

SASKATCHEWAN LEGISLATIVE BUILDING AND GROUNDS

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DESIGNATION

The Saskatchewan Legislative Building and Grounds were designated a national historic site of Canada in 2005. The reasons for designation are the following: the building and its grounds embody the ambition and drive of the Saskatchewan people and are a highly visible, well-known symbol of the province of Saskatchewan—its Government, its people, and its membership in Canada—embodying in their design, symbolism appropriate to the province's history as a unit both within Canada and the British Empire. Beautifully enhanced by its carefully designed grounds, the Saskatchewan Legislative Building is a stunning example of an imposing, large-scale building exhibiting a consummate design and execution of Beaux-Arts principles, including axial planning, symmetry, controlled circulation patterns, and a clear expression of function within and without, from the perspective of its overall design down to its fine details. The building and its grounds, including paths, gardens, and recreational spaces, are one of the best examples in Canada of a well-preserved landscape designed according to Beaux-Arts and City Beautiful principles, including those of symmetry, variety, and civic grandeur.

INTRODUCTION

The Saskatchewan Legislative Building is an outstanding, massive, and monumental building designed according to Beaux-Arts principles and incorporating Edwardian Baroque features (figs. 1-5). Symmetrical with horizontal



SASKATCHEWAN ARCHIVES BOARD (SAB)

FIG. 1. SASKATCHEWAN LEGISLATIVE BUILDING AND GROUNDS, AERIAL VIEW FROM THE NORTH, N.D.

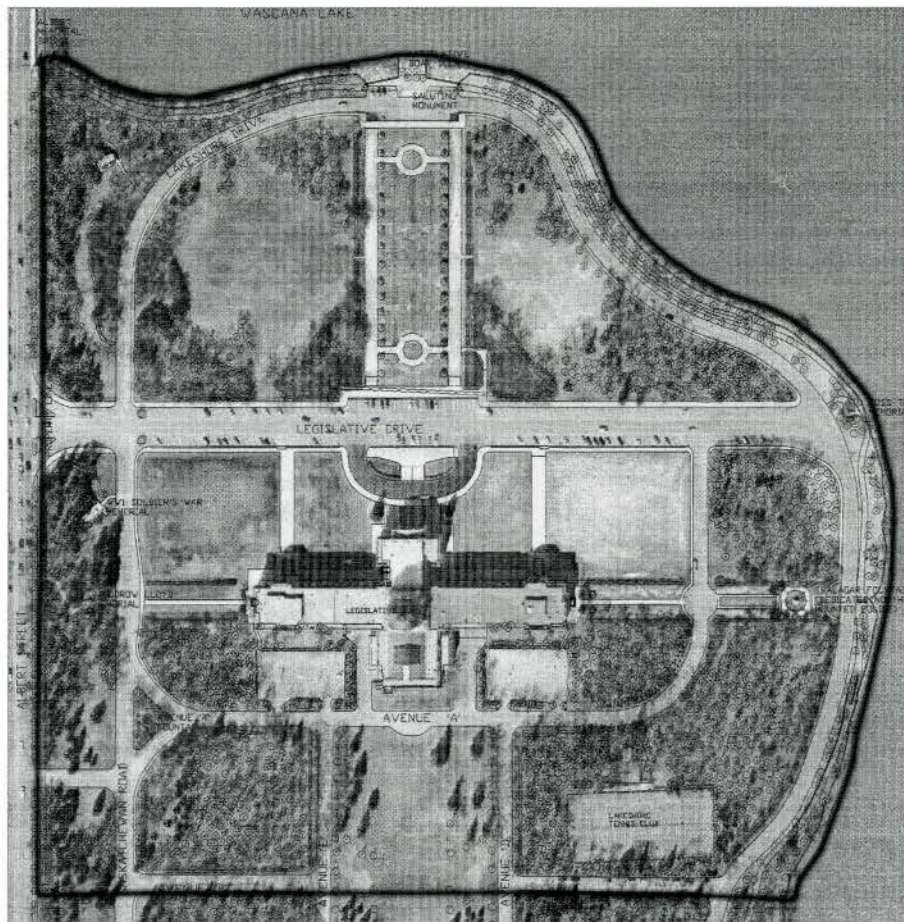


FIG. 2. PLAN INDICATING THE PROPOSED BOUNDARIES OF THE SITE, 2004.

massing and a highly prominent central dome, the building is characterized by great elegance in design and warmth of materials. The plan is the form of a Latin cross with the principal axis in the shorter arms from front to rear (fig. 6). The building is three storeys high with a fourth storey confined to the central axis and very largely hidden by the parapet, as well as a full basement and a recently excavated sub-basement. The building is faced in a warm, pale buff, Tyndall limestone from Manitoba, except for the basement, which is faced with granite from Quebec. The dimensions are approximately five hundred and twenty-three feet long, two hundred and sixty-three on the north/south axis, and one hundred and eighty-four feet

to the top of the lantern on the dome.¹ The building construction makes use of steel-reinforced concrete.

The façade is composed of a classical centrepiece and two long horizontal wings with porticos near the ends marking single entrances (figs. 7-8). These are composed of pairs of monumental attached columns supporting a broken pediment, each containing a shield with the initials of King Edward VII. Each storey is defined by a different window type, with the second storey, location of the legislative chamber and principal offices of government, marked by tall round-headed windows with smooth stone panels above and below. The stringcourses below the first and second

storeys encircle the entire building. The elevations at the ends of the wings are also decorated with large columns supporting a broken pediment with an entrance to the basement level. The rear of the building makes use of similar motifs including a portico at each end, but is plainer (fig. 5). The masonry along the first storey and areas framing the porticos is deeply channelled while the rest of the surfaces are smooth. The ribbed, octagonal dome, rising one hundred feet from the roof, is set on a colonnaded base; it is sheathed in copper and capped by a lantern (fig. 9). Behind the columns, tall slender windows provide light within the dome, as do the oval windows in the roof. Sculpture, visible when close up, decorates areas above the entrances and on the base and lantern of the dome, and includes figures, lions heads, gargoyles, and intertwined grains and fruits (figs. 9-10).

The symmetry of the exterior is carried into the interior, with the main entrance opening into a progression of spaces—a vestibule and the foyer on the first floor, leading to a staircase rising to the rotunda on the second floor—culminating in the legislative chamber (figs. 11-17). The rotunda rises through the floor above, to a dome-shaped ceiling, supported on four large piers, each supporting a shield with the king's insignia, and the ceiling, of plaster, is decorated with huge coffers and rosettes covered in gold leaf (figs. 13-15). On the third floor, above the entrance to the chamber, is a large mural painting entitled *Before the White Man Came*, also visible from the foyer (fig. 14). In the centre of the floor is a well, which opens into the floor below, and is surrounded by a marble balustrade (fig. 15). The rotunda and other areas of the building are reportedly decorated in thirty-four types of marble.

COURTESY OF WASCANIA CENTRE AUTHORITY AND JUDITH DUFRESNE, HISTORICAL SERVICES BRANCH

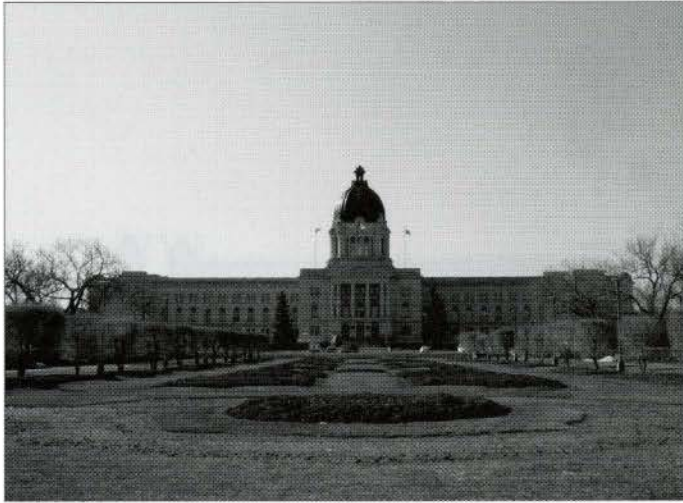


FIG. 3. SASKATCHEWAN LEGISLATIVE BUILDING AND FORMAL ORNAMENTAL GARDENS, 2004. | R. GOODSPEED, 2004



FIG. 4. DETAIL OF EAST WING AND EAST SIDE OF CENTREPIECE, 2004. | R. GOODSPEED, 2004

The legislative chamber is decorated largely in oak with a ceiling designed in the shape of a king's crown (fig. 16). One press and three public galleries provide viewing space (fig. 17). According to custom, the speaker's chair and dais face the entrance, with desks for the government and opposition on either side, and tables in the centre. The furnishings are of oak and behind the speaker's chair is a silk wall hanging. Symbolic carvings decorate the chambers. Cameras for television coverage have been installed behind wall panels on the corners; the panelling was added early on to improve the acoustics.

Aisles around the rotunda extend north to the front of the building, where they provide access to the executive suite of offices, comprising the Premier's office, the Cabinet Room, and the Cabinet Lounge (figs. 18-20). From the rotunda are also accessed the wings, long continuous hallways off which doors open into the legislative library on the second floor on the north side (fig. 21), as well as government and opposition caucus offices. On all levels, the halls terminate in stairwells at the ends, lit by tall windows. Access between floors is also provided by

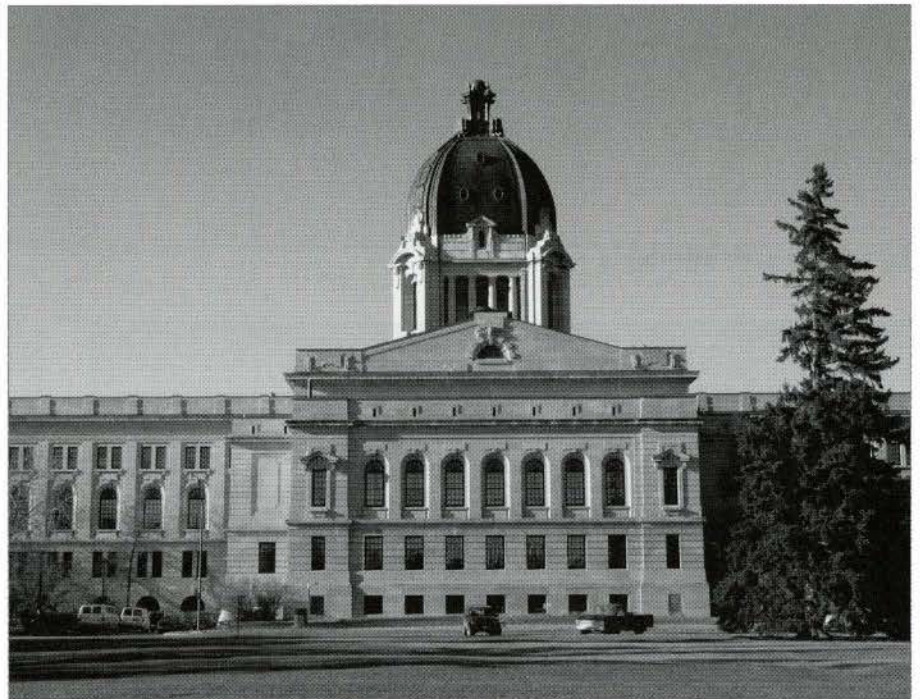


FIG. 5. REAR ELEVATION. DETAIL OF CENTRE FROM THE PROPOSED SOUTH BOUNDARY OF THE GROUNDS. | R. GOODSPEED, 2004

elevators. On the first floor in the rotunda area, partially lit through the well, is the lieutenant-governors' Portrait Gallery (fig. 22), adjacent to which are several other art galleries. Art works are also displayed in the main axis on the basement level, for example in the Premier's portrait gallery in the rotunda. Govern-

ment and other offices are also located on the other floors of the building.

The symmetry and monumentality of the building are reinforced by the design and attractiveness of the grounds, and by its central location within them, all representative of Beaux-Arts and City Beautiful

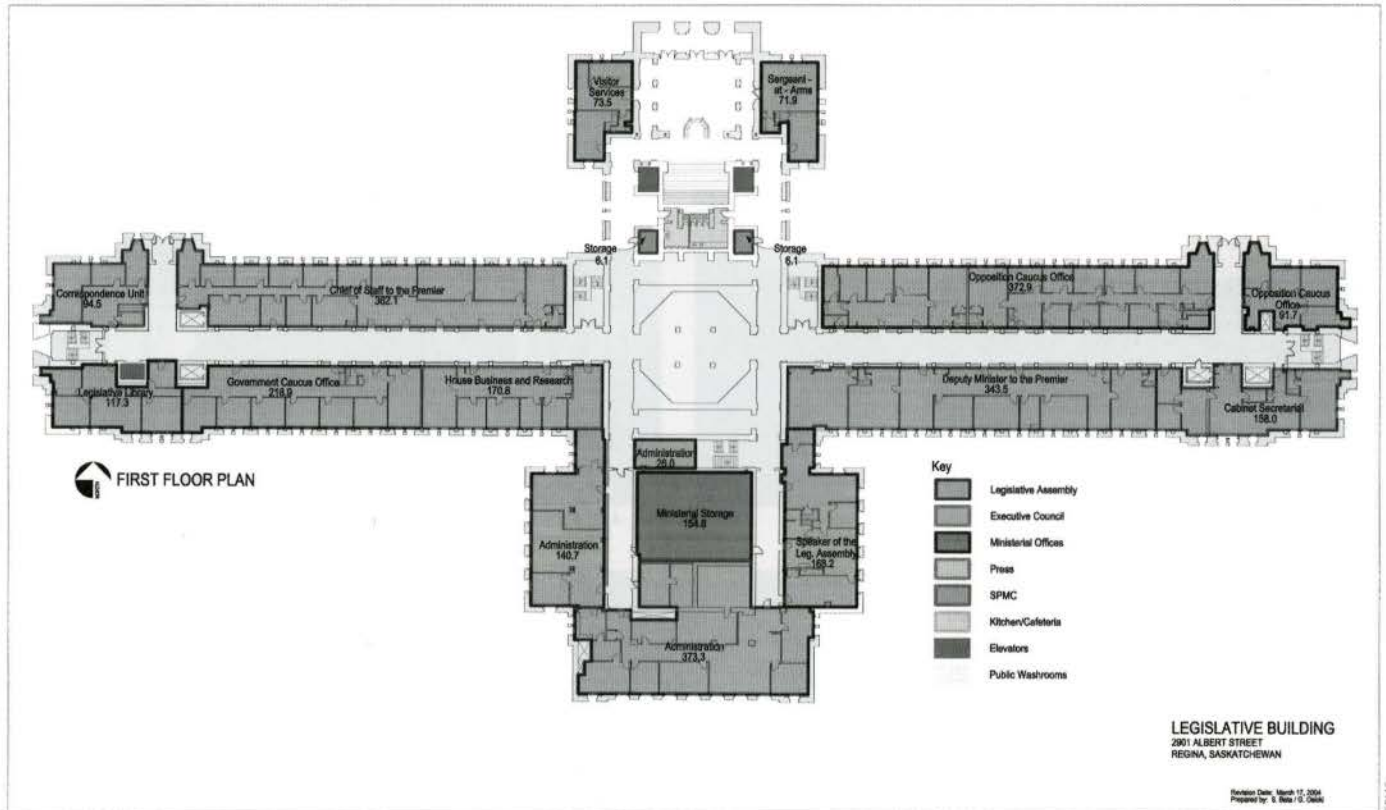


FIG. 6. CURRENT PLAN OF FIRST FLOOR.

