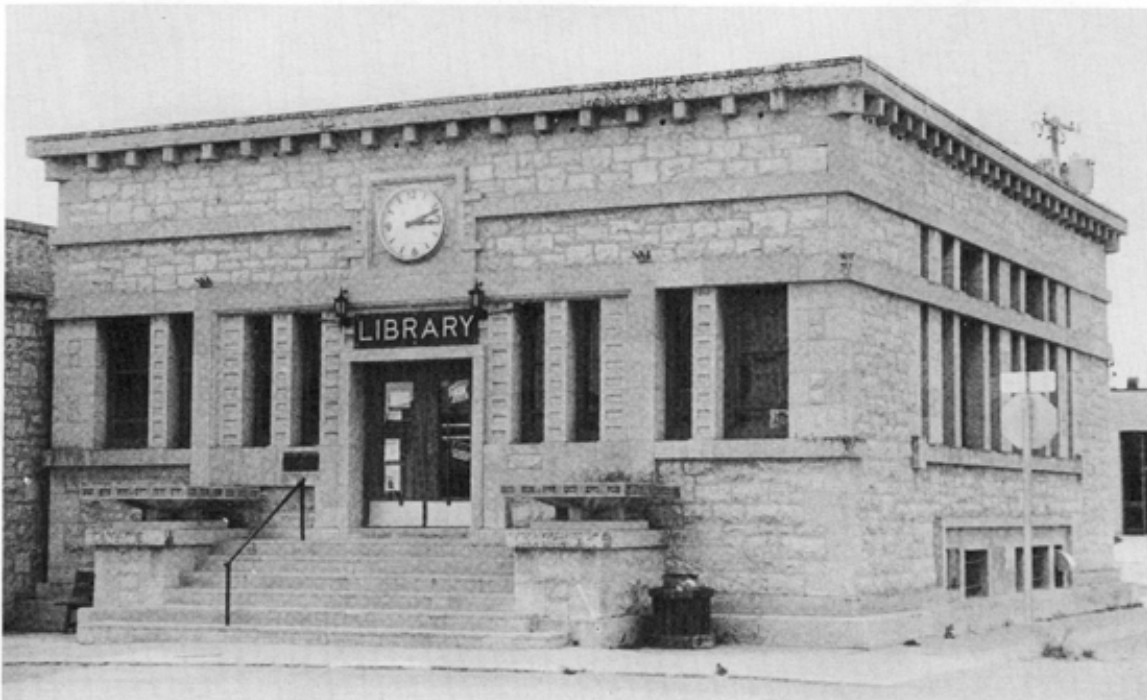
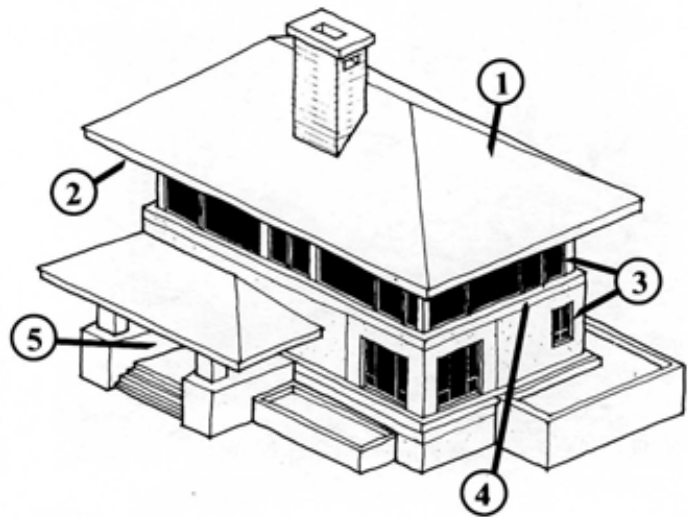
## HISTORY

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.

