THE PRAIRIE LEGISLATIVE BUILDINGS OF CANADA

by

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Date October 15, 1979
This thesis is a study of the three legislative buildings in the Canadian Prairie provinces of Alberta, Saskatchewan, and Manitoba. It documents the history of each building, describes the architectural features, and establishes the stylistic prototypes and influences. It further examines the place of these buildings as a group in the North American and European architectural environment of the period 1880 - 1920. The thesis will show how the formation of the provinces of Alberta and Saskatchewan in 1905, and the expansion of the province of Manitoba in 1912, necessitated the construction of legislative buildings to accommodate governmental functions. The significance of such practical, as well as other symbolical, needs on the design and style of each building is examined. Individual factors surrounding each building such as the use of local materials, the nationality and training of the architects, and economic limitations are considered. The thesis will conclude that while the three buildings show a similar architectural style - the Beaux-Arts Style - local influences have combined to produce a more specifically Canadian version, one which is less ornate, less complex, and smaller in scale.
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I would like to thank Dr. Rhodri Liscombe and Mrs. Doreen Walker of the Department of Fine Arts for their assistance, and Dr. Harold Kalman for his encouragement throughout the years. I would also like to extend my appreciation to Mr. McDougall (Chief Librarian, Legislative Library of Alberta), Miss M. Blakey, and to the Staff of the Alberta, Saskatchewan and Manitoba Provincial Archives.
Architecture has a way of revealing the personality of the inmates. If the structure is such an icon as a legislative building, an entire province is unfrocked.

The underrated "beauty of Saskatchewan can be judged by the surprising serenity of the legislature's setting on man-made Wascana Lake. The essential solidity and quietude of Manitoba can be seen by the spacious, treed setting of the dome topped by the Golden Boy.

Most revealing of all, perhaps, is the 'fin de siecle' pile of stone that is the Alberta parliament in Edmonton. Seen from the opposite bank of the North Saskatchewan River, it is bathed in a soft roseate glow and there is almost a Roman look to it. Snatched from its depressing surroundings, it could fit into a minor European capital. It has imperial pretensions. The building on the bank of the Saskatchewan wants to be more important than it is.

Allan Fotheringham,
This thesis is a study of the three legislative buildings in the Canadian Prairie provinces of Alberta, Saskatchewan, and Manitoba. The buildings were constructed between the years 1905 and 1920. The Introduction defines the terms legislative and legislature, discusses the various functions of such a building, and presents the various related architectural influences and trends on the Prairies, as well as in Europe and North America during this period. The following three chapters document the history of the three buildings, describe their architectural features, and establish their general and specific design sources. The appendices include the legal description for each legislative building; other legislative buildings in Canada with their dates of construction and architects; other buildings designed by the Prairie legislative architects; town halls in Great Britain; and the state capitols in the United States with their dates of construction and architects; and biographies of selected political and architectural figures.

This thesis will address several problems. In addition to presenting an accurate and complete documentation for each building, it will analyze the effect of the use of local materials, economic conditions, and the nationality and training of the architects as influences on the design and style of each building. These buildings can then be compared as a group with similar types of buildings constructed contemporaneously in
North America and Europe to determine stylistic relationships.

The research consisted of field work and examination of written and visual material. Primary sources included photographs and plans relating to the construction of the three legislative buildings; secondary sources relating to the history of the prairie provinces and the architectural history of Canada, the United States, and Great Britain also were consulted. The primary material is located in provincial archives, public works departments, and legislative libraries. The most useful secondary architectural sources exist in the fine arts libraries of the University of Calgary and the University of British Columbia.

Several problems were encountered during the research for this thesis. Until recently, very little scholarly attention has focused on this period, 1890--1920, in architectural history in general, and in Canada in particular. The few existing earlier studies, such as those by Pevsner and Hitchcock, have generally concentrated on the transitional nature of the period which witnessed the formulation of the first concepts of modern architecture. Most buildings of this period do not display these new architectural ideas. This is particularly true of the buildings on the Canadian prairies and in the American midwest. The frontier encouraged adherance to tradition to maintain cultural stability. Most houses, schools, churches, banks, and other commercial structures continued to be designed in a neo-classical or neo-gothic manner. There were relatively few Frank Lloyd Wright or Greene and Greene type houses, or Sullivan style
office buildings built in other than their area of origin. State and provincial architectural surveys have shown this to be the case.

Another reason for the apparent lack of interest in the buildings of this period may have been the belief that they were too recent to have any historical significance. The American Bicentennial and Canadian Centennial have put this period in a new perspective. The current generation now values these buildings which represent their grandfathers' attempts to make a new life for themselves and which are generally the earliest standing evidence of settlement on the prairies.

To date, no documented chronology of the legislative buildings has appeared. Although these buildings are only about seventy years old, their history is already partially lost or surrounded in myth. There have been no attempts to discuss these buildings stylistically or to place them in their architectural context. It is only within the past few years that scholars have been attracted to the Beaux-Arts Style, the Ecole des Beaux-Arts method of architectural training, and its influence on the architects of Canada, Great Britain, and the United States. The chief contributions in this field (listed in the Bibliography) were a result of an exhibition on the architecture of the Ecole des Beaux-Arts, organized by the Museum of Modern Art, New York, in 1975. The research for this exhibition and for the resulting book, edited by Arthur Drexler, was undertaken by Richard Chafee, Neil Levine, and David Van Zanten. A much earlier dissertation,
written in 1955 by James Noffsinger, focused on the influence of the Ecole on architects in the United States as does Henry-Russell Hitchcock's and William Seale's book on American state capitol. Alastair Service has initiated similar studies of the Beaux-Arts and its influence on Edwardian architecture in Great Britain.

It is hoped that the findings presented here will encourage further interest and research in this exciting period of Canada's architectural history.
INTRODUCTION

The erection of a legislative building in each of the provinces of Alberta, Saskatchewan, and Manitoba was physical evidence of a transition on the prairies "from a log cabin to the White House." The sudden and intense immigration into the prairies, particularly by Americans, during the period 1900 - 1915, aided by the expansion of the railway, caused urban centres and rural areas to develop and expand. The times were prosperous. The prevailing spirit was one of hope and optimism. Material expansion became the measure of national and moral progress. "The partisans of each city proclaim its superiority to all the others in swiftness of growth, future population, size of buildings, price of land - by all recognized standards of excellence." New buildings were erected to house the necessary educational, medical, cultural, commercial, and political institutions.

Provincial governmental institutions were created when Alberta and Saskatchewan became provinces on September 1, 1905, and while Manitoba had been a province since 1870, the northern portion of the province was not annexed until 1912. All three provinces needed public buildings in which to conduct the business of governing a province. They needed legislative buildings.

Confusion often arises concerning the proper meaning and use of the terms legislative and legislature. According to the Oxford Dictionary (1971), the term legislative is most commonly used as an adjective and has the meaning "of or pertaining to
legislation or the making of laws." The word legislature is most commonly used as a noun and means "a body of persons invested with the power of making the laws of a country or state; the legislative body of a state." Hence, the correct usage of the following terms: the legislature, the legislative assembly, the legislative grounds, the legislative building.

The functions of a legislative building and the spaces needed to contain them are directly related to the four functions of government. First of all, the legislative function involves the making of laws by elected representatives who meet in a legislative chamber. Secondly, the executive function involves the formulation of policy and the making of decisions by the lieutenant-governor, the premier, and his cabinet, all of whom require offices. Thirdly, the administrative function involves the day to day application of policy to programmes in the community. This is handled by the civil service which also require office space. Fourthly, the judicial function, which involves law enforcement, requires courtrooms. The latter, however, are not located in the prairie legislative buildings. There is also a fifth all-inclusive function of government - to serve the people. Consequently, the public needs a space which physically links them to all other functions and symbolically emphasizes the importance of the citizenry. Therefore, a legislative building serves the functions of a provincial government and should provide space for these four functions: a legislative chamber, ministerial offices, civil service offices,
and a public area.

In order to provide accommodation for the execution of these functions, new legislative buildings were erected in Edmonton, Regina, and Winnipeg. All three prairie cities experienced tremendous growth and building activity during the years 1905 - 1915, the greatest peak occurring during the pre-World War I boom years 1909 - 1912. However, "only one or two years previous to 1906, there was nothing but log cabins, vast prairie and dense woods."³ (Figure 1).

By 1906 - 1908 in Edmonton and Regina, most public buildings including stores, hotels, and offices were two to three storey nailed wood frame or brick load bearing structures which displayed simple classical detailing in cornices, columns, or trim (Figures 2 and 3). This phase of construction occurred somewhat earlier in Winnipeg (1885 - 1905). Across the prairies, the appearance of many towns was transformed.

While still a country in the early stages of its development, Western Canada has, nevertheless, in many particulars, assumed a metropolitan aspect that contrasts it strongly with other new countries in similar periods of progress. Compared for instance, with the early growth of the western section of the United States, we find a condition so radically different, a modern influence so pronounced, that the tremendous strides which are being made in transforming Western Canada from a primeval wilderness into a civilized territory, can be regarded as little short of magical.

The period 1909 - 1912 saw the introduction into Edmonton and Regina (c. 1905 in Winnipeg) of steel reinforced concrete construction which enabled the erection of seven to twelve
storey office 'skyscrapers' and large scale hotels, train stations, and courthouses. These types of buildings were generally designed in the style currently believed to be appropriate to their function, such as the Château Style MacDonald Hotel in Edmonton (1912 - 1915); the Romanesque Style Regina Post Office; and the 'stripped-down' Neo-classical Revival Style C.N.R. Winnipeg Train Station (1909 - 1911). Most office buildings continued to be designed in the traditional Edwardian Commercial Style as seen in the Tegler Building in Edmonton (1911 - 1913). This style displays the flat roof, level skyline, and regular window patterns of the more modern commercial structures, but classical ornamentation still predominates, particularly on the ground floor and along the cornice (Figure 4). Until after World War I very few adopted the modern Chicago Commercial Style or the Sullivanesque Style.

Throughout each phase of construction, geographically isolated communities attempted to link their prairie environment, architecturally at least, with American and European centres of cultural, economic, and political activity. They wanted to prove that they were respectable, that they were progressive, and equal. They could achieve this status by offering not only the necessary social, cultural, educational, economic, and political services but by housing them in appropriate buildings. They could contribute as well as anyone to the growth of Canada.

These communities could best convey their ideals and
aspirations, visually at least, by adopting the current popular architectural style for their public buildings. During the period 1890 - 1920 this was the Late Victorian Academic Classical Style, one composed of varying combinations of classical elements and known in its several forms as the Beaux-Arts Style, the Neo-classical Revival, the Second Renaissance Revival, the Edwardian Baroque, or Edwardian Beaux-Arts Classicism. Academic Classicism was universally adopted in its various versions in the Western World for almost all public buildings, including American state capitols, British and Australian townhalls, Commonwealth national and state capitols such as those at Canberra (Walter Burley Griffen 1913), Melbourne (John G. Knight and Peter Kerr 1856 - 18880), and New Delhi (Sir Edwin Lutyens 1912 - 1931), banks, libraries, museums, courthouses, and train stations. All these structures, excepting train stations, relied on the continuation of tradition in their function. Visually, this tradition could best be conveyed by reference to the classical past. Hence, the predominant use of classical forms from the Greek, Roman, Renaissance, and Baroque periods.

Whiffen has proposed one of the most succinct definitions of the Beaux-Arts Style. In addition to the relatively simple plan and massing, smooth walls and large size, this style is recognized by "its coupled columns; the five-part frontal composition climaxing in a central mass; a monumental flight of steps; arched and linteled openings, often set between columns
or pilasters which appear in the same elevation; figure sculp-
ture, in the round or in relief; clearly articulated parts;
strictly symmetrical planning; terminal features in the wings;
and advancing and receding planes."

The Neo-classical Revival was similar to the Beaux-Arts
Style, but much simpler. There were broad expanses of plain
wall surface and quiet roof lines. The Greek orders predomina-
ted as did linteled windows and doorways.

The Second Renaissance Revival emphasized arcades with
columns or arches, clearly articulated storeys, horizontal lines,
and a flat roof. Pediments were not used.

In contrast to these predominantly American versions of
Academic Classicism, the Edwardian Baroque was most popular in
Great Britain. It was characterized by irregular plans, a lack
of symmetry in plans or elevations, and a lack of correspondence
between the forms of the outside of the building with the im-
portance of the spaces inside. The classical forms were exu-
berant and sculptural, often ostentatious. They were based
on buildings of the English Renaissance (c. 1680 - 1720), and
specifically on those works designed by Christopher Wren, John
Vanburgh, and Nicholas Hawksmoor. This flamboyant period in
English architecture lasted from 1890 to 1906, having peaked in
1897.

Edwardian Beaux-Arts Classicism was popular from 1907 to
1914. This style exhibited a greater degree of refinement,
restraint, elegance, even gaiety. Plans and elevations were
more regular and clearly articulated.

These monumental styles, while the most suitable for large public buildings, were also expensive due to their size, and to their extensive use of sculpture and dressed stone. Therefore, these styles became not only popular because of their strong classical qualities, but they also became possible due to the buoyant economy during this period 1890 - 1920. (The recessions of 1893 - 1897, 1907, and 1913 were relatively short-lived.) The numerous classical elements could be chosen and reproduced with variations according to the taste and skill of the architect. This approach to design, based on sound academic study and creative innovation, was taught at the most rigorous and respected architectural institution of the time, the Ecole des Beaux-Arts in Paris.

The importance of the Ecole des Beaux-Arts and its influence on architecture and architectural training in Great Britain and North America can be appreciated by examining its history and the type and quality of the training to be found there. While the Ecole was formed in 1797, it was reorganized in 1807 during Napoleon's rule as the Ecole Impériale et Speciale des Beaux-Arts, and again in 1819 - 1821. It remained in this form until its dissolution in 1968. As the national school of architecture it employed only the most qualified instructors and required the most selective entrance examinations. Consequently, standards remained high, so that the school enjoyed the reputation of graduating well-qualified and skilled architects.
Since there were no architectural schools in the United States until 1865 (Massachusetts Institute of Technology), in Great Britain until 1894 (University of Liverpool), and in Canada until 1896 (McGill University), anyone wishing to train as an architect and to receive the best training available would attend the Ecole providing he passed the rigorous entrance examinations in mathematics, descriptive geometry, history of architecture, drawing, and architectural design. The applicant also had to be between the ages of fifteen and thirty. Upon passing the exams the student chose his 'atelier' and attended optional lectures on the theory of architecture, the history of architecture, construction, perspective, and mathematics. In order to pass from second class the student had to pass four 'concours' or exams a year. These consisted of either an 'esquisse' or sketch done 'en loge' or in a box without any help in about twelve hours; or a 'projet rendu' or more fully completed architectural design which would take about two months to complete. This type of exam stipulated that the student must submit plans, sections, and elevations. Perspectives were not allowed. Students who graduated to the first class took similar exams which presented more difficult design problems.

The architectural training emphasized logical thinking and the rational solving of problems in design. The process of creation was as, if not more, important than the final result. The supremacy of form and the importance of drawing were stressed, along with the importance of unity, balance, planning, composition,
function, and circulation. It was thought that symmetry in plan added to the ease of circulation, and symmetry of elevation added to the monumentality. Functions had to be clearly articulated. The architect had to be able to analyze the requirements of a building, design a logical plan which would serve the purpose of the building, and design facades which were expressions of the interior plan. The design of a building originated from the plan from which the section and elevation evolved. The interior spaces and exterior masses were clearly organized around major and minor axes. Major emphasis was placed on the sequences of interior spaces such as halls, staircases, and public meeting chambers. Collaboration among the arts of architecture, sculpture, and painting was stressed. Students were encouraged to travel either to sketch or photograph the great monuments of the past. Ultimately, because of the training at the Ecole, the standard of draftsmanship improved and the use of competition in teaching and as a basis for awarding commissions became the norm. Unfortunately, the Ecole training also fostered a lack of attention to the particulars of the site, and to the economic feasibility of the building and its size.

This approach to architectural training came to influence architecture in the United States, Britain, and Canada through the graduates of the Ecole in Paris. They returned home either to practice and/or to teach in a school or 'atelier'. Many French graduates came to the United States to teach as well. The three American architects who most influenced American
architecture because of the quality and quantity of their work were R.M. Hunt, H.H. Richardson, and C.F. McKim.

Richard Morris Hunt (1827 - 1895) entered the Ecole in 1846 in the 'atelier' Lefuel and graduated in 1847. He then travelled, studied, and worked in Europe, most notably on the Louvre, until his return to the United States in 1855. He spent the year working as a draughtsman for Thomas U. Walter who was then working on the capitol building in Washington, D.C. Hunt returned to New York where he established in 1857 an 'atelier' offering a two year course based on the principles he had learned at the Ecole. In this way the Ecole methods of architectural training and design were disseminated to more American architects. Some of Hunt's more important buildings include the Tribune Building in New York (1873), the central portion of the Metropolitan Museum of Art (1895), and the Administration Building for the World's Columbian Exposition in Chicago (1893). Many of his buildings are in the Beaux-Arts Style with French overtones.

Henry Hobson Richardson (1838 - 1886) was the second most prominent American architect to enter the Ecole. He was accepted in 1860 into the 'atelier' André and returned to New York in 1865. He is generally associated with the Richardson Romanesque Style (a non-classical style) which can be characterized by bold massing and its use of rock-faced masonry, round arches, ribbon windows, prominent lintels, steep-gabled wall dormers, and round or polygonal corner towers. Some of his most important buildings
are Trinity Church, Boston (1872), the Marshall Field Wholesale Store, Chicago (1885 - 1887), and the Allegheny County Courthouse, Pittsburgh (1884). Richardson used the Ecole principles of rational problem solving, clarity of plan, and articulation of functions in conjunction with his own personal style to successfully interpret and promote that most typically American structure - the tall commercial building.

Charles Follen McKim, (1847 - 1909), through the architectural firm of McKim, Mead, and White, was to have the most influence on American architecture. He enrolled at the Ecole in 1867 in the 'atelier' Daumet, travelled in Europe, and worked in New York before establishing his influential firm in 1879. During the 1880s, this firm designed buildings in a simpler, smoother Richardsonian Romanesque Style such as the Tiffany House, New York (1884), in a Second Renaissance Revival Style such as the Boston Public Library (1888 - 1898), and in a Colonial Revival Style such as the Germantown Cricket Club, Philadelphia (1890). The influence of the firm on the spread of the principles of the Ecole is particularly great because of the many buildings designed, and erected by them and subsequently published in leading periodicals; the several hundred architects who passed through the firm's 'atelier'; and the additional education offered at the American Academy in Rome which McKim founded in 1894.

However, their most important stylistic contribution emerged in 1893. That was the year of the Chicago World's Fair, the
first in a series of American scientific, artistic, and industrial exhibitions. It was followed by the Pan-American Exposition in Buffalo in 1901, the Trans-Mississippi Exposition in Omaha in 1903, the Universal Exposition for the Louisiana Purchase Centennial in St. Louis in 1904, and the Panama-Pacific Exposition in San Francisco in 1915. This series of expositions allowed architects trained at the Ecole to use all their techniques in monumental planning, organization, and historical symbolism to create an architecturally unified complex of buildings, fountains, sculptures, and landscaping. These expositions spread the influence of the Ecole through their visual impact on the public who viewed them as symbolic of an ideal, harmonious, urban world. These ideals soon became embodied in the City Beautiful Movement which spread throughout North America before World War I.