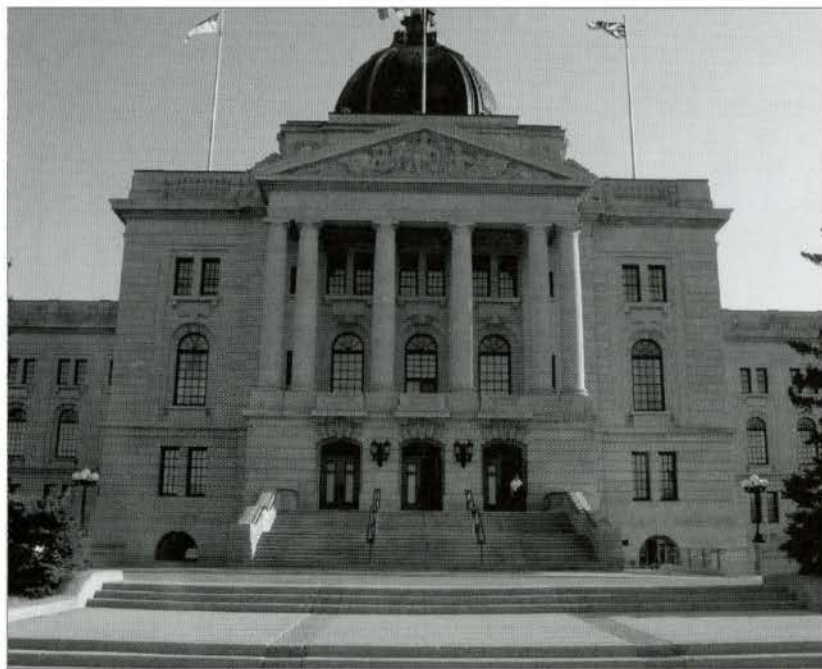


FIG. 7. CENTREPIECE. THE NEW BARRIER FREE ENTRANCE IS VISIBLE ON THE RIGHT. | R. GOODSPEED, 2004

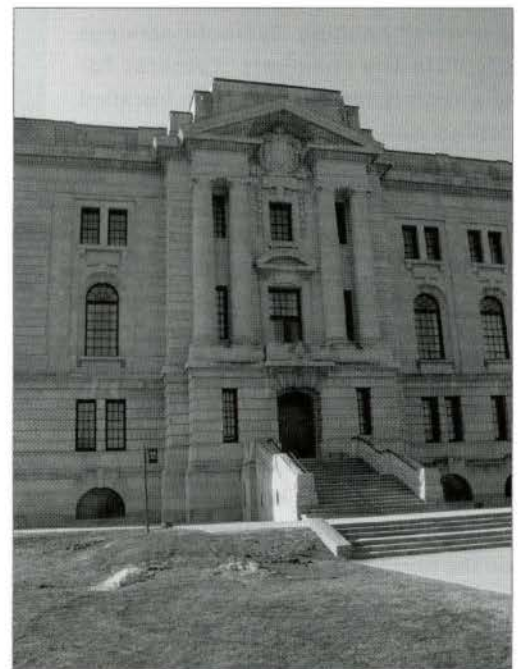


FIG. 8. PORTICO ON FRONT FAÇADE OF EAST WING. | R. GOODSPEED, 2004

principles. The precinct as defined here includes paved roads and paths providing access to the main entrance of the building, as well as to the side entrances and to the parking lots at the rear of the building (fig. 1). The building, located on ground slightly higher than its surroundings, overlooks Wascana Lake, and is enhanced by the formal flower gardens of annuals planted in summer, and shrubs laid out in front of it. Around the perimeter of the precinct on the north and east along the shore of the lake run a road as well as cycling and walking paths. There are woodlots of various types of trees and open spaces with lawns (figs. 1 and 23).

The Saskatchewan Legislative Building and Grounds will be assessed against two of these criteria for determining places of national historic significance. According to those criteria, a place “may be designated of national historic significance by virtue of a direct association with a nationally significant aspect of Canadian history. An archaeological site, structure, building, group of buildings, district, or cultural landscape of potential national historic significance will:

- a) illustrate an exceptional creative achievement in concept and design, technology and/or planning, or a significant stage in the development of Canada;
- b) be most explicitly and meaningfully associated or identified with events that are deemed of national historic importance.”

HISTORIC VALUES OF THE PLACE

This section will begin with the early history of the construction of the Legislative Building and of the subsequent laying out of the grounds. An analysis of the building’s design will follow, dealing with both the exterior and interior, and then the

grounds. A brief section will then outline one of the building’s important historical associations—the Saskatchewan Government’s contribution to the establishment of Medicare in Canada. The section will end with a summary of the importance of the site.

History of Competition, Construction, and Laying out of Grounds

The Legislative Building was constructed soon after Saskatchewan became a province. Carved out of the Northwest Territories, Saskatchewan achieved provincial status in 1905 and provincial elections were held that year. The new province had a population of approximately two hundred and fifty thousand, made up of Aboriginals, Europeans, and *Métis*. Already the capital of the Northwest Territories since 1883, Regina was chosen as provincial capital by the Saskatchewan Assembly in 1906. From 1906 to 1908, the Assembly met in the unassuming two-storey, wood-frame Territorial Legislative Building (not extant), built in 1883. However, with the province’s growing population and the resultant and projected need for an increasing number of elected representatives and public servants, the Government decided to have a new legislative building constructed more in keeping with a view held by many, that Saskatchewan would become the wealthiest, most populated and important province in Canada. Premier Walter Scott envisaged the new building as a cornerstone for the province, a bridge between the past and future.² In 1906, the Assembly voted one hundred and fifty thousand dollars for the purchase of a site, for the preparation of plans and commencement of construction.³

Of seven possible sites, an undeveloped area of one hundred and sixty-eight acres to the immediate south of the Wascana reservoir

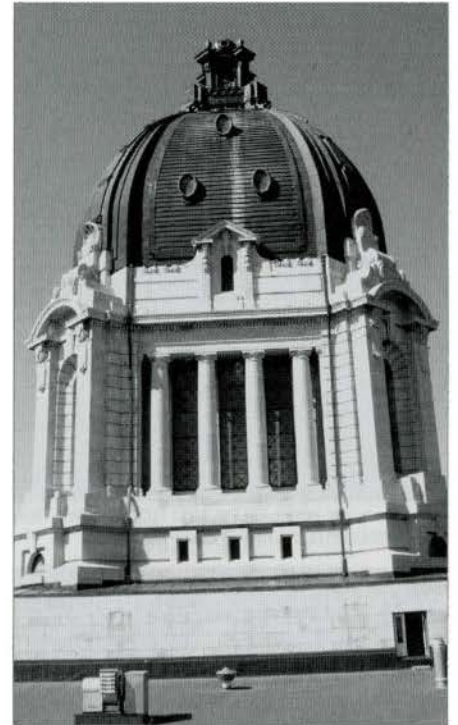


FIG. 9. DETAIL OF THE DOME, FROM THE NORTHEAST. | R. GOODSPEED, 2004

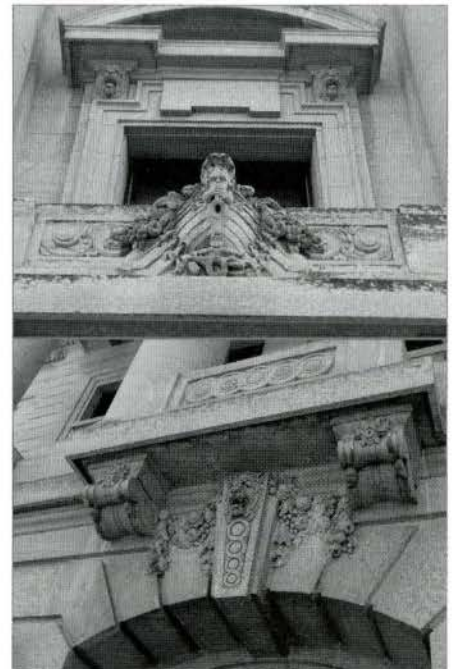


FIG. 10 a-b. DETAILS OF SCULPTURAL DECORATION, ON THE EAST WING PORTICO, ABOVE, AND ON THE MAIN ENTRANCE, BELOW. | R. GOODSPEED, 2004

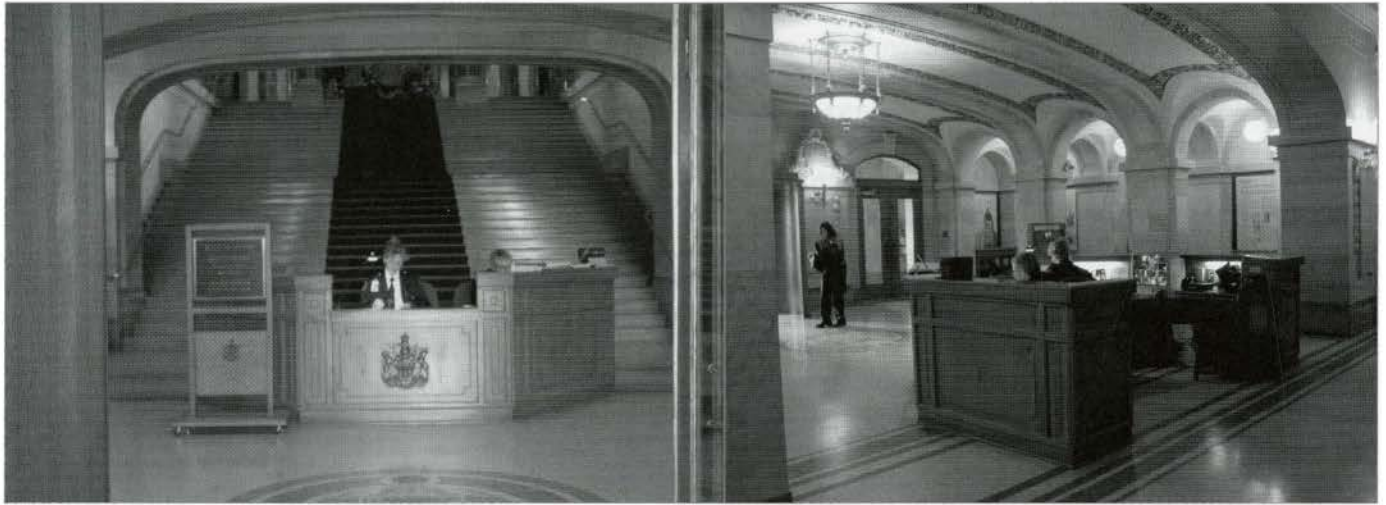


FIG. 11 a-b. THE FOYER, ON THE FIRST FLOOR, SHOWN FROM THE VESTIBULE LOOKING THROUGH TO THE STAIRCASE (ABOVE), AND DETAILS OF THE CEILING AND ARCHES OPENING ON TO THE SIDE CORRIDOR (BELOW). | R. GOODSPEED, 2004



FIG. 12. VIEW UP THE STAIRCASE INTO THE ROTUNDA. | R. GOODSPEED, 2004

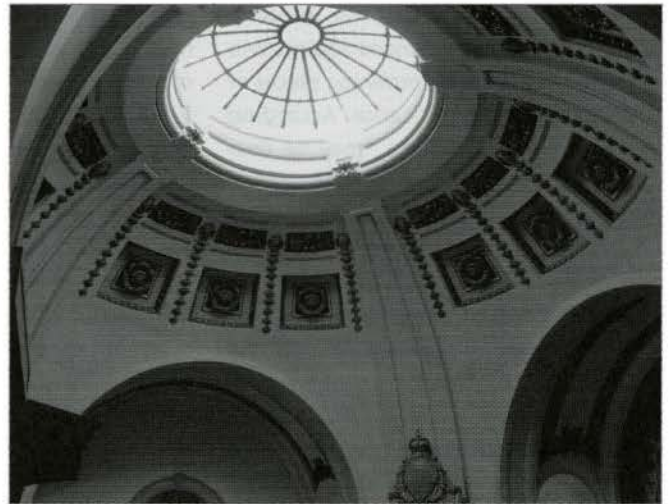


FIG. 13. DETAIL OF DOMED CEILING IN THE ROTUNDA. | R. GOODSPEED, 2004

was chosen, outside and some distance south of the city limits.⁴ Premier Walter Scott wanted to have an imposing building set within beautified grounds, and he agreed that the town park already created in 1905 on the north of Wascana Reservoir be incorporated in the plans.⁵ He hired well-known, Montréal-based landscape architect Frederick Todd to provide a plan of the park and to select the exact site for the building. In his 1907 plan, Todd set the building within a large park extending north and south of the reservoir and he proposed that it overlook the water

and be aligned with Smith Street, on the opposite side (fig. 24).