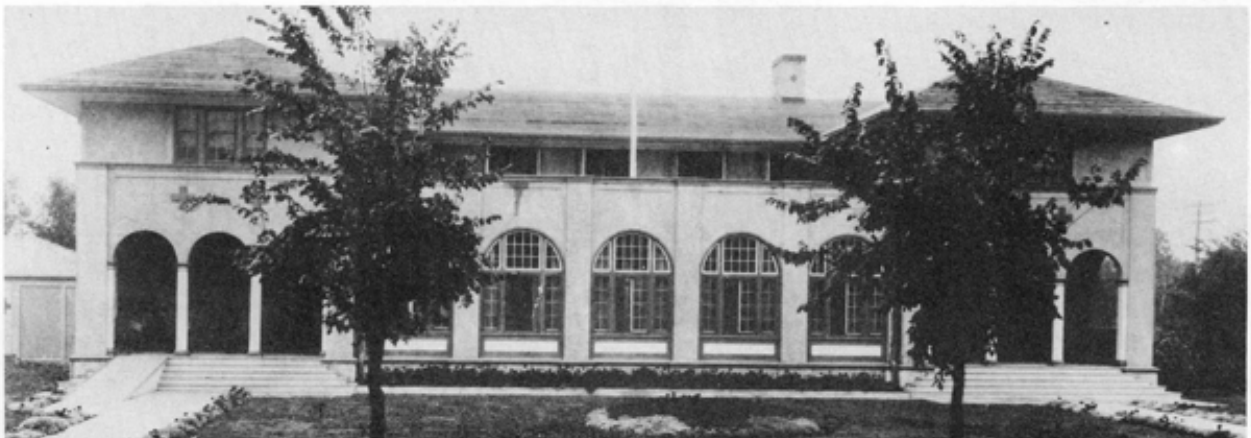


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# GEORGIAN REVIVAL (1905-1930)

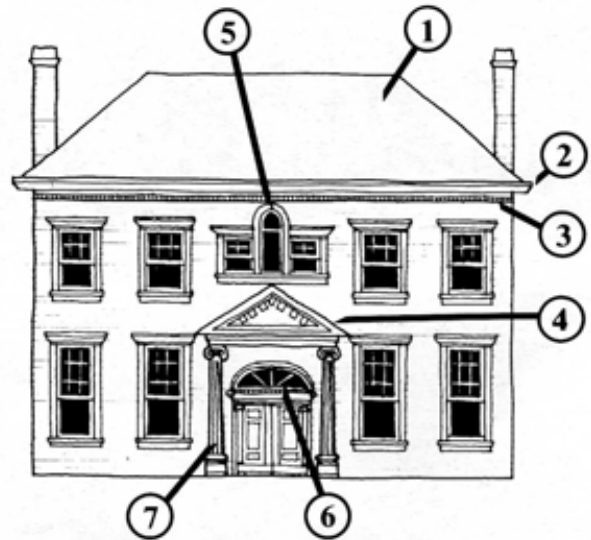
## HISTORY

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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**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.



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# BUNGALOW (1910-1940)

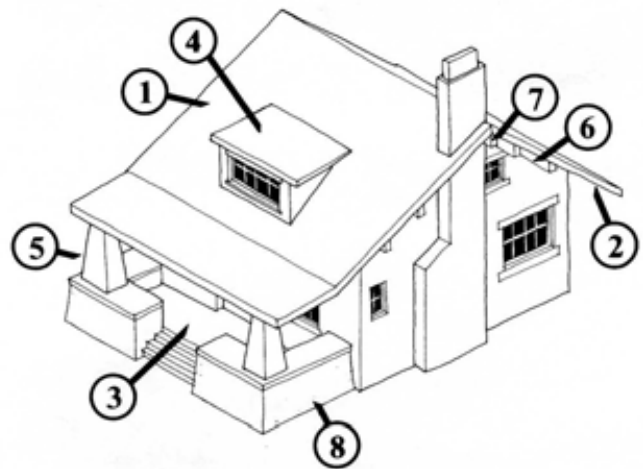
## HISTORY

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).

