



# Heritage Ottawa NEWSLETTER

**Dedicated to Preserving Our Built Heritage**

February 2022 Volume 49, No. 1

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## Help Keep Heritage Ottawa Strong!

We are close to reaching  
our 2021-22 fundraising goal,  
but we still need your help.  
Please take a moment  
to read the special insert  
we've included with  
this issue.

## Ensemble, sauvons notre patrimoine!

Nous approchons au  
but de notre appel de dons,  
mais nous avons encore  
besoin de votre aide. Veuillez  
prendre un moment pour lire  
l'encart spécial que nous avons  
inclus dans ce numéro.

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## "Capital Culture Lives Here" – Historic house restored to become a residence for artists

*By Heather Thomson*



*Photo: National Capital Commission*

*The Rochon Residence, built as early as 1832.*

Have you ever noticed the cute little one-and-a-half storey house near the corner of St. Patrick Street and Sussex Drive? In 2021, the National Capital Commission (NCC) launched an exciting pilot project that will breathe new life into this almost-200-year-old site.

### The Rochon Residence: A short history

The Rochon Residence is one of the oldest remaining houses in Ottawa. It was built as early as 1832, the year that the Rideau Canal opened. This type of house, made of logs

# Heritage Ottawa NEWSLETTER

*Heritage Ottawa is a non-profit organization dedicated to the preservation of Ottawa's built heritage.*

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*Heritage Ottawa acknowledges the financial support of the City of Ottawa and the Ontario Ministry of Culture*

## "Capital Culture Lives Here" continued...

using a technique called “pièce-sur-pièce,” was the traditional dwelling in Lowertown until about the 1850s. Today, very few examples remain.

By the middle of the century, it was home to Flavien Rochon, a sculptor whose work included the stalls and sanctuary of the Notre-Dame Cathedral Basilica across the street and the interior of the Library of Parliament.

The Rochon Residence was acquired by the NCC in 1965, and restored in 1980 as part of the NCC’s “Mile of History” project to protect and restore several blocks of historic buildings along Sussex Drive. The Rochon Residence was designated as a “recognized” federal heritage building in 1989.

## Rehabilitation work

No major rehabilitation work had been done on the Rochon Residence since its restoration in 1980, so its time had come. The rehabilitation project began in spring of 2021, and included reinforcement of the timber structure, rehabilitation of existing windows and doors, and updates to the building interior. It also included sustainability upgrades, such as additional exterior heritage-compatible wood fibre insulation and installation of a heat pump to improve the energy efficiency of the heat source.

Some hidden artifacts were also revealed! Parts of the roof and the exterior of a dormer window had been turned into enclosed attic space, where we found original shingles. An antique fork, newspaper clippings dating to 1941, and a prayer were also found and are being conserved by the NCC’s archaeology team.

## Capital Culture Lives Here / La culture se vit ici

Heritage conservation is a key part of the NCC’s role in building a meaningful and inclusive capital. Artistic and cultural development are also critical to achieving that goal.

In early 2020, the NCC launched a new initiative called “Capital Culture Lives Here / La culture se vit ici.” The goal is to connect arts and culture organizations with Canadians through creative uses of NCC-managed heritage sites. The Rochon Residence was selected as the pilot project. The idea was to shift the existing use of the house from a typical residential lease to a partnership with an arts organization that offered an artist-in-residence program.

The NCC held a workshop in spring 2021 to identify needs and opportunities associated with interested arts and culture organizations in the Capital and across Canada, and then launched a request for expressions of interest. Organizations were invited to submit a proposal by September 17, 2021. We received several proposals, and are now in the process of finalizing details with a potential partner for the artist-in-residence program. We look forward to making an announcement shortly! And we plan to expand the program to include new sites in 2022, including the Strutt House in Gatineau Park.

Watch our website for more information: <https://ncc-ccn.gc.ca/artist-in-residence-initiative>

—Heather Thomson, Heritage Program Manager, NCC

# You Can Make a BIG Difference

*By Gilles Séguin*

We hope that you noticed our fundraising appeal in November. We're pleased to report that we're closing in on our goal of \$34,000, but we're not quite there yet. With only a couple of months left in our fiscal year, we still need your help.

## Why donate to Heritage Ottawa?

Because we are the only city-wide organization that speaks up for heritage properties at risk of demolition or inappropriate redevelopment.

Together over the years, we have celebrated successes like saving the landmark Aberdeen Pavilion from demolition; negotiated difficult compromises, like the Château Laurier expansion; worked to reduce the number of outright heritage losses, like the Sisters of the Visitation convent.

It's hard work, and often costly. For example, the legal costs for the Château Laurier campaign exceeded even our spectacular fundraising results, creating a \$35,000 budget pressure. The money for new online communications tools needed to continue to function in the restricted COVID reality had to be found.

We faced up to those challenges, ensuring that Heritage Ottawa would continue to meet its mandate, and provide services and expertise to building owners, planning staff and community groups. We pushed forward to deliver quality tours and lectures; we continued to share heritage-related news and activities through our website, our monthly E-Bulletin and this quarterly Newsletter.

Ottawa is entering a new development era. The recently approved Official Plan places

“intensification” at the forefront, which will put new pressures on heritage buildings and historic and liveable neighbourhoods. The struggle to keep Heritage Ottawa strong, dynamic and dependable will be all the more important.

It's a labour of love, based mainly on volunteer commitment. In today's world, keeping this wonderful organization running successfully is increasingly complex and time consuming.

Please help us keep Heritage Ottawa strong. Make a lasting difference through your financial support.

If you have already made a donation, we extend our heartfelt thanks.

*Gilles Séguin is Heritage Ottawa's volunteer Vice-President Development overseeing fundraising and membership.*

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# Vous pouvez faire une GRANDE différence

*Par Gilles Séguin*

Nous espérons que vous avez remarqué notre appel aux dons en novembre. Nous sommes heureux de rapporter que nous approchons de notre but de 34 000 \$. Mais nous n'y sommes pas encore tout à fait. Comme nous arrivons à la fin de notre exercice financier, nous avons encore besoin de votre aide.