The World's Columbian Exposition in Chicago in 1893 had the greatest popular impact of all the expositions. Its planning and architectural committee consisted entirely of Ecole trained (either directly or indirectly) architects. This committee included Richard Morris Hunt and McKim, Mead, and White. All of the buildings, except for Louis Sullivan's Transportation Building, were designed in the Beaux-Arts Style with Renaissance sources. However, even Sullivan's building with its polychromatic decoration and curvilinear ornament was designed with classical proportions and in conformity to the uniform sixty-foot cornice line designed to give additional unity to
the complex. While Louis Sullivan had also studied at the Ecole, he, like Richardson, used the Ecole principles of design in combination with his own unique architectural vocabulary. The rest of the cast iron and plaster buildings were painted entirely in white with the main complex surrounding a lagoon. While each subsequent exposition influenced the spread of similarly designed town plans and civic centres, the greatest architectural impact of these expositions was the exposure they gave to Beaux-Arts buildings.

The influence of the Ecole soon spread to Great Britain through its English and Scottish graduates. One of the first architects to train at the Ecole in Paris was John Burnet (1857 - 1938). Born in Glasgow, he had articled in his father's firm before entering the Ecole in 1874 in the 'atelier' Pascal. Following his return to Scotland after his graduation in 1877, he not only encouraged other Scottish architects to attend the Ecole, but he, together with others, attempted to introduce the French educational system into architectural offices. He even visited the United States in 1896. While Burnet continued to design in a logical manner as promoted by the Ecole and produced rational designs regardless of the style, such as the Elder Library in Glasgow (1901), whether neo-Baroque, classical or modern, all Beaux-Arts influences were generally rejected by the growing sense of British nationalism. His Beaux-Arts design for the Glasgow City Hall did not win. In contrast to the American invasion of the Ecole, very few British architects
attended the Ecole from 1880 - 1900. The increasingly popular Edwardian Baroque was seen as a truly British style. Optimism concerning the growth of the Empire and the economy encouraged the use of this extravagant style from 1890 - 1906.

Several changes occurred about 1907 which encouraged the spread of Edwardian Beaux-Arts Classicism. In addition to a change in taste which reacted against the excessiveness of the Edwardian Baroque, a decline in the economy forced the reduction of construction costs, and the introduction of the steel frame called for a thinner exterior wall covering.

The first British architect to successfully introduce Beaux-Arts principles was Arthur J. Davis (1878 - 1951) who attended the Ecole from 1894 - 1900 in the 'atelier' Pascal, where he met Charles Mervès. Together they designed the Ritz Hotel in London (1903 - 1906) which was the first notable proponent of the new style. Davis attempted to introduce the French system of education by opening an 'atelier' in 1910.

Reginald Blomfield (1856 - 1942) was the second greatest influence on the spread of the Beaux-Arts in Britain. Although he did not attend the Ecole, he adopted its principles and became the Professor of Architecture of the Royal Academy in 1907. His United University Club (1906 - 1907), and his overall concept for Picadilly Circus (c. 1913), both in London, were in the Edwardian Beaux-Arts Style. He even opened his own 'atelier' in London in 1913.

Other noteworthy buildings influential in the spread of
the style were the King Edward VII Galleries, British Museum (1904 - 1914) by John Burnet, Selfridge's Department Store (1907 - 1909, 1928) by Francis Swales, Daniel Burnham, and John Burnet, and the east front of Buckingham Palace (1912 - 1913) by Ashton Webb, all in London. The style did not survive the war. However, a more organized system of architectural education did continue.

The influence of the Ecole spread to Canada as well. Canadian architects received their Beaux-Arts training in Paris or the United States, or in 'ateliers' in Canada such as the one set up by Lyle in Toronto in 1908. Public buildings designed on Beaux-Arts principles soon became prominent in Canada, particularly in Eastern Canada. As the West expanded, the styles were carried by architects who moved there from the East. Among the more significant Academic Classical buildings in Canada are the Bank of Montreal in Montreal (1904) by McKim, Mead, and White, the Union Station in Toronto (1914 - 1929) by John Lyle, the Bank of Nova Scotia in Winnipeg (1910) by Darling and Pearson, the Medicine Hat Courthouse (1919 - 1920) by R.P. Blakey, the Canadian Bank of Commerce in Vancouver (1915) by V.D. Horsburgh, and the C.P.R. Station in Vancouver (1912 - 1914) by Barott, Blackader, and Webster. Beaux-Arts influences carried on after the war both in building design and architectural education.

While the types of structures erected by prairie communities during this period did not always succeed in conveying
their aspirations of growth and equality, the prairie legislative buildings are representative of their highest ideals. Concerning the Saskatchewan Legislative Building, the people could "justly regard it as a symbol of the magnitude and strength of the great Province of which they are citizens." The 'Golden Boy', a statue of a youth shown running with a torch, was placed on top of the Manitoba Legislative Building facing north in order to indicate the source of Manitoba's future prosperity. Concerning the Alberta Legislative Building, "there is no difference of opinion as to the wisdom of the expenditure which has provided the government of the province with quarters in keeping with the pretensions of Alberta. Fifty years from now they should have historical associations that are well worth while." 

The following chapter will document just how these expenditures were used and what they produced.
Footnotes

1  Edmonton Journal, December 23, 1911, p. 9.


4  Construction, II (September, 1908), p. 47.

5  "City's First 'Skyscraper' to be Thoroughly Modern," Edmonton Journal, August 2, 1911, p. 3.


7  Ibid., p. 167.

8  Ibid., pp. 154-158.

9  Regina Leader, October 4, 1909, p. 4.

10  Edmonton Journal, November 30, 1911, p. 4.
Figure 1: Edmonton
Looking East Down Jasper Avenue
1904
(Provincial Archives of Alberta)
Figure 2: Chapman Brothers Building
10423-82 Avenue
Edmonton
North Elevation
Constructed 1907
Photo Taken 1975
(Historic Sites Service, Alberta Culture)
Figure 3: Canadian Bank of Commerce
10318-82 Avenue
Edmonton
South Elevation
Constructed 1907 - 1908
Photo Taken c. 1912
(Glenbow-Alberta Institute)
Figure 4: Tegler Building
10189-101 Street
Edmonton
Northwest Corner
Constructed 1911 - 1913
Photo Taken 1915
First Kahn System of Reinforced Concrete
in Edmonton
(Glenbow-Alberta Institute)
Alberta became a province on September 1, 1905, and a premier and cabinet were installed immediately, pending provincial elections which were held on November 9, 1905.\(^1\) One of the first items of business of the assembly was the confirmation of the location of the capital city. While Edmonton had been made the provisional capital by the Federal Government on February 20, 1905,\(^2\) several other towns and cities in Alberta, including Calgary, wished to be considered as the site of the permanent capital. Both Edmonton and Calgary could provide good locations for a new legislative building and proximity to sources of building materials. However, on April 25, 1906\(^3\) the provincial assembly decided in favour of Edmonton, with a population of 11,534, as the permanent capital.

Several buildings were used to house the provincial Legislative Assembly and the various departments before the completion of the legislative building. Departmental offices were located in the Thistle Rink until the end of November 1905, when they were moved into the Empire Block.\(^4\) They remained there until November 1907, when they were relocated into the newly constructed Terrace Building, where they remained until the completion of the Legislative Building.\(^5\) The Legislative Assembly had its first sitting in the Thistle Rink on March 15, 1906. Beginning in April 1906, the Assembly used the McKay...
Avenue School until the completion of the Terrace Building in November 1907 (Figure 5). The Assembly continued to meet there until the completion of the Legislative Building.6

The need for permanent quarters to house the government was first raised by W.H. Cushing, Minister of Public Works,7 on April 25, 1906. "It is most important that the Government at the earliest possible moment take up the matter of providing legislative buildings in this province."8

History

While several sites were suggested, the government approached the Hudson's Bay Company early in July 19069 about the acquisition of property in the Company's ownership. It was the site of the Hudson's Bay Company's fifth Fort Edmonton.10 Premier Rutherford11 accepted their offer of approximately 21 acres at $4,000 per acre on October 12, 1906.12 The site chosen was located on the north bank of the North Saskatchewan River (Figure 6). The last Chief Factor's house, Hardisty's House, stood adjacent to and south of the east wing of the Legislative Building.13 The Bulletin, quoting an unknown prominent official, noted the historical associations of the site:

While it is with a degree of pride and pleasure that we note the changed conditions from the fur traders' life to a prosperous, modern civilization, we must admit the feeling that we are, after all, aiming only to establish for our people the most important and imposing structure in the province upon a site in our judgment well suited for the purpose, and in doing so following in the footsteps of the officers of the historic trading company who established themselves upon the same ground some two generations before.14
Such historical associations notwithstanding, the remaining fort buildings were torn down in October 1915 in the belief that they would spoil the new legislative building and also to permit completion of the government grounds (Figure 7).

There was no competition for the Alberta Legislative Building. The final design was conceived by the appointed Provincial Architects, E.C. Hopkins, A.M. Jeffers, and R.P. Blakey.

Edward Collis Hopkins of Calgary was appointed architect of the Public Works Department on March 1, 1906. Very little is known about him except for the fact that he served on the first council of the Alberta Association of Architects in June 1906. He presented his plans for the Legislative Building in May 1906. The scheme apparently somewhat resembled that of the British Columbia Legislative Building with octagonal towers on the wings and a large dome in the center (Figure 8). In fact, the design presented to the public was the British Columbia Legislative Building. This was either done in error or simply because no other sketch existed. By January 1907, Hopkins was preparing a second set of plans. However, Public Works Minister, W.H. Cushing, did not find either set suitable. Apparently "he realised that they were building for a long time ahead and they wished to make the best work possible." 

The third set of plans date from September 1907 and they are signed "A.M. Jeffers, Provincial Architect." While Jeffers had been appointed Chief Architectural Draughtsman for the
Department of Public Works on May 1, 1907, there is no evidence which indicates the date of his appointment as Provincial Architect. Although all subsequent revisions were signed by Jeffers, the Alberta Government consulted other professionals including John Chalmers, the provincial structural engineer since January 1, 1907; William Fingland, architect; and Percy E. Nobbs, the Professor of Architecture at McGill University, Montreal. Two unsigned front elevations probably date from this period (Figure 9 and 10). The final design was made public in December 1907.

Allan Merrick Jeffers (Figure 11) was born February 8, 1875 in Pawtucket, Rhode Island. He began his architectural career in February 1892 as a student in the office of G.W. Cady and Son, Providence, Rhode Island, and continued his training with various other architects and engineers. In January 1895, while already employed as a draughtsman, Jeffers enrolled in an evening course at the Rhode Island School of Design (established 1877) in Advanced Mechanics. He subsequently enrolled in Advanced Architecture on September 30, 1895 and in an evening section of Mechanical Engineering in January 1902. He came to Edmonton in April 1907, became Chief Architectural Draughtsman for the Alberta Department of Public Works May 1, 1907, and was appointed Provincial Architect by September 1907. The majority of the institutional designs produced under Jeffers' supervision were characterized by the use of classical detailing. He became a naturalized British subject in the summer
of 1910. On January 18, 1912, he was appointed City Architect of the newly created City Architecture Department, and upon resigning his position with the Province, he took official charge of his new duties on February 1, 1912. Jeffers held this position until November 15, 1913 when the Architecture Department was abolished. On February 10, 1914, however, the City Commissioners reinstated the position and reappointed Jeffers to it, thereby overriding city council's earlier decision. Jeffers finally became registered in 1914 as an architect under the Alberta Association of Architects (A.A.A.), opened an architectural office, and attempted to seek private commissions between March and May of 1915. He practised privately in Edmonton until 1922 when he went to Prince Rupert, commencing practice in that city on July 23, 1922. Jeffers was back in Edmonton by January 13, 1923 where he retained his office until at least February 15, 1923. Leaving Edmonton, he arrived in California sometime in 1923. He continued to work as an architect there until his death on October 27, 1926 in Los Angeles at the age of 51.

The Alberta Legislative Building was not yet completed when Jeffers resigned. Consequently, portions of the interior, notably the rotunda and the staircase leading to the legislative chamber, were completed under the supervision of Richard Palin Blakey.

Blakey (Figure 12) was born in Sunderland, County Durham, England on June 18, 1879 where he articled for five years
(1894 - 1899) for George Thomas Brown. He received additional education at the Bede Colligiate Institute. Married in 1906 in Oswestry, Shropshire, England, he worked near the borders of Scotland and Wales. He came to Edmonton by way of Winnipeg and became a temporary staff draughtsman with the Alberta Department of Public Works sometime in 1907. His position became permanent on October 1, 1907 and he became Provincial Architect January 1, 1912 even before Jeffers had officially resigned. He joined A.A.A. in 1911, became a Licentiate, Royal Institute of British Architects (R.I.B.A.) in 1911, and a Fellow, R.I.B.A. in 1921. He remained Provincial Architect until 1924 when he entered private practice in Edmonton in the firm of Blakey, Blakey and Ascher which became Bouey, Bouey, Blakey, Blakey and Ascher. Blakey died in Edmonton May 4, 1963.

Construction of the Alberta Legislative Building finally commenced during the summer of 1907. Tenders for the excavation of the basement for the foundation were called June 27, 1907 and the work began, utilising steam shovels, in August, even before the first storey plans were drawn in September (Figure 13). Concrete work for the foundation walls was started on October 21, 1907. Building proceeded even before the final design was presented to the public on December 27, 1907.

In 1908 additional plans were drawn and the foundation completed. The working drawings for the roof framing were completed by January 3, 1908 while those for the south elevation were finished by February 6, 1908. The building permit for
the erection of the Legislative Building was not issued until February 28, 1908.\textsuperscript{53} It was estimated that the building would cost $1,250,000 to construct. By April, work on the foundation was nearing completion.\textsuperscript{54} To date, the Provincial Architect and the Public Works Department had supervised the day labour for quality and cost of construction.\textsuperscript{55}

The major portion of the steel skeleton was erected in 1909. Working drawings for the dome were ready by February, 1909.\textsuperscript{56} Additional money was provided to purchase extra land on May 12, 1909.\textsuperscript{57} The first courses of the external masonry were finally erected on May 18, 1909.\textsuperscript{58} On October 1, 1909, Earl Grey, Governor-General of Canada, laid the cornerstone. By December 1909, the foundations were completed as were the granite basement walls, although only three-quarters of the way around. The delay was initially caused by the tardy shipment of the structural steel and later by the slow delivery of the granite and sandstone.\textsuperscript{59}

In 1910, additional drawings of exterior details were executed and the steel and masonry facing was continued. The designs for the sandstone pediments were drawn by January 26, 1910.\textsuperscript{60} By August the grounds had been graded and the stonework on the south wing had been raised to complete the third storey. The columns on the south elevation were also erected.\textsuperscript{61} The plans for the south dome were drawn by October 1910.\textsuperscript{62}

Even though the excavation of the Legislative Building had been supervised by the Public Works Department, the supply of
all other construction materials and services were contracted under normal tendering procedures. The general contractor was Carter Construction. The steel contractor was Standard Steel of Montreal while that for the granite was the Vancouver firm of Kelly and Murray. The contract for the sandstone was let to John Quinlan of Montreal and W. Carter of Edmonton who formed the Quinlan-Carter Company to produce the majority of the sandstone from the Glenbow Quarry, seventeen miles west of Calgary. However, the larger slabs of sandstone eventually had to be brought from Ohio, as the time involved in securing large, flawless slabs from the Glenbow quarry became prohibitive. A. Walters of Toronto cut and fit the stone, M. Clutterbuck of London, England did the decorative carving while Gilbert Land, Assistant Supervisor of Buildings, supervised the erection of the stone work. The elevators, terrazzo floors, and doors were supplied by Gorman, Clancey and Grindley; the plumbing and heating by A. Lee and Company of Edmonton; the electric light fixtures by David J. Braun Manufacturing Company of Chicago; the plastering by W.B. Poucher; the electric wiring by Cunningham Electric Company of Calgary; and the marble by the Missisquoi Marble Company.

By 1911, work was concentrated on the interior. The capitals were also carved sometime during the year (Figure 14). Early in March 1911, James McAleac of Chicago was employed as Consulting Engineer with regards to the steel framing and internal mechanical services. Plans for the roof were drawn
by April 22, elevations of the library by April 28, heating and
ventilation plans by July 22, elevations of the rotunda by
July 24, and plans for the elevator shaft and car by August 12. Frank Lansdown, previously employed as a draughtsman in the
Department of Public Works, was appointed Inspector of the
Legislative Building on August 1. Plans for the marble en­
trance to the legislative chamber were drawn by November 23. With both the library and legislative chamber completed, the
Legislative Assembly sat for the first time in the Legislative
Building on November 30, 1911. The cost of the Legislative
Building to date was $1,775,230.99.

During 1912 the exterior of the building was completed
together with the major portion of the interior. By January 1,
three more staff appointments had been made: James Burns Allan
as Assistant Provincial Architect, Frank Alexander Vigers as an
architect, and Percy Nowell Johnson as Structural Engineer.
Details of the interior panelling were drawn by January 3.
Unfortunately, by January 23, the progress of the building was
marred by the appearance of cracks in the plaster walls of the
legislative chamber and library. In addition, members of the
Assembly complained about the poor acoustics, partly due to the
lack of a rug in the legislative chamber. More significantly
it was reported that "the arches supporting the ceiling of the
corridors outside of the legislative chamber have had to be
removed. It is understood an error of judgment in the plans
would not permit the keystone being inserted in its proper
place, and the consequent necessary constructural changes necessitated the reconstruction of the arches.\textsuperscript{75} By April 13, the walls of the chamber and library had been replastered and most of the office partitions installed.\textsuperscript{76} A new Minister of Public Works, Charles Richmond Mitchell, was appointed on May 4, 1912.\textsuperscript{77} On May 6, the last stone on the dome was laid.\textsuperscript{78} The steel work on the upper section of the dome was placed in position in June,\textsuperscript{79} but by the end of July, it had not been covered,\textsuperscript{80} nor had it been covered by September 3 when the building was officially opened by the Governor-General of Canada, H.R.H. the Duke of Connaught\textsuperscript{81} (Figure 15). Additional money was appropriated for the building on November 18 (\$58,000)\textsuperscript{82} and on December 11 (\$7,000).\textsuperscript{83} The exterior of the building had been completed by December 3 including the upper portion of the dome which had been covered.\textsuperscript{84} By December 31, the Legislative Building, including site, grounds, heating tunnel, power plant, and the Seventh Street Bridge had cost \$2,193,721.56.\textsuperscript{85}

In 1913, the interior of the building was completed including the marble and plaster work in the rotunda and in the staircase.\textsuperscript{86} Premier A.L. Sifton\textsuperscript{87} occupied his offices in the east wing on January 20,\textsuperscript{88} and by February 11\textsuperscript{89} the east wing was entirely occupied by departmental offices. A further \$27,000 was appropriated on October 11.\textsuperscript{90} Finally, on November 28, 1913 Charles Stewart was appointed Minister of Public Works.\textsuperscript{91}

As early as 1914, the Legislative Building was considered too small:\textsuperscript{92}
The inadequacy of the three-million dollar parliament buildings has not only been found in connection with the disposition of the cabinet ministers, the ordinary departmental offices have suffered. Barely had the staffs been transferred from the old buildings, commonly, but affectionately, known as 'the barracks' than the department of public works had to turn to its usual devices, and tear out what it had put in, and construct that which it had left out.  