56





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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)

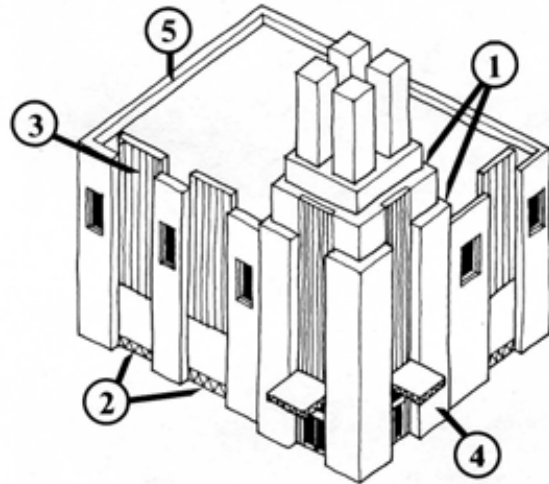
## HISTORY

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)

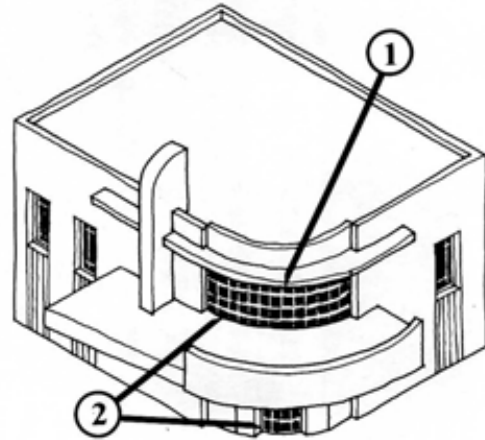
## HISTORY

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.