## Pourquoi faire un don à Patrimoine Ottawa?

Parce que nous sommes la seule organisation au service de toute la

ville qui s'exprime pour défendre les propriétés du patrimoine risquant la démolition ou un réaménagement inapproprié.

Depuis des années, nous célébrons ensemble des succès comme le sauvetage du célèbre pavillon Aberdeen de la démolition. Nous avons négocié de délicats compromis, par exemple pour l'agrandissement du Château Laurier. Nous avons agi pour réduire le nombre de pertes complètes de patrimoine, comme dans le cas du couvent des Sœurs de la Visitation.

C'est un travail difficile, et souvent coûteux. Par exemple, les frais juridiques engagés dans la campagne du Château Laurier ont dépassé les résultats pourtant spectaculaires de notre campagne de financement, créant une pression budgétaire de 35 000 \$. De nouveaux outils de communication en ligne sont nécessaires pour continuer de fonctionner dans la réalité confinée de la COVID, et il fallait trouver l'argent voulu pour se les procurer.



Nous avons relevé ces défis, de sorte que Patrimoine Ottawa puisse continuer de remplir son mandat et fournir des services et de l'expertise aux propriétaires d'immeubles, aux urbanistes et aux groupes communautaires. Nous avons persévéré pour organiser des visites et des conférences de qualité. Nous avons continué de renseigner sur les activités et l'actualité touchant le patrimoine au moyen de notre site Web, de notre bulletin électronique mensuel et de notre bulletin trimestriel.

Ottawa entre dans une nouvelle ère de développement. Le Plan officiel qui vient d'être approuvé met la « densification » au premier plan. Il en découlera des pressions pour les immeubles du patrimoine et les quartiers historiques, où il fait bon vivre. Les efforts déployés pour assurer la vigueur, le dynamisme et la fiabilité de Patrimoine Ottawa seront d'autant plus importants.

Notre action est une affaire de passion et principalement le fait de bénévoles donnant sans compter. Dans le monde d'aujourd'hui, il est de plus en plus complexe d'assurer le bon

fonctionnement de cette merveilleuse organisation, et il faut y consacrer de plus en plus de temps.

Vous pouvez agir. Ensemble, nous pouvons sauver notre patrimoine. Posez un geste qui produira un effet durable en nous appuyant financièrement.

Si vous avez déjà fait un don, nous vous en remercions sincèrement.

*Gilles Séguin est le vice-président, Développement, de Patrimoine Ottawa. Il est responsable des dossiers du financement et des membres.*

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## St. Brigid's Centre for the Arts — Lowertown Landmark Listed for Sale

The historic former St. Brigid's Catholic Church, a landmark at the corner of St. Patrick and Cumberland streets, was listed for sale last August by Zinati Realty Inc. for \$5,950,000.

The property includes the former church building and two "commercial properties": a two-storey brick duplex next door on St. Patrick Street and the former St. Brigid's Presbytery at 179 Murray Street, built in 1892 in the Second Empire style.

The church building is designated under Part IV of the *Ontario Heritage Act* and the entire property is included in the Lowertown West Heritage Conservation District. In 1992, the Ontario Heritage Trust secured a heritage easement on the property.

The listing on Zinati Realty's Facebook page describes the sale as "a great opportunity for



redevelopment or institutional use of the existing property."

Built in 1892, St. Brigid's Church served the mainly Irish English-speaking Catholic parishioners of the area. It was designed by Ottawa architect James R. Bowes in the

Romanesque Revival style and constructed of Gloucester limestone.

The church was closed by the archbishop in 2006 due to diminishing attendance and the financial burden associated with the cost of restoring neighbouring Notre Dame Cathedral and St. Patrick's Basilica on Kent Street. After much public effort to find ways of preserving the building, it was purchased in 2007 by a consortium of local members of the Irish community who converted it for secular use as a cultural centre. Substantial investment in the building was needed due to years of deferred maintenance and to enable the building to be adapted to its new use.

St. Brigid's is one of the most architecturally prominent buildings in Lowertown and is listed on the Canadian Register of Historic Places.