Even after all the offices in the new Legislative Building had been occupied, the Terrace Building was still full of government offices. Undoubtedly, a lack of construction experience on the part of the Government caused the building to be built smaller than their needs required. 

Even though G.F. Todd, landscape architect of Montreal, had been employed in November 1906 by the provincial government to lay out the grounds of the Legislative Building, his plan seems to have been abandoned. The grounds were graded in May 1914, in preparation for terrace gardens which included trees, shrubs, and flowers from the Government Nursery. These were planted during the summer, marking the completion of the site. 

During the following decades, renovations to the building and additions to the site were undertaken. The east bowling green was added in 1923 as was the west green in 1932. The interior corridor walls were repainted in 1927 - 1928. The fountain in the rotunda was installed during 1939 - 1940 while the Jubilee Memorial was erected in 1955. The bandshell was erected in 1959. On December 1, 1966 the carillon was installed. On January 1, 1967 the centennial flame was lit while the Fort Edmonton cairn was unveiled on September 7, 1967. On November 1974,
a competition was opened for a new landscape design for the legislative grounds. The winners, McIntosh, Workun, and Chernenko Architects Ltd., were announced in May 1975. The plan featured a fitness centre, café, lake, and reflecting pool. This plan will not be implemented as originally designed. The Legislative Building underwent renovations in 1977. The substructure of the exterior steps was rebuilt while the terra cotta tiles on the dome were repaired by replacing and repointing the mortar. Extensive interior renovations are planned for the future.

Description

The construction materials and techniques were typical of the period for a building of its size and function. The foundation consists of broad concrete footings and walls laid up to the ground floor. The structure is a steel frame consisting of steel columns, floor beams, and roof and dome trusses. The basement walls and exterior steps are faced with granite from Vancouver Island (exact location unspecified), while the upper storeys are faced in a greyish yellow Paskapoo sandstone from the Glenbow Quarry near Calgary. While it is soft and easily carved when quarried, it hardens with age and exposure. Unfortunately, the sallow, murky colour gives a dingy appearance to the stone even in the bright Alberta sunlight. The upper portion of the dome is faced in terra cotta. The exterior walls are backed with brickwork and furred on the inside faces with hollow
porous terra cotta blocks which protect the steel beams and columns from fire, and provide air spaces to prevent dampness and a solid surface for interior plaster. The rotunda walls and all other interior walls are hollow terra cotta blocks. The roof is flat with a tar and gravel covering (Figure 16).

The plan of the building is totally symmetrical. It is in the shape of a 'T' with the bar of the 'T' containing the east and west administrative wings which house offices for ministers and civil servants (Figure 17). The wings are joined by the public rotunda (Figures 18 and 19) which also leads (Figure 20) to the legislative chamber (Figure 21) and the library which are located in the stem of the 'T' in the south (rear) portion of the building. The building occupies a plot of ground 427 feet by 290 feet and the distance from the ground to the top of the dome is 178 feet. The building has three storeys with a basement, a sub-basement and an attic.

A critical assessment of the interior spaces indicates several problems although all necessary services, such as washrooms, stairs, and elevators, are centrally located. In general, the spaces are compressed, even oppressive. This can be seen in the small, porch-like entrance chamber which seems like a back entrance to the rotunda. It seems large enough in itself but is made smaller by the closed-in light well (now a fountain) and the large structural elements which appear too large in proportion to the space they surround. The grand staircase is similarly overpowered by the square piers. The
entrance to the library is also unsatisfactory as one must go under the staircase. Because of the bright southern exposure, the library windows are generally curtained, thus obstructing the beautiful river valley view. The logical arrangement of the offices on either side of the east-west corridors and the relatively small size of the building combine to provide easy and convenient circulation with the relevant offices closest to the legislative chamber. Here, the public galleries are also crowded with the several structural columns obstructing the view of the chamber. All of these main areas remain insular with no sense of connection or progression from one space to the other.

The exterior (Figure 22) exhibits many classical details, including wide flights of steps (to one main entrance and two side entrances), a central projecting portico with six hand-carved Corinthian columns, an entablature, pediments (Figure 22), and circular windows and unique scrolls on the dome (Figure 23).

In general, the building exhibits a planar quality, particularly on the north elevation which appears rather flat. This is noticeable in the weakly articulated ends. They project only slightly. Even the central portico is not very deep. The building is well linked horizontally, and vertically, by the repetition of the pediment motif in the windows under the portico, the main pediment, and in the pediments over the arched windows in the dome.

The interior has plaster walls with mahogany and oak trim
and panelling; and marble and tile floors. Grey marble from Quebec was used in the base of the rotunda and the rotunda columns, and in the floor and walls of the main staircase. Green marble from Pennsylvania was also used in the rotunda. Dark grey marble from Italy was used in the railings of the main staircase. The handcarved oak doors on the front north elevation are from England. The interior abounds with classical details such as the Corinthian columns in the rotunda, the Ionic pillars with rectangular motifs and guttae, and a coffered ceiling (originally designed with a barrel vault)\textsuperscript{103} in the main staircase, and the Ionic columns with tassels in the legislative chamber. While it seems that the chamber was always white, the original Axminster carpet was "a dark shade of Old Rose, with small medallions showing a crown in green and oak shades."\textsuperscript{104} The present carpet is bright red. From its inception, the building was serviced with steam heating, electric lights, and hot and cold running water. While several paintings and statues were intended to be placed in the interior, these were never executed.\textsuperscript{105} Very little of the original furniture remains, that found in the library appearing to be the oldest.

While the Alberta Legislative Building is very pleasing in its individual architectural details, it lacks an overall effective monumental quality. It is and has always been dominated by its environment. This may be due to its relatively small, compact nature. The dome and north portico are well proportioned to each other as are the pedimental groups on the
east and west wings to the south wing. The dome is particularly attractive.

Design Sources

The Alberta Legislative Building was designed in the Beaux-Arts Style. While the building exhibits all of the elements of this style as defined by Whiffen such as the coupled columns, the five-part frontal composition climaxing in a central mass, the arched and linteled openings, and the symmetrical planning, there is a relative simplicity of effect. This is most noticeable in the less than monumental flight of steps; the meagerness of the sculptural ornament, there being no figure sculpture or other sculpture in the round; the weak terminal features; and the shallowness of the advancing and receding planes. This building can be said to exhibit a simplified version of the Beaux-Arts Style.

The sources for this building can be traced in two ways to the United States. First of all Jeffers would have known the Rhode Island State Capitol (Figure 24) in Providence which was designed in 1891 by McKim, Mead, and White. This well-known American architectural firm promoted several classically-derived styles in the Academic Classicism fashion including the Beaux-Arts Style which they used in the Rhode Island State Capitol. Its most distinctive features are the central dome based on the central dome of St. Paul's Cathedral in London by Christopher Wren, and the domed 'tourelles'. The overall effect
is simple and light, reminiscent of the firm's Second Renaissance Revival work. These same 'tourelles' appeared on a fairly late elevation for the Alberta Legislative Building revised by Jeffers on December 1, 1908 (Figure 25).

The state capitol in the United States had always been an important and symbolic building designed in the most popular style of the time, beginning with Jefferson's Federal Style Virginia capitol (1785 - 1798), to Strickland's Early Victorian Greek Revival Tennessee capitol (1845 - 1860), to Upjohn's High Victorian Gothic Revival-Châteauesque Connecticut capitol (1873 - 1879). However, beginning with the Rhode Island capitol in 1891 and ending with the West Virginia capitol in 1930, the prevalent style for state capitols was the Late Victorian Beaux-Arts Style, the prototype being the National Capitol building in Washington, D.C. with its 1856 dome by Walter, again based on St. Paul's. The typical state capitol of this period 1890 - 1930 included a double-winged plan with a central rotunda and dome, based on the dome of Walter, St. Paul's, the Pantheon, or St. Peter's, a monumental front portico, and a blazing white exterior covering of marble or granite. The first state capitol to depart from this norm was Bertram Goodhue's Nebraska capitol (1922-1932). This building, designed in the emerging Modère Style, displayed a functional central tower which contained offices.

Although it could not be determined as to what kind of training Jeffers would have received at the Rhode Island School
of Design or in the architectural offices where he trained, it seems that Jeffers was familiar with the Beaux-Arts Style and the Ecole des Beaux-Arts method of designing.

A second design source for the Alberta Legislative Building can be documented. In January of 1907, Alberta Minister of Public Works, W.H. Cushing, made "a trip to Minnesota and Wisconsin where he visited the state capitol buildings at St. Paul and Madison to get new ideas regarding the proposed buildings for Alberta." At first glance, there appear to be no similar exterior features between the Alberta building and the Wisconsin State Capitol (Figure 26). The plan is in a Greek cross, the facade features Corinthian pilaster strips, and the ribbed dome has a Corinthian colonnaded drum and is encircled with small scrolls and a balustrade. The fourth design of the Alberta Legislative Building (Figure 10) displays the same colonnaded facade and drum with a scroll motif. A very elegant design, one wonders why it was rejected.

The Minnesota State Capitol (Figure 27) has definite similarities. Even Premier Rutherford "visited St. Paul, Minnesota and inspected the state capitol buildings for ideas for the Alberta Legislature," although this was not until November 1907. The building, designed by Cass Gilbert, and sheathed in white marble, features a large central dome based on St. Peters, and two subsidiary domes over the Senate and Court Chambers with another small dome placed over the House of Representatives to the rear of the rotunda. The building employed a very
elaborate painting and sculpture programme with the entire building costing seven million dollars. Although the exact dimensions are not known, it is certainly larger than the Alberta building. Visual similarities can be seen in the slightly advancing wing ends on the front elevation with the coupled Corinthian pilasters. Most striking are the similarities in the rear wing (Figure 28) with the arched ground storey and the two-storey Corinthian columns above. The Minnesota building, however, does not use the broken pediment motif on the sides of the rear wing (Figure 29).

There is a very interesting visual source for the circular window motif on the dome of the Alberta building. It is the Brazil Building from the St. Louis World's Fair (Figure 30). While designed in the Beaux-Arts Style, it has no other specific visual similarities.

The Alberta Legislative Building, therefore, has not only general but specific American sources for its design.
Footnotes

5. Ibid., November 8, 1907, p. 13.
6. The Thistle Rink, Empire Block, and Terrace Building have all been demolished. McKay Avenue School was designated a Provincial Historic Site in 1976.
7. See Appendix I for biography.
11. See Appendix I for biography.
12. Telegram, M.J. MacLeod to A.C. Rutherford, October 10, 1906, University of Alberta, Archives, Rutherford Papers.
13. The Beaver, (December, 1935), p. 25. It was destroyed by fire during the fall of 1905.
Alberta Government, Order in Council 67/07, March 4, 1907.

Construction, I (October, 1907), p. 64.

Canadian Architect and Builder, XXII (March, 1908), p. 9.


Application Form #111, August 10, 1922, Architectural Institute of British Columbia (A.I.B.C.), Dead Files.

Ibid.

Letter from B. Claeson, Registrar, Rhode Island School of Design, Providence, Rhode Island, November 13, 1978.

Application Form #111, August 10, 1922, A.I.B.C., Dead Files.

See Appendix C.

Application Form #111, August 10, 1922, A.I.B.C., Dead Files.


Ibid., March 19 to May 7, 1915, p. 6.

Application Form #111, August 10, 1922, A.I.B.C., Dead Files. Jeffers was registered with the A.I.B.C. for 1922 and 1923. Jeffers was not a registered architect with the American Institute of Architects prior to coming to Edmonton.

Letter, A.M. Jeffers to F. Townley, Secretary, A.I.B.C., January 13, 1923, A.I.B.C., Dead Files.


Ibid.
A.W. Cashman, More Edmonton Stories (Edmonton: Institute of Applied Art Ltd., 1958), p. 198. According to Cashman, Blakey removed an arch situated over the staircase and lowered the rotunda roof. This could not be substantiated by Public Works Annual Reports or interior drawings.

Articles of Apprenticeship, April 2, 1895, M.G. Blakey Collection, Vancouver.


Interview with M.G. Blakey, April 10, 1975, Vancouver.

Alberta Government, Order in Council 586/07, October 25, 1907. See Appendix I for a biography of his brother, W.G. Blakey, who joined him in Edmonton.


Alterations, Fort Macleod Courthouse, July 18, 1924, Alberta Department of Public Works, Plans. The position of Provincial Architect was abolished by the socialist United Farmers of Alberta party who were in power 1921 - 1935. See Appendix D.


Ibid.

Building Permit, February 28, 1908, City of Edmonton, Archives, Building Permit Book.

Edmonton Bulletin, April 13, 1908, p. 2. In a much later issue of the Edmonton Bulletin, December 30, 1950, n.p., it is stated that problems occurred during the construction of the foundation due to quicksand. This is the first reference to this problem, there being no previous mention of this situation. All subsequent articles in newspapers and guide books perpetuate this myth. No contemporaneous accounts c. 1908 substantiate this statement.
Ibid., September 5, 1908, p. 9.


Ibid.


Edmonton Bulletin, August 12, 1910, p. 3.


Edmonton Capital, June 26, 1911, p. 1. By 1915, no stone quarries were operating on a large scale near Calgary.


Memo from J. Stocks, Deputy Minister to C. Mitchell, Minister, October 7, 1913, Alberta Provincial Archives.

Alberta Government, Order in Council 603/11, July 29, 1911.


Alberta Government, Order in Council 653/11, August 19, 1911. See Appendix I for biography.


Edmonton Bulletin, December 1, 1911, p. 9.


Alberta Government, Order in Council 159/12, February 16, 1912.

Alberta Government, Order in Council 160/12, February 16, 1912.

Plans, Alberta Legislative Building, Alberta Housing
and Public Works, Edmonton.

76 Edmonton Bulletin, April 13, 1912, p. 5.
77 Alberta Government, Order in Council 417/12, May 4, 1912. See Appendix I for biography.
78 Edmonton Capital, May 7, 1912, p. 1.
79 Ibid., June 22, 1912, p. 1.
80 Edmonton Journal, July 31, 1912, p. 1. The dome was to have been covered in copper, but due to a delay in ordering the material, the more readily available terra cotta was used.
81 Photograph by Ross, September 3, 1912, Edmonton City Archives, Photograph Collection.
82 Alberta Government, Order in Council 1003/12, November 18, 1912.
83 Alberta Government, Order in Council 1109/12, December 11, 1912.
84 Photograph by Ross, December 3, 1912, Edmonton City Archives, Photograph Collection.
85 Alberta, Journal of the Legislative Assembly 1913 (Edmonton: King's Printer, 1914), p. 56.
86 Alberta, Public Works Department, Annual Report 1913 (Edmonton: King's Printer, 1914), p. 36.
87 See Appendix I for biography.
88 Edmonton Capital, January 20, 1913, p. 1.
90 Alberta Government, Order in Council 908/13, October 11, 1913.
91 Alberta Government, Order in Council 1070/13, November 28, 1913.
93 Ibid.
94 Edmonton Capital, July 8, 1914, p. 7.
95 *Edmonton Bulletin*, November 10, 1906, p. 3.
100 *Edmonton Journal*, January 5, 1979, n.p., and telephone conversation with Mr. McIntosh, September 25, 1979.
102 These dimensions are larger than those proposed by Hopkins (293 feet by 195 feet with a 113 foot dome).
104 Letter, C.H. Dancer, Deputy Minister of Public Works, to W.H. Montague, Minister of Public Works, Manitoba, April 14, 1915, Manitoba Provincial Archives, Roblin Papers. The desks were originally intended to be placed in a hemicycle, or curve facing the Speaker's chair, and not in opposition as they are now.
106 See Appendix H. Sixteen state capitols were designed in the Beaux-Arts Style. Several of these replaced previously built, smaller capitol.
109 This is very unusual. Only two, smaller domes are generally placed over the Senate and House of Representatives, and they are situated at the ends of the two main wings.
Figure 5: Terrace Building
October 1907
(Provincial Archives of Alberta)
Figure 6: Alberta Legislative Building (at left) Looking East Down North Saskatchewan River 1932
(Provincial Archives of Alberta)
Figure 7: Alberta Legislative Building
Southwest Corner with H.B.C. Buildings
in Right Foreground
c. 1915
(Public Archives of Canada PA-11278)
Figure 8: Alberta Legislative Building Design #1 November 1906
(Edmonton Bulletin, November 5, 1906, p. 9)
Figure 9: Alberta Legislative Building
Front Elevation
Design #3
Undated
(Alberta. Public Works Department. Legislative Building Plans)
Figure 10: Alberta Legislative Building
Front Elevation
Design #4
Undated
(Alberta. Public Works Department. Legislative Building Plans)
Figure 11: Allan Merrick Jeffers
1911
(Glenbow-Alberta Institute)
Figure 12: Richard Palin Blakey
Date Unknown
(M.G. Blakey Collection)
Figure 13: Alberta Legislative Building
Excavating
October 1907
(Provincial Archives of Alberta)
Figure 14: Alberta Legislative Building
Workers Finishing Carving Capitals
( Glenbow-Alberta Institute)
Figure 15: Alberta Legislative Building
North Elevation Under Construction
c. August 1912
(Glenbow-Alberta Institute)
Figure 16: Alberta Legislative Building
Aerial View
c. 1965
(Alberta Government Photographic Services - Bureau of Public Affairs)
Figure 17: Alberta Legislative Building
Second Floor Plan
(Provincial Archives of Alberta)
Figure 18: Alberta Legislative Building
Looking From Rotunda Towards Staircase and Legislative Chambers in South Wing
c. 1913
(Provincial Archives of Alberta - Brown Collection)
Figure 19: Alberta Legislative Building Rotunda Looking Upwards Into Dome c. 1965 (Alberta Government Photographic Services - Bureau of Public Affairs)
Figure 20: Alberta Legislative Building
Looking Down Marble Staircase Towards Rotunda
and North Wall
(Alberta Government Photographic Services -
Bureau of Public Affairs)
Figure 21: Alberta Legislative Building
Legislative Chamber
c. 1913
(Provincial Archives of Alberta - Brown Collection)
Figure 22: Alberta Legislative Building
North Elevation
c. 1914
(Provincial Archives of Alberta - Brown Collection)
Figure 23: Alberta Legislative Building Dome
c. 1965
(Alberta Government Photographic Services - Bureau of Public Affairs)
Figure 24: Rhode Island State Capitol
  c. 1909
  Built 1895 - 1906
  McKim, Mead and White, Architects
  (Architectural Review, XXVI (October, 1909), p. 186)
Figure 25: Alberta Legislative Building
Drawing of Front Elevation
December 1, 1908
(Alberta. Public Works Department. Legislative Building Plans)
Figure 26: Wisconsin State Capitol
View From Washington Avenue
c. 1917
Built 1906 - 1917
George Browne Post, Architect
(Architectural Record, XLII (September, 1917), p. 199)
Figure 27: Minnesota State Capitol
Front Elevation
c. 1912
Built 1896 - 1905
Cass Gilbert, Architect
(Architectural Review, XXXI (January, 1912), p.15)
Figure 28: Minnesota State Capitol
Northwest Corner (Rear)
c. 1912
Built 1896 - 1905
Cass Gilbert, Architect
(Architectural Review, XXXI (January, 1912), p. 14)
Figure 29: Alberta Legislative Building
Southeast Corner
c. 1914
(Glenbow-Alberta Institute)
Figure 30: Brazil Building
St. Louis World’s Fair
1904
(Canadian Magazine, XXIV (November/April, 1904 - 1905), p. 35)
CHAPTER II
THE SASKATCHEWAN LEGISLATIVE BUILDING

Although Saskatchewan became a province on September 1, 1905, elections were not held until December 13, 1905. One of the first items of business of the newly elected Liberal party was the confirmation of the location of the capital city. While Regina had been made the provisional capital by the Federal Government on February 21, 1905, several other towns and cities in Saskatchewan, including Saskatoon and Prince Albert, wished to be considered as possible alternate sites for the capital. Each town in turn justified its claim by citing the beauty of its location.