At first, Premier Walter Scott, wanting personally to select an architect to design the new building, chose John Lyle, but after he refused, Scott decided to hold a formal competition, in order to avoid political criticism.⁶ That competition is significant for the history of the architectural profession in Canada. Scott asked architect Percy E. Nobbs (1875-1964), Professor of Architecture at McGill University, to take charge of it on behalf of the Saskatchewan

Government. Nobbs accepted on condition that the competition follow the guidelines laid down by the Royal Institute of British Architects (RIBA) and, with that agreed, he set about to organize it. Scott and Nobbs decided to limit the contest to a number of selected architects, which was in accordance with RIBA recommendations. In order to keep costs down, Scott decided to limit the number to seven: one from Great Britain, one from the United States, and five from Canada. Among them was well-known American Cass Gilbert (1859-1934) of New York, an obvious choice based on

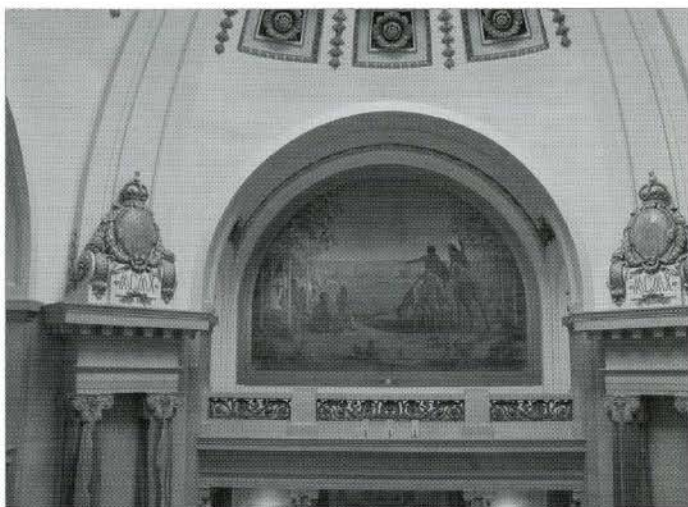


FIG. 14. *BEFORE THE WHITEMAN CAME*, BY JOHN LEMAN, AND DETAILS OF THE SHIELDS ABOVE THE PIERS WHICH VISUALLY SUPPORT THE RIBS. THE BALUSTRADE OF THE MEZZANINE APPEARS BELOW THE PAINTING. | R. GOODSPEED, 2004

his design for the Minnesota State Capitol, a building which Premier Scott greatly admired and which he described as “one of the really successful buildings on the continent”.⁷

Nobbs drew up the competition programme and specifications were made available in November 1907.⁸ The design required the accommodation of up to one hundred and twenty-five members, five times the size of the Assembly at the time, as well as allowance for the construction of future additions and alterations. Climate, availability of materials, and conditions of the labour market were all to be taken into account and would “largely dictate the type of building selected by the assessors.” Canadian materials were to be used where possible. A dominating feature, such as a dome or tower, was to be included in the design, so that the building could be seen from the city, while the “character” of the surrounding countryside, which was flat, open, and uncultivated in all directions, would “render this a valuable landmark.” Nobbs chose red brick with limestone trim for the exterior walls. While the building’s style was left open to the discretion of

the competitors, it was, however, to be a visible expression of Saskatchewan as a political unit within the British Empire.⁹ The design was to cost from seven hundred and fifty thousand to one million dollars.¹⁰

The announcement in December 1907 of the winner of the competition established a landmark for Canadian architects in an era when the most prestigious commissions went to non-Canadians. Based on the merits of its design, the well-known and respected architectural firm of W.S. and Edward Maxwell of Montréal was chosen to construct the building (figs. 25-27). According to architectural historian Kelly Crossman, the fact that a Canadian firm had won in the face of competition as formidable as that of American Cass Gilbert, seemed a sign that the Canadian profession had come of age.¹¹ In fact, the brothers Edward (1867-1923) and William (1874-1952) Maxwell were among

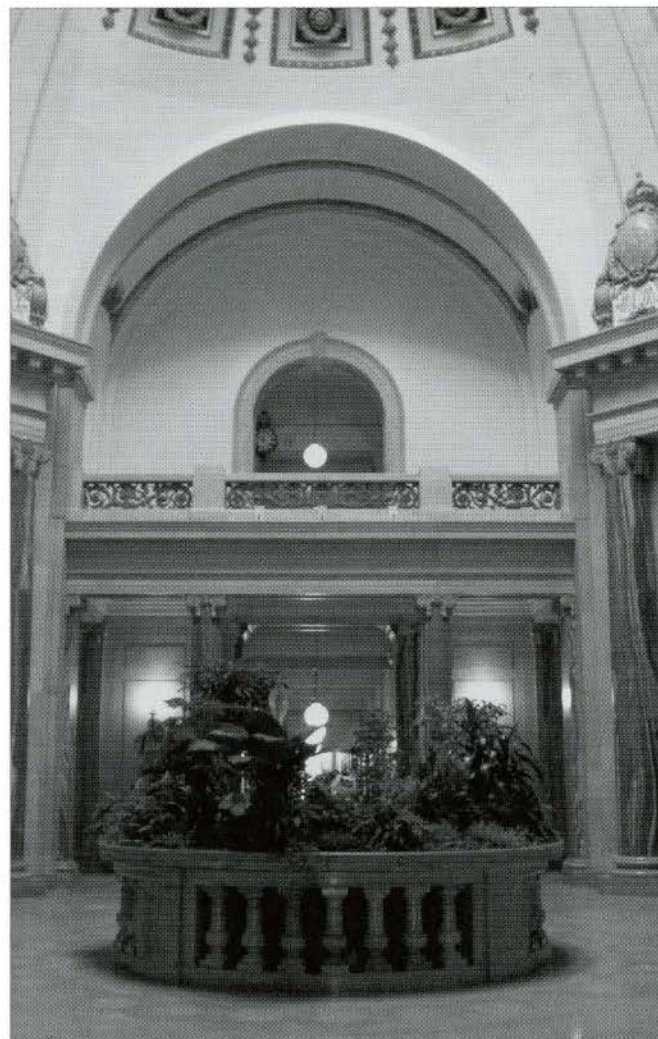


FIG. 15. VIEW OF ROTUNDA WITH WELL IN THE CENTRE, FACING TOWARDS THE EAST WING. ABOVE IS THE BALUSTRADE ALONG THE MEZZANINE AND AN ARCHED ENTRANCE TO THE LONG CORRIDOR OF THE WING. HERE THE WELL IS SHOWN FILLED WITH FLOWERS. | R. GOODSPEED, 2004

the most important architects in Canada at the turn of the century.¹²

The contract for the building’s construction, the largest public works project undertaken in Saskatchewan up to that time, was awarded to Peter Lyall and Sons of Montréal.¹³ Quality of workmanship was considered essential, with the province bringing in outside expertise when required, but using local men whenever possible. Technically, the methods of construction used were fully up-to-date, adhering to modern technical standards.

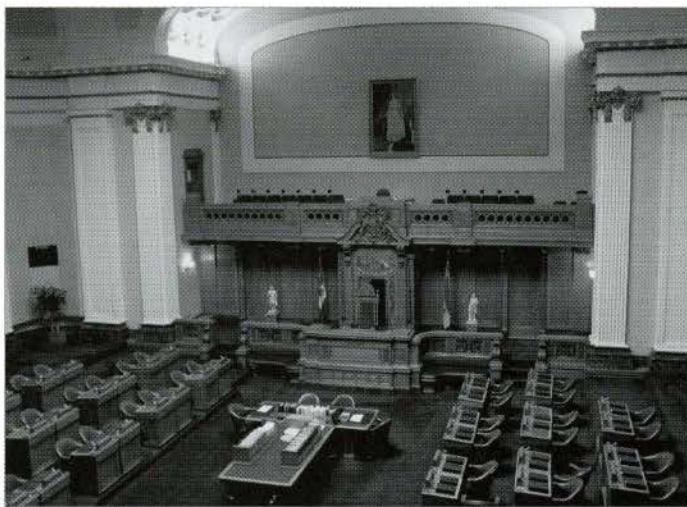


FIG. 16. VIEW OF THE LEGISLATIVE CHAMBER, THE SPEAKER'S DAIS AND GALLERY. | R. GOODSPEED, 2004

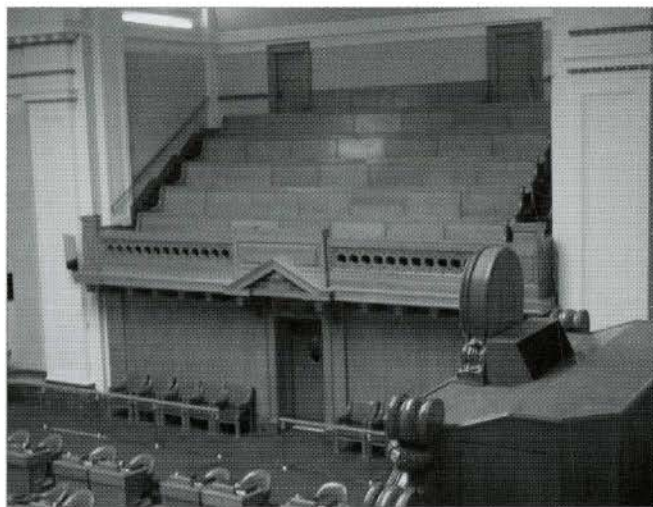


FIG. 17. ONE OF THE THREE PUBLIC GALLERIES IN THE CHAMBER, SHOWING THE SIDE ENTRANCES. | R. GOODSPEED, 2004



FIG. 18. PREMIER'S OFFICE. | R. GOODSPEED, 2004

The building was constructed mainly with steel-reinforced concrete, though for the legislative chamber and the south wing in general, the building was of steel construction fireproofed with concrete, and, in many sections, the exterior masonry walls were load-bearing (fig. 28). The remainder of the building, including the dome, was reinforced using the Kahn System, where concrete is reinforced by trussed steel bars with fins set at forty-five-degree angles. Not widely used until the 1890s, reinforced concrete was still a relatively new, modern technique when

the building was constructed. The Kahn System was first introduced in 1905 and, during the following decade, became the most widely used method of reinforcing concrete.¹⁴ The building's footings were carried on concrete piles driven to an average depth of sixteen feet, each

used also for the steps. On October 4, 1909, Governor-General Earl Grey laid the cornerstone. In 1911, the Legislative Assembly was able to hold sessions in the building; first in the library until January 1912, when they moved to the legislative chamber and all provincial departments were able to move in, as the rest of the interior was substantially completed. The contract with the Maxwells also included the design and selection of interior fittings and furniture. The Maxwells took care to include beauty and symbolism in their designs as well as craftsmanship and they made special efforts in selecting the appropriate firms to execute their designs. The firms included the Bromsgrove Guild (Canada) England, which had formed within the context of the second wave of the Arts and Crafts Movement in Birmingham, England; Waring & Gillow; and The Craftsmen, a Regina firm about which little is known.¹⁸ The building was officially completed in March 1912. In spite of the cyclone that damaged the building and grounds in June, the Governor-General, H.R.H. the Duke of Connaught, son of Queen Victoria, officially opened the building on October 12. In 1914, the sculpture executed by the Bromsgrove Guild was placed within the pediment. The final

pile head carrying a load of twenty-five tons.¹⁵ When completed, the Legislative Building was the largest reinforced-concrete building in the Canadian West.¹⁶

In July 1909, Premier Scott decided that the building's appearance would be "cheapened [...] by the use of red brick," and that the building was to be faced "entirely of stone."¹⁷ Pale buff, Tyndall limestone from Manitoba was used, distinctive for the fossil organisms found in it, except for the lower part of the basement storey, which was faced in granite from Quebec,

cost of the building was much greater than anticipated, coming to some three million dollars. “At the time of its construction” it was “undoubtedly one of the finest of its kind in Canada” and symbolized the “unbounded optimism and enthusiasm” of the province.¹⁹

Once the building was completed, the design and beautification of the grounds were addressed. Already by 1908 a dam and a new concrete bridge across Wascana Creek at Albert Street had been built to allow for the deepening of the reservoir to enhance the site. In 1910, the Maxwells provided a design for the area immediately surrounding the grounds, in consultation with Todd, who had produced the first plan in 1907 (fig. 29).²⁰ Premier Scott’s vision for a capital with an imposing building set in spacious, beautifully landscaped grounds, finally led him to commission plans from internationally-known English landscape architect Thomas Mawson, who in 1913 produced a comprehensive plan for the city (fig. 30). Within it, he included, in consultation with newly appointed Public Works landscape architect Malcolm Ross, the grounds for the legislature. Reproducing much of the Maxwells’ layout, Mawson integrated it with the larger park, including, for example, the creation of vistas of the building from other points in the park. However, the only section of the plan that was fully implemented was the area around the legislative building.

The Legislative Building

Exterior Design

The design of the Legislative Building, both the exterior and the interior, is an outstanding expression of the application of Beaux-Arts principles incorporating, on the exterior, features inspired by the English Edwardian Baroque.²¹ Beaux-Arts design, named for the École des Beaux-Arts in Paris, was prevalent for public

buildings in Canada during the first two decades of the twentieth century. The Edwardian Baroque flourished first in Great Britain, and soon after in Canada, from the early 1900s to the outbreak of the First World War. It too was used for public buildings.

The principles of Beaux-Art design, based on the teachings of the École, offered a systematic education in architectural design from 1819, when the school was reorganized, until well into the twentieth century.²² The teachings at the École emphasized an approach to design with the application of certain principles, rather than any one particular style.²³ The student was to find a *parti* or solution to a particular problem, which he would then present by means of elevations, sections, and plans of the required building. Methods of good composition were learned by studying historical prototypes in detail. Imitation was discouraged, but elements of earlier styles were to be learned and adapted to the type and conditions of the building required in the programme. Students progressed through the École by participating in monthly competitions as well as the most prestigious, annual competition for *Le Grand Prix de Rome*. That is very well summarized by art historian Rosalind M. Pepall:

The ultimate goal of Beaux-Arts design was clarity and order in the composition of a building. To achieve this aim, the École stressed the classical rules of proportion and composition in the plan and elevation of a structure. A symmetrical, axial plan was preferred that would unite parts of the building and clearly define the path of circulation. Symmetry in the design was also recommended as a way of giving the structure a feeling of monumentality, a common aim in Beaux-Arts inspired buildings. In addition the École recommended

that a building express its own particular character, which would depend upon its purpose, the nature of its site and its client. To help convey this character, the Beaux-Arts architect often relied on architectural sculpture of subjects that symbolized the activities carried on inside the building.²⁴

The Maxwells were fully versed in Beaux-Arts principles of design by the time of the competition for the Legislative Building. Like other Canadian architects of their generation, they were encouraged to train in the United States, where a systematic approach to Beaux-Arts principles was having a growing impact on the design of buildings from the 1870s onwards.²⁵ Edward Maxwell, having apprenticed with well-established Montréal architect Alexander Dunlop (1847-1923),²⁶ went to Boston and, by 1886, at age 19, was in the office of Shelley, Rutan & Coolidge, heirs to the practice of famed H.H. Richardson, who had studied at the École, and had learned the value of artistic collaboration involving sculptors, painters, and landscape designers. The architectural ideas of the Massachusetts Institute of Technology permeated the Boston architectural milieu, ideas which Edward and, later, his older brother William, absorbed. After opening an office in Montréal in 1892, Edward went to Chicago to attend the Columbian Exhibition in 1893. That was an important landmark for bringing Beaux-Arts and City Beautiful principles into the forefront of the architectural milieu. The creation of a theatrical setting, especially in the Court of Honour, with its grand, monumental buildings, some to designs of McKim Mead & White, and their careful siting, were designed according to the rational and axial order of Beaux-Arts principles and planning. William was in Boston from 1895 to 1898, where he worked in the large, well-established firm of Winslow and Wetherall. He took a particular

interest in the important Beaux-Arts-designed Boston Public Library built to designs of McKim, Mead & White, opened in 1895, a building that stimulated further interest in Beaux-Arts classicism: the building was decorated by some of the best American sculptors and painters. In 1899, after a short return to Montréal, William went to Paris to study in the atelier of Jean-Louis Pascal (1837-1920), a leading Beaux-Arts architect closely associated with the École, whose ideal was architecture that was, and looked, distinguished. William's talent as a painter and draftsman made him an ideal student of the Beaux-Arts method, as the École considered the architect to be an artist. It was William who carried out the designs for furniture, plaster, carved woodwork, and other fittings for the firm's projects.²⁷

American traditions for the design of state capitols according to Beaux-Arts principles also had a significant impact on the design of the Saskatchewan Legislative Building.²⁸ Their classical symmetry, vocabulary, and monumental domes were inspired by the United States Capitol in Washington (1855-1865) and its many derivatives in individual states.²⁹ That long-established tradition of the domed, symmetrically composed capitol building was transported north to Canada by Francis Mawson Rattenbury (1867-1935) with his designs for the British Columbia Parliament Buildings (1893-1897) in Victoria.³⁰ Examples of American capitols designed according to Beaux-Arts principles, which influenced the design of the Saskatchewan building, were the previously mentioned Minnesota State Capitol (1895-1904) by Cass Gilbert and the Rhode Island State Capitol (1895-1905) by McKim, Mead & White.³¹

Fashion, immediate precedents, and architectural experience were factors that led the Maxwell brothers to create the

design for the Legislative Building in the ultimately French tradition of the Beaux-Arts. However, in 1915, the exterior was described as "a free adaptation of English Renaissance work [...] a logical, sensible and architecturally interesting solution of the problem that marks it unmistakably as representative of the British sovereignty under which the Province is governed."³² To express the province's British affiliations, the architects turned to the style of the Edwardian Baroque, which carried British connotations and was fashionable in both Great Britain and Canada at the time; they incorporated some of its features within the overall Beaux-Arts design of the building. The Edwardian Baroque was a free adaptation of the early eighteenth-century manners of British architects Wren, Hawksmoor, Vanbrugh, Gibbs, and Archer to modern building requirements and was popular in England for its predominantly English roots, which fitted well with the fashionable theory of the time that a modern style should have national origins. This style expressed a sense of patriotic history, gave outward evidence of prosperity, and appeared in many parts of the country for public and other building types.³³ The vocabulary of the style included channelled masonry, robust modelling, use of segmental pediments, and a Baroque sense of movement, decorative features which were to appear on the Saskatchewan Legislative Building.