Photo: Simon P/Wikimedia Commons

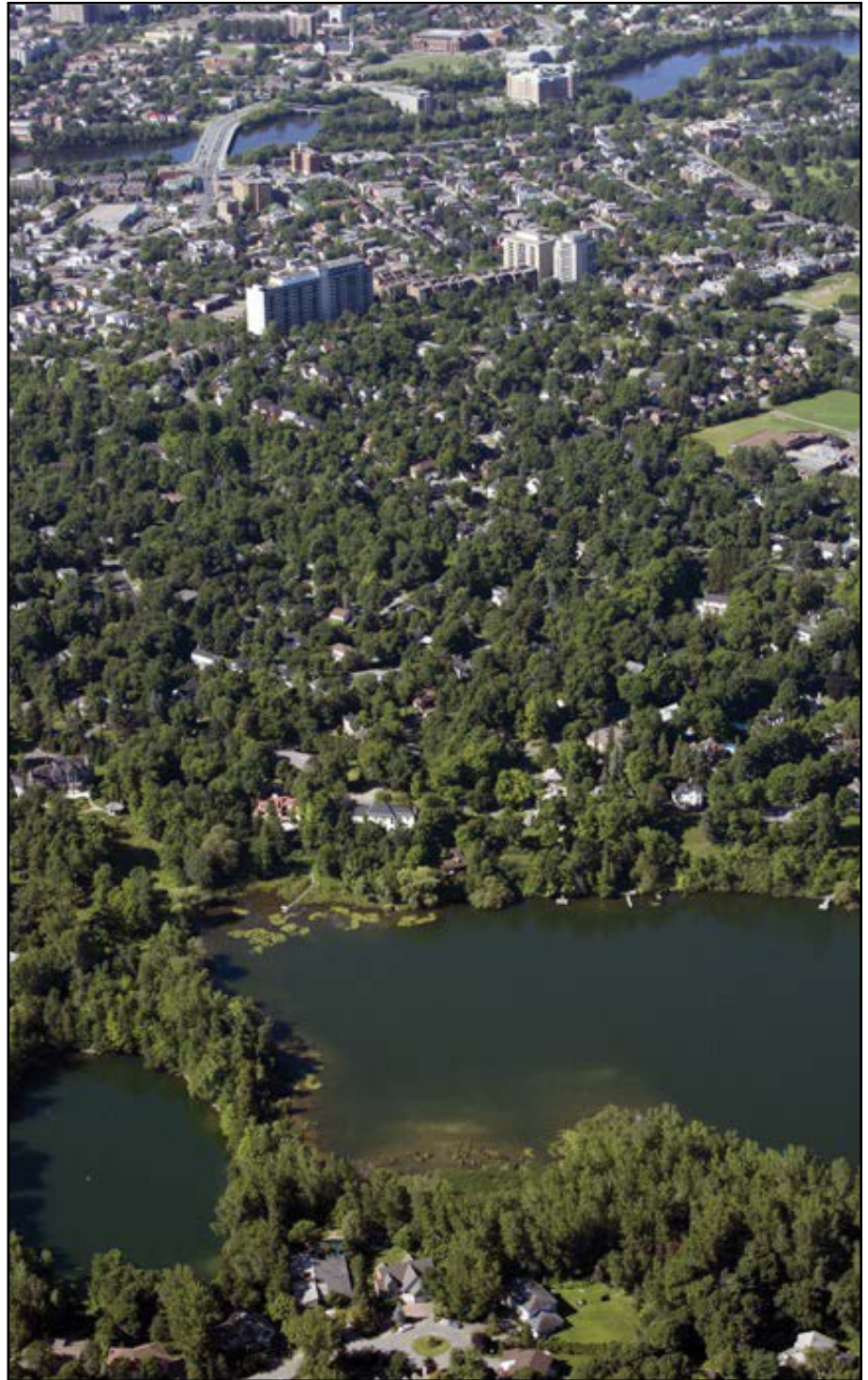
# A Waiting Game: An Historic District of National Significance?

*By Martha Edmond*

The Village of Rockcliffe Park made a submission to the Historic Sites and Monuments Board of Canada last year to be designated an Historic District of National Significance (a category within the National Historic Sites program.) If successful, Rockcliffe Park would be the first such designation in Ottawa and would join a growing list of others across Canada: La Malbaie, Old Town Lunenburg, Vancouver's Gastown, Annapolis Royal, Niagara-on-the-Lake, Arvida, Uplands in Oak Bay (Victoria), among others. This form of commemoration is "honorific," providing neither legal protection nor obligation on the part of residents, the city or the province — nevertheless, a singular distinction.

The submission is sponsored by the Rockcliffe Park Residents Association and was supported by Councillor Rawlson King who was instrumental in gaining the support of City Council for the application. Heritage Ottawa has added its important voice to the process.

Designation as an historic district would recognize Rockcliffe Park's long-standing contribution to Ottawa as the nation's capital and the seat of government. Its civil servants, politicians, and diplomats have mirrored the achievements and progress of Canada since Confederation. It still retains the key design principles first created by the visionary engineer, Thomas Coltrin Keefer, in 1864 when he hoped to attract newly-arriving civil servants to his community. Among the earliest subdivisions in Canada to be planned entirely as a residential park,



*Photo: Gleb Esman*

*Aerial view showing the dense forested character of Rockcliffe: a profusion of trees, hedges, and shrubs, a rich variety of mature street trees, unobtrusive siting of houses on lots, all important contributions to the urban landscape — exactly what T.C. Keefer envisioned in 1864!*





Thomas L Keefer, subdivision plan for Mackay estate, Village of Rockcliffe Park.



The award-winning Hart Massey House, designated a National Historic Site in 2018. Designed by Hart Massey in 1959 for a challenging building site.

Rockcliffe Park was one of the first to break away from the traditional gridiron layout. Designing with nature — not against it — became an important planning strategy.

Designation would recognize First Nations history in Rockcliffe, at an important crossroads and once the hunting grounds of the

Algonquin; now the site of “Chief Pinesi Portage at Rockcliffe,” recently revitalized by the Kichi Sibi Trails initiative. Through decades of vigilance on the part of its residents, the Village continues to preserve its historic sense of place. In 1997, the entire community was designated a Heritage Conservation District.

Parks Canada staff historians will research the submission for consideration by the Historic Sites and Monuments Board, which makes a recommendation to the Minister of the Environment and Climate Change, who in turn makes the final decision. There is no guarantee of success and the process can take up to two years. Yet the exercise, itself, reinforces the role of the federal government in commemoration and — just as importantly — the role of the individual in this grassroots exercise “to engage Canadians in their past.” Virtually all applications to the Board originate with the public, so it is truly a reflection of what citizens themselves see as noteworthy, and worthy of recognition, in their own communities. Worth the wait....

*Martha Edmond is an historian and author. She worked as an architectural historian at Parks Canada, has written a history of Rockcliffe Park (2005) and is currently working on a history of New Edinburgh with Janet Uren.*

# Heritage Conservation Architect Receives Order of Ottawa. Congratulations Barry Padolsky!

*By Carolyn Quinn*

Barry Padolsky was among a group of remarkable individuals inducted into the Order of Ottawa at a private ceremony held at City Hall last November. Heritage Ottawa is pleased to have played a part in supporting his nomination.

Barry Padolsky's name has become synonymous with heritage conservation in Ottawa. Originally from Winnipeg, Barry obtained his Bachelor of Architecture from the University of Manitoba. His interest in urban design took him to the University of Edinburgh where he graduated with a Master of Science (Urban Design). In 1969, he established his practice, Barry Padolsky & Associates Inc. Architects, in Ottawa's Byward Market.