People would come from far and near to see the Provincial Parliament Buildings on Prince Albert Hill, while they wouldn't go 2 miles to see them hidden on Regina prairie or Saskatoon's knoll.

The government buildings would overlook the valley in which the greater part of the city is situated and between the city and the buildings will flow the mighty Saskatchewan River.

Nevertheless, when the question was put to the Assembly on May 23, 1906, Regina prevailed over its rivals.

Several buildings housed the provincial legislative assembly and the various provincial departments before the completion of the Legislative Building. The departmental offices were located in the Territorial Administrative Building, built 1891, from 1906 until November 1910 when offices were moved to the Legislative Building. The Legislative Assembly met in the
Territorial Legislative Building, built 1883, from 1906 to 1908. In January 1909, they moved to the second floor of the new Post Office where they met until December 1910. Even before the government discovered how cramped these temporary quarters would be, the Assembly voted $150,000 on May 23, 1906 for the purchase of a site for a new Legislative Building, as well as for preparation of plans and a start on construction.

History

Negotiations began immediately for the selection of a site. Seven sites were considered but only one suited the requirements of J.A. Calder, Provincial Treasurer and negotiator for the government, who wisely envisioned the future Legislative Building in a park setting. Consequently, the site purchased on June 22, 1906 consisted of 168 acres on the south side of Wascana Creek (now the artificially created Wascana Lake) opposite the already existing Wascana Park to the north. The government purchased the land from McCallum, Hill and Company for $96,250. Although the site is now located in the centre of the city, it was then situated on the edge of town, where sufficient land was available for the creation of a surrounding park. Furthermore, the site afforded the possibility of a building that would face both the water and the city (Figure 31).

Shortly after the purchase of the site, Premier Walter Scott, who was also Minister of Public Works, began to consider the best method of obtaining an architect for the Legislative
Building. He initially considered interviewing architects and making an appointment. On September 5, 1906, during a visit to the west coast, Scott met with Francis Mawson Rattenbury, a prominent and successful B.C. architect. Noting that Scott was wavering between a competition or an appointment, Rattenbury advised against the former, only intimating that it would be best to simply commission a reputable architect, such as himself.\(^\text{13}\) Although Scott had initially "almost come to the conclusion that there is no architect in Canada from whom we can expect as good results as Rattenbury of Victoria,"\(^\text{14}\) after the meeting he had "not yet arrived at a definite conclusion as to the method we will follow."\(^\text{15}\)

After discussing the two alternatives with outside consultants from New York, St. Paul, and Victoria, and his colleagues, Scott decided that in order to have the best possible choice of design, a competition, by invitation only, should be held. In fact, he felt that "we shall have enlisted the best talent in architecture which exists in the English-speaking world."\(^\text{16}\) Scott asked Percy E. Nobbs, Professor of Architecture at McGill University to arrange the competition, select the competitors, and serve as an assessor of the submitted designs. Nobbs suggested one other architect to serve as an associate assessor, Bertram Goodhue of New York,\(^\text{17}\) while Cass Gilbert suggested Frank Miles Day of Philadelphia.\(^\text{18}\) While Goodhue (1869 - 1924) is best known for his Gothic Revival churches, he was also interested in the Arts and Crafts
movement; he later pursued his interest in indigenous styles by using the Spanish Churrigueresque Style almost exclusively for the 1915 Panama-Pacific Exposition in San Diego. Day is best known for his Collegiate Gothic buildings at Princeton University.

The conditions for the competition were made available to the competitors at the beginning of September giving them until November 30, 1907 to prepare the many required plans and drawings. The conditions stated the general character and cost ($1,250,000) of the proposed building, suggested some allocation of space, and described the Southern Saskatchewan climate. The design was to accommodate additions and alterations. Canadian materials were to be used wherever possible. Specifically, the walls were to be red brick with limestone trim. Two of the most significant conditions concerned the appearance of the building. "As the site is so far from the city, some dominating feature such as a dome or tower is suggested." Secondly, the fact that Saskatchewan was a political unit within the British Empire "should be expressed in the building." Unsuccessful competitors would receive $1,500 for their expenses, while the winner would receive 5% commission on the estimated cost of the work. He would also be responsible for supervising the construction of the building. Not surprisingly, these conditions were interpreted in several different ways by the participating architects.

Seven architects were invited to participate in the
competition: one from England, one from the United States, and five from Canada.

The English entry was submitted by Mitchell and Raine of London, England. Although they were then highly regarded, very little is known about their work. Their proposal was a very complex one, both in elevation and in plan (Figure 32). The main elevation presents a series of built-up forms as seen in the double-porticoed central entrance with adjacent towers, the three layered central clock tower, and the two corner wing towers. The plan is in the shape of a square 'B' with two open courts. The legislative chamber is placed in the centre of the building to apparently secure the greatest possible isolation from all distractions.- Hardly necessary in the middle of 168 acres of bald prairie. This design has clear visual associations with the Edwardian Baroque town halls in Great Britain and Australia, although the arrangement of the parts on the front elevation and plan relate to the concept of symmetrical and axial planning of the Ecole des Beaux-Arts.

The American architect was Cass Gilbert (1859 - 1934) of New York. He became familiar with the Beaux-Arts Style while working for McKim, Mead, and White (1880 - 1882). He used this style fairly consistently in his buildings such as the Minnesota State Capitol, the Customs House in New York (1899 - 1903), the Arkansas State Capitol (1899 - 1916), and the West Virginia State Capitol (1930 - 1932). His best known departure from this style is his quasi-Gothic Revival Woolworth Building
in New York (1911). The style of his proposal for the Legislative Building is Collegiate Gothic, associated most prominently with educational buildings in the United States and Canada. A slender square tower rises above the crossing (Figure 33). While the plan is approximately T-shaped, Gilbert also provided two open court areas. Buildings with open courts are more difficult and costly to heat. To meet the "British Empire" condition of the competition, Gilbert probably thought his design would form associations with the Gothic Revival Parliament Buildings in Ottawa by Thomas Fuller (1859 - 1867) and London by Charles Barry (1840 - 1865).

The Canadian schemes were extremely divergent: two were very strongly American in inspiration while the other three had marked British associations.

F.M. Rattenbury (1867 -11935) of Victoria designed many structures in British Columbia, most notably for the C.P.R. and the Bank of Montreal. His more important buildings include the Romanesque Revival Legislative Building in Victoria (1893 - 1897, 1912 - 1915), the Château Style Bank of Montreal in Victoria (1896), the Tudor-Château Style Empress Hotel in Victoria (1903 - 1908), and the Neo-classical Revival Courthouse in Vancouver (1906 - 1911), from which Rattenbury's proposal for the Saskatchewan Legislative Building (Figure 34) was expanded. The design displays a very severe Neo-classical Revival Style utilizing a motif of Ionic colonnades in the wings and the familiar Rhode Island colonnaded dome and 'tourelles'. The forms build up from the wings toward the
the center. The plan is also very severe and rectangular.
In general, the building follows the state capitol format.

Storey and Van Egmond were a prominent Regina firm active
in various towns in Saskatchewan, including Saskatoon. Some of
their works include the Courthouse in Saskatoon and the Tele­
phone Exchange in Regina. E.M. Storey worked as an architect
in New York and Kingston, Ontario before coming to Regina in
April 1906. W.B. Van Egmond studied architecture in Toronto
and New York under the Beaux-Arts system before coming to
Regina in 1906. The front elevation of their proposal
(Figure 35) shows two wings emphasized at the ends with Corin­
thian columns and flat domes, culminating in a central portico
with coupled Corinthian columns and a colonnaded drum and dome,
again following the American state capitol type. The design
resembles the front elevation of the Mississippi State Capitol
(1901 - 1903) except for the semi-circular wing ends. The plan
is in the shape of a 'W' with the legislative chamber in the
rear of the centre portion. Unlike the American state capitol
where the two flat domes mark the chambers of the Senate and the
House of Representatives, they are here used to mark the cross­
sings. The style used is the Beaux-Arts.

Marchand and Haskell were a prominent Montreal architec­
tural firm but very little is known of their work. Joseph
Omer Marchand (1873 - 1936) was the first French-Canadian to
study at the Ecole des Beaux-Arts in Paris (1893 - 1903). He
designed many churches in Montreal and the St. Boniface cathedral
in Manitoba. He also designed the Federal Parliament Building in Ottawa with J.A. Pearson in 1916. The Saskatchewan project combines the American Beaux-Arts Style in the five-part frontal composition, pedimented corners, and central entrance with an English clock tower. Although the plan is a conventional 'T' shape, the legislative chamber is placed in the central projecting front entrance (Figure 36). The combination of national elements is worth noting in this design.

Darling and Pearson of Winnipeg and Toronto were the fourth competitors from Canada. Their most prominent buildings include the Canadian Bank of Commerce in Vancouver (1906 - 1908), and the Royal Bank Building (1906), the Bank of Nova Scotia (1910), and the Canadian Imperial Bank of Commerce (1912), all in Winnipeg and all designed in the Academic Classical Style. Frank Darling (1850 - 1923) received his training in the architectural office of Henry Langley in Toronto (1866), and under George Edmund Street in London (1870). He formed his partnership with John A. Pearson in 1895. The proposal by Darling and Pearson is in the Beaux-Arts Style with an Edwardian Baroque emphasis on complexity and exuberance of forms as seen in the broken pediments and coupled Corinthian columns in the wings, the main entrance with its adjacent towers, and dome adorned with figure sculptures. The plan is in a complex 'B' shape with two open court areas. Once again, there is a strong sense of English detail combined with an American Beaux-Arts sense of composition (Figure 37).
On December 21, 1907, E. and W.S. Maxwell of Montreal were announced the winners of the competition.\textsuperscript{25} Edward Maxwell (Figure 38), born December 31, 1867, worked with H.H. Richardson's successors, Shepley, Rutan, and Coolidge,\textsuperscript{26} before going into partnership with his brother in 1902\textsuperscript{27} in Montreal.

William Sutherland Maxwell (November 14, 1874 - March 25, 1952) was born in Montreal (Figure 39) and began his architectural training as a draughtsman in his brother's office in 1890. He spent three years in the office of Wilson and Wetherell of Boston 1893 - 1896. In 1899 he entered the Ecole des Beaux-Arts in Paris and studied under Louis Pascal for two years. He later became a member of the Beaux-Arts Institute of Design in New York.\textsuperscript{28} He was also extremely active in the R.A.I.C., the Royal Canadian Academy, the 'atelier' Maxwell, the Montreal Arts Club, and the Province of Quebec Association of Architects.\textsuperscript{29}

The Maxwell partnership dissolved in 1923 with the death of Edward Maxwell on November 14. During their partnership, they designed many buildings for the C.P.R. in British Columbia, Winnipeg, and Ottawa as well as commercial buildings and large residences in Montreal.\textsuperscript{30} The majority of these buildings were designed in the Beaux-Arts Style as was their proposal for the Saskatchewan Legislative Building (Figure 40).

The construction of their design proceeded rather quickly in comparison with the other prairie legislative buildings. Frederick G. Todd of Montreal had already submitted a portion of his landscape plan for the site in October 1906;\textsuperscript{31} his
completed plans were available by April 1907. Although the plan was not followed in its entirety, it was upon Todd's recommendation that the building should face north and be located well back from the water. These suggestions were incorporated into the conditions of the competition.

By 1908, all the preliminary work was well under way. To help solve the winter unemployment problem, the government decided to hire day labour to haul gravel to the site in readiness for the large amount of concrete that would be needed for the building. This work began on January 18, 1908. As final plans were completed by May, tenders were advertised, with the closing date being June 22, 1908. Six tenders were received: two from Regina, two from Winnipeg, and two from Montreal. The contract for construction was awarded on June 30, 1908 to Peter Lyall and Sons of Montreal for $1,424,150. Peter Lyall (1842 - 1912) emigrated in 1870 from Scotland to Canada where he founded the firm in 1875. He undertook major construction contracts in Montreal, Toronto, and Ottawa (Figure 41). Excavations on the Saskatchewan Legislative Building were well under way by August 1908, while the sinking of the concrete piles was proceeding by September 1908. In November, work was suspended for the winter.

Construction of the building continued in 1909. Erection of the reinforced concrete framework was begun in March, but a strike temporarily halted construction until the labourers returned to work on May 25, 1909. By June 21, the concrete
work in the basement and on the first two floors had been completed.

Unlike the steel frame structure of the Alberta Legislative Building, the Saskatchewan Legislative Building is constructed of steel reinforced concrete. Although this method of construction was first used in 1855 by C. Lambot of Paris, it was not widely used until the 1890s. It was still a relatively modern and new technique in 1909. In fact, the Saskatchewan Legislative Building was, at that time, the largest reinforced concrete building in the Canadian West. This method entails the building of wooden forms or moulds around the steel. Concrete is poured into the moulds and allowed to set. When it is dry, the forms are removed, exposing the concrete column, floor, or beam (Figure 42). The Legislative Building uses a particular method of reinforcing the concrete, known as the Kahn System, developed about 1903 (Figure 43). The concrete is reinforced by a 'trussed bar' of steel with fins set at forty-five degree angles. This became the most widely used method of reinforcing concrete during the next decade.

The facing of the structure with Tyndall limestone began in August. The reinforced concrete work was completed by October 4, 1909, the day the Governor-General, Earl Grey, laid the cornerstone.

The majority of the interior was completed in 1910. A strike by the bricklayers and stonemasons in January protesting the use of unskilled labourers to lay plaster blocks ended
in a decision in favour of the former on February 13. The bricklayers consequently finished this work during the course of the year allowing the majority of the government offices to be occupied between November 16 and 25. The stone carving and the sheeting of the copper dome was begun by the end of the year.

The Legislative Assembly met for the first time in the reading room of the new legislative library on January 17, 1911.

Work on the interior was substantially completed in 1912. The Legislative Assembly met for the first time in the new legislative chamber on January 25, 1912. A cyclone struck Regina on June 30, 1912, and caused some damage to partitions, plaster work, windows, and skylights. Repairs were completed in time for the official opening by the Governor-General, H.R.H. the Duke of Connaught, on October 12, 1912. The final cost of the building was $2,236,614.21.

During the next few years, additional aspects of the site and building were completed. In 1913, the government commissioned landscape architect, Thomas Mawson and Sons of Lancaster, England to prepare a new landscape plan to surround the Legislative Building. Malcolm Ross, the newly appointed Public Works landscape architect, and George Watt, the Government House gardener, prepared the detailed plans from Mawson's general recommendations for a natural, rural park. The sculpted pediment on the main entrance was completed in 1914 by the Bromsgrove Guild Limited of England. Major internal renovations were not undertaken until 1966 - 1972.
Description

The building is of steel reinforced concrete construction laid on concrete piles. The basement storey is faced in granite from Quebec while the upper storeys are faced in Tyndall limestone from Manitoba. During the preparation of the final working drawings, Premier Scott decided that "our buildings would be cheapened in appearance by the use of red brick, they are to be entirely of stone." The pale, buff colour of the limestone gives the building a very subdued appearance. The roof is flat with a tar and gravel covering.

The building is in the shape of a Latin cross with two uneven axes (Figure 44), one very long, which contains the ministerial and civil service offices which are joined in the center by the public rotunda (Figure 45), and a shorter axis with the main entrance at the north end (Figure 46), and the legislative chamber at the south end (Figure 47). The overall dimensions are 542 feet 8 3/4 inches east to west, and 263 feet 5 inches north to south. The height from the ground to the top of the lantern is 183 feet 8 inches. The building has three storeys and a full basement.

The plan of this building is very long and spread out, making circulation tedious. This is not helped by the fact that, though three staircases are adjacent to the rotunda, the other staircases, elevators, and washrooms are at the ends of the wings. Distances between various prominent rooms are great. While the legislative chamber is placed to the rear of the
south wing, the premier's office, the cabinet chamber, and the lieutenant-governor's room are at the front of the north wing. The library, while suited to the northern exposure it receives, is also not close to the legislative chamber. The only entrance is in the centre of the north elevation. Progression of the spaces is well-controlled and articulated: from the spacious but controlled, even protective, entrance the space opens up over the main staircase only to be drawn in again under the rotunda. The space is expanded again dramatically in the legislative chamber with its airy and light public galleries. The spaces, then, are alternately being contracted and expanded along the short axis. All of the interior spaces are thus well-defined.

The chief ornamental features on the exterior include the central projecting portico with its Doric columns and the two wing porticos with broken pediments on the front elevation (Figure 48), surmounted by an irregularly-shaped octagonal dome resting over the crossing on a square drum with Doric columns (Figure 49). Other important exterior details include porticos with broken pediments on the rear, coupled columns, round arched windows (Figure 50), and a pediment sculpture over the main entrance (Figure 51). The central figure represents Canada as a mother protecting the pioneer settler on her left and the Indian and his way of life on her right. The group is very static with all of the figures presented in a vertical position. Only the slight diagonal of an arm repeats the diagonal
of the frame which serves to contain the figures and hold them firm.

This static, rigid, severe quality is reflected on the exterior as a whole. The wall surfaces are flat and thin. The broken pediments do not advance from the wall. The building is linked horizontally by the round arched windows while the building is linked vertically by the strong Doric columns in the wings, portico, and dome. Only the segmental arches on the corners of the drum suggest any exuberance. The wings are strongly enough articulated with the broken pediment motif that, even with the long length of the wings, the composition is still held together. Overall, the effect of the dome is weak as the long wings tend to overpower it.

The interior has plaster walls with oak and mahogany trim and panelling, and marble floors and panelling. Interior details include a richly decorated plaster ceiling in the entrance (a common feature of the Maxwell's work), Ionic columns with tassels in the rotunda, three-dimensional rosettes in the rotunda ceiling, Ionic pilasters with tassels in the legislative chamber, and coffered flat arched ceilings in the legislative chamber. The interior details have been executed on a relatively small scale but they are not lost due to their intricacy, complexity, and attention to detail. The mural (Figure 52) in the rotunda is called 'Before the White Man Came'. It was completed in 1933 by John Leman, a former Public Works employee. The scene depicts the Qu'Appelle Valley in which a few Indians are preparing to
attack a herd of buffalo on the opposite shore. Apparently other murals by Canadian artists were planned for the legislative chamber and other areas of the building but the First World War postponed these plans indefinitely.  

The overall quality of the building is one of thinness, elongation, and flatness. The design is very sobre, at times both severe and delicate when one contrasts the Doric columns with the round arched windows. However, it is the linear quality which, because of its length and size, attaches the building to the soil, and allows the building to not necessarily dominate the landscape but seem an integral part of it.