The Saskatchewan Legislative Building was designed as a truly fine expression of Beaux-Arts principles, with its imposing monumentality, its clearly readable and logical axial plan based on a cross, its perfect symmetry, and its finely balanced classical design. In addition, the function of the building was expressed on the exterior through its monumental design. The centrepiece of the façade, along the front of the north arm of the cross, is a classical

design: a triple entrance above ground level accessed by two flights of steps, a portico above in the Tuscan order with a balustrade, columns paired at each side, supporting a pediment (fig. 7). Behind the columns are two levels of windows. Here the deeply channelled masonry serves to subtly increase the prominence of the centrepiece by its appearance on either side of the portico. The whole north wing is emphasized by the placement of the dome, all clearly announcing the functional and highly symbolic importance of the building, especially the centre. The function of the building was further expressed in the iconography of the sculpture in the pediment. Designed and executed by the Bromsgrove Guild, the scene refers to Canadian history. A female personification of Canada is in the centre with an Aboriginal figure to her right and a new Canadian settler and his family to the left. The guild described the personification as "inspiring the settler with all the glorious opportunities of agriculture in a magnificent province." The settler, with cattle and grain, represented "the new developments toward the great future, which are rapidly taking place all over the province." In the words of the guild, the Aboriginal family expresses a feeling of

dignity [...] possibly sometimes even expressing doubts of the virtues of all the white-man's innovations. The pediment was to express the strong hope of new settlers and original inhabitants living and working together, with the message "that this Parliament is the building in which the laws of the province will be enacted for the benefit of all and not for the individual."³⁴

The dome above, described at the time as "lofty, spacious and unique,"³⁵ is elaborate in design, incorporating features derived from the Edwardian Baroque (fig. 9). The drum is four-sided with cut-off corners, having columns with tall windows visible behind them decorating the main



FIG. 19 a-b. DETAILS OF THE ORIGINAL WOOD FITTINGS IN THE CABINET ROOM, INCLUDING THE FIREPLACE, THE WOODWORK —PILASTERS, ARCHES AND PANELING— GILDED PLASTER WORK, AND AN ORIGINAL MAXWELL CLOCK CASE. | R. GOODSPEED, 2004



FIG. 20. CABINET LOUNGE, FORMER LIEUTENANT GOVERNOR'S OFFICE, INCLUDING AN ORIGINAL MAXWELL FIREPLACE. | R. GOODSPEED, 2004



FIG. 21. VIEW OF THE LIBRARY: THE STACKS, WHICH MAY BE GLIMPSED THROUGH THE DOORWAY OF THE READING ROOM. | R. GOODSPEED, 2004



FIG. 22. ROTUNDA ON FIRST FLOOR, WITH THE BOTTOM OF THE WELL VISIBLE IN THE CEILING AND A VIEW OF THE CORRIDOR OF THE EAST WING. | R. GOODSPEED, 2004

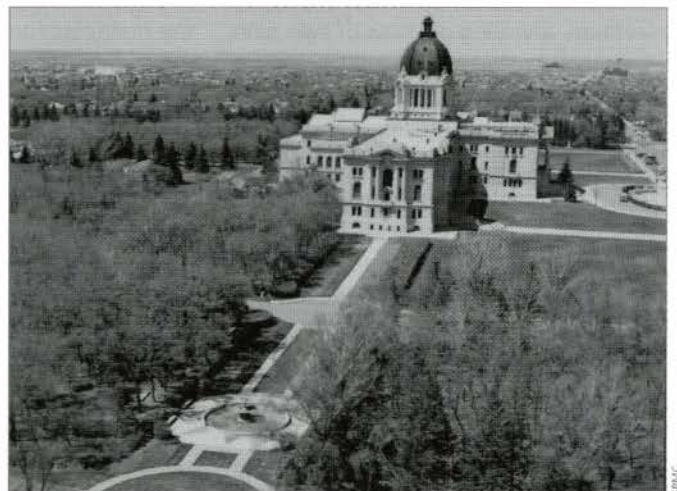


FIG. 23. EAST ELEVATION OF LEGISLATIVE BUILDING SHOWING THE LAYOUT OF PATHS BY THOMAS CHURCH AND THE LOCATION OF TRAFALGAR FOUNTAIN, INSTALLED IN 1963. THE SIDE ELEVATION OF THE EAST WING IS SHOWN BEFORE THE CONSTRUCTION OF THE NEW ENTRANCE IN THE MID-1960S.

sides, and tall windows at the corners framed by curving channelled masonry and curved, broken pediments. Features from that level break into that of the copper dome above, recalling Baroque exuberance, including carved decorative features above the pediments and small gables on the longer sides. The dome itself is eight-sided pierced by small oval windows and capped by a lantern with intricate decoration. From a distance, the windows behind the columns give the dome a lightness and somewhat floating quality.

The four main levels of the building are clearly defined along the wings in part by means of different window patterns, patterns which are largely carried along the side elevations and around to the rear, south façade (figs. 4-5). Here the central southern wing is emphasized by a somewhat more uniform pattern, setting it somewhat apart as the container of the legislative chamber. The second level, where the legislative chamber is located, has the tallest, largest, and most decorative windows, which are surmounted by smooth stone panels. In contrast, the first floor is defined by paired rectangular windows and channelled masonry. At either end of the façade, along the short east and west elevations and at the ends of the rear elevation, are wing porticos of two pairs of attached columns rising through two levels and capped by a broken pediment, recalling the Edwardian Baroque (fig. 8). Here the central windows are somewhat larger, described on the Maxwell plans as French windows.³⁶ Architectural and sculptural ornament of swags, grain, fruit, lions' heads, gargoyles, and geometric designs, enrich those features, recalling the Beaux-Arts approach to decoration, along the front mark entrances, clearly indicated by staircases (figs. 8 and 10). Beside the porticos, the channelled masonry, recalling the Edwardian Baroque, rises to frame and

emphasize them (figs. 7-8). The building as a whole, whose proportions are very grand, is beautifully held together by its design, especially by the repeating window patterns, the repetition of smaller porticos echoing the main central one, the channelled masonry carried right around the building and up to flank the porticos, the pronounced stringcourses above the basement and the first levels, and the continuous parapet at the roof level (figs. 4-5). The gentle but fine articulation of all the elevations, along with the contrasting surfaces of channelled and smooth masonry, is enhanced by the use of the warmth of the Tyndall limestone, with its yellow and brown hues. The building is a truly fine expression of an overall application of classical Beaux-Arts principles, enlivened with the controlled exuberance of Edwardian Baroque features.

Interior: Plan

The Beaux-Arts principles of symmetry and axuality are expressed on the interior as well as on the exterior. The plan of the building is a Latin cross with the principal, shorter axis running from north to south, that is from the main entrance to the rear, and with a rotunda at the centre, expressed from the basement to the third floor (fig. 6).³⁷ Within that shorter axis were located the most important of the buildings functions, in particular the legislative chamber at the rear, and the offices of the Premier of the province and of the Lieutenant-Governor along the front. Within the long wings were located the offices of the government departments. The plan is expressive of Beaux-Arts design, in its clear definition of the principal paths of circulation and of spaces according to function.

The main axis flows through a sequence of well-defined, increasingly monumental spaces to the legislative chamber, the focal point of the interior, "The room

above all others for which this building was erected"³⁸. The triple entrance opens into the small enclosed vestibule and then into the larger foyer on the first floor (fig. 6 and 11). From here a large and wide entrance unmistakably directs the path of circulation to the Staircase of Honour, two flights occupying a space rising through two floors, having a vaulted opaque skylight above, and open bays on the sides at the second floor, to allow natural light in from windows located in the corridors on either side (fig. 12). The stairs rise to the second floor and to the openness of the spacious, impressive domed rotunda, designed to be a magnificent anteroom to the legislative chamber (figs. 15 and 49). In the centre of the rotunda floor was a well, surrounded by a marble balustrade and opening to the floor below, providing it too with natural light. The rotunda had a lofty domed ceiling made of plaster, visually supported on four huge piers, and rose up through the third floor, where natural light filtered in from the dome above. Columns on the second floor created straight aisles around the rotunda which supported a mezzanine on the third floor (figs. 14 and 31).

On the south, the rotunda provided access to the legislative chamber, through a central main entrance of double doors, beneath the mezzanine (figs. 31). Once in the chamber, the space was, in contrast to that of the rotunda, enclosed, but partly lit by natural light from above. According to the architects, that room was designed "after making a study of successful rooms of a like character" and "an unobstructed view of the speaker's rostrum from every seat in the house is obtained, as well as from every seat in the public galleries, provided on three sides of the room."³⁹ The galleries were constructed of oak and placed in long recesses along the four sides of the room, the speaker's and press gallery on the south side, behind

the speaker's chair, and the three public galleries on the other three sides (figs. 16-17 and 32).

Corridors, or aisles to the east and west of the main axis along the second floor led around the outside of the chamber, providing access to its ground floor on the east and west, to washrooms and smoking rooms on the opposite sides of the corridors, and to the speaker's apartments at the rear. Those corridors, becoming aisles in the rotunda where they opened to the long wings on the east and west, continued over to the front of the building, to the executive office suite of the Premier's and Provincial Governor's offices and the executive council chamber, located in "the place of honour."⁴⁰ The location of this executive suite of offices at the front of the building is said to symbolize openness to the public.⁴¹

The rotunda also provided clear and open access to the long corridors stretching out to the east and west. On the second floor, located to the east, were the reading and stack rooms (library) on the north side to protect the space from intense sunlight, and committee rooms; and to the west, the writing room, twelve offices for members and the public waiting room. Above, on the third floor, within the wings were the Attorney General's Department, departments of Education and Railways, the Provincial Secretary and Municipal Commissioners and, along the north, draughting rooms, for the Chief Engineer, Public Works, and the Department of Railways. Below on the first floor were the principal government departments, including the Treasury, Public Works, and Agriculture, as well as the post office near the main entrance. In the basement were the members' dining room, a smoking room, a private dining room and kitchen department, as well as the government printer, storage, and quarters for the

janitor and engineer. Access between floors was provided by stairwells at the ends of the east and west wings, where they were lit by large French windows, which also allowed natural light to shine back into the long corridors. Two stairwells were also adjacent to the rotunda corridors on the west and east, and elevators provided access to the four levels.⁴² A metal staircase within the dome provided access to the lantern (fig. 33).

Interior Decoration

As part of their contract, the Maxwells were also commissioned to select the fittings and furnishings for the legislative chamber and other main parts of the building.⁴³ According to Beaux-Arts theories, all aspects of the building's design and decoration were an integral part of the whole; fittings and furniture were to be appropriate to, and reflect the function of the spaces, as the choice of materials, with the highest quality materials used for the most important spaces. That integration was a primary consideration in the Maxwell brothers' work and they demonstrated their characteristic commitment and care in the execution of their designs, choosing skilled craftsmen and/or selecting companies that produced finely-made products. They placed a high value on collaboration between architect and craftsman. The quality and workmanship in their buildings were outstanding.⁴⁴

This was reflected, for example, in the choice of the Bromsgrove Guild (Canada), for much of the decoration and furniture.⁴⁵ The guild, originally from near Birmingham, England, where it was called the Bromsgrove Guild of Applied Arts, was a loose association of artists-craftsmen who followed the ideals of the British Arts and Crafts Movement and emphasized the revival of hand-crafted decorative art objects and their integration with architecture and the

other fine arts. Its specialities included decorative plasterwork and architectural metalwork. Their letterhead advertised them as "The Bromsgrove Guild (Canada) Limited, Montreal: Woodworkers, Carvers & Cabinet Makers, Plaster workers and Artists in Decoration."⁴⁶ Until 1938, when their Montréal workshop closed, the guild produced a variety of commissions for the Maxwell brothers, including carved woodwork, hand-wrought metalwork, decorative plaster, furniture, and stone sculpture. The Legislative Building was one of the most important commissions on which they collaborated.⁴⁷ The Maxwells also chose other firms for furnishings and fittings with care.

The focus of the most elaborate decoration and finest materials was the main north/south axis, from the vestibule through to the legislative chamber. From the vestibule through to the rotunda, different types of marble were used extensively for wall panelling, columns and pilasters, balustrades and carving (figs. 11-17 and 34). The legislative chamber, somewhat more sombre, was furnished and decorated predominantly with oak. Plasterwork was used for ceiling decoration in all those areas and, where moulded in relief, was usually covered with gold leaf. Symbolism abounded throughout, with iconography making reference to the new province and to English royalty.