Since then, he has led close to 200 significant architectural and urban design projects including the restoration, rehabilitation and adaptive re-use of over 60 heritage

buildings. His heritage projects include the Victoria Memorial Museum Restoration, the Rideau Canal Museum, the Byward Market Building, the Guigues Street School, the Fleet Street Pumping Station, and the Bank Street, Cummings, and Pooley Bridge Rehabilitation projects.

Barry's involvement in saving Ottawa's heritage buildings dates back to 1972 when he co-chaired the Citizen's Committee to save the Rideau Convent.

"Barry has worked tirelessly to ensure that architectural contributions of the past survive into the future," stated Heritage Ottawa's letter of support for his nomination. "He has done this not only through his practice as an expert conservation architect, but through his dedication as an advocate for heritage preservation in the city."

Barry's service to his community is further reflected in the public boards

and committees that he has served on including the City of Ottawa Design Committee, the Rideau Centre Public Advisory Committee, Heritage Ottawa, Action Sandy Hill, the City of Ottawa Local Architectural Conservation Advisory Committee and currently as a member of the City of Ottawa Built Heritage Sub-Committee.

Through his commitment to enhancing Ottawa's built environment, Barry Padolsky has helped make our nation's capital a more visually and culturally engaging city enjoyed by its residents and the thousands of Canadians and international visitors who come here to experience its pleasures.

A keen tennis player, when not working, Barry can be found on a local court.

*Carolyn Quinn is Vice-Chair of the Built Heritage Sub-Committee and Heritage Ottawa board member.*



*Photo: City of Ottawa*

*Barry Padolsky, seated, with Mayor Watson and Councillor Fleury, City Hall, Nov, 19, 2021.*



# Two Lowertown Heritage Conservation Districts to receive new conservation plans

*By Andrew Waldron*

Heritage Conservation Districts (HCDs) are a challenge to manage under Ontario's current planning and heritage acts and policies. The pressures from developers, implications for City heritage planners, and the impact of political influence and decision-making can make or break a district.

The City has had the opportunity to create heritage conservation district plans since 2005, but it is only in 2022 that it will address two of its most significant heritage conservation districts: the Byward Market and Lowertown West.

These districts were designated by the City in the early 1990s based on studies led by Michael McClelland (Lowertown-West) and Julian Smith (Byward Market).

The studies produced detailed analysis of the respective district's heritage values, but never resulted in formal HCD plans. In the absence of legal instruments to protect the districts both have seen deterioration of their integrity and authenticity. The hope is that the two new plans will strengthen protection of these sensitive historic areas.

City heritage planners announced publicly in November 2021 that they would initiate the process of creating the plans. They have hired Sally Coutts, a former employee of the City, who is currently working on the Centretown HCD plan. An update of the building inventories is underway, and the communities hope to have working groups in place to assure a strong representation of the people who live in or operate businesses in the districts.

Each district is unique and different from the other. The City initially proposed a single plan for the two districts, but the communities



*Photo: Tom Bastin*

*Bolton Street*





consider the Byward Market and Lowertown-West to be distinct in their significance and values.

There are challenges when drafting conservation plans for these areas given the byzantine complexity of by-laws, official plan, secondary plans, overlays and public realm plans. It is hoped that the HCD plans will be upheld by Councillors and staff, but that too can be a challenge, especially when a developer is interested in undermining a district's values by challenging the plan.

The City currently proposes to complete the plans by early 2023 and table them at Council. The challenge will be to create effective, articulate and prescriptive content that will uphold the protection of the districts. There are competing visions for the Byward Market, between being a residential neighbourhood versus an entertainment and spectacle venue. Ironically, the latter would likely convert the Market into a generic place rather than a special and unique place. The antithesis of a heritage district is homogeneity, and this will need to be addressed in the district plans. We already see the results in planning approvals for more carbon-copy structures with little or no understanding of place.

For the districts to succeed into the future, the conservation plans will need to contain clear guidance for recommended and not recommended interventions. But even more importantly will be political and staff buy-in. Many residents of the districts have witnessed the erosion of their districts since designation, and this is a failure of the political process.

The community hopes that there will be open engagement, including consultations with Heritage Ottawa

and other stakeholders with an interest in preserving the districts. As in any so-called 'free' market, there will be players interested in undermining or manipulating the process to their economic advantage, but the communities hope that Heritage Ottawa and other like-minded organizations will be there as supportive voices as the plans are drafted and reviewed.

For more information on the plans, consult the City's web page, contact the planner involved: Ms. MacKenzie Kimm, or reach out to the Lowertown Community Association (Heritage Committee co-chairs are Nancy Miller-Chenier and Andrew Waldron).

#### Link and Contact:

<https://ottawa.ca/en/city-hall/public-engagement/projects/lowertown-west-and-byward-market-heritage-conservation-district-update>

**Contact:** Mackenzie Kimm, Heritage Planner ([mackenzie.kimm@ottawa.ca](mailto:mackenzie.kimm@ottawa.ca))

*Andrew Waldron is co-chair of the Lowertown Citizens' Association Heritage Committee*

## CITY OF OTTAWA HERITAGE GRANT PROGRAM FOR BUILDING RESTORATION

A heritage grant of up to \$10,000 for small-scale buildings, and up to \$25,000 for large-scale buildings, is available on a matching basis to assist owners of heritage buildings designated under Part IV or Part V of the *Ontario Heritage Act* for restoration work. An owner can apply for grant funding once every two years.

Applications are accepted from January 1 until the last business day in February. The closing date in 2022 is February 28.