Design Sources

The Saskatchewan Legislative Building is a simplified version of the Beaux-Arts Style. The building exhibits the coupled columns, the five-part frontal composition, the central mass, the arched and linteled openings, and the strictly symmetrical plan with the functions grouped along major and minor axes, so typical of the style. There is very little decorative sculpture; the planes recede and advance very slightly. The effect is one of simplicity, almost barreness. The Maxwells had certainly intended to use more sculpture as seen in their competition proposal (Figure 40).

While the general planning and design of the building adheres to Beaux-Arts principles, the dome is similar to a few irregularly-shaped domes on British town halls.  

Probably
one of the earliest domes of this type can be seen on the Leeds Town Hall (Figure 53) by Cuthbert Brodrick (1853 - 1858). A small eight-sided dome is placed over a colonnaded square drum. Brodrick (1822 - 1905) designed several large secular High Victorian buildings. He was often influenced by French work of the period 1840 - 1850.

The extended cut corner motif on the drum derives from the work of Wren in his St. Paul's corner towers and again in his Royal Hospital. This motif was picked up by John Belcher (1841 - 1913) and other architects of the Edwardian Baroque. It can be seen in the Belfast City Hall by Brumwell Thomas (1897 - 1906), the Dublin Customs House by James Gandon (1912), and the London Sessions House by E.W. Mountford (1900 - 1907). None of these, however, employ the segmental arch motif or a square colonnaded drum.

The town hall had always been a prominent public building. The origins of this type of building can be traced to the development of mercantile towns in Italy, Germany, Belgium, and the Netherlands, beginning in the thirteenth century. From guild halls, they developed into houses of parliament in the eighteenth century. With the reorganization of the town in the early nineteenth century in Great Britain and the Municipal Corporation Act of 1835, town halls became symbols of the community.

As the Beaux-Arts training received by both the Maxwell brothers encouraged the use of any historical style which was most appropriate to the purpose and image of the building, they
chose the Beaux-Arts Style, simplified and refined it, and combined it with an Edwardian Baroque dome. The Saskatchewan Legislative Building combines Canadian materials, Prairie economic restraint, Beaux-Arts trained Canadian architects, and English town hall associations.
Footnotes

1 Regina Leader, February 22, 1905, p. 1.
2 Ibid., February 8, 1906, p. 2.
4 Ibid.
6 Ibid., p. 250. It was located on Dewdney Avenue between Athol and Montague Streets. Built as a single storey wood frame structure, it was faced with brick 1885 - 1886 before a portion of it burned in 1922.
7 Ibid., p. 252.
9 Thomas, op. cit., p. 251.
12 See Appendix I for biography.
13 Terry Reksten, Rattenbury (Victoria: Sono Nis, 1978), pp. 98 - 101. It is debatable how much support Scott gave Rattenbury. Considering Scott's 'above board' character, it is likely that Rattenbury read more into the meeting than existed.
15 Letter, W. Scott to W. Henderson, Dominion Department of Public Works, Victoria, September 22, 1906, Saskatchewan Provincial Archives, Scott Papers.
16 Letter, W. Scott to Cass Gilbert, August 15, 1907, Saskatchewan Public Archives, Scott Papers.
17 Premier Scott was originally to be the third assessor but illness caused him to withdraw.
18 Letter, Cass Gilbert to Walter Scott, August 20, 1907, Saskatchewan Provincial Archives, Scott Papers.

19 Conditions of Competition for the Selection of an Architect for the Proposed Legislative and Executive Building At Regina, Saskatchewan (Regina: Government of Saskatchewan, September 3, 1907), p. 5.

20 Ibid., p. 9.

21 Ibid., p. 7.

22 Ibid., p. 8.

23 Regina Leader, September 7, 1907, p. 7.

24 Ibid.,

25 Ibid., December 21, 1907, p. 1.


28 Ibid.


30 See Appendix E.

31 Regina Leader, October 31, 1906, p. 1.

32 Ibid., April 27, 1907, n.p.

33 Thomas, op. cit., p 51251.

34 Regina Leader, January 29, 1908, p. 1.

35 Thomas, op. cit., p. 251.

36 Regina Leader, June 23, 1908, p. 1.

37 Ibid., July 1, 1908, p. 1. This was not the lowest bid.

38 Ibid., November 15, 1912, p. 13.

39 Ibid., August 21, 1908, p. 1.
40 Ibid., September 11, 1908, p. 8.
41 Ibid., November 14, 1908, p. 2.
42 Thomas, op. cit., p. 252.
44 Regina Leader, June 21, 1909, p. 3.
46 The first reinforced concrete building in North America was a house erected in 1875 in Port Chester, New York. One of the first reinforced concrete structures in Canada was erected in Halifax in 1904.
47 Gillespie, op. cit., p. 53.
48 Thomas, op. cit., p. 252.
49 Regina Leader, October 4, 1909, p. 1.
50 Ibid., January 17, 1910, p. 2.
52 Edmonton Capital, November 16, 1910, p. 1.
53 Saskatchewan, Public Works Department, Annual Report 1910 - 1911 (Regina: King's Printer, 1912), p. 90.
54 Thomas, op. cit., p. 252.
56 Ibid., December 13, 1912, p. 6.
57 Thomas, op. cit., p. 252.
58 Ibid.
60 Letter, Walter Scott to Mr. Page, July 13, 1909, Saskatchewan Provincial Archives, Scott Papers.
61 Royal Architectural Institute of Canada Journal, I (April/June, 1924), pp. 43, 44.
62 See Appendix G.
Figure 31: Saskatchewan Legislative Building
Aerial View Looking North
(Saskatchewan Government Photograph)
Figure 32: Saskatchewan Legislative Building
Proposed Front Elevation
Mitchell and Raine
(Archives of Saskatchewan)
Figure 33: Saskatchewan Legislative Building
Proposed Front Elevation
Cass Gilbert
(Archives of Saskatchewan)
Figure 34: Saskatchewan Legislative Building
Proposed Front Elevation
F.M. Rattenbury
(Archives of Saskatchewan)
Figure 35: Saskatchewan Legislative Building
Proposed Front Elevation
Storey and Van Egmond
(Archives of Saskatchewan)
Figure 36: Saskatchewan Legislative Building
Proposed Front Elevation
Marchand and Haskell
(Archives of Saskatchewan)
Figure 37: Saskatchewan Legislative Building
Proposed Front Elevation
Darling and Pearson
(Archives of Saskatchewan)
Figure 38: Edward Maxwell
(Royal Architectural Institute of Canada Journal, I (April/June, 1924), p. 53)
Figure 39: William Sutherland Maxwell
(Regina Leader, October 14, 1912, p. 1)
Figure 40: Saskatchewan Legislative Building
Proposed Front Elevation
E. and W.S. Maxwell
(Archives of Saskatchewan)
Figure 41: Peter Lyall
(Regina Leader, October 4, 1909, p. 1)
Figure 42: Saskatchewan Legislative Building
North Elevation Under Construction
July 23, 1909
(Archives of Saskatchewan)
Figure 43: Kahn System of Reinforced Concrete
Figure 44: Saskatchewan Legislative Building
Main Floor Plan
(Archives of Saskatchewan)
Figure 45: Saskatchewan Legislative Building Rotunda (Saskatchewan Government Photograph)
Figure 46: Saskatchewan Legislative Building Entrance
(Archives of Saskatchewan)
Figure 47: Saskatchewan Legislative Building
Legislative Chamber
(Saskatchewan Government Photograph)
Figure 48: Saskatchewan Legislative Building
North Elevation
c. 1913
(Archives of Saskatchewan)
Figure 49: Saskatchewan Legislative Building Dome 1927 (Archives of Saskatchewan)
Figure 50: Saskatchewan Legislative Building
South Elevation
October 10, 1910
(Archives of Saskatchewan)
Figure 51: Saskatchewan Legislative Building
North Pediment
c. 1956
(Archives of Saskatchewan)
Figure 52: Saskatchewan Legislative Building Rotunda
(ARCHIVES OF SASKATCHEWAN)
Figure 53: Leeds Town Hall
Built 1853 - 1858
Cuthbert Brodrick, Architect
(Architectural Review, LXXIV (October, 1933), p. 130)
CHAPTER III
THE MANITOBA LEGISLATIVE BUILDING

While Manitoba had been a province since July 15, 1870, the northern portion of the province was not annexed until May 15, 1912. In Winnipeg, a number of buildings were used to house the provincial Legislative Assembly and the various departments before the completion of the Legislative Building.

The first legislative assembly met in the A.G.B. Bannatyne home on March 15, 1871. This residence was located just north of the corner of Portage and Main. After this building was destroyed by fire on December 3, 1873, the Legislative Assembly met in the new courthouse until 1881. This building was situated further north on Main Street between Bannatyne and William. The Legislative Assembly then met in the north wing of the old Law Courts from 1882 to 1883. Departmental offices were located in the old Land Titles Building until 1884. A new parliament building on Kennedy and Broadway Streets, designed by Thomas Scott, Federal Architect, was built in 1883 and was ready for occupancy in 1884. Though now demolished, it once stood on the northeast corner of the present legislative grounds. This 3 1/2 storey, white, brick building had a mansard roof with dormer windows (Figure 54). It housed most of the government functions until the completion of the present Legislative Building. However, as the government bureaucracy expanded, some departmental offices were relocated to several other
buildings throughout the city.

The need to build a new legislative building became apparent in the latter part of 1909 as the other two prairie legislative buildings neared completion. "Manitoba is getting jealous [and] wants a new legislative building to eclipse sister provinces." The current building was considered inadequate to accommodate all the Government departments and additional accommodation is urgently required. Additions and enlargements have been made from time to time, but it is now realized that the buildings which did good service many years ago are now too small for the volume of business and the additional sub-departments of the prosperous province.

A site was finally secured in December 1911 comprising approximately thirty acres. Formerly the location of the Fort Osborne barracks, it was located in the center of the city on the north bank of the Assiniboine River.

History

It was initially decided to simply enlarge the current legislative building, Provincial Architect, Samuel Hooper, having drawn up plans for two wings and a new front extension. However, this idea seems to have been rejected almost immediately as the government turned its attention to securing a new location suitable for the erection of a larger building. By January 1911, Hooper had prepared plans for a new building. This scheme was also rejected when it was decided in October 1911 to hold a competition for the design of the Manitoba Legislative Building. However, with the death of Hooper, and the appointment
of a new Provincial Architect (Figure 55), V.W. Horwood, it was decided that Horwood should draw up a preliminary sketch outlining the basic requirements on which the competition would be based.

The competition, which opened December 1911, was limited to "architects who are British subjects practising in the British Empire." (All citizens of Commonwealth countries, including Canada, were British subjects). Other conditions stated that not only should Canadian materials be used wherever possible, but also that the main material was to be Manitoba limestone, and "the fact that Manitoba is politically within the British empire should be expressed in the character of its public buildings." These requirements were prepared by C.H. Dancer, Deputy Minister of Public Works, and the Provincial Architect, under the direction of Colin H. Campbell, Minister of Public Works, to whom the submissions were to be delivered by February 15, 1912. The assessor was Leonard Stokes, F.R.I.B.A., as former president of the Royal Institute of British Architects. The committee to confirm the assessor's selection consisted of Premier Rodmond Palen Roblin, Campbell, Dancer, and Horwood.

This situation drew considerable comment ("Farcical Architectural Competition") from a Free Press editorial. The two major criticisms were aimed at the assessing committee and the time limit allowed for sending in the plans.
In fact here is a government committee of four with the addition of one outsider, presumably an architect of standing, but who would necessarily be subordinate to his employers, who would constitute the majority of the board. The Government would be well advised to shift the responsibility to an independent commission of experts.23

Concerning the early submission date, this renders the whole scheme abortive so far as extra-Canadian architects are concerned, and in fact looks very like a frame-up with some ulterior object in view. After ostentatiously throwing the competition open to all architects domiciled within the British empire, it is a travesty to close it at a date when few of them will even have heard of it. The whole scheme seems ill-conceived and hasty and might well be withdrawn and reconsidered.24

Perhaps because of these complaints, and others,25 it would appear that Stokes became the main judge, and the closing date of the competition was extended to March 31.26 The committee grew to approximately ten members consisting of ministers from both parties.27 Sixty-six28 designs were submitted29 of which five were chosen on April 12, 191230 to receive an honorarium of $2,000 and to compete in the final phase of the competition. The five architects selected were E. and W.S. Maxwell, Montreal; Sharp and Brown, Toronto; Brown and Valance, Montreal; Clemesha and Portnall, Regina; and the winner, selected on September 24, 1912,31 Frank Worthington Simon, Liverpool, England (Figure 56).

Besides the Maxwells, very little is known about the other competitors. The Maxwell submission features an H plan, a Corinthian portico, and an Edwardian Baroque dome (Figure 57).

The Sharp and Brown design has a T-shaped plan, a
Corinthian portico without a pediment, and a small American state capitol dome (Figure 58).

Brown and Vallance set up an office in Winnipeg in 1910. Some of their major buildings include the University of Saskatchewan in Saskatoon, St. Chad's College in Regina, the Calgary Herald Building, the Canada Life Assurance Company building in Calgary, and the Merchants Bank in Calgary. Their proposal shows a complex Y-shaped plan, an Ionic arcade, and a 350 foot English tower (Figure 59).

F. Chapman Clemesha, president of the Saskatchewan Architects' Association and a licentiate member of the Royal Institute of British Architects, came to Regina about 1906 and was best known for his residential work. Frank H. Portnall was associated with Clemesha for several years. They submitted the winning design for the Winnipeg City Hall which was based on the design of St. George's Hall in Liverpool by H.L. Elmes and C.R. Cockerell (1839), with the addition of a slim, English clock tower. Their concept of the Legislative Building has a Latin cross plan, and an Edwardian Baroque dome (Figure 60).

Simon (Figure 61) was born in England in 1862, and, after receiving his initial training in Birmingham, he attended the Ecole des Beaux-Arts in Paris, studying under the French architect, Louis Pascal. Upon winning the R.I.B.A. Tite Prize in 1887 for a classical design for a cathedral, he began his practice in Edinburgh in 1888. For some years, until about 1902, when he was elected to the Fellowship of the R.I.B.A., he was
a member of the architectural firm of Anderson, Simon and Crawford. Upon the dissolution of this partnership he became associated with Hugh H. Matear of Liverpool with whom he won the competition for the Edwardian Baroque Liverpool Cotton Exchange. Also, in conjunction with Briggs, Wolstenholme and Thornely, he designed additions for the University of Liverpool. He generally confined his work to competitive designing. During the construction of the Legislative Building, he moved to Winnipeg, where with the aid of the architectural firm of Boddington, Inman and Shelten, he prepared approximately 2,000 drawings for the contractors. He received $10,000 first prize and 5% commission on $2,000,000 (the estimated cost of construction) amounting to $100,000. He was actually paid $166,394.56. Following the building's completion, he went to France where he died at Mentone on May 19, 1933.

Mr. Simon was a man of great personal charm. He had an unusually facile pencil and was no mean executant in watercolour painting. He had more than 'a streak of genius' in design, and would assuredly have risen to the highest eminence in his profession had it not been for a certain wandering instinct that seemed to be deeply ingrained in his nature, and that kept him from allowing himself to take root in any one spot.

Preparations for the construction of the Manitoba Legislative Building began in 1913. The contract for its construction was unofficially awarded on July 12, 1913 to Thomas Kelly (Figure 62) and Sons of Winnipeg for the sum of $2,859,750. The only other firm tendering for the contract was Peter Lyall and Sons of Montreal. A separate contract for the heating,
ventilating, and plumbing was awarded to Crane and Ordway for $119,000. Excavations were finished in August and plans were well under way to sink foundation holes or caissons to bedrock which would be filled with reinforced concrete. A new Minister of Public Works, Dr. W.H. Montague, took office on November 4, 1913.

Work resumed in April 1914, the majority of the concrete caissons having been sunk the previous fall. Work stopped temporarily, apparently due to the onset of the war. However, it was soon revealed that, in fact, the capital accounts budget was exhausted. An additional one quarter million dollars had been spent on sewerage, larger, deeper, and stronger caissons, a stronger structural frame, and a stronger foundation wall, and an additional half million dollars was still needed for similar reinforcement of the south wing. These additional expenditures inspired at least one epithet for the legislative site: "the costliest hole outside the war zone."

By January 1915, the walls were completed up to the second storey. The opposition Liberal party led by T.C. Norris gave notice that they would request that a temporary committee be set up to investigate the public accounts and give detailed explanations of public works expenditures. The Public Accounts Committee, the body responsible for investigating the construction of the Legislative Building, was mainly composed of Conservative party members, and was consequently in a position to obstruct
inquiries\textsuperscript{55} by not producing relevant documents and witnesses. Despite these delay tactics,\textsuperscript{56} it was revealed that not only were workmen being underpaid (the fair wage schedule had been changed after contracts were signed),\textsuperscript{57} but that several additional contracts had been paid in full before the construction specified by those contracts had been completed.\textsuperscript{58} The contractors (Kelly and Sons) had been paid twice the amount needed to buy steel.\textsuperscript{59} The Committee's final report stated that all of the additional contracts had been properrand necessary.\textsuperscript{60} At the final sitting of the Committee on March 30, 1915, the Liberals requested that a royal commission be appointed to further investigate the Legislative Building contracts, but this was defeated.\textsuperscript{61}

Upon petition by the Opposition to the Lieutenant-Governor, Premier Roblin was forced to appoint a royal commission consisting of three members under the chairmanship of Chief Justice Mathers,\textsuperscript{62} effective April 20, 1915. The proceedings of the Mathers Commission, as it came to be called, began on April 22, 1915,\textsuperscript{63} and continued until the completion of the report on August 24, 1915.\textsuperscript{64} Despite delays in securing witnesses and documentary evidence, and the Conservative party's resignation on May 12, 1915,\textsuperscript{65} with the subsequent election of the Liberal party on August 6, 1915, with T.C. Norris as premier,\textsuperscript{66} it was found that Simon had not been allowed to supervise construction of the Legislative Building and Horwood had been placed in effective control of its erection.\textsuperscript{67} The report of the Royal
Commission revealed that the Lyall tender had been shown to Kelly so that he could underbid Lyall; that additional contracts had been given to Kelly for the caissons and other structural work; that Kelly might realize an excessive profit by underpaying his workers, using cheaper materials and construction techniques, such as cheap quality concrete in the caissons; that Kelly was to return a portion of this profit to the Conservative party for campaign funds; that Kelly was to retain the remaining portion for himself; that these actions had been supported and adopted by several former Conservative ministers including Premier R.P. Roblin, Minister of Education G.R. Coldwell, Minister of Public Works W.H. Montague, Attorney-General J.H. Howden, Provincial Architect Horwood, and Conservative Association President R.M. Simpson; and that the contractors were overpaid to the amount of $701,493.59.