In the foyer, for example, was a floor mosaic of the provincial shield, exquisite marble carvings between the doors from the vestibule exhibiting shields decorated with GR, the initials of the king (*Georgius Rex* – George V became king in 1910), surrounded by laurel leaves, and ceiling plasterwork with gilded borders of foliage. Brass lamp fixtures lighted the space: one suspended from the ceiling over the mosaic, and others mounted on the wall. Carved marble frames also decorated the

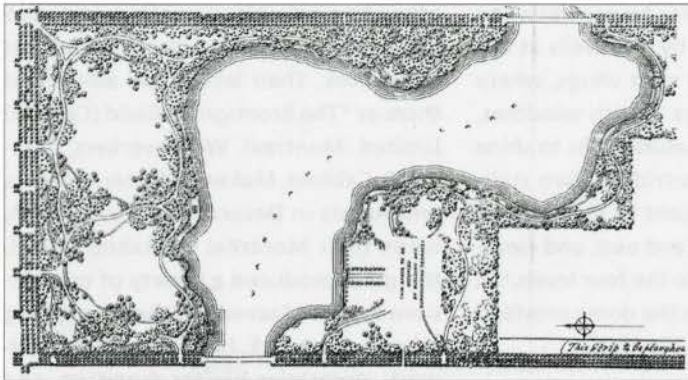


FIG. 24. PLAN FOR WASCANA PARK INDICATING SITE FOR THE LEGISLATIVE BUILDING, GARDENS AND GENERAL LAYOUT OF LANDSCAPE. FREDERICK TODD, 1907. | SASKATCHEWAN ARCHIVES BOARD, REPRODUCED IN RONALD REES, WASCANA CENTRE: A METAPHOR FOR PRAIRIE SETTLEMENT, JOURNAL OF GARDEN HISTORY, VOL. 3, O. 3, P. 221.)



FIG. 25. EDWARD & W.S. MAXWELL, COMPETITION DRAWING FOR SASKATCHEWAN LEGISLATIVE BUILDING.

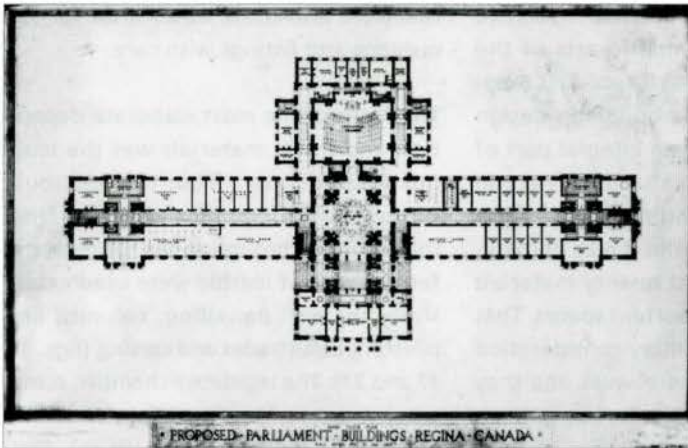


FIG. 26. EDWARD & W. S. MAXWELL, SECOND FLOOR PLAN, SASKATCHEWAN LEGISLATIVE BUILDING.

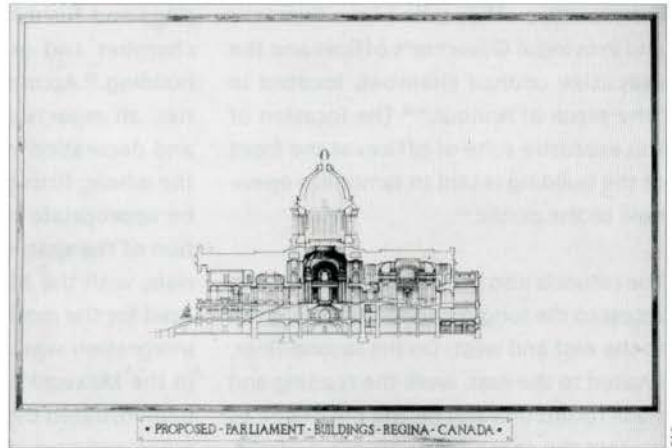


FIG. 27. EDWARD & W. S. MAXWELL, SECTION, SASKATCHEWAN LEGISLATIVE BUILDING, WITH THE MAIN ENTRANCE ON THE LEFT AND THE LEGISLATIVE CHAMBER ON THE RIGHT

walls. Above the grand staircase, plasterwork, including gilded roses and maple leaves, and the pillars framing the open bays on the second level were panelled in dark green marble and were joined by a balustrade of marble and metalwork, the latter executed by the Bromsgrove Guild. The lavish decoration of the rotunda included dark green Cypress marble columns supporting the four ribs of the dome at the corners and plinths supporting shields with the initials GR, supporting a crown (figs. 13-15). The domed ceiling formed of plaster was decorated with large gilded rosettes and ribs leading up to the skylight. In addition were piers and, along the aisles, pilasters, sheathed

in dark green marble. Above the entrance to the chamber was a marble relief carving of the Canadian coat of arms and immediately below was a metal transom with the initials ER *Edwardius Rex* (died in 1910). The aisles leading to the executive suite of offices were, in addition to being panelled with marble, decorated with marble niches. On the third floor along the mezzanine, the ceiling was decorated with gilded plasterwork, including provincial symbols of buffalo heads. The four lunettes at the mezzanine level were intended for mural paintings, but only the one on the south was completed.⁴⁸ *Before the White Man Came*, executed by John Leman, a former Saskatchewan Public

Works employee, in the 1930s, refers to provincial history, showing a peaceful and prosperous Aboriginal village in the Qu'Appelle Valley, where several people are preparing to attack a herd of buffalo, visible on the opposite shores of a nearby lake (fig. 14).⁴⁹

Within the legislative chamber, the speaker's dais, the galleries, and the furniture were made of oak (figs. 16-17 and 34). The desks on the right side were for the Government while the opposition sat on the opposite side. In the centre were two tables, one for the clerk and the other for the placement of the mace during parliamentary sessions. The tables and desks

were executed by a local firm, The Craftsmen Ltd. of Regina, who advertised as Decorative Artists, Cabinet Makers, Millwork, Regina,⁵⁰ and were chosen by the Maxwells. Of the fittings in the recesses, the speaker's dais was appropriately the most elaborate, with panels along the front, and intricate wood carvings of urns, flowers, and wheat sheaves, symbolizing Saskatchewan, in the balustrades on either side, as well as the initials ER (*Edwardius Rex*).⁵¹ Behind the speaker's chair was the Canadian coat of arms and below, installed a little later, was a silk tapestry with Saskatchewan's emblem, woven by craftswomen: nuns from a Montréal convent. The four wooden galleries were united by the design of the balustrade, which repeated the motif of a series of circles. The small wooden peditments on the east and west galleries were decorated with sculpted relief carvings of beavers, symbols of Canada. The carvings in the chamber were probably executed by woodcarver Thomas Middleton Pryde of the Bromsgrove Guild.⁵² Two lamps were placed on either side of the entrance (fig. 32). Plasterwork was also used for the ceilings of the recesses, which were coffered, while each of the four corners of the room had a fluted pilaster with a capital capped by a crown. The Maxwells proposed green carpeting for the chamber, based on tradition, but red was chosen instead.⁵³

The Maxwells also paid close attention to other important areas in the building, for example the library and the executive suite of offices. The Premier's and Lieutenant-Governor's offices and the executive council chamber all had unique fireplaces, probably all designed by the Maxwells and executed by the Bromsgrove Guild.⁵⁴ The council chamber was fitted with an elaborate and beautifully carved mahogany fireplace, wood panelling, and gilded plasterwork including ceiling mouldings and a relief of

the Canadian coat of arms. The Maxwells designed a range of furniture, including at least one clock case, for the council chamber, executed in oak by the Bromsgrove Guild around 1912 (fig. 19).⁵⁵ Clocks were also designed for the main hallways and were engraved with frequently appearing initials GR.

Grounds

The creation of the grounds for the Legislative Building took place within the context of the City Beautiful Movement, which had its origins in the belief of architects and landscape reformers, influenced by the urban-reform movement, that the ills and ugliness of cities could be overcome with a program of civic beautification achieved through good design and effective regulation. The movement began in the United States with the park movement associated with distinguished landscape architect Frederick Law Olmsted (1822-1903) and his widely admired precedent of Central Park (Olmsted and Calvert Vaux, begun in 1858) in New York.⁵⁶ The event that contributed most to furthering the City Beautiful Movement, however, appears to have been the Columbian Exhibition of 1893 in Chicago, already mentioned above in the context of its role in promoting Beaux-Arts design, and for which Olmsted had served as chief landscape architect. With that exhibition, a City Beautiful Movement was said to have "swept the country,"⁵⁷ having a major impact on architects in numerous American cities.

According to historian W. Van Nus, the three main principles of City Beautiful design were coherence, variety, and civic grandeur.⁵⁸ Coherence referred to harmony in respect to the design of groupings of buildings. The purpose of variety was to avoid visual monotony (such as in a grid plan) by means of vistas, terminating for example with a building, and varieties



FIG. 28. LEGISLATIVE BUILDING UNDER CONSTRUCTION, IN 1910.

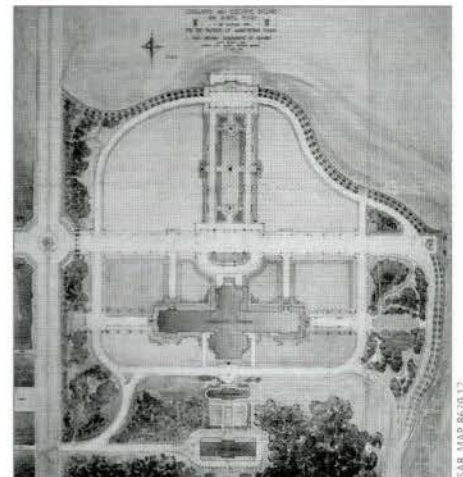


FIG. 29. LEGISLATIVE BUILDING AND GROUNDS, CIRCULATION AND PLANTINGS PLAN. WATERCOLOUR BY EDWARD & W.S. MAXWELL, 1910.



FIG. 30. THOMAS MAWSON, PROPOSED SUBDIVISION OF PROPERTY NEAR WASCANA LAKE, REGINA, FOR THE GOVERNMENT OF SASKATCHEWAN, 1913.

in street patterns, with the introduction of curves and diagonals, as well as open spaces for monuments and seats, to surprise and delight the visitor. Parks were not only to include areas for recreation, but also to be integrated into a system of parkways. Civic grandeur, the most publicized of the three principles, usually meant grandiose public buildings set in spacious surroundings, or a “civic centre” functioning as a focal point within an overall city design. That was thought of as a way to introduce a beautiful building or buildings into the city. Such a building could be emphasized by grand avenues. In 1906, Percy Nobbs observed that spacious grounds were particularly important for public buildings in the classical style, for they depended on proportion for their effect.⁵⁹

It was undoubtedly City Beautiful ideals that first led Scott to envision the Legislative Building set within a large park having beautified grounds and, initially, to hire landscape architect Frederick G. Todd (1876-1948) to design such a plan. Todd had trained with Olmsted and Sons in Brookline, Massachusetts, and had moved to Montréal in 1900, to become Canada’s first resident landscape architect and town-planning consultant.⁶⁰ (Todd had been retained by the Ottawa Improvement Commission in 1902 to prepare a study on Ottawa’s parkways.) Todd’s plan of 1907 reflected City Beautiful thought, setting the proposed building within a large park extending north and south of Wascana Lake, and carefully aligning it to the opposite, north side of the water (fig. 24). Todd wrote:

The location of the parliament building is suggested at the axis of Smith Street, on the highest elevation across the lake. This seems to be the best location, as it has the most commanding aspect and such an important building as this should certainly

be placed on the axis of some street, and Smith Street seems the only one of several streets which would be practical.

Axially aligning it with Smith Street, he chose the site well back from the water and set a formal garden in front of it, “thus rendering it more important as seen from the town.”⁶¹ Todd’s plan also proposed a general circulation and landscape plan for the grounds with open spaces and trees, and a road along the shore. Around that time, Todd also produced a detailed plan for plantings around the building.⁶²

In 1910, the Maxwells produced a fairly detailed plan for the immediate grounds in consultation with Todd.⁶³ Based on Beaux-Arts and City Beautiful principles, the plan was carefully designed to enhance the building’s importance through emphasizing its monumentality and design (fig. 29). The main vehicular access to the grounds was from Albert Street, on the west, along a wide avenue (now Legislative Drive) bisecting the property in front of the building, over to the shoreline road, and providing access to a semi-circular driveway leading to the building’s main entrance. A terrace was planned to surround the perimeter of the building. The large lawns, the garden in front, and the dock on the shore were retained on axis with the main entrance. The immediate design and layout of roads and paths around the building were symmetrical, while a road and a footpath lined with trees paralleling the winding shoreline added a little variety to the site. The conservatory was to be behind the building, and behind it, the powerhouse for the Legislative Building. Around that time, George Watt, gardener for the Government House who had trained in Scotland and apprenticed on the estate of the Duchess of Athol,⁶⁴ had also been given the responsibility of supervising

plantings on the legislature grounds. He made suggestions for additions for recreational purposes, including facilities for lawn bowling and tennis “for use of members while house is in session [...] preferably to the south of the building,” sports grounds, and a bathing pool.⁶⁵

With the Maxwell landscape plan, Todd’s initial plantings plan apparently proved unworkable.⁶⁶ That, along with a decision by the Government to include an area on the east side of Wascana Lake within the larger park, led Malcolm Ross, landscape architect for the province, to approach celebrated English landscape architect Thomas Henry Mawson (1861-1933), about the need for a new design. Historian William Brennan has described Mawson as “the most influential proponent of City Beautiful planning ever to set foot in Canada.”⁶⁷ A designer of international stature, Mawson had also been shaped by the English Garden City movement, whose values were similar to those of the City Beautiful movement, in that its goal was beautification of the suburbs, with the inclusion of parks and variety in street layout. Mawson had laid out numerous public parks and worked on town planning for clients in Great Britain and Europe; his prominent firm, Thomas Mawson and Sons, had recently opened an office in Vancouver and, in 1912, he agreed to undertake the project for the design of the Legislative Building grounds, as well as the larger landscape plan for the city.⁶⁸ The highly impressive Mawson Plan of 1913 was developed in close consultation with Ross, and covered a large area, including formal gardens on the opposite, north side of Wascana Lake and formal landscaping and terraces to the west, the proposed location of the Government House (fig. 30). Probably because the layout according to the Maxwell design had already begun to be implemented by the time the Mawson

plan was being drawn up,⁶⁹ its general design was largely incorporated into the larger plan. In any event, the plans for grounds immediately surrounding the legislature were the only part of that City Beautiful plan that was fully implemented.⁷⁰

The portion of the plan surrounding the Legislative Building exhibited generally the same layout of roads and paths as in the Maxwell plan, but made changes to the arrangement of plantings.⁷¹ Symmetrical gardens were located on the east and west, and trees were to be planted around the lawns on either side of the large front garden and to the rear of the building. For the gardens and lawn in front of the building, Ross substituted ornamental flowerbeds of annuals between the wide stretches of lawn. On the rear, a mall was shown, with space for future government buildings to the south, and the two roads parallel to the rear of the building fully crossed the property from east to west. Ross, in collaboration with Watt, prepared detailed plans from Mawson's general recommendations.