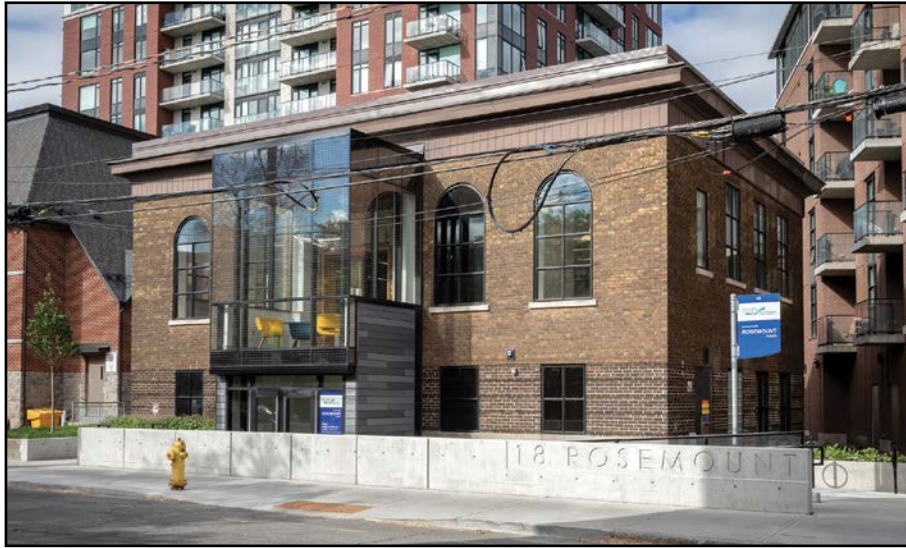
Detailed information about this program is available on the City of Ottawa website at <https://ottawa.ca/en/planning-development-and-construction/heritage-conservation/built-heritage-funding-programs>

The contact person is Greg MacPherson ([greg.macpherson@ottawa.ca](mailto:greg.macpherson@ottawa.ca)), Heritage Planner.

# Ottawa's Only Carnegie Library Rejuvenated: The Rosemount Branch reopens with enhanced heritage features

By Linda Hoad

Photos: Ottawa Public Library



*New entrance 'lantern' with reading room above.*

The West End Branch Public Library (now known as the Rosemount Library) opened in November 1918, financed by a \$15,000 grant from the Carnegie Foundation. The demolition of the 1906 Carnegie library on Metcalfe Street in 1971 leaves Rosemount as Ottawa's only remaining Carnegie library and its oldest extant public library building.

Andrew Carnegie, a wealthy American industrialist and philanthropist, offered grants to municipalities in the U.S.A. and elsewhere for the construction of free public libraries in return for a financial commitment for maintenance and operation from the city or town that received the donation. Carnegie credited his success in life partly to his childhood and teenage access to library books.

Hintonburg had long had a need for library service. In 1910, shortly

after Hintonburg was annexed to the City of Ottawa in 1908, the Library Board established a branch library in a room at the Rosemount Avenue Public School. In 1913 the branch was moved to a rented store in the

newly constructed Iona Mansions at 1125 Wellington Street, where it remained until the West Branch opened in November 1918. Evenings were reserved for adults and children were only allowed to use the library in the afternoons. Space was limited and demand was high.

The Rosemount Library is a classically inspired Beaux-Arts building, designed by Ottawa architect J. P. Pritchard, who also designed the 1932 addition (and the 1933 Rideau Branch Library which is not a Carnegie-funded library).

Originally, steps led up to a simple portico with classically-inspired columns (now gone) which supported a rounded pediment. Remaining above the portico is a stone name plaque protected by a lintel supported by brackets. The round arched



*West End Branch Public Library ca 1940.*





*Original ceiling beams are revealed, original shelving along the walls remain. Increased study space and more computer terminals are available. New shelving is moveable - space can be configured for events.*

windows give the library a quiet elegance. Inside, the rectangular reading room on the main floor follows one of the standard Carnegie floor plans with shelving built along the walls under the windows.

The 1932 stack room addition almost doubled the space on the main floor and provided office and work space for the staff in a low-ceilinged basement. An elaborate entrance archway provided a link between the new and the old sections.

Renovations were undertaken in 1982 to make the building handicap accessible, resulting in the removal of the steps and the portico although the plaque and lintel remain. The insertion of a new stairway and an elevator reduced the space in the reading room. The addition of a suspended acoustic tile ceiling partially covered the original exposed beams and led to blocking of the upper windows in the 1932 addition. The decorative entrance to the 1932 addition and the wood shelving lining the walls of the original building were retained.

In recent years the Library Board has struggled to provide up-to-date services to a growing community

in the limited space available. An attempt to acquire the adjacent vacant lot or to lease space on the ground floor of the condominium to be built on the corner of Rosemount and Wellington did not succeed. As of 2016, Rosemount was the number one priority for renewal or replacement. At 6,000 square feet and a less than optimal floor plan, the library had the highest circulation of materials per square foot of any the Ottawa Public Library branches.

The Library Board and the library users struggled with the question of whether renewal should involve renovation or replacement. READ (Rosemount Expansion And Development), an advocacy group, worked with the Board and the local councillor to involve the community and library users in intensive consultations. Pride in the history and heritage features of the branch and the services provided to the neighbourhood were weighed against the possibility of a larger library that would satisfy the needs identified by the users. Budget constraints led to the decision to renovate the existing building.

+VG Architects (The Ventin Group Ltd.) was selected in 2018 to design

the revitalization of the Rosemount branch. +VG Architects is an award-winning architectural firm with considerable library experience including the renovation of eight other Carnegie libraries in Ontario.

Responding to the design objectives and public input at two open houses, the architects have added 150 square feet of public space, including a glass “reading room,” and a more welcoming and prominent entry to the branch. The building now meets building and accessibility codes, and includes sustainability features, greater natural light, and two meeting rooms.

An increase in the budget approved in December 2018 also allowed the architects to better showcase the branch’s historical character.