Construction to enclose the north wing resumed on the Legislative Building on September 7, 1915, ending the four-month shut-down. The James McDiarmid Company received a temporary contract until the end of the 1915 construction season. Due to the poor quality of the concrete and, consequently, the poor structural strength of the foundations, several caissons had to be reinforced while others had to be rebuilt, particularly under the dome. Faulty caissons caused cracks to appear in the south wing. Another modification involved the structural design of the dome, and the simplification of the structural design involved
in the modification of plan which Mr. Simon proposed to the government with a view to effecting economy. There is no alteration at all in the external design of the dome, and Mr. Simon will, if anything, accentuate the beauty and grandeur of the buildings as outlined in the original plans.\textsuperscript{75}

The seriousness of the defective caissons continued to appear in 1916 in the form of cracks due to the settlement of the caissons ("Capitol in Danger of Collapse?").\textsuperscript{76} Indecision as to whether or not to proceed on the construction meant that very little work was done. Various tenders were called, but the only ones awarded went to the Manitoba Bridge and Iron Company for the dome steel,\textsuperscript{77} and to James Ballantyne and Son of Montreal for the piping work in the tunnel which connected the Legislative Building to the central power house.\textsuperscript{78} On October 21, approximately a thousand union workmen marched on the Legislative Building demanding that work be continued on it throughout the winter.\textsuperscript{79} Several offices, including the comptroller-general, the game warden, and the agricultural publications branch, moved into the north wing about November 13.\textsuperscript{80} Tenders for the completion of the Legislative Building were finally called on December 29, 1916, in ten different categories: excavating, concrete work, brickwork, carpentry and metal work; marble work; roofing work; plastering and tilework; glazing; painting; special joinery; plumbing; heating and ventilating; and electric wiring.\textsuperscript{81}

Tenders were closed February 12, 1917 and awarded March 16; the general contract went to J. McDiarmid Company for $1,785,681.\textsuperscript{17} Work resumed immediately even though the contract was not officially signed until April 16, 1917.\textsuperscript{83} A general strike of
carpenters, plumbers, electricians, and labourers began June 30, 1917. The electricians and plumbers returned to work on July 21, 1917 and many labourers were returning a few days later (Figure 63). In spite of these delays, the structural steel for the legislative chamber was in place by September 6, and work on a temporary roof and the interior was proceeding by December 19.

On January 30, 1918, the Manitoba Government was granted the authority to borrow an additional one million dollars for construction of the Legislative Building. By May 22, the grand staircase was under construction and some of the plaster models for the sculpture had arrived and were being set up on the lawn where the carving would be done. The lifting of the four, forty ton girders which were to form the base of the dome was completed on July 25, 1918.

By February 24, 1919 the Legislative Building had cost $5,460,424.38. Another strike occurred in mid-June but was concluded by July 12 when work was proceeding on the drum. The Golden Boy had arrived by August 7. By the end of September all of the exterior had been completed except for the dome while the marble work in the legislative chamber was nearing completion. The Golden Boy was hoisted to the top of the dome on November 21. Departmental offices continued to move into the Legislative Building as offices were completed during the end of 1919 and the early part of 1920.

The Legislative Assembly met for the first time in the new
legislative chamber on January 22, 1920. The acoustics were perfect. The amount spent up to November 30, 1919 and made public March 11, 1920 on the Legislative Building was $6,500, 447.36. The statues of La Verendrye, Lord Selkirk, General Wolfe, and Lord Dufferin were placed in position on June 19, 1920. The murals of the legislative chamber were completed in time for the formal opening of the Legislative Building on July 15, 1920. Plans prepared by Simon for landscaping the grounds and involving the planting of trees and flowers, were accepted by the government by November 3, 1920.

The building continued to settle and new cracks appeared throughout 1921. Simon made it clear, however, that there was no real cause for concern and that no more money should be spent on repairs unless something more serious developed. Landscaping proceeded after the demolition of Osborne Barracks on May 27, 1921. Several schemes for malls running north from the front of the Legislative Building had been proposed in 1913 and again in 1921, but these were never implemented (Figure 64). The final cost of the Legislative Building was $8,075,865.59.

During the ensuing decades, a few additions and alterations were made to the building and the site. Several statues were placed on the site, beginning with Queen Victoria, by Sir George Frampton of England, and continuing with figures of Robert Burns, George Etienne Cartier, Jon Sigurdson, and Taras Shevchenko, all representing various ethnic groups of Canada. In 1951, the Golden Boy was gold plated, to remove the need for
continual cleaning of the bronze. Architectural flood lighting was installed around the building in 1958. To celebrate Canada's Centennial, the torch of the Golden Boy was lit on January 1, 1967. From 1963 to 1970 extensive interior renovations were undertaken which included the redecorating of the rotunda and main staircase.

Description

The building is steel frame construction on concrete caissons. The steps are granite from Ontario while the exterior walls are Tyndall limestone from a quarry thirty miles northeast of Winnipeg. The many quarries of magnesian limestone in this area form one of the largest deposits of building limestone in Canada. It had been extensively quarried since 1900. It has a buff, mottled appearance with its most distinguishing feature being the many fossils embedded in it (Figure 65). The roof is flat with a tar and gravel covering.

The building has an H-shaped plan (Figure 66) with the ministerial and civil service offices in the wings, and the grand staircase (Figure 67), public rotunda (Figure 68), and legislative chamber (Figure 69) in the centre connecting the four wings. The overall dimensions are 328 feet by 337 feet. The height of the building from ground level to the pinnacle of the dome is 240 feet. The building has three storeys and a full basement.

Although the building is large, its compact H shape renders
circulation easy with distances between the offices relatively short. The office of the premier and lieutenant-governor and the legislative library are adjacent to the legislative chamber. There are four entrances to the building, one on each elevation while there are six sets of stairs within the bar of the H. The spaces are tightly controlled along the main north-south axis. From the outside, one enters a small but spacious entrance which opens up into a very large, two storey grand staircase hall which is reminiscent of the one in the Palais de Justice in Brussels by Joseph Poelaert (1868 - 1883). This is the largest, most dramatic space along the axis. The grand staircase leads to a smaller, more enclosed rotunda space. One moves through a constricted entrance to the sanctuary-like legislative chamber. The atmosphere here is very quiet, almost spiritual.

The exterior displays a combination of classical and non-classical details. The north front elevation (Figure 70) shows two of the wings and the central projecting portico with six fluted Ionic columns, a pediment, and a sculpted tympanum flanked by a pair of Egyptian sphinx. The tympanum (Figure 71), modelled by Albert Hodge of London and carved from Indiana limestone by the Piccirilli brothers of New York, represents the story of the immigrant. The female figure of Manitoba sits full front in the middle. To her right, beginning in the corner, Enterprise beckons a worker to the Land of Promise. Next, there is a finely modelled bull led by Europa typifying the emigration
from Europe, and between this group and Manitoba, there are a father, mother, and child - the new family in the new world. On the opposite side in the corner, two figures, Labour and Capital, clasp a jar from which a stream of water fertilizes the earth. Next is a ploughman and a horse, tilling the soil, balancing the Bull and Europa group. Between this and Manitoba, is a man and woman bringing the fruits of the soil, balancing the family group. This robust, three dimensional, realistic, and traditional treatment of the figures combined with a Canadian subject follows the most prominent sculptural trend in North America at this time. The two sphinxes, modeled by Albert Hodge and carved by F.A. Purdy, on either side of the main pediment (Figure 72), represent Wisdom and Knowledge. The irregular shaped octagonal dome over a square colonnaded drum is again placed over the rotunda. The four large groups at the base of the dome representing Agriculture, Labour, Science, and Art, were modelled by the Scottish sculptor, Birnie Rhind, and carved from Indiana limestone by F.A. Purdy. The fifteen foot Golden Boy, perched on top of the dome (Figure 73), was modelled by Charles Gardet, a French sculptor, and cast in bronze. This figure, variously representing success, progress, enterprise, eternal youth, and/or Manitoba, carries a sheaf of wheat in his left arm and a torch in his right.

7 The south rear elevation (Figure 74) features a portico with four fluted Ionic columns and no pediment.

The east elevation shows a group of two figures on either
side of the pediment representing Peace. These were modelled by Albert Hodge. The two seated figures flanking the east entrance were designed, modelled, and carved from Indiana limestone by the Piccirilli Brothers of New York, and represent La Verendrye, the French-Canadian explorer and fur trader who first saw the banks of the Red and Assiniboine; and Lord Selkirk, founder of the Red River Settlement.

The west elevation also shows a group of two figures, modelled by Albert Hodge, on either side of the pediment, representing War. The two figures flanking the west entrance carved by the Piccirilli Brothers, also of Indiana limestone, represent General Wolfe and Lord Dufferin, third governor-general of Canada.

The overall quality of the building is three dimensional even though the exterior wall surfaces are flat, smooth, and thin. The concept of the building cannot be grasped in a single view. It must be experienced in the round. The most successful elevations are the east and west with the small double-columned pedimented portico and the columned ends of the north and south wings. The north and south elevations appear weak without any terminating feature to the wings. The size and complexity of the dome relate well to the rest of the building, being in proportion to it. The motif of the delicate Ionic columns links the body of the building which contrasts with the more robust quality of the dome with its Corinthian colonnaded drum. The dome is the dominating element with all other parts subordinate to it.
Some of the interior walls are Tyndall limestone (originally designed to be English Portland stone) but the majority are plaster. Interior details combine both classical and non-classical elements. The grand staircase features an elaborate plaster ceiling with an unusual steer-skull motif, a skylight (Figure 75), four caryatids modelled by Albert Hodge and carved by the Piccirilli Brothers - based on the Erechtheum in Athens (Figure 76), and the two bronze buffalo, modelled by Charles Gardet.

The rotunda has coupled, fluted Corinthian columns, a marble floor laid out in a circular meander motif, a light wheel, and a semicircular mural over the entrance to the legislative chamber (Figure 77). It was executed by Frank Brangwyn, who also supplied some murals for the Missouri State Capitol. The work is done in tempera on canvas which measures twenty-two feet long and nearly fifteen feet high at the top of the curve. The subject is 'Canada's War Record,' an allegorical representation of World War I.

A group of soldiers occupy a shot-shorn wood amidst which are seen fragments of a ruined church. Some are wounded, some are at work. A huge gun is there, contrasting strongly with the flowers that spring from the blood-soaked ground. The central group, in which a wounded man is being supported by comrades, typifies the horrors of war; and in the background stands the Holy Mother, holding in her arms the Prince of Peace.104

Even though the figures are very realistically drawn, the picture plane is very flat and two dimensional. This quality is emphasized by the vertical tree trunks which unite the background with the foreground.
The Manitoba legislative chamber adopted the hemicycle plan in its seating arrangement which was common in Europe and in the United States. While the legislative chambers of Alberta and Saskatchewan were also planned this way, they adopted the opposition seating arrangement used in Ottawa. The colour scheme of the Manitoba legislative chamber is exquisite in soft shades of blue and gold. The two bronze statues of Moses and Solon were modelled by Charles Gardet. The ceiling and wall decoration is by Augustus Vincent Tack (1870 - 1949) of New York. He graduated from the College of St. Francis Xavier in 1890 and the fine arts programme at Yale University in 1912. He also studied in Paris and under John La Farge in New York. He did many religious and public commissions including the murals for the Nebraska State Capitol. His style evolved through Impressionism and Neo-Impressionism. For the murals in the legislative chamber he used a pointillist technique. Instead of mixing colours on his palette, he applied pure primary colour directly in small dots on the canvas, which when viewed from the right distance, blended in the eye of the beholder. The programme is an allegory on the origin of legislation. In the ceiling are represented the ancient codes of law, the five codes of law, and the ten virtues. Behind the Speaker's chair, are figures representing Courage, Vigilance, Sacrifice, and Loyalty; five great legislators; and a scene showing Justice flanked by Wisdom and Knowledge and other figures symbolic of Humanity and the Tree of Life (Figure 78).
The extensive cost of the Manitoba Legislative Building incurred during the Roblin government, the cost of the war, and the resulting inflation forced the Norris government to ask Simon to reduce the cost of the building. This Simon did by eliminating practically all architectural carving, most notably on the dome; by covering the dome with copper instead of stone; by substituting a lighter steel and wooden framework in the dome; by eliminating or substituting cheaper marble, wood work, and plastering (the entire marble wall lining of the legislative chamber was omitted); by substituting most bronze with wrought iron; and by supplying a simpler scheme for the painted decoration in the legislative chamber. The value of these deductions and alterations amounted to $1,009,442. One can not help but feel that Simon would have been disappointed with these changes even though he related to Thomas Johnson, Minister of Public Works, that while of necessity there is considerable simplification of detail and omission of ornament and the adoption of less expensive materials the general utility and artistic character of the building is not impaired. His true feelings were more to the point when he said "unless carving can be done in a high class manner it is better omitted entirely. Inferior work is worse than none at all." Regardless of these reductions and alterations, the Manitoba Legislative Building, when compared to the other prairie buildings, represents the best integration of the arts of architecture, scuplture, and painting, in the best Beaux-Arts tradition. While large, the building is compact and efficient.
It is interesting in its visual and spatial complexity. While the proposed mall in the City Beautiful Movement fashion was never built, the building is grandly situated at the end of Memorial Boulevard. The building dominates but is in harmony with its urban environment.

Design Sources

Even though the Manitoba Legislative Building is more elaborate than the other prairie legislative buildings in its use of three dimensional sculpture, the effect is still simpler than the American Beaux-Arts state capitol or the Edwardian Baroque town hall. While there is a monumental flight of steps, strict symmetrical planning, and clear articulation of parts, there is a limited use of the coupled column, the front elevation does not have a five-part composition, there are no arched openings, and the facades do not have pronounced receding and advancing planes. The body of the building exhibits a graceful, simplified quality, Beaux-Arts in its arrangement of masses and spaces but more complex in its treatment of the plan and dome.

The visual sources for these can again be traced to England. The Bournemouth Law Courts and Town Hall by C.E. Mallows and F.W. Lacey (c. 1906) exhibit several similarities (Figure 79). The plan is H-shaped, although, unlike the Legislative Building, the wings are curved. The dome is similar to those Edwardian Baroque town hall domes, mentioned in connection with the
Saskatchewan Legislative Building, with its colonnaded drum and extended cut corner motif. It is not clear whether the drum of the Bournemouth building is square or round. It also has an irregularly shaped octagonal dome. The building is generally much more elaborate in its wall treatment than the Legislative Building. An identical exterior detail is the pedimented window located in the centre of the ends of the wings and at the ends of the front and rear facades. The Bournemouth building does, however, lack a pedimented portico.

While the Manitoba Legislative Building is also the product of an architect with Beaux-Arts training, economic conditions have simplified it, and the national background of the architect has introduced English influences.
Footnotes

1  Winnipeg Tribune, October 2, 1912, p. 3.
3  Winnipeg Free Press, April 22, 1920, p. 5.
4  Ibid.
5  Winnipeg Tribune, October 2, 1912, p. 3.
6  Ibid.
7  Regina Leader, October 8, 1909, p. 1.
8  Ibid.
10  See Appendix I.
13  Winnipeg Tribune, October 12, 1911, p. 1.
14  See Appendix I.
16  Winnipeg Free Press, December 8, 1911, p. 13.
17  Ibid., January 4, 1912, p. 4.
18  Ibid.
19  Ibid., December 8, 1911, p. 13.
20  The name of the assessor was not named in advance.
21  Born in Southport, Lancashire (1858-1925), he articled in England and opened his own practice in 1883. A prolific architect, he designed many schools and telephone buildings. He was a leading Edwardian Baroque architect. He had also selected in 1912 the plans for the never built Winnipeg City Hall.
See Appendix I.

Winnipeg Free Press, December 9, 1911, p. 4.

Ibid.

Ibid., January 5, 1912, p. 5; Construction, VI (February, 1912), p. 44; Construction, VII (June, 1912), pp. 69-70.

Winnipeg Tribune, April 1, 1912, p. 1.

Winnipeg Free Press, April 11, 1912, p. 9.

Letter, Leonard Stokes to the Lieutenant-Governor, April 10, 1912, Manitoba Provincial Archives, Roblin Papers.

Letter, C.H. Dancer, Deputy Minister of Public Works, April 23, 1912, Manitoba Provincial Archives, Roblin Papers. This form letter to the various unsuccessful architects lists thirty-six of the remaining sixty-five applicants.

Regina Leader, April 13, 1912, p. 1.


Regina Leader, April 13, 1912, p. 1.

Winnipeg Free Press, October 1, 1912, p. 2.

Western Canada Contractor, (June, 1933), p. 9.

See Appendix F for a list of Simon's buildings.

The Builder, (July 7, 1933), p. 6.

Winnipeg Tribune, June 5, 1933, p. 44.

Journal of the Royal Institute of British Architects, (June 17, 1933), p. 641.

See Appendix I for biography.

Edmonton Capital, July 12, 1913, p. 1.

Winnipeg Free Press, July 14, 1913, p. 3.

Ibid., August 27, 1913, p. 12.

There would be approximately 300 holes, 80 to 100 feet in depth and 7 feet in diameter.
See Appendix I.

Winnipeg Tribune, November 4, 1913, p. 1.

Winnipeg Free Press, April 30, 1914, p. 22.

Ibid., August 28, 1914, p. 10.

Ibid., October 19, 1914, p. 13.

Ibid., September 19, 1914, p. 1.

Ibid., "The original intention had been to construct the building, which would be of enormous weight, on cement piles driven to rock, and it was estimated that the cement piles would be driven to a depth of 50 feet." This contradicts the statement made in the Winnipeg Free Press, August 27, 1913, p. 12. See also Footnote 30. See also Winnipeg Free Press, September 19, 1914, p. 4. "It was decided to construct piers of solid concrete reinforced with steel, and send them down to rock, instead of the cement piles originally intended."

Ibid. "It was necessary to change the construction from reinforced concrete to steel and concrete." These changes were recommended by E.C. Shankland, a structural engineer from Chicago, and Professor Brydone - Jack, of the University of Manitoba.

Ibid. The foundation wall was changed from rubble to brick.


Ibid., January 16, 1915, p. 10.


Ibid., March 17, 1915, p. 9.


Ibid., March 10, 1915, p. 1. A major witness was William Salt, an assistant inspector of the Legislative Building who kept the records of the depth of the caissons. The charge by the Liberals was that the caissons were in reality not as deep as Salt indicated, thus allowing for more money to be paid for concrete which was not used.
Kelly was finally arrested October 2, 1915 and charged with criminal acts of perjury, conspiracy to defraud, obtaining money under false pretences, and larceny and embezzlement. He was extradited to Winnipeg on May 9, 1916. His trial started June 19, 1916, without the benefit of lawyers who had quit June 7, 1916. On June 29, 1916 he was found guilty of theft, receiving and obtaining money by false pretences. He appealed to the Supreme Court of Canada, October 10, 1916. He was denied a new trial November 7, sentenced November 18, 1916 to two and one-half years in jail. He was released to his home on August 20, 1917, for reasons of ill health, even after spending his time in jail with special privileges. He was back at work, apparently free, by June 26, 1918.

Written and verbal evidence was suppressed. Construction data as to the depth of the caissons and the cost of materials was forged or destroyed.

A second Royal Commission, which began June 28, 1915, was appointed "to investigate the charges made earlier in the week by C.P. Fullerton, that members of the Roblin government and Norris government, had been concerned in a 'deal' which fixed terms and conditions for the transfer of authority from the old regime to the new." The most relevant condition pertained to an agreement by Norris to stifle the Mathers Commission. A report released July 29, 1915 (Winnipeg Tribune, July 29, 1915, p.1) dismissed the Fullerton charges as unfounded. However, in connection with the Mathers Commission, the four former Conservative members were
subsequently charged with conspiring to defraud the public, and tried on various other charges including the destruction of public documents (Roblin), and conspiring to corrupt and corrupting aiwitness (Howden, Coldwell, and Montague). The ex-ministers were tried, beginning July 24, 1916. The verdict given on September 5, 1916, reached a decision of guilty. They were freed by the Crown on June 26, 1917 due to the poor health of Roblin and Coldwell (Montague had died).