A variety of trees were planted early on, including elm, spruce, Russian poplar, maple, and ash. In 1914, formal hedges of caragana and maple trees were planted following the plans supplied by Thomas Mawson & Sons.⁷² Fourteen types of perennials were planted.⁷³ The beds for the large ornamental gardens at the front of the building were laid out according to the Mawson plan in 1920, and planted the following year.⁷⁴ Concrete steps were built to the immediate south of the garden. By now, many visitors came to the grounds, for recreation and sport. The landscape at the rear of the building was also developed with the construction of the conservatory around 1919 (used to supply gardens for government sites throughout the province) and the plant-

ing of numerous trees. Some sports activities had been allotted temporary spaces, including the tennis club by 1920, shown to the southeast by 1926; comfort stations were also erected.⁷⁵ However, the plans for the landscape to the rear as shown in the Mawson plan, including the mall, were not carried out.

In preparing the framework and criteria for the evaluation of historic parks and gardens, architectural historian Nathalie Clerk identified the grounds around the Legislative Building for the example of an urban park in the style of Edwardian-period gardens.

These gardens reflect the major aesthetic trends of the early twentieth century, particularly those that flowed from the teachings of the *École des Beaux-Arts* and those that were popularized by the City Beautiful Movement in the United States. Thomas H. Mawson here used the ideas of the City Beautiful Movement, the Garden City Movement and the *École des Beaux-Arts de Paris* to take advantage of the site topography. He created paths, gardens and recreational spaces that reflect that era's liking for spaces designed in a careful, balanced and rational way.⁷⁶

The design of the grounds, while originally intended as one component in a much larger City Beautiful plan, is nevertheless an excellent expression of *Beaux-Arts* and City Beautiful principles. The grounds were developed to enhance the public importance and grandeur of the building, by extending the two axes of the building into the landscape, emphasizing in particular the main north/south axis; and by their symmetrical design, which elegantly frames the building's symmetry. The site was also developed as a public park with gardens, paths and roads, as well as spaces for recreational purposes. Although the other major components of

the Mawson plan weren't executed, nevertheless, the vista of the building from the opposite side of the Lake remains.

Historical Associations

Over the past eight decades, the building has played an integral role in Saskatchewan's politics and history as a province. One of its important associations is its role in the establishment of Medicare in Canada, described as the country's most valued social program.⁷⁷

State-sponsored health insurance was first introduced in Canada at the provincial level, as various provincial governments introduced different models of hospital and medical insurance in the 1940s and 1950s. The contemporary universal Canadian health insurance system, however, had its genesis in the province of Saskatchewan under the Cooperative Commonwealth Federation. The legislation was introduced into the legislature on March 12, 1946, and received Royal Assent on April 4, 1946. It was scheduled to make benefits available on January 1, 1947. Universal comprehensive medical care insurance was introduced in Saskatchewan in 1962. Each was in due course used as a model at the federal level, with the passage of the Federal Hospital Insurance and Diagnostic Services Act in 1958, and the Federal Medical Care Act in 1966. By 1971, all the provinces had universal medical and hospital services insurance plans eligible for federal cost-sharing based on the system implemented by Saskatchewan.⁷⁸

Conclusion

The Saskatchewan Legislative Building is a truly outstanding example of a large-scale, monumental building expressing *Beaux-Arts* principles of classicism including symmetry, which enhances

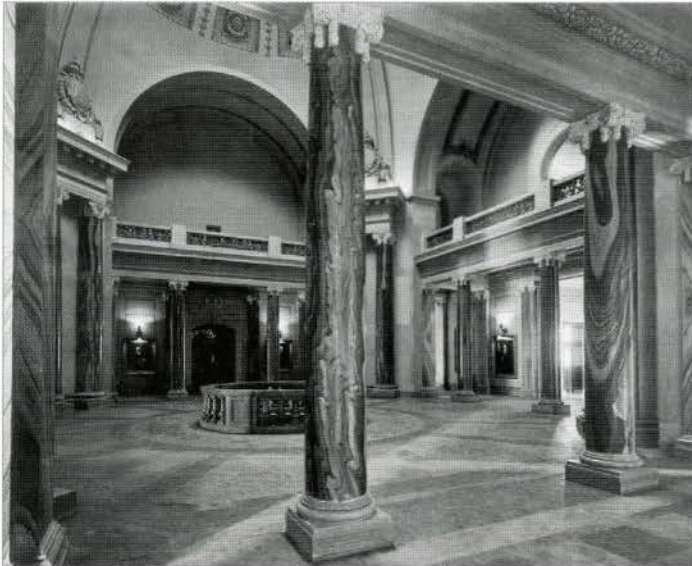


FIG. 31. ROTUNDA IN 1924, BEFORE THE EXECUTION OF LEMAN'S PAINTING; SHOWING ENTRANCE TO LEGISLATIVE CHAMBER BEHIND THE WELL AND TO THE WEST WING, TO THE RIGHT.

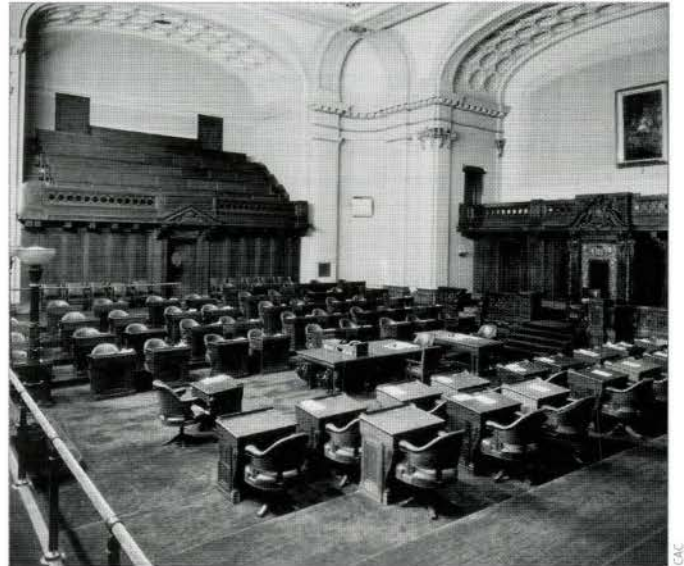


FIG. 32. LEGISLATIVE CHAMBER IN 1924, WITH ALTERED SPEAKER'S DAIS ON THE RIGHT.

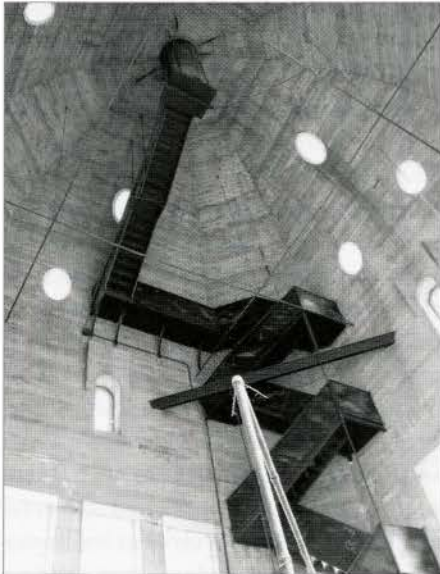


FIG. 33. THE METAL STAIRCASE IN THE DOME, LEADING TO THE LANTERN. | R. GOODSPEED, 2004

its monumentality, of clarity and logic in composition expressing its function, brought together in a design of the utmost elegance and grace. The Edwardian Baroque features of the style of the dome with the octagonal shape of the drum and the dome itself, its overlapping

levels, its curvilinear details, and its varied articulation; the huge porticos on the front and rear of the east and west wings, as well as those at ends, convey a sense of restrained exuberance, enhanced by the warmth of the Tyndall limestone facing of the building. The building is highly attractive from a distance, as well as closer up, when the details of the surface articulation and sculptural effects become clear. The warmth of the Tyndall limestone with its yellowish-gold colour is accentuated by sunlight. The carefully landscaped grounds were effectively designed and laid out, extending the axes and symmetry of the building into the landscape, in order to emphasize its design and enhance its functional and symbolic significance. The large ornamental garden in the front flanked by hedges and trees frames the building and helps further to create a sense of civic grandeur, making the building still more imposing. In the words of architectural historian Kelly Crossman, "the Saskatchewan Parliament House, with its American architectural antecedents, with its situation in a landscaped garden, and in view of the skill

with which the Maxwells ordered space and volume to serve the needs of imperial grandeur, is one of the achievements of the American-and French-inspired Beaux-Arts manner in Canada."⁷⁹

INTEGRITY

The function of the building as the location of the provincial government remains unchanged, though the Lieutenant-Governor and government departments no longer have premises there. Overall the integrity of the architecture on the exterior; of the overall layout, fittings, and decoration of the interior, especially in the most important spaces relating to the primary functions of the building; and of the landscape is very largely good to excellent.

Major structural deficiencies, however, became obvious with the appearance of cracks in the building, visible both on the exterior and in the interior, as well as with the dislodgement of stone from the exterior in places. That was caused by shifting of the clay foundation on which

the building was constructed in the areas of the dome and the north, south, and east wings. The dome shifted slightly; that and weather conditions over time damaged its masonry construction. To address the problem, a major rehabilitation project was carried out in 1997-2002. The foundation of the building was stabilized with the installation of one thousand eight hundred piles under the north, south, east, and centre core areas of the building. That involved the excavation of a three-metre deep sub-basement beneath the original basement. The latest in technology was employed for this undertaking.⁸⁰

Evolution of Site-Building

While the principal function of the building as location of the legislative chamber and offices for the members of Government has remained unchanged, some evolution has taken place with the growth of the Government and the public service, and the unfolding of history.⁸¹ The government departments have moved out of the building and spaces have been turned over for use by government ministers. Various small sculptures have been added over the years, for example in the rotunda, with the installation of small busts on pedestals of prominent political figures, including John G. Diefenbaker, Walter Scott, and Tommy Douglas. Above the grand staircase and in alcoves on either side of the bottom of the stairs are maquettes made in 1921 for Canadian battlefields memorials in Europe. In 1966, spaces were altered to create art galleries in the basement and on the first floor of the rotunda, mainly for display of paintings from the art collection begun by Premier Scott, including portraits of former premiers, lieutenant-governors, and speakers (fig. 22).⁸² In 1982-1983, television cameras were installed and well hidden in the walls of the chamber

(fig. 16) and a press room was created, adjacent to the chamber. Current plans for the rotunda include a new painting for the north lunette, opposite the one already in place.

Alterations to the exterior architecture include the installation of new divided-light aluminium windows throughout on the first, second, and third levels, designed to simulate the originals. The new windows at the basement level did not introduce mullions to resemble the original windows (fig. 4).⁸³ New entrances to the basement level have been added on the east and west elevations of the ends of the wings and apparently on the east and west sides of the centrepiece (fig. 23). That involved the construction of stairs from grade down to the basement and the addition of balustrades, made from Tyndall limestone, to match the original. These changes have not significantly altered the building, partly because those on either side of the centrepiece are well hidden, and those at the end elevations of the wing are located beneath porticos, as are the original wing entrances along the front façade. Most recently, as part of the 1997-2001 rehabilitation project, a new barrier free entrance was built in the façade, immediately to the right of the centrepiece. In the design of the balustrade flanking the ramp, care was taken in the choice of Tyndall limestone to match the original used for the building, and in the addition of a second balustrade on the left side of the centrepiece, in an attempt to balance the design. Though the precise symmetry of the building has been altered with the addition of the ramp, it is fairly well hidden due to the very large scale of the building and, from a distance, the landscape features in front of it.

The basic layout of the building remains unchanged, that is the principal progres-

sion of spaces from the main entrance through to the legislative chamber, and the long hallways with stairwells at the ends, in the east and west wings, which provide space for offices and other functions with stairwells at the ends (fig. 25). The main north/south axis is very similar to how it was when built. Changes include, from north to south, beginning with the foyer, new glass doors replacing the original solid wood doors, the obstruction of the flow of circulation with the introduction of a desk for security purposes, and the introduction of furnishings for displays (figs. 11). Along the grand staircase, handrails were installed. The rotunda on the second and third floors has been very largely retained as it was when originally constructed, with few if any alterations to the original design (compare figs. 15 and 31). The floor of the corridors on the second floor have been resurfaced with marble, replacing the original terrazzo.

The legislative chamber is very similar to how it was when first built (compare figs. 16-17 with 32 and 34). In 1978 the dais was restored to its original form with the two balustrades joined by a central panelled section.⁸⁴ Changes include the replacement of the original burlap panels on the walls with acoustic panels, added very early on to address acoustical problems in the chamber, and in the adaptation of the corners of room to the needs of modern video and sound recording technology, by incorporating a system well hidden behind acoustic panels similar to gallery walls. The recent stripping and refinishing of woodwork in a light stain has also altered its overall effect. The lamp posts flanking the main entrance have been replaced, with posts of a slightly different style but of similar size (compare figs. 16 and 32).⁸⁵ The design of the skylight has changed with simple rectangular panels replacing the original design where each panel was

surrounded by a narrow perimeter band of wood mullions. Overall, the chamber is very similar to when it was built and any additions, such as the wood reliefs decorating the panels flanking the main entrance, have been sensitive to the original design (fig. 16).

A change in the lighting of the chamber, the staircase and the rotunda has taken place: their original illumination by natural light has been replaced with, at present, artificial, halide lights, a change which has affected the overall quality of light within those spaces. Within the drum of the dome above the ceiling, a wooden light box has been built to house the lighting equipment and protect the top of the ceiling.

Some original fireplaces and fittings have been retained in the executive suite of offices (figs. 18-20). There has been the dismantling and reassembling of certain other fireplaces, additional fireplaces copied from the originals added over the years elsewhere in the building. Recently, an original fireplace was rediscovered in the basement. Some of the original Maxwell furniture is extant (fig. 19).⁸⁶ On the second floor, a washroom for male members was constructed using salvaged fixtures and marble toilet partitions from an earlier washroom to retain a historical appearance.

Many changes have taken place outside of the principal spaces. While the second floor retains most of its original partitions, including those in the library as well as the original stacks, other areas have had significant alterations in layout, especially the basement which has been fully altered.⁸⁷ In the east and west wings very few original finishes are visible and there have been major renovations to all corridors of the wings, replacement of all surfaces, and

the removal of all the original terrazzo flooring.⁸⁸ The fourth floor is at present abandoned, because of limited access and exiting available. The rotunda at the basement and first floor levels was almost totally changed by the creation of the new art galleries in 1966 (fig. 22). One octagonal and two narrow galleries were created on each floor.

The stairwells at the ends of each wing no longer have their original glazed entry screens, and are now screened by firewalls, added as part of the 1997-2001 rehabilitation project. Many of the original vaults continue to exist, though they no longer fill their original functions; however some in the basement have been converted to art galleries.