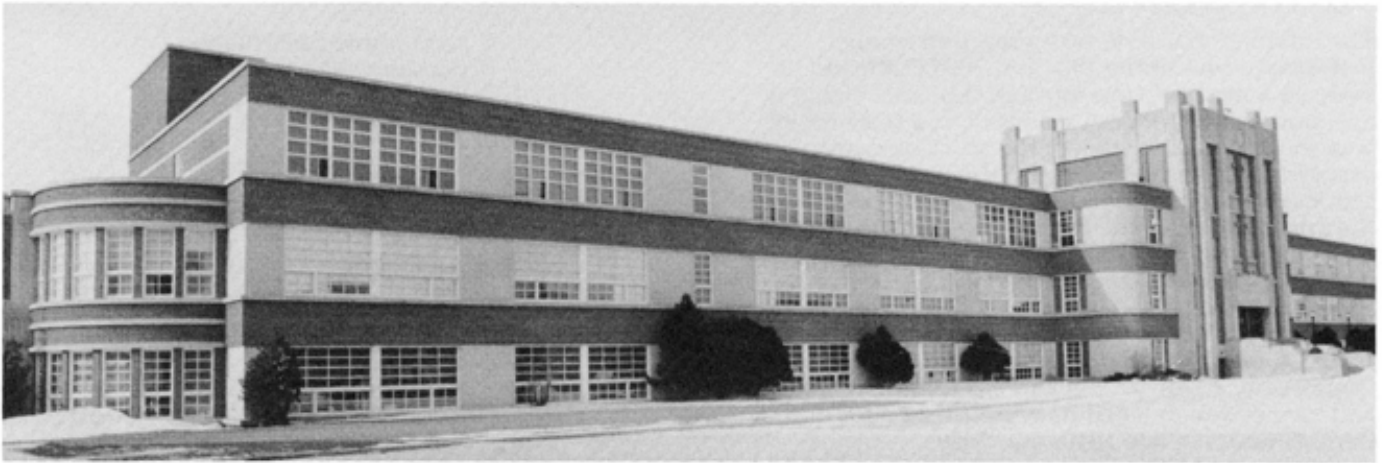
## CHARACTERISTICS

- 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

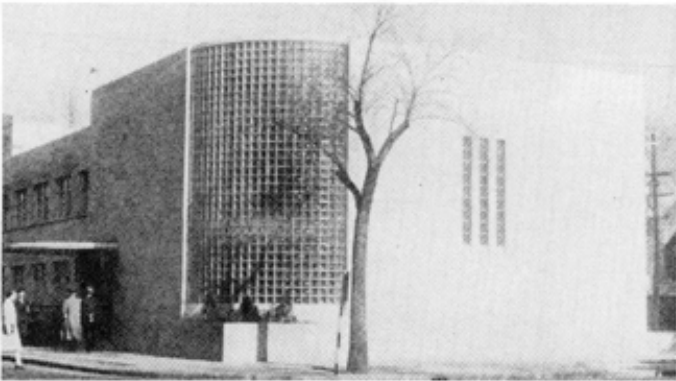
1. wraparound window
2. glass blocks



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.



70

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)

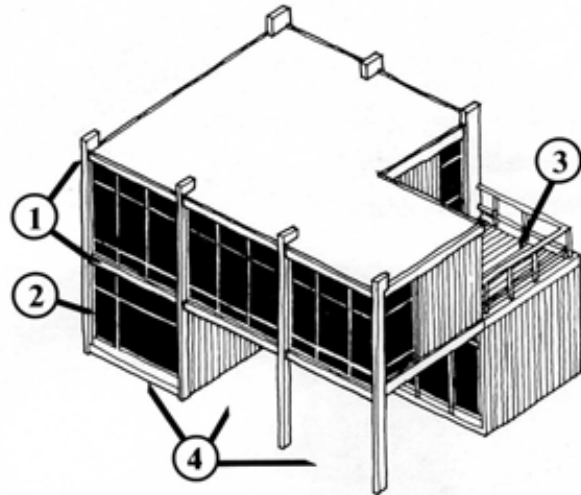
## HISTORY

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



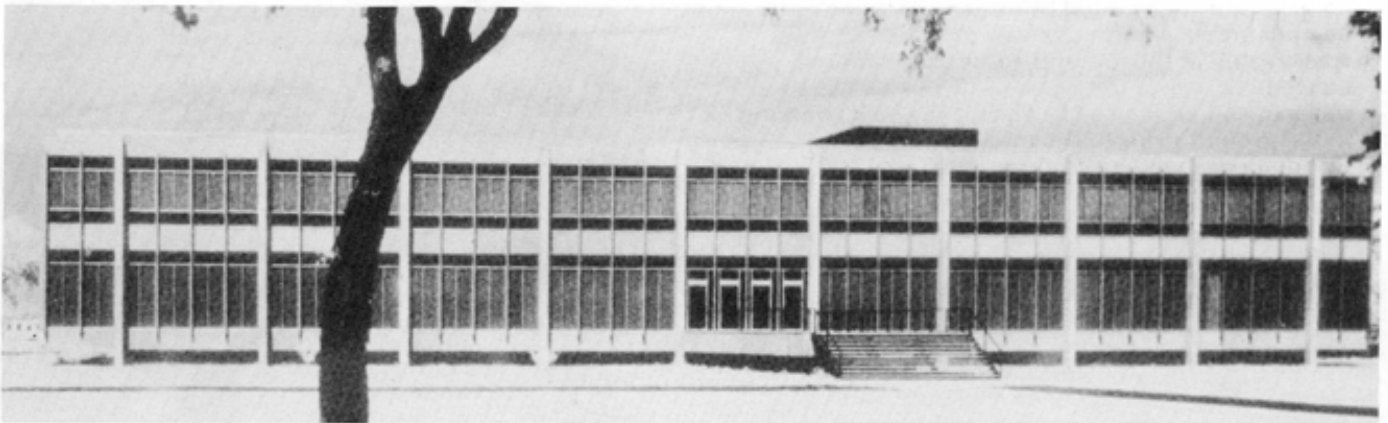
71. Manitoba Hydro Building, Winnipeg, 1958. Typical of the style, a cage of large windows and panels can visually transform an enormous expanse of wall into a surface of lightness.



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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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