71 Winnipeg Free Press, August 26, 1915, p. 1, 10, 11. A diary kept by Simon to record all his daily business meetings, conversations, and letters was instrumental evidence in the Commission's findings. The Manitoba government filed a civil suit against Kelly and Sons on July 21, 1915 in an attempt to recover close to one and a third million dollars illegally collected by them in contracts for the construction of the Manitoba Legislative Building (Winnipeg Tribune, July 21, 1915, p. 1). A Board of Appraisal appointed March 22, 1917 announced on May 26, 1917 that Kelly and Sons owed $1,388,351 in connection with the Legislative Building. Upon Kelly's appeal, the amount was reduced by $615,213 on December 1, 1920. Early in 1921, the Manitoba Government appealed this decision directly to the Privy Council in England. The decision of the Privy Council upheld the original decision of the Board of Appraisal. The money remained on the provincial books until 1941 when it was reduced to $25,000. By that date about $30,000 had been recovered.

73 Ibid., September 8, 1915, p. 1.
74 Winnipeg Free Press, November 25, 1915, p. 3.
75 Ibid., December 4, 1915, p. 24. S. Bylander, a structural engineer, "was appointed to assist Mr. Simon, the architect, in the structural design of the dome and in solving the engineering problems in connection with the foundations." See Appendix I. (Simon had been re-instated as supervising architect). Simon also employed Hugh Watkins, a Quantity Surveyor, to aid in setting guidelines for a new general contractor. While Quantity Surveying was not a new technique (it had been used in England for years), this was the first time in Canada a quantity surveyor had been employed by a public institution and the first time a client had hired one in Western Canada. Watkin's job was to decide on the quantity of material and labour necessary in each trade to finish the building, and to supply a bill of quantities upon which tenders could be based.

In June 1918, the Barbedienne Foundry in Paris, in which the statue was being cast, was partially wrecked by German air bombs. The statue was undamaged. It was shipped as ballast in a freighter coming across the Atlantic for war supplies. It made several trips back and forth on the Atlantic during 1918 - 1919 before finally being unloaded in New York.
99 Winnipeg Tribune, June 19, 1920, p. 1. The statues were put in place by the 'ice method.' "The stone figures were hoisted and poised over their platforms. Blocks of ice were thrust beneath the lifting timbers and the statues allowed to settle. The timbers were removed [the block of ice being slightly thicker than the supporting timbers] and the figures rested on the ice, which gradually melted, allowing them to reach the platforms."

101 Ibid., April 2, 1921, p. 7.
102 Ibid., May 28, 1921, p. 3.
103 Western Canada Contractor, XVIII (June, 1921), p. 33.
104 Architectural Review, XLIX (March, 1921), p. 57.
106 Ibid.
107 Ibid.
108 Ibid.
Figure 54: Old Manitoba Legislative Building
Built 1883 - 1884
Thomas Scott, Architect
(Winnipeg Free Press, March 5, 1910, p.22)
Figure 56: Manitoba Legislative Building Proposal
F.W. Simon
(Winnipeg Free Press, September 24, 1912, p. 1)
Figure 57: Manitoba Legislative Building Proposal
Edward and W.S. Maxwell
(Construction, VI (November, 1912), p. 75)
Figure 58: Manitoba Legislative Building Proposal
Sharp and Brown
(Construction, VI (November, 1912), p. 76)
Figure 59: Manitoba Legislative Building Proposal
Brown and Vallance
(Construction, VI (November, 1912), p. 77)
Figure 60: Manitoba Legislative Building Proposal Clemesha and Portnall (Construction, VI (November, 1912), p. 78)
Figure 61: Frank Worthington Simon
(Winnipeg Free Press, October 1, 1912, p. 2)
Figure 62: Thomas Kelly
(Winnipeg Tribune, August 26, 1915, p. 10)
Figure 63: Manitoba Legislative Building
Under Construction
July 30, 1917
(Manitoba Archives)
Figure 64: Manitoba Legislative Building
Aerial View Looking North
(Manitoba Department of Consumer, Corporate and Internal Services)
Figure 65: Manitoba Legislative Building
Fossil in Limestone
1964
(Manitoba Archives)
Figure 66: Manitoba Legislative Building
First Floor Plan
(Manitoba Archives)
Figure 67: Manitoba Legislative Building
Grand Staircase
(Manitoba Department of Consumer, Corporate
and Internal Services)
Figure 68: Manitoba Legislative Building
Rotunda
1920
(Manitoba Archives)
Figure 69: Manitoba Legislative Building
Legislative Chamber
(Manitoba Department of Consumer, Corporate and Internal Services)
Figure 70: Manitoba Legislative Building
Northwest Corner
September 24, 1924
(Manitoba Archives)
Figure 71: Manitoba Legislative Building Pediment c. 1919 (Manitoba Archives)
Figure 72: Manitoba Legislative Building
Sphinx
(Manitoba Department of Consumer, Corporate and Internal Services)
Figure 73: Manitoba Legislative Building
Golden Boy
(Manitoba Department of Consumer, Corporate and Internal Services)
Figure 74: Manitoba Legislative Building
South Elevation
1920
(Manitoba Archives)
Figure 75: Manitoba Legislative Building
Skylight Over Grand Staircase
(Manitoba Department of Consumer, Corporate
and Internal Services)
Figure 76: Manitoba Legislative Building
Caryatids in Staircase Hall
(Manitoba Department of Consumer, Corporate and Internal Services)
Figure 77: Manitoba Legislative Building
Brangwyn Mural
(Manitoba Archives)
Figure 78: Manitoba Legislative Building
Legislative Chamber Mural
(Manitoba Department of Consumer, Corporate and Internal Services)
Figure 79: Bournemouth Law Courts and Town Hall
Built c. 1906
C.E. Mallows and F.W. Lacey, Architects
(Academy Architecture, XXIX (1906), p. 30)
CONCLUSION

This thesis has discussed the architecture and history of the legislative buildings of Alberta, Saskatchewan, and Manitoba, and their relationship to contemporaneous architectural trends in North America and Europe. An examination of the construction chronology, architectural features, and design sources for each building revealed not only the provinces' striving for identity and growth, but also their need to conform to Western traditions, tastes and standards of progress. The three legislative buildings were examined in an international architectural context: the architectural influences of the Ecole des Beaux-Arts in Paris and its impact on architectural training in Britain and North America; the American expositions and the popularization of the Beaux-Arts Style by several leading American architects; and the common use of Academic Classicism for public buildings, particularly the American state capitol and the British town hall.

The Beaux-Arts Style originated at the Ecole des Beaux-Arts in Paris, where rational and functional organization of space, symmetry in plan and elevation, and grandness of scale and proportion were taught. These design principles gradually spread to most architectural schools and 'ateliers' in North America and Britain. Several prominent American architects promoted the Academic Classical Styles, including the Beaux-Arts Style, between 1880 and 1920 at the American expositions
and for public buildings in general, but most particularly for courthouses, banks, and state capitols. British architects used the Edwardian Baroque most often for town halls. In Canada, as elsewhere, these styles generally became outmoded after 1920 when different construction techniques, architectural styles, and building materials were introduced from Germany, Austria, and France.

The Alberta Legislative Building was constructed between 1907 and 1913 with a steel frame and faced with granite and sandstone. There was no competition for this building which was designed by two Provincial Architects, one an American, the other an Englishman. Due to a lack of foresight on the part of the government, the building was relatively small even for the spatial needs of the day. A desire to use local building trades and materials resulted in the participation of several Alberta subcontractors and the use of Alberta sandstone. The choice of an American architect and the interest of a few influential government officials in American state capitols produced a unique, American-looking legislative building. It has been concluded that the Alberta Legislative Building exhibits qualities of the Late Victorian Beaux-Arts Style and that its main prototype is the Minnesota State Capitol.

The Saskatchewan Legislative Building was constructed between 1908 and 1912 of reinforced concrete faced with Manitoba limestone. There was a competition by invitation only for this building which was designed by a Canadian architectural
firm. The choice of Canadian architects with training from the Ecole des Beaux-Arts in Paris was combined with the desire of the government to have a legislative building designed with explicit Empire associations. It has been concluded that the Saskatchewan Legislative Building also exhibits qualities of the Late Victorian Beaux-Arts Style and that its general prototypes are English town halls.

The Manitoba Legislative Building was constructed between 1913 and 1920 with a steel frame faced with Manitoba limestone. There was a limited open competition for this building which was designed by an English architect. Originally planned with extensive sculpture and rich materials, the completed building appears much simpler in its overall effect because of wartime economies. It has been concluded that the Manitoba Legislative Building also exhibits qualities of the Late Victorian Beaux-Arts Style and its general prototypes are English town halls.

This thesis has stated that the common architectural style of the three prairie legislative buildings is the Late Victorian Beaux-Arts Style. However, specific conditions have modified the end result. Local materials, the differences in training, nationality, and interpretation by each of the architects (one American, one Canadian, and one British), economies, imposed by the limited resources of the young provinces, and the demands of World War I resulted in buildings designed and constructed in a variant of the pure Beaux-Arts Style. The Canadian version is smaller, simpler, less complex than that
produced in the United States or Britain. Thus, since similar social and economic conditions existed in other parts of Canada at this period, consequently, other international styles adopted in Canada between 1890 and 1920 have similarly become simplified and hybridized. The prairie legislative buildings of Canada represent an original combination of Canadian, American, and British influences.
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APPENDIX A: LEGAL DESCRIPTION OF THE ALBERTA, SASKATCHEWAN AND MANITOBA LEGISLATIVE BUILDINGS

Alberta
10801 - 97 Avenue
Block A and B
Plan 463BM

Saskatchewan
Part of the West 1/2 of Section 18, Township 17, Range 19, West of the 2 Meridian
and
the Northwest 1/4 of Section 7, Township 17, Range 19, West of the 2 Meridian

Manitoba
Parcel 1 (that portion of Riverlot 1 south of Broadway and between Kennedy and Osborne Streets)
and
Parcel 2 (Blocks 11 and 12, and part of Riverlot 85)
APPENDIX B: LEGISLATIVE BUILDINGS IN CANADA

<table>
<thead>
<tr>
<th>Date</th>
<th>Province</th>
<th>City</th>
<th>Architect</th>
</tr>
</thead>
<tbody>
<tr>
<td>1811-1819</td>
<td>Nova Scotia</td>
<td>Halifax</td>
<td>John Merrick</td>
</tr>
<tr>
<td>1843-1847</td>
<td>Prince Edward Island</td>
<td>Charlottetown</td>
<td>Isaac Smith</td>
</tr>
<tr>
<td>1859-1867**</td>
<td>Ontario</td>
<td>Ottawa</td>
<td>Thomas Fuller</td>
</tr>
<tr>
<td>1878-1887</td>
<td>Quebec</td>
<td>Quebec City</td>
<td>Eugène Taché</td>
</tr>
<tr>
<td>1882</td>
<td>New Brunswick</td>
<td>Frédericton</td>
<td>J.C. Dumaresq</td>
</tr>
<tr>
<td>1886-1892</td>
<td>Ontario</td>
<td>Toronto</td>
<td>Richard A. Waite</td>
</tr>
<tr>
<td>1893-1897</td>
<td>British Columbia</td>
<td>Victoria</td>
<td>F.M. Rattenbury</td>
</tr>
<tr>
<td>1907-1913</td>
<td>Alberta</td>
<td>Edmonton</td>
<td>A.M. Jeffers, R.P? Blakey</td>
</tr>
<tr>
<td>1908-1912</td>
<td>Saskatchewan</td>
<td>Regina</td>
<td>E. &amp; W.S. Maxwell</td>
</tr>
<tr>
<td>1913-1920</td>
<td>Manitoba</td>
<td>Winnipeg</td>
<td>F.W. Simon</td>
</tr>
<tr>
<td>1916-1919*</td>
<td>Ontario</td>
<td>Ottawa</td>
<td>John A. Pearson, Joseph O. Marchand</td>
</tr>
<tr>
<td>1960</td>
<td>Newfoundland</td>
<td>St. John's</td>
<td>Betts, Beaudoin, Cash</td>
</tr>
</tbody>
</table>

+ Destroyed by fire February 3, 1916.
* Federal Parliament Building.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Building</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unknown</td>
<td>Unknown</td>
<td>School</td>
<td>Unknown</td>
</tr>
<tr>
<td>Unknown</td>
<td>Edmonton</td>
<td>Firehall</td>
<td>Unknown</td>
</tr>
<tr>
<td>1907</td>
<td>Cardston</td>
<td>Courthouse</td>
<td>Standing</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(revised plans)</td>
<td></td>
</tr>
<tr>
<td>1907-1909</td>
<td>Wetaskiwin</td>
<td>Courthouse</td>
<td>Standing</td>
</tr>
<tr>
<td>1908-1909</td>
<td>Lethbridge</td>
<td>Courthouse #1</td>
<td>Demolished</td>
</tr>
<tr>
<td>1908-1912</td>
<td>Edmonton</td>
<td>Courthouse #1</td>
<td>Demolished</td>
</tr>
<tr>
<td>1909</td>
<td>Fort Saskatchewan</td>
<td>Courthouse</td>
<td>Standing</td>
</tr>
<tr>
<td>1909-1910</td>
<td>Edmonton</td>
<td>Athabasca Hall</td>
<td>Standing</td>
</tr>
<tr>
<td>1909</td>
<td>Edmonton</td>
<td>Arts Building</td>
<td>Standing</td>
</tr>
<tr>
<td>1912</td>
<td>Calgary</td>
<td>Courthouse #2</td>
<td>Standing</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(initial plans)</td>
<td></td>
</tr>
<tr>
<td>1912</td>
<td>Edmonton</td>
<td>Civic Block</td>
<td>Standing</td>
</tr>
<tr>
<td>1915-1922</td>
<td>Unknown</td>
<td>Schools (15)</td>
<td>Unknown</td>
</tr>
<tr>
<td>1918</td>
<td>Bow Island</td>
<td>School</td>
<td>Demolished</td>
</tr>
</tbody>
</table>

*Presumably all buildings erected by the Alberta Department of Public Works between April 1907 and January 31, 1912 were designed by Jeffers as Provincial Architect.*
APPENDIX D: BUILDINGS DESIGNED BY R.P. BLAKEY*

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Building</th>
<th>Status</th>
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<tbody>
<tr>
<td>Unknown</td>
<td>Calgary</td>
<td>Institute of Technology</td>
<td>Unknown</td>
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<tr>
<td>1911-1913</td>
<td>Edmonton</td>
<td>Government House</td>
<td>Standing</td>
</tr>
<tr>
<td>1912-1915</td>
<td>Calgary</td>
<td>Courthouse #2</td>
<td>Standing</td>
</tr>
<tr>
<td>1918</td>
<td>Taber</td>
<td>Courthouse</td>
<td>Standing</td>
</tr>
<tr>
<td>1919-1920</td>
<td>Medicine Hat</td>
<td>Courthouse</td>
<td>Standing</td>
</tr>
<tr>
<td>1923</td>
<td>Blairmore</td>
<td>Courthouse</td>
<td>Standing</td>
</tr>
<tr>
<td>c. 1926</td>
<td>Drumheller</td>
<td>Courthouse #1</td>
<td>Unknown</td>
</tr>
</tbody>
</table>

* Presumably all buildings erected by the Alberta Department of Public Works between January 1, 1912 and 1924 were designed by Blakey as Provincial Architect. A complete list of his private commissions is still to be made from the Blakey, Bouey, Bouey and Ascher Collection, Provincial Archives of Alberta, Edmonton.
APPENDIX E: BUILDINGS DESIGNED BY W.S. AND E. MAXWELL+

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Building</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unknown</td>
<td>Montreal</td>
<td>General Hospital</td>
<td>Unknown</td>
</tr>
<tr>
<td>Unknown</td>
<td>Montreal</td>
<td>High School</td>
<td>Unknown</td>
</tr>
<tr>
<td>Unknown</td>
<td>Montreal</td>
<td>Church of the Messiah</td>
<td>Unknown</td>
</tr>
<tr>
<td>Unknown</td>
<td>Senneville</td>
<td>Angus Residence</td>
<td>Unknown</td>
</tr>
<tr>
<td>Unknown</td>
<td>Senneville</td>
<td>Forget Residence</td>
<td>Unknown</td>
</tr>
<tr>
<td>Unknown</td>
<td>Montreal</td>
<td>Stock Exchange</td>
<td>Unknown</td>
</tr>
<tr>
<td>1898-1899*</td>
<td>Vancouver</td>
<td>C.P.R. Station #2</td>
<td>Demolished</td>
</tr>
<tr>
<td>c. 1900*</td>
<td>North Bend</td>
<td>Fraser Canyon Hotel Extension</td>
<td>Unknown</td>
</tr>
<tr>
<td>1900*</td>
<td>Ottawa</td>
<td>Broad Street Station</td>
<td>Unknown</td>
</tr>
<tr>
<td>1900*</td>
<td>Sicamous</td>
<td>Hotel</td>
<td>Unknown</td>
</tr>
<tr>
<td>1902</td>
<td>Montreal</td>
<td>Hosmer House</td>
<td>Standing</td>
</tr>
<tr>
<td>1902*</td>
<td>Montreal</td>
<td>Lancashire Insurance Co.</td>
<td>Unknown</td>
</tr>
<tr>
<td>1902</td>
<td>Unknown</td>
<td>Unitarian Church</td>
<td>Unknown</td>
</tr>
<tr>
<td>1904-1906</td>
<td>Winnipeg</td>
<td>Royal Alexandra Hotel</td>
<td>Demolished</td>
</tr>
<tr>
<td>c. 1905*</td>
<td>Winnipeg</td>
<td>C.P.R. Station</td>
<td>Standing</td>
</tr>
<tr>
<td>1905</td>
<td>Montreal</td>
<td>Royal Bank</td>
<td>Unknown</td>
</tr>
<tr>
<td>1905-1908</td>
<td>Montreal</td>
<td>Quinlan Appartment Block</td>
<td>Demolished</td>
</tr>
<tr>
<td>1908</td>
<td>Ottawa</td>
<td>Departmental and Justice Building</td>
<td>Unknown</td>
</tr>
</tbody>
</table>

* Edward Maxwell
+ A more complete list is still to be made from the Maxwell Collection, Redpath Museum, McGill University, Montreal.
APPENDIX E (cont'd)

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Building</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>c. 1910</td>
<td>Montreal</td>
<td>Nurses Home, Royal Victoria Hospital</td>
<td>Unknown</td>
</tr>
<tr>
<td>1911-1914</td>
<td>Calgary</td>
<td>Palliser Hotel</td>
<td>Standing</td>
</tr>
<tr>
<td>c. 1912</td>
<td>Montreal</td>
<td>Dominion Express Building</td>
<td>Unknown</td>
</tr>
<tr>
<td>1912</td>
<td>Montreal</td>
<td>Art Gallery</td>
<td>Standing</td>
</tr>
<tr>
<td>c. 1914</td>
<td>Montreal</td>
<td>Davis Residence</td>
<td>Unknown</td>
</tr>
<tr>
<td>1920-1924</td>
<td>Quebec</td>
<td>Château Frontenac Tower &amp; Wing</td>
<td>Standing</td>
</tr>
<tr>
<td>Date</td>
<td>Location</td>
<td>Building</td>
<td>Status</td>
</tr>
<tr>
<td>----------</td>
<td>----------</td>
<td>-----------------------------------------------</td>
<td>----------------------</td>
</tr>
<tr>
<td>Unknown</td>
<td>Edinburgh</td>
<td>International Exhibition</td>
<td>Unknown</td>
</tr>
<tr>
<td>Unknown</td>
<td>Liverpool</td>
<td>University (additions)</td>
<td>Unknown</td>
</tr>
<tr>
<td>Unknown*</td>
<td>Liverpool</td>
<td>Orleans House</td>
<td>Standing</td>
</tr>
<tr>
<td>c. 1899+</td>
<td>Glasgow</td>
<td>International Exhibition Buildings (competitive design)</td>
<td>Not built</td>
</tr>
<tr>
<td>1905-1906</td>
<td>Liverpool</td>
<td>Cotton Exchange</td>
<td>Demolished</td>
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</tbody>
</table>