Key heritage elements have been retained or restored:

- the original beams in the 1918 section are fully visible;
- the upper west windows have been uncovered, restoring the original intent of the architect to provide lots of natural light;
- much of the wood shelving under the windows in the 1918 section has been restored;
- the bracketed pediment above the stone name plaque is more visible

Modernization and restoration have given this much-loved Hintonburg structure a new lease on life.

*Linda Hoad is a Hintonburg resident, a user of the Rosemount Library, and a member of the Board of Heritage Ottawa.*

## Further reading:

Beckman, Margaret, Stephen Langmead, and John Black. *The Best Gift: A Record of the Carnegie Libraries in Ontario*. Toronto and London: Dundurn Press, 1984.

# Le pont Alexandra, la perspective gatinoise

Par Claude Royer

Il y a à peine trois ans, les autorités fédérales projetaient d'illuminer le pont Alexandra pour mettre en valeur ce joyau patrimonial, à la manière du pont Jacques Cartier à Montréal. Contre toute attente, le gouvernement fédéral entend maintenant démolir ce pont centenaire.

## Un pont identitaire

L'inauguration du pont Alexandra en 1901 est le résultat d'une initiative à laquelle ont participé les gouvernements et des représentants locaux du côté québécois de l'Outaouais.

Chef-d'œuvre d'ingénierie conçu par la Dominion Bridge de Lachine, le pont Alexandra fait partie intégrante du paysage de la Cité parlementaire. La beauté et le caractère unique du pont en font l'incontournable des cartes postales et le lien privilégié par les touristes pour leur entrée à Gatineau, comme en témoigne la présence de la Maison du Tourisme qui les accueille à la sortie du pont.

La convivialité et l'attrait du pont expliquent aussi pourquoi s'y font 40% des traversées à vélo ou à pied entre les deux rives de la région.

## La menace du SPAC

Sans préavis, Services publics et Approvisionnement Canada (SPAC) annonçait en 2019 que la démolition du pont et son remplacement complet étaient une priorité. Ni les citoyens, ni les élus municipaux de Gatineau n'ont été consultés en amont de cette décision de démolir.

Le SPAC et la CCN sont avant tout motivés par des objectifs d'un

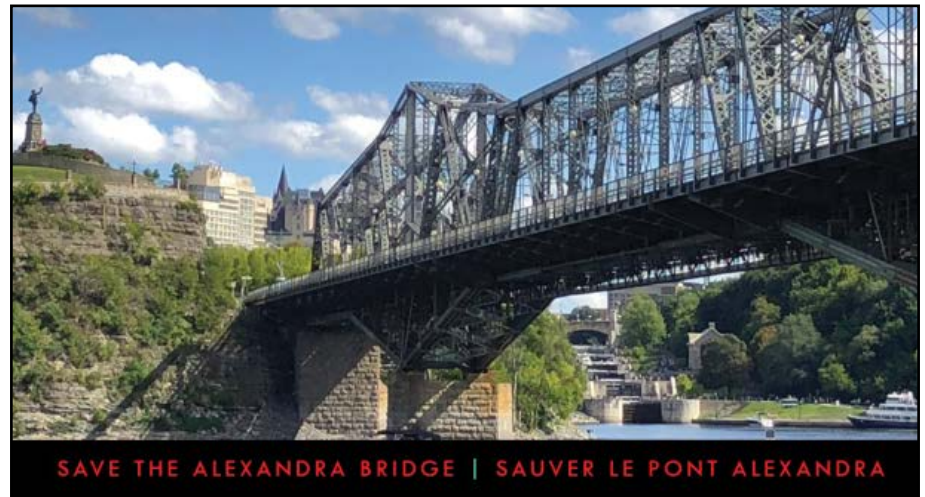


Photo: Heritage Ottawa

autre âge centrés sur l'automobile comme en font foi leurs déclarations publiques. L'étude de SPAC sur l'impact des travaux de démolition du pont sur ses utilisateurs actuels ne considère d'ailleurs que les automobilistes et ne prête aucune attention aux piétons et cyclistes.

## Gatineau appuie la Coalition

Face à la menace du SPAC, plusieurs organismes gatinois et québécois voués à la préservation du patrimoine et au développement durable ont formé la Coalition pour le pont Alexandra en association avec leurs partenaires de la rive ontarienne.

Le député libéral de la circonscription de Hull-Aylmer, Greg Fergus, a réitéré publiquement la nécessité de considérer la préservation du pont dans une perspective de transport durable. La nouvelle mairesse élue de Gatineau, France Bélisle, appuie « l'approche de conservation avancée par La Coalition pour le pont Alexandra, entre autres,

pour sa valeur patrimoniale, et les opportunités de transport collectif et actif ». Le nouveau conseiller du district Hull-Wright, Steve Moran, a également donné son appui à la Coalition.

Avec un tel appui des élus et des organismes d'importance à Gatineau, le SPAC et la CCN ne peuvent continuer à prêter sourde oreille aux demandes de la Coalition.

*Claude Royer est membre de l'Association des résidents de l'Île de Hull, et porte-parole de la Coalition pour le pont Alexandra.*

Patrimoine Ottawa est membre de la Coalition du pont Alexandra. Pour de plus amples renseignements, visitez <https://heritageottawa.org/fr/pont-alexandra>

As a member of the Alexandra Bridge Coalition, Heritage Ottawa supports the retention of this historic landmark. For more information on this important structure and the efforts underway to preserve it, visit <https://heritageottawa.ca/alexandra-bridge>



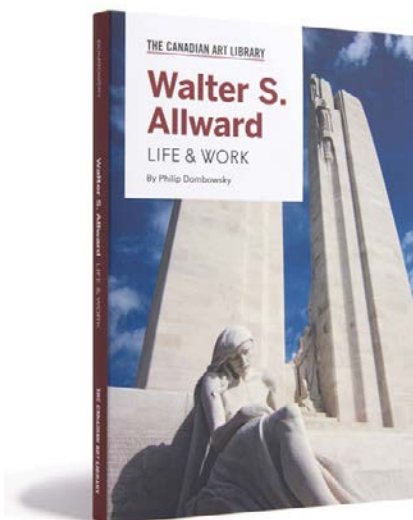
# Book Review: *Walter S. Allward: Life and Work* by Philip Dombowsky