The building has been very well maintained over the years and every effort is made to retain its heritage character, especially in the principal and symbolic areas. During the recent Rehabilitation Project, the Saskatchewan Property Management Corporation (SPMC) hired heritage consultants to document the interior of the building, with a view to ensuring that its historical significance is retained in the future.

Evolution of Site -Grounds

The grounds have also evolved over the years. A war memorial was added on the strip of property to the west in 1926. Changes in the late 1950s included the installation of a small fountain near the rear of the building.⁸⁹ The administration of the legislative grounds was assumed by the Wascana Centre Authority in 1962, when it was created by provincial statute. In the same year, the Authority commissioned their first master plan, from architect Minoru Yamasaki (1912-1986) and landscape architect Thomas Church (1902-1978). That plan covered

not only the legislature grounds, but a much larger total area of over two thousand acres. Yamasaki was a leading American modernist architect, who later went on to design New York's recently destroyed World Trade Centre. Church was, by the 1950s, a leading landscape architect in the United States, working on large commercial and institutional projects with eminent architects of the modern movement as well as on smaller scale garden design.⁹⁰ The architects set the Legislative Building and Grounds at the centre of their proposed plan, which was based on the original Mawson plan. In their report, they noted:

The wonderful Mawson Plan of 1913 by Thomas Mawson has long ago set the theme to the whole south end of Wascana Lake. The Parliament Building and its beautiful surroundings form the base on which any plan must be laid. Thus the plan that is proposed here is an extension of the Mawson Plan.⁹¹

As a result of that plan, the conservatory was demolished with a view to developing the mall at the rear of the building, though it has not been carried out (figs. 1 and 5).⁹² In the spirit of the Mawson plan and its City Beautiful ideals, was the introduction of Trafalgar Fountain and the associated paths and landscape on the east. The fountain, one of a pair designed by Sir Charles Barry that stood in Trafalgar Square, London, from 1845 to 1939, was installed in 1963 to honour the establishment of the headquarters of the North West Mounted Police in Regina in 1882.⁹³ The precise location of the fountain, and the layout of the paths and terracing between Avenue A and Lakeshore Drive were chosen and designed by Church, including the fountains's Tyndall stone-wall, and the terrazzo pattern on the pavement around it (fig. 23).⁹⁴ Such

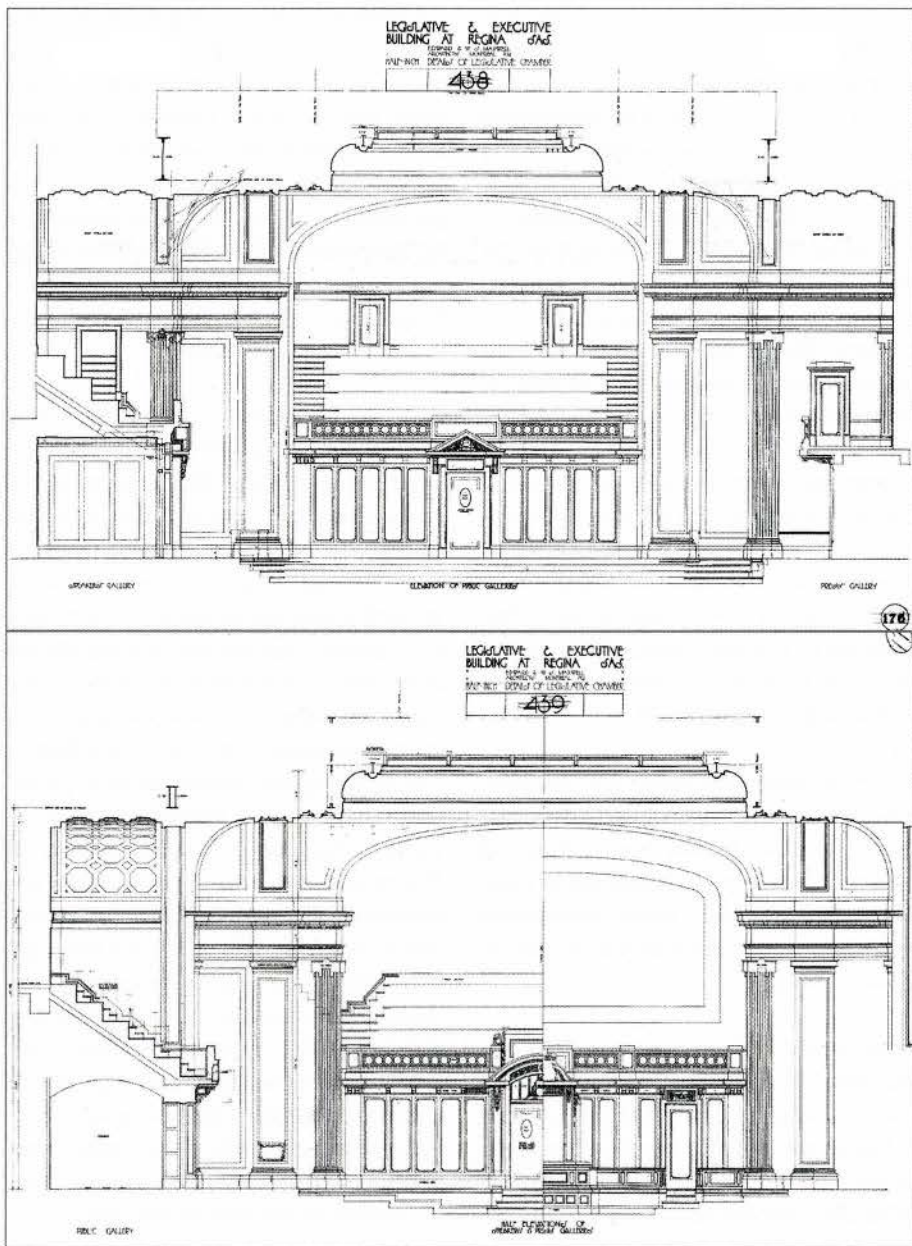


FIG. 34. EDWARD & W.S. MAXWELL, PLANS FOR FITTINGS IN LEGISLATIVE CHAMBER.

While there have been some other changes to the site, such as the removal of lamp-posts around the building, originally designed by the Maxwells, the integrity of the landscape is largely excellent. Along the front and the sides of the building, the original roads, paths, location of lawns, trees and gardens retain their original layout. Most of the trees are, in fact, original to the site, though a few may have been lost from along the shore.⁹⁷

Future Plans

With the recent deepening of Wascana Lake, the shoreline may have been altered; as part of this project, the shoreline will be extended further into the lake and over to the weir under the bridge, in order to create a promenade over to the opposite shore.⁹⁸

A large equestrian statue of the Queen is planned for placement in the ornamental gardens, in the circular flowerbed nearest the building.⁹⁹ More memorials are planned for the strip of property between Albert Street and Saskatchewan Road. A second war memorial as well as two cairns, one to commemorate War Brides, are to be erected. The area will be used for other memorials that may be officially approved in the future.¹⁰⁰ At the rear of the building, new tennis courts are planned for the area just north of the present courts, in the wooded area, near Avenue A.

COMPARATIVE CONTEXT

Three Canadian legislative buildings have been nationally designated, for their architecture and historical associations: the Centre Block of the Parliament Buildings in Ottawa, Province House in Halifax and Province House in Charlottetown; of these, only the Parliament Buildings are set within landscaped grounds.

changes have been very well integrated into the landscape and have contributed to enhancing the site. In 1980 and 1983, the legislative landing and the saluting monument were installed on the shore, on the same axis as the main entrance, and gardens.⁹⁵ Another War Memorial

was added in recent years, built of Tyn-dall limestone. Decisions concerning the grounds continue to be guided by the Master Plan produced and regularly updated by the Wascana Centre Authority, which in turn continues to take the Mawson plan into consideration.⁹⁶

The Centre Block of the Ottawa Parliament Buildings, nationally designated along with the East and West blocks in 1976, was built in 1916 to designs by John A. Pearson and J.O. Marchand, after fire destroyed the original building by Fuller & Jones. The east and west blocks, for departmental offices, were built to designs by Stent & Laver. All three buildings were constructed in the Gothic Revival style, beginning in 1879, and were first occupied by the Province of Canada in 1865 and by the Dominion Government two months later. Also nationally designated in 1976, the Public Grounds of the Parliament Buildings were considered to be “a good example of landscape design.”¹⁰¹ An overall design for the grounds at the front was provided by New York landscape architect Calvert Vaux, who worked with Olmsted on New York’s Central Park, and were implemented in 1873-1875. While the area has undergone changes, including the removal of original small geometric flowerbeds, diagonal walks and a central fountain, its formal character as set out by Vaux is still clearly discernable. The setting of the building above a cliff overlooking the Ottawa River, the wilderness areas on the cliff, and, to the east, as well as the asymmetrical approach to the site from the city streets, all bring out the picturesque aspects of the Parliament and grounds.

Province House in Halifax, Nova Scotia, was built in 1811-1819 for the colonial assembly, perhaps to designs by John Merrick. From 1867, it has functioned as the legislative building for the province. The building was recommended for commemoration by the Historic Sites and Monuments Board of Canada, as “one of the best examples of the Palladian style in Canada, a style associated with the establishment of British institutions in this country and influenced by

the great Palladian buildings of 18th century England [...] it is the longest serving legislative building in Canada.” It was also designated for its historical associations as “the scene of critical constitutional and legal debates which led to the establishment of two fundamental principles of Canadian democracy—freedom of the press and responsible government.”¹⁰² Province House in Charlottetown, Prince Edward Island, was completed in 1847 for the colonial assembly, to designs by Island architect Isaac Smith (1795-1871). The building was nationally designated in 1966 and is considered to be nationally significant as the site of the Charlottetown Conference of 1864, which led to Confederation in 1867, for its architecture, which is considered to be a fine example of the Neoclassical style, and as representative of the judicial institution of Prince Edward Island.¹⁰³

The third Legislative Building in the Maritimes, in Fredericton, New Brunswick, was designed in the Second Empire style and built to designs by J.C. Dumaresq in 1882. This building is also closely surrounded by buildings that are a part of the larger urban setting.

Constructed around the same time was the Hôtel du Parlement in Québec, Québec. A large, imposing building, it was constructed in the Second Empire style, to designs by Eugène-Étienne Taché in 1878-1887 and decorated with numerous sculptures of historical figures. To make reference to its historical and national affiliations, it exhibits the strong influence of French prototypes, such as the Louvre in Paris, but also of the Ottawa Parliament buildings.¹⁰⁴ The paths and gardens were also designed by Taché, who had carefully thought out an arrangement which would complement the somewhat busy design of the building. As a result, he proposed a plain, regular symmetri-

cal garden design, having avenues and a circular driveway at the front, and large expanses of lawns and smaller flowerbeds, with the site as a whole surrounded by a low stonewall. Some modifications have taken place but much of the original design remains. Today the building is located within a busy urban environment with large buildings on three sides, and a large artery with a traffic circle is located in front of the grounds.¹⁰⁵

Ontario’s Legislative Building in Queen’s Park, Toronto, was built to designs by Richard A. Waite in 1886-1892. A large central block connected by short arms to a pair of deep wings, created a courtyard in the rear. The west wing was rebuilt after a fire in 1909 under the guidance of architect E.J. Lennox. That was the first significant appearance of the Romanesque Revival style in Canada, which was just beginning to gain popularity in the United States. The building was described by architectural historian Hall Kalman as “a showpiece in the latest American fashion.”¹⁰⁶ The centrepiece, largely unchanged, lies directly on the axis of University Avenue, which divides in two, to create the oval-shaped grounds around the building. The grounds are formally landscaped, along the front with a path up to the main entrance flanked by flowerbeds, and at the rear, with mature trees and monuments. The setting is a busy urban one, in downtown Toronto, with the University of Toronto to the rear of the site.

British Columbia’s Parliament Buildings in Victoria were built in 1893-1897 with additions in 1912-1915, all to designs of Francis Mawson Rattenbury. The building is a tightly organized, symmetrical, horizontal composition with a central dome and end pavilions, a design that creates a “majestic presence,” in the words of Kalman. Its “free-style design” includes features from a range of styles and sources

and it resembles late Victorian public buildings in London.¹⁰⁷ The grounds along the front of the legislative building are landscaped with lawns and flowerbeds. As with the other government buildings, the approach is formal and symmetrical, reflecting the symbolic aspect of the building and the important functions of Government.

The Confederation Building, in St. John's, Newfoundland, built in 1958-1960 to designs by A.J.C. Paine in association with Lawson, Bettes and Cash, is designed in a modern style. This symmetrical building has a centrepiece in the twelve-storey tower with a hipped roof and a beacon, which is flanked on either side by much lower, horizontal wings, decreasing in size as they are further from the centre. The style was startling in the province when built, though it had long ceased to have centre-stage in the rest of Canada. The building was constructed some distance from the city centre. Directly in front is a parking lot and plainly landscaped grounds.¹⁰⁸

The only legislative buildings in Canada which are truly comparable to the Saskatchewan building in style are those located in the other two Prairie provinces (figs. 35-36). The Alberta and Manitoba legislative buildings were both built around the same time as the Saskatchewan building; they were similarly influenced by traditions in the United States for state capitols as the result of a desire for imposing buildings and were designed for flat prairie landscapes. Both were designed according to the classical Beaux-Arts principles of symmetry, monumentality, and axial design. Both heavily emphasized the centrepiece with columns and a pediment, and a large, monumental dome above. In both buildings the main axis lies from the main entrance through to a wing on the rear, location of the

legislative chamber. Decorative features appearing on both buildings, especially the domes, were inspired by the Edwardian Baroque style.¹⁰⁹

The Legislature Building in Edmonton, Alberta, was constructed in 1907-1913 to designs by A.M. Jeffers and R.P. Blakely. The plan of the building is T-shaped with the chamber located in the rear of the T, its location indicated by a slightly raised circular roof, visible in an aerial view. Like the Saskatchewan building, it has a five-part façade including a classical portico with columns and a decorated pediment rising through three storeys, and wings on either side where the ends are emphasized by three projecting bays separated by paired attached columns running through two storeys. Details of Edwardian Baroque inspiration included the channelled masonry on the first storey, and the detailing of the dome. The building occupies a superb property overlooking, along the rear, the high banks of the North Saskatchewan River, while the rest of the site is defined by the surrounding urban streets and nearby buildings. The site itself is irregular in shape and appears to have been informally laid out, with little if any attempt to extend the Beaux-Arts plan beyond the design of the building. It is characterized by an asymmetrical roadway pattern, tree-lined pathways, and large open areas.¹¹⁰

The Legislative Building in Winnipeg, Manitoba, was built to designs by F. Worthington Simon in 1913-1919 (fig. 35). The three-storey building is H-shaped in plan, with the main facade located on one side of the H. In the centre a projecting portico rises the full three storeys and includes a pediment decorated with sculpture. The lower story has channelled masonry and the wings are plainer than those of the Sas-