* With Matear  
+ With Crawford
### APPENDIX G: TOWN HALLS IN GREAT BRITAIN

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Architect</th>
</tr>
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<tbody>
<tr>
<td>1853-1858</td>
<td>Leeds</td>
<td>Cuthbert Brodrick</td>
</tr>
<tr>
<td>1860-1862</td>
<td>Halifax</td>
<td>Barry</td>
</tr>
<tr>
<td>1866-1871</td>
<td>Rochdale</td>
<td>W.H. Crossland</td>
</tr>
<tr>
<td>1866-1873</td>
<td>Bolton</td>
<td>William Hill</td>
</tr>
<tr>
<td>1868-1877</td>
<td>Manchester</td>
<td>Alfred Waterhouse</td>
</tr>
<tr>
<td>1873</td>
<td>Bradford</td>
<td>Lockwood and Mawson</td>
</tr>
<tr>
<td>1874-1876</td>
<td>Leicester</td>
<td>F.J. Hames</td>
</tr>
<tr>
<td>1881</td>
<td>Greenock</td>
<td>H. and D. Barclay</td>
</tr>
<tr>
<td>1885-1887*</td>
<td>Chelsea</td>
<td>John Brydon</td>
</tr>
<tr>
<td>1887</td>
<td>Cleckheaton</td>
<td>F.M. Rattenbury</td>
</tr>
<tr>
<td>1890</td>
<td>Sheffield</td>
<td>Reginald Blomfield</td>
</tr>
<tr>
<td>c. 1892</td>
<td>Glasgow</td>
<td>William Young</td>
</tr>
<tr>
<td>1892-1893</td>
<td>Battersea (London)</td>
<td>Reginald Blomfield</td>
</tr>
<tr>
<td>1897-1902</td>
<td>Colchester</td>
<td>John Belcher</td>
</tr>
<tr>
<td>1897-1906</td>
<td>Cardiff</td>
<td>Lancaster, Stewart and Rickards'</td>
</tr>
<tr>
<td>1897-1906</td>
<td>Belfast</td>
<td>Brumwell Thomas</td>
</tr>
<tr>
<td>c. 1901</td>
<td>South Shields</td>
<td>Reginald G. Kirkby</td>
</tr>
<tr>
<td>1901-1905</td>
<td>Walsall</td>
<td>Gibson and Russell</td>
</tr>
<tr>
<td>1902</td>
<td>Deptford</td>
<td>Lanchester and Rickards</td>
</tr>
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</table>
### APPENDIX G (cont'd)

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Architect</th>
</tr>
</thead>
<tbody>
<tr>
<td>c. 1903</td>
<td>South Shields</td>
<td>Lanchester, Stewart &amp; Rickards</td>
</tr>
<tr>
<td>1904-1908</td>
<td>Stockport</td>
<td>Brumwell and Thomas</td>
</tr>
<tr>
<td>c. 1905</td>
<td>Hamilton</td>
<td>Alex Cullen</td>
</tr>
<tr>
<td>c. 1906</td>
<td>Bournemouth</td>
<td>C.E. Mallows and F.W. Lacey</td>
</tr>
<tr>
<td>1906-1909</td>
<td>Lancaster</td>
<td>Edward W. Mountford</td>
</tr>
<tr>
<td>c. 1908</td>
<td>Birmingham</td>
<td>Ashley and Newman</td>
</tr>
<tr>
<td>c. 1908</td>
<td>Lambeth</td>
<td>Warwick and Hall</td>
</tr>
<tr>
<td>c. 1909</td>
<td>Bethnal Green</td>
<td>Percy Robinson &amp; WllAlban Jones</td>
</tr>
<tr>
<td>1911-1918</td>
<td>St. Marylebone</td>
<td>Edwin Cooper</td>
</tr>
<tr>
<td></td>
<td>(London)</td>
<td></td>
</tr>
</tbody>
</table>

* First Edwardian Baroque Townhall
APPENDIX H: STATE CAPITOLS IN THE UNITED STATES

<table>
<thead>
<tr>
<th>Date</th>
<th>State</th>
<th>Architect</th>
</tr>
</thead>
<tbody>
<tr>
<td>1771-1779</td>
<td>Maryland</td>
<td>Joseph H. Sharpe</td>
</tr>
<tr>
<td>1785-1798</td>
<td>Virginia</td>
<td>Louis Clerisseau, Thomas Jefferson</td>
</tr>
<tr>
<td>1789-1792</td>
<td>New Jersey</td>
<td>Jonathan Doan</td>
</tr>
<tr>
<td>1789-1796</td>
<td>Delaware</td>
<td>Alexander Givan</td>
</tr>
<tr>
<td>1793-1829</td>
<td>Washington, D.C.</td>
<td>William Thornton, Benjamin Latrobe, Charles Bulfinch</td>
</tr>
<tr>
<td>1795-1798</td>
<td>Massachusetts</td>
<td>Charles Bulfinch</td>
</tr>
<tr>
<td>1816-1820</td>
<td>New Hampshire</td>
<td>Albe Cady</td>
</tr>
<tr>
<td>1828-1831</td>
<td>Maine</td>
<td>Charles Bulfinch</td>
</tr>
<tr>
<td>1833-1840</td>
<td>North Carolina</td>
<td>Ithiel Town, A.J. Daviss</td>
</tr>
<tr>
<td>1838-1860</td>
<td>Ohio</td>
<td>Henry Walters</td>
</tr>
<tr>
<td>1841-1845</td>
<td>Florida</td>
<td>Unknown</td>
</tr>
<tr>
<td>1845-1860</td>
<td>Tennessee</td>
<td>William Strickland</td>
</tr>
<tr>
<td>1850-1852</td>
<td>Alabama</td>
<td>George Nichols</td>
</tr>
<tr>
<td>1851-1865</td>
<td>Washington, D.C.</td>
<td>Thomas U. Walter (cast iron dome)</td>
</tr>
<tr>
<td>1853-1868</td>
<td>South Carolina</td>
<td>John R. Niernsee</td>
</tr>
<tr>
<td>1857-1859</td>
<td>Vermont</td>
<td>Thomas E. Powers</td>
</tr>
<tr>
<td>1860-1878</td>
<td>California</td>
<td>Miner F. Butler</td>
</tr>
<tr>
<td>1867-1897</td>
<td>New York</td>
<td>Thomas Fuller, Augustus Laver, Henry Richardson, Leopold Eidlitz</td>
</tr>
<tr>
<td>1869-1871</td>
<td>Nevada</td>
<td>Peter Cavanaugh</td>
</tr>
<tr>
<td>1869-1873</td>
<td>Kansas</td>
<td>E. Townsend Mix</td>
</tr>
<tr>
<td>1869-1888</td>
<td>Illinois</td>
<td>John C. Cochrane, Alfred Piquenard</td>
</tr>
<tr>
<td>1871-1878</td>
<td>Michigan</td>
<td>Elijah E. Myers</td>
</tr>
<tr>
<td>Date</td>
<td>State</td>
<td>Architect</td>
</tr>
<tr>
<td>---------</td>
<td>-------------</td>
<td>-------------------------------------</td>
</tr>
<tr>
<td>1871-1887</td>
<td>Iowa</td>
<td>Cochrane, Piquenard</td>
</tr>
<tr>
<td>1873-1879</td>
<td>Connecticut</td>
<td>Richard Upjohn</td>
</tr>
<tr>
<td>1878-1888</td>
<td>Indiana</td>
<td>Edwin May</td>
</tr>
<tr>
<td>1882-1888</td>
<td>Texas</td>
<td>Elijah E. Myers</td>
</tr>
<tr>
<td>1884-1889</td>
<td>Georgia</td>
<td>Edbrooke, Barnham</td>
</tr>
<tr>
<td>1886-1888</td>
<td>Wyoming</td>
<td>D.W. Gibbs</td>
</tr>
<tr>
<td>1886-1909</td>
<td>Colorado</td>
<td>E.E. Myers</td>
</tr>
<tr>
<td>1895-1906</td>
<td>Rhode Island</td>
<td>McKim, Mead and White</td>
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<tr>
<td>1896-1905</td>
<td>Minnesota</td>
<td>Cass Gilbert</td>
</tr>
<tr>
<td>1898-1902</td>
<td>Montana</td>
<td>C.E. Bell, J.H. Kent</td>
</tr>
<tr>
<td>1899-1907</td>
<td>Pennsylvania</td>
<td>Joseph M. Huston</td>
</tr>
<tr>
<td>1899-1916</td>
<td>Arizona</td>
<td>J. Reilly Gordon</td>
</tr>
<tr>
<td>1901-1903</td>
<td>Mississippi</td>
<td>Theodore C. Link</td>
</tr>
<tr>
<td>1905-1909</td>
<td>Kentucky</td>
<td>Frank Andrews</td>
</tr>
<tr>
<td>1905-1912</td>
<td>Idaho</td>
<td>Tourtellotte, Hummell</td>
</tr>
<tr>
<td>1906-1917</td>
<td>Wisconsin</td>
<td>George Browne Post</td>
</tr>
<tr>
<td>1907-1910</td>
<td>South Dakota</td>
<td>C.E. Bell</td>
</tr>
<tr>
<td>1913-1916</td>
<td>Utah</td>
<td>Richard Kletting</td>
</tr>
<tr>
<td>1913-1918</td>
<td>Missouri</td>
<td>Tracy, Swartwout</td>
</tr>
<tr>
<td>1914-1917</td>
<td>Oklahoma</td>
<td>S.A. Layton; S. Wemyss-Smith</td>
</tr>
<tr>
<td>1922-1932</td>
<td>Nebraska</td>
<td>Bertram G. Goodhue</td>
</tr>
</tbody>
</table>
APPENDIX H (cont'd)

<table>
<thead>
<tr>
<th>Date</th>
<th>State</th>
<th>Architect</th>
</tr>
</thead>
<tbody>
<tr>
<td>1923-1926*</td>
<td>Washington</td>
<td>W.R. Wilder, H.K. White</td>
</tr>
<tr>
<td>1929-1931*</td>
<td>Alaska</td>
<td>U.S. Federal Architect</td>
</tr>
<tr>
<td>1930-1932*</td>
<td>West Virginia</td>
<td>Cass Gilbert</td>
</tr>
<tr>
<td>1931-1932</td>
<td>Louisiana</td>
<td>Weiss, Dreyfous, Seiferth</td>
</tr>
<tr>
<td>1932-1934</td>
<td>North Dakota</td>
<td>Joseph Bell de Remer, William F. Kurke, Holabird, Rootte</td>
</tr>
<tr>
<td>1936-1938</td>
<td>Oregon</td>
<td>Trowbridge, Livingston, Keally</td>
</tr>
<tr>
<td>1965-1966</td>
<td>New Mexico</td>
<td>W.C. Kruger</td>
</tr>
<tr>
<td>1965-1969</td>
<td>Hawaii</td>
<td>Belt, Lemmon, Lo</td>
</tr>
</tbody>
</table>

* Only the original dates of construction are given for buildings currently being used as state capitols. See Hitchcock and Seale for dates of additions and renovations.  
* Beaux-Arts Style
APPENDIX I: BIOGRAPHIES

Blakey, William George

Born in Sunderland, Durham County, England in 1885, he attended the Bede Collegiate School, and later articled with George T. Brown. After coming to Canada in 1907, he began work as a draughtsman with the Alberta Department of Public Works on January 1, 1908. Some years later, he opened his own private practice in Edmonton. In the fall of 1915, he went overseas for the war effort, but returned to continue his practice in January 1919. He formed several architectural partnerships and designed many buildings in the Edmonton area until his retirement in the late 1960s.


Bylander, S.

He was the structural engineer for many prominent buildings in Great Britain including Selfridge's store, the Royal Automobile Club, and the Ritz Hotel, all in London. He designed the first steel frame building in London (building unknown). He was also chairman of the joint conference for standardizing quantities for reinforced concrete, chairman of the Reinforced Concrete Practice Committee of the Concrete Institute of London, past chairman of the Junior Institute of Engineers, and a
member of the British Engineering Standards Committee. He also held the position of consulting engineer for the structural work for the Australia house in London. "He takes a keen interest in the scientific and practical developments of the use of concrete and reinforced concrete, and believes that much more science should be applied in the use of concrete--particularly grade grading and mixing--than is the case."

Cushing, William Henry

He was born in Ontario on August 21, 1852 and came to Alberta in 1883. In 1885, he established Cushing Brothers Limited, Manufacturers of Building Supplies in Calgary. He served as an alderman on Calgary Council 1890-1906. He acquired the McLeod Woodworking Plant in Edmonton in 1900 and a similar factory in Regina in 1905. As an elected member of the Alberta provincial government, he was Minister of Public Works from 1906 to 1910. He died January 25, 1934.

Hooper, Samuel

Born in 1851 in Hatherleigh, County Devon, England, he came to Canada in 1880 and to Winnipeg in 1881. Having studied architecture in England under his uncle, he began his architectural practice in Winnipeg in 1893. He worked for a time with his brother Thomas, who later set up a prominent office in Vancouver. Samuel not only designed several public and private
buildings in Winnipeg, including the Carnegie Library, and the Land Titles Building, but he also established Hooper's Marble and Granite Company, became first president of the Manitoba Architects' Association, and was hired as the Manitoba Provincial Architect in 1907. He held this position until his death in London on October 19, 1911.


! Horwood, Victor William

He was born at Frome, Somersetshire, England on February 27, 1878 and came to Prescott, Ontario in 1884. He studied architecture in Ottawa under his brother, E.L. Horwood, before working in Montreal, Toronto, St. Paul, and Chicago where he assisted in the plans of the new post office. Upon his arrival in Winnipeg in 1904, he established his own office. He designed many buildings in Winnipeg including St. Paul's Presbyterian Church, St. Boniface City Hall, the Law Courts, and the agricultural college. He became the first vice-president of the Manitoba Architects' Association. Following his appointment on January 1, 1911 as assistant to Hooper in the Provincial Architect's office, he succeeded to that position upon Hooper's death. He retired from public life in 1915.

Kelly, Thomas

He was born in County Roscommon, Ireland on August 7, 1855. In 1864, he came to New York state where he learned the brick-laying trade. After his arrival in Winnipeg in 1878, he became foreman for Peter McGill, contractor. In 1880, he formed his own firm, Kelly Brothers Contractors, with his brother Michael. He was later joined by his other brother, Martin, in 1884; his sons Robert and Charles in 1908; and another son, Lawrence, in 1912. The firm owned its own brick yard and served as the contractor for the Post Office, Grain Exchange, and Bank of Nova Scotia in Winnipeg, and the Post Office in Vancouver. Despite his problems with the law, he continued a successful contracting career in the United States, and died in retirement in California in 1941.


Lansdown, Frank

He was born in Lincoln, England on September 24, 1880. He studied architecture with Mortimer and Son, at the Lincoln Technical School, and with Briggs and Walstenholme of Liverpool. He came to Canada in the spring of 1907, stopping in Ontario, before coming to Edmonton where he worked for Barnes and Gibbs for one year. He was employed as a draftsman and Chief Draughtsman with the Alberta Department of Public Works from 1908 until 1918. After working in Saskatchewan in 1918 and 1919, he
returned to Edmonton to open a private practice.


Mathers, T.G.

He was born at Lucdnwa, Ontario on April 16, 1859. After becoming editor of the Manitoba Liberal, Portage la Prairie, in 1883, he began his study of law in 1884 and was called to the Manitoba bar in 1890. He practised law for over ten years before being appointed a judge of the court of King's bench for Manitoba in 1905, and chief justice of the court of King’s bench of Manitoba in 1910.


McKay, George D.

Born c. 1879 in Banffshire, Scotland, he worked as a stonemason in the United States prior to coming to Edmonton in 1911. He also worked on the Macdonald Hotel and the Arts Building in Edmonton, Jasper Lodge, the Jasper C.N.R. Station, Lac la Biche Inn, and the Château Laurier in Ottawa. He died in 1955.

(Source: Edmonton Journal, April 11, 1955, n.p.).

Mitchell, C.R.

Born in Newcastle, New Brunswick, he studied law and opened his own office in Medicine Hat in 1908. In 1910, he not only became a district court judge in the Calgary area, but also
became part of Premier Sifton's cabinet. As a University of New Brunswick graduate in civil engineering, he was suitable as the new Minister of Public Works, to which he was appointed May 4, 1912.

(Source: Edmonton Capital, May 6, 1912, p. 2).

Montague, Walter Humphries

He was born in Ontario on November 21, 1858 and received his early education there. He graduated from the Royal College of Physicians, Edinburgh in 1882. After serving in federal politics as a member of parliament for several years in Ontario, he came to Winnipeg in 1905 where he was engaged in the land and investment business. He served as the Manitoba Minister of Public Works from November 4, 1913 until the government's resignation in 1915. He died November 13, 1915.


Norris, Tobias Crawford

He was born in Brampton, Ontario on September 5, 1861 and died in 1936. He served as the Manitoba Liberal Premier from May 12, 1915 to August 8, 1922.

Roblin, R.P.

He was born in Sophiasburg, Ontario on February 15, 1853. He served as the Manitoba Conservative Premier from October 29, 1900 to May 12, 1915.
Rutherford, Alexander Cameron

He was born (February 2, 1857) and educated in Ontario. His parents had emigrated to Canada from Scotland in 1855. He attended McGill University, graduating in 1881 with a B.A. and a B.C.L. Soon after coming to Strathcona in 1895, he was elected to the North West Territories Assembly in 1902. He held this position until his appointment as Liberal premier for Alberta on September 2, 1905. He also acted as Provincial Treasurer and Minister of Education until his resignation on May 26, 1910.

Scott, Thomas Walter

Born on October 27, 1867 in Ontario, he came to Regina in 1886 where he began his first career in the newspaper business. He not only owned and edited the Regina Leader from 1895 until 1906, but also served as a territorial member of parliament for West Assiniboia from 1900 to 1905. He then became the leader of the Liberal party in Saskatchewan and its first premier, a position he held until 1916. He was also the Minister of Public Works until October 1912. He died in 1938.

Sifton, Arthur Lewis

He arrived in the West in 1875, was called to the Manitoba bar in 1883, was elected to the North West Territories Legislature in 1898, and was made a chief justice of Alberta in 1905. Following Rutherford's resignation, he served as the Liberal Premier of Alberta from May 26, 1910 until October 30, 1917.
He also served as Minister of Public Works from June 1, 1910.  
(Source: Edmonton Capital, September 25, 1912, p. 2).