By Ian C. Ferguson

Walter Seymour Allward (1874-1955), an outstanding Canadian sculptor of his generation, is a fitting, if long overdue, subject for a monograph. *Walter S. Allward: Life and Work* (Toronto: Art Canada Institute, 2021) by Philip Dombowsky provides a comprehensive overview of Allward's life and oeuvre. Best known for the Vimy Memorial (1921-36) in northern France, Allward also created close to a dozen other well-received public monuments, several in the Ottawa area. Dombowsky acknowledges Vimy as the artist's masterpiece but draws critical attention to his other important creations, most of which were previously unknown to this reader.

Allward's natural talent, work ethic and determination overcame his extremely modest origins and departure from school at age 14. Initially, he worked with his father in carpentry and then as an architectural draftsman. A short period of private painting lessons with the influential teacher William Cruikshank (1848-1922) provided essential encouragement, ongoing friendship and entrées to Toronto's art circles allowing Allward to interact with other artists, and hone his skills.

Allward's sculptural vocation was sparked in his late teens through library book illustrations of classical and Renaissance works and a few museum examples. He also greatly admired Auguste Rodin (1840-1917) and Augustus Saint-Gaudens (1848-1907) who remained models throughout his career. His minimal sculptural training took place at



evening modelling classes in the early 1890s and through creating bas-reliefs and sculptures as architectural decorations while employed at the Don Valley Pressed Brick Works.

Amazingly with such minimal training Allward won his first public commission at age 19 designing the Northwest Rebellion Monument (1894-96) for the grounds of the newly constructed Queen's Park. The success of this work in the

popular Beaux-Arts style, inspired by neoclassicism, led to dozens of other public and private commissions commemorating historical figures. Dombowsky describes the most important works such as the Bell Memorial (1917) in Brantford, and provides thumbnail references and locations for all the remaining outdoor works.

Dombowsky shows how Allward's early success was attributable to his "acute powers of observation and exacting use of detail." His designs and concepts were carefully prepared and resonated with juries and critics. The desire of many Canadian cities to erect memorials after World War I to the 61,000 fallen soldiers offered further opportunities to advance Allward's career.

The decision to leave 11,285 unidentified war dead buried in Europe led to the creation of the Canadian Battlefields Memorial



*Vimy Memorial, France.*

Photo: Dean MacDonald, Veterans Affairs Canada



*Vimy Memorial, detail of upper pylons.*

Commission which decided on one memorial to be located at Vimy, in northern France, a decisive battle where all four Canadian divisions first fought under a single command and where 3,598 Canadian lives were lost. In 1921 the Commission's jury unanimously picked Allward's design with twin pylons and 20 allegorical figures. The War had profoundly affected Allward who had offered in 1917 to make prostheses for facially disfigured veterans.

We learn that Allward planned a 5-year program to carry out his design. From his studio in London beginning in 1922, he spent two years on architectural plans and searching for the right stone ultimately choosing Seget limestone from an ancient Roman quarry in Split which re-opened in 1926. Large plaster studio models of the allegorical figures were re-created on site at double scale in single blocks by skilled stone carvers. Work was only completed in 1936 and inaugurated before a large crowd including King Edward VIII, and the French President declared the monument "now and for all time a part of Canada." Allward saw the monument as a tribute to the fallen and a protest against the futility of war rather than its glorification. His soaring,

Art Deco-style pylons, symbolizing Canada and France, and expressive figures stand out among other nations' war memorials, adding to the monument's architectural and artistic significance. Dombowsky points out that Allward had moved beyond a pyramidal Beaux-Arts style of a static, realistic figure on a pedestal to one combining expressive figures in a dramatic way "that encourages visitors to move within the space of the monument."

While honours rained down on Allward upon his return to Canada, he was awarded only one other public commission, the William Lyon MacKenzie Memorial (1936-40) in Queen's Park, Toronto. Critical tastes were moving away from patriotic monuments. Allward was all but forgotten in the narrative of Canadian art history until interest was revived by Jane Urquhart's novel *The Stone Carvers* (2001) in which Allward features as a character. In recent decades, the monument's restoration (2005-07), and greater public appreciation for the sacrifices of both world wars have helped sustain interest in his work. In retrospect, Vimy appears a rare occurrence when an artist was given a relatively free hand resulting in a monument of enduring impact and pride for Canadians.

Allward was by all accounts a rather introspective and solitary artist, and a modest man who shunned the spotlight. He was married with a son, but the book does not give much personal information. I suspect this reflects a relative shortage of biographical material. Allward does not seem to have been much of a letter writer or given to interviews. He expressed himself mainly through his drawings and with the work of his hands.

The book is a model of good editing and design, abundantly illustrated, with separate pages for each monument described, a helpful glossary of sculptural terms and artists, a list of exhibitions, and bibliography. It should please general readers interested in Vimy, in public monuments around Ontario, in Canadian sculpture generally, as well as art and military historians.

The book also addresses the current controversies surrounding removal of monuments commemorating historical figures. Two of Allward's creations have been part of this debate (Northwest Rebellion Monument and Nicholas Flood Davin Monument). On balance, Dombowsky believes that Allward's body of work "continues to present Canadians with essential lessons in history."

Philip Dombowsky is an archivist at the National Gallery of Canada (NGC) with degrees in both Art History and Library and Information Studies. He has contributed to the recovery of art from the Stern collection looted by the Nazis and curated numerous exhibitions at the NGC Library and Archives in book design and illustration. In 2007, he authored the award-winning *Index to the NGC's Exhibition Catalogues and Checklists 1880-1930*. He was most helpful in my own thesis research in tracking down images.