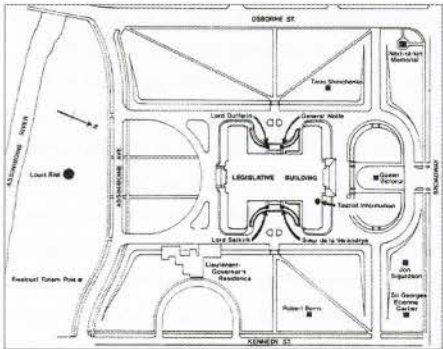
katchewan and Alberta legislative buildings, with little emphasis on the ends of the wings. The rear façade also has a central portico announcing the entrance.¹¹¹ The dome, two hundred and forty feet high, has a tall drum with columns supporting the roof, and much detailing at the corners with decoration rising into the level of the dome. On the top of the lantern is a statue of the Golden Boy, symbolizing enterprise and youth. The Winnipeg building stands on a thirty-five-acre, formally landscaped site, having an overall symmetrical plan centred on the building and Beaux-Arts-inspired circulation patterns and gardens. (fig. 36). The lawns are dotted with statuary commemorating Canadian historical figures, and a "next-of-kin" monument honouring the war dead. Those features correspond to those immediately surrounding the Saskatchewan building. The Manitoba site is defined by the boundaries of the surrounding urban street plan.¹¹²

Like the Saskatchewan Legislative Building, these two legislative buildings are fine examples of Beaux-Arts designed buildings, one of which is enhanced by its Beaux-Arts landscape. The Saskatchewan building may be somewhat more imposing than these examples with a longer façade and the use of more detail, including sculpture, to articulate the façade, and its fully developed Beaux-Arts landscape with monumental gardens overlooking the lake. Of these three examples, only the Saskatchewan building has been deliberately enhanced outside the boundaries of the site, for example, by being framed from at least two other points in the city to create vistas, and by the deepening of the lake in front of it. On the subject of the grounds of the Saskatchewan building, Crossman wrote, "The land surrounding the building was developed as a park, and it has under various hands become one of



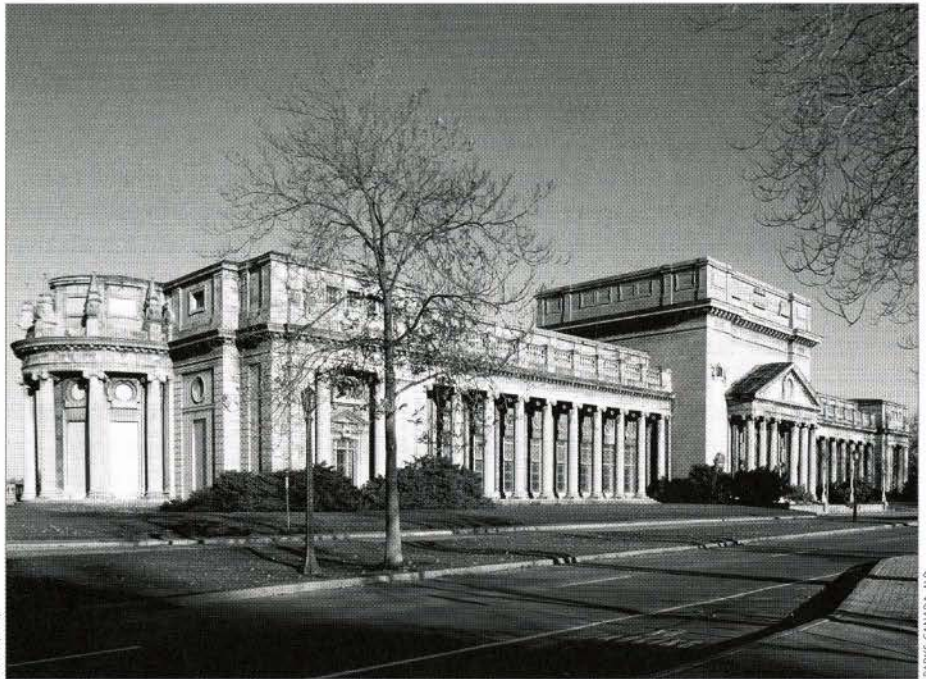
PARKS CANADA, N.D.

FIG. 35. MANITOBA LEGISLATIVE BUILDING, BUILT TO DESIGNS BY F. WORTHINGTON SIMON IN 1913-19.



PARKS CANADA, N.D.

FIG. 36. MANITOBA LEGISLATIVE PRECINCT, SITE PLAN.



PARKS CANADA, N.D.

FIG. 37. TORONTO POWER GENERATING STATION POWER HOUSE NHSC, NIAGARA FALLS, ONTARIO, BUILT IN 1903 TO DESIGNS BY TORONTO ARCHITECT E. J. LENNOX.

the most beautiful legislative grounds in the country.”¹¹³

To date, ten buildings designed according to Beaux-Arts principles have been designated National Historic Sites of Canada; none of these is comparable in terms of function. Of a number of monumental Beaux-Arts train stations constructed in Canada, two have been nationally designated. Union Station in Toronto, designated in 1975, is the largest train station in Canada. Built from 1915 and 1920 to designs of Ross and Macdonald, H.G. Jones and J.M. Lyle,¹¹⁴ it was considered by the Historic Sites and Monuments Board of Canada to be the “finest example in Canada of stations erected in the classical Beaux-Arts style, during an era of expanding national rail networks and vigorous urban growth. Its sweeping façade and imposing Great Hall exhibit the monumental architecture and dramatic use of enclosed space characteristic of the

Beaux-Arts movement.” The second example, Union Station in Winnipeg, constructed in 1908-1911, was recommended for commemoration in 1976. The building was designed by Warren and Wetmore, architects of New York’s Grand Central Station. The Beaux-Arts design is apparent in its balanced plan and its classical details of the grand central arch flanked by paired columns and topped by a large dome. Its smooth plain surfaces contribute to its austere expression of the style.¹¹⁵ While these buildings share features with the Saskatchewan Legislative Building, such as monumentality, symmetry, urban presence, and careful organization with respect to interior circulation, neither of them embodies the symbolic importance and elegance present in the legislative building, expressed by means of, for example, its prominent dome and developed landscape. Both train stations, in response to their function, were deliberately intended to be accessed

directly off a city street; neither one possesses the Beaux-Arts landscaping of the Saskatchewan building.

The Toronto Power Generating Station Power House, in Niagara Falls, Ontario, built in 1903 to designs by Toronto architect E. J. Lennox and designated in 1983, is another monumental, large-scale Beaux-Arts building (fig. 37).¹¹⁶ Described as a “palatial powerhouse,” that otherwise purely functional, industrial building was designed on the exterior in an imposing style, to complement its scenic setting along the Niagara River. An early and unusual application of Beaux-Arts design to an industrial site in Canada, the building has a large centrepiece, flanked by wings with rows of columns, and semicircular elements at the ends, capped by a curved parapet pierced with oculi. This building is very different from the Saskatchewan building: because of its function, Beaux-Arts design principles were appropriately not applied to the interior, nor does the

surrounding landscape exhibit related design features. The building has nothing like the symbolic importance of the legislative building.

The Former Vancouver Law Courts have been described as an imposing urban court house which makes use of features of Beaux-Arts design; it was built in 1907-1911 to designs of F.M. Rattenbury and recommended for national commemoration in 1980.¹¹⁷ Like the Saskatchewan building, the court house has a classical centrepiece flanked by long wings and a dome in the centre. However, the scale is much smaller, and while the building is of significant importance as an enduring visual landmark and symbol of justice in the heart of what was then British Columbia's new metropolis, it possesses nothing like the scale and complexity of the design of the Saskatchewan Legislative Building. It is the symbol of a city rather than that of a province within Canada, and it is located directly on an urban street, clearly a part of, rather than set apart from, its urban surroundings.

One last site which may recall the Saskatchewan building is the Oratoire Saint-Joseph in Montréal, built in 1924-1932 and designated in 2004. The site possesses a Beaux-Arts-inspired landscape along the front, with a broad straight avenue flanked by a symmetrical landscape design and entrance pavilions leading to the façade of the building, which is surmounted by a prominent dome. However, the history, function, and symbolism of this religious site are totally different from the Saskatchewan Legislative Building and Grounds.

Produced within the larger context of a plan for the city which embodied Beaux-Arts and City Beautiful principles, the Saskatchewan legislative grounds with the Legislative Building as the focal point,

both within and beyond the grounds, remains one of the few Beaux-Arts City Beautiful plans in Canada which was implemented to any degree and which still remains legible.¹¹⁸

CURRENT STATUS

a) Threat(s)

The shifting foundation is a threat to the building, having caused cracks and falling stone, but those problems have been addressed through the recent Rehabilitation Project. The SPMC and the Wascana Centre Authority, which manage the building and the grounds, are fully aware of the importance and heritage value of the site, and are committed to ensuring the survival of its heritage features.

b) Other Designations

In 1978, the Legislative Building was the first structure to be designated a Provincial Heritage Property. The provincial plaque text, placed on the building, reads:

In 1905 the province of Saskatchewan was created from the North-West Territories. Three years later the government of Premier Scott chose the firm of Edward and W.S. Maxwell of Montreal to design a new legislative building for the province. Constructed by Peter Lyall and Sons, also of Montreal, the project was completed at a cost of three million dollars in 1911. Faced with Tyndall limestone, with an interior containing 34 different types of marble, this Beaux-Arts style building is one of the most impressive government buildings in Canada. In 1978 it became the first building in Saskatchewan to be designated as provincial heritage property.

Currently there is an intention to designate the Saskatchewan Legislative Building and Grounds as a Provincial Heritage Property.¹¹⁹ The building is also on the Wascana Centre Authority's list of heritage buildings.

c) Community Value

The dome in the landscape has been described as the "foremost architectural symbol of the province of Saskatchewan."¹²⁰ The building, and especially the dome, is an extremely well-known, major visual landmark from numerous points within the city, for example from Wascana Centre and from across the Lake. It is also visible from the highway when approaching the city.

The building has been a defining feature of the local landscape since its construction, and is known throughout the province. It has played an integral role in Saskatchewan's history as a province and is featured on numerous post cards. Each year, thousands of people from the province, the rest of Canada, and elsewhere visit the site.¹²¹ The Legislative Building has tremendous value to the people of Regina and is a focus of community pride. The grounds are highly popular for recreational purposes, and many community events are held along Legislative Drive. The fireworks for July 1st take place here every year,¹²² as well as many other important events.

NOTES

1. Bodnar, Diana Lynn, 1979, *The Prairie Legislative Buildings of Canada*, MA thesis, University of British Columbia, p. 85.
2. Barnhart, Gordon L., 2002, *Building for the Future: A Photo Journal of Saskatchewan's Legislative Building*, Regina, Canadian Plains Research Centre, University of Regina, p. 2-6.
3. Bodnar : 74.
4. In 1857, the site was described by explorer captain John Palliser, "[...] as far as the eye can reach nothing but desolate plains meet the view: at noon reached a small creek called 'The Creek Before Where The Bones Lie,' here we found water and some little grass, also a few willow and cherry bushes, but no wood for fuel." (Barnhart, 2002 : 86.) Chosen by Scott to evaluate the site, The Honourable J.A. Calder, Minister of Education and Deputy Pre-

- mier, described it: "It lies high and if the building were erected there, they [sic] would face the city and [...] overlook the reservoir. The grounds could be easily beautified." (*Ibid.* : 9.) See also Brennan, J. William, 1994, « Visions of a City Beautiful: The Origin and Impact of the Mawson Plans for Regina », *Saskatchewan History*, vol. 46, no. 2, fall, p. 22.
5. See Doull, Ian, 1999, « Wascana Park and Legislative Precinct, Regina, Saskatchewan », Submission Report, Historic Sites and Monuments Board of Canada (HSMBC), 1999-09, for the larger context of the whole plan.
 6. Crossman, Kelly, 1987 *Architecture in Transition: From Art to Practice, 1885-1906*, Kingston and Montréal, McGill-Queen's University Press, p. 143 and 173-174, fn. 28.
 7. Quoted from Crossman : 144.
 8. See *Annual Report of the Department of Public Works of the Province of Saskatchewan for the Financial Year 1907-1908*, Regina, Government Printer, 1908, p. 155 ff.
 9. Crossman : 144.
 10. Barnhart, 2002.
 11. Crossman : 148.
 12. The Montreal Museum of Fine Arts, 1991, *The Architecture of Edward & W.S. Maxwell*, exhibition catalogue, Montréal, Montreal Museum of Fine Arts, p. 11 and 17.
 13. Crossman : 147.
 14. Puntin, J.H., 1913, « The New Legislative Building at Regina », *Engineering and Contract Record*, vol. 27, January 8, p. 42. For details of construction, see also « Legislative Buildings and Executive Buildings, Regina », *Construction*, January 1915, p. 11; Montreal Museum of Fine Arts : 173; and Bodnar : 83. It was first used by C. Lambot of Paris (*ibid.*)
 15. Puntin : 38-39. See also Kalman, Harold, 1994, *A History of Canadian Architecture*, vol. 2, Toronto, Oxford University Press, p. 558; and Bodnar : 82-84.
 16. Montreal Museum of Fine Arts : 173.
 17. For example Bodnar : 85.
 18. Puntin : 42; and Saskatchewan Archives Board (SAB), « Legislative Building - Furniture - Legislative Chamber »—Contingent Rooms.
 19. Thomas, Lewis H., 1955, « The Saskatchewan Legislative Building and its Predecessors », *Royal Architectural Institute of Canada Journal*, vol. 32, no. 7, July, p. 252; and Barnhart, 2002 : 36-37.
 20. In 1909, the Maxwell firm was retained under a separate contract to prepare a more detailed plan for the gardens, roads, and pathway immediately surrounding the legislature in consultation with Todd. (SAB, R-195.2 Public Works, File 1.75 2/4, letter to Todd, April 7, 1909.)
 21. Named for Edward VII (1901-1910) and sometimes called Edwardian Classicism. The building is discussed in such terms by: Kalman, *op. cit.*; Bodnar, *op. cit.*; and Ricketts, Shannon, Leslie Maitland, and Jacqueline Hucker, 2004, *A Guide to Canadian Architectural Styles*, Second Edition, Broadview Press.
 22. For the principles of the École des Beaux-Arts, see Drexler, Arthur (ed.), 1977, *The Architecture of the École des Beaux-Arts*, New York, The Museum of Modern Art; Middleton, Robin, 1982, *The Beaux-Arts and Nineteenth-Century French Architecture*, London, Thames and Hudson; Pepall, Rosalind, 1986, *Construction d'un musée Beaux-Arts. Montréal 1912. Building a Beaux-Arts Museum*, Montréal, Montreal Museum of Fine Arts; Clerk, Nathalie, 1990, « Le style Beaux-Arts au Canada », unpublished manuscript; Kalman, *op. cit.*; Gelernter, Mark, 1999, *A History of American Architecture: Buildings in their Cultural and Technological Context*, Hanover and London, University Press