In normal times, residents of Ottawa can view Allward's Baldwin-Lafontaine Monument (1908-1914), the only one on Parliament Hill honouring two historical figures and which features a "whisper wall" where voices travel along the curved base. The Statues of Justice and Truth (1920), originally intended for a King Edward VII Memorial have been installed in front of the Supreme Court of Canada. Since 2017 the Nicolas Flood Davin Memorial (1903) in Beechwood Cemetery features a plaque recording

the subject's role in penning a report on which residential schools were based. The National Gallery of Canada holds several plaster models, drawings, and one bronze, *The Storm* (1920). Finally, visitors to the War Museum should not miss the 17 imposing, life-size plaster models of the allegorical figures installed at Vimy, showing the sculptor's expressive hand.

This publication is part of the Canadian Art Library series, an imprint of the Canada Art Institute

(aci-iac.ca), which supports authoritative content on artists and themes which have shaped our visual history. It can be downloaded for free online: <https://www.aci-iac.ca/art-books/walter-allward/biography/>

*A former diplomat, Ian C. Ferguson is an independent scholar who obtained his M.A. in Art History from Carleton University in 2014. He is also a member of Heritage Ottawa's Board and volunteers as a docent at the National Gallery of Canada.*

## Heritage Ottawa is Seeking New Board Members

Heritage Ottawa is looking to recruit committed and energetic individuals to fill current gaps on our volunteer Board of Directors. We are seeking three individuals with expertise in the areas of revenue generation, heritage research and advocacy, financial management, program development, and communications. Heritage Ottawa is committed to including representation from equity-seeking communities on our board.

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Thank you in advance to all who are interested. Please visit [www.heritageottawa.org/board-directors](http://www.heritageottawa.org/board-directors) for more details provided in **Heritage Ottawa Call for Board Members 2022** and for information on how to apply.

**Application deadline:** March 21, 2022

**Questions?** Email us at [info@heritageottawa.org](mailto:info@heritageottawa.org)

## Patrimoine Ottawa recherche de nouveaux membres du conseil d'administration

Patrimoine Ottawa souhaite recruter des personnes volontaires et énergiques pour siéger à notre conseil d'administration bénévole. Nous cherchons trois personnes ayant des compétences dans les domaines de la production de revenus, de l'action citoyenne et la recherche sur le patrimoine, de la gestion financière, de l'élaboration de programmes et des communications. Patrimoine Ottawa tient à assurer la représentation de communautés en quête d'équité au sein de son conseil.

Être membre du conseil d'administration de Patrimoine Ottawa est une occasion de contribuer à une organisation dynamique primée veillant depuis plus de 50 ans à protéger le patrimoine bâti et culturel d'Ottawa.

Les membres du conseil sont élus pour un mandat d'un an, qui peut être renouvelé. La prochaine assemblée générale annuelle se tient en mai 2022.

Merci d'avance à toutes les personnes intéressées. Veuillez vous rendre à <https://heritageottawa.org/fr/conseil-d-administration> pour en savoir plus sur l'appel de candidatures au conseil d'administration de 2022 et la façon de présenter une candidature.

**Date limite pour les candidatures :** le 21 mars 2022.

**Des questions?** Envoyez-nous un courriel à [info@patrimoineottawa.org](mailto:info@patrimoineottawa.org).

# Gordon Bennett – In Memoriam

*By Robert Moreau*

Canada has lost one of its greatest cultural heritage minds. Gordon Bennett passed away recently with loved ones by his side. Gordon influenced a whole generation of heritage professionals and activists who worked and still work not only for Parks Canada, where he dedicated more than 35 years of his life as an historian and policy specialist, but also for heritage organizations across the country, including Heritage Ottawa.

Gordon began his career as an historian. He researched and worked on Yukon history, a subject that never ceased to fascinate him. He eventually became a manager with the History Branch. While he enjoyed his time as a manager, Gordon jumped on the opportunity to be on the team that developed policies for cultural heritage for Parks Canada.

In the early 1990s, as ecological integrity became the focus for national parks, a similar goal was required for the management of national historic sites. Gordon developed the concept of commemorative integrity to help evaluate and manage the health and wholeness of national historic sites in Canada. Commemorative integrity is still used today to guide the management of historic sites across the country.

Gordon's magnum opus was the development of the Cultural Resource Management Policy. It became the tool and roadmap by which custodians ensured the protection and presentation of national historic sites and major cultural resources in national parks.



*Gordon and Katherine Bennett.*

In his last years with Parks Canada, Gordon led the efforts to put in place legislation to protect historic places in Canada. While these efforts resulted in the creation of conservation standards and a national registry of historic places in Canada, the legislation needs to be completed by today's heritage leaders.

Throughout his career Gordon never hesitated to speak "cultural heritage truth" to power, and spoke out to ensure that national historic sites and cultural resources got their fair share of attention from Parks Canada senior management. Even after his retirement, he continued to advocate endlessly on behalf of the national historic sites program, which remains "landlocked" within the federal environment department.

I had the great pleasure of working for and with Gordon for many years. Together we traveled across Canada to deliver the CRM gospel to both Parks Canada staff and other owners of national historic sites. I never stopped being amazed at his endless knowledge and his warm sense of humour.

Gordon once told me that the greatest thing that ever happened to him at Parks Canada was meeting his wife and life partner, Katherine. Together, they built a wonderful life.

Canada has lost an important voice for heritage protection and cultural resource management.

*Robert Moreau is a friend and colleague of Gordon Bennett, and a former Heritage Ottawa board member.*



# Make a Difference — Help Keep Heritage Ottawa Strong

Despite the thousands of hours of volunteer support, keeping our dynamic, influential not-for-profit organization running is costly.

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All of our programs and activities that champion the protection and stewardship of our city's built heritage and cultural places are possible because of your ongoing support. You help make a difference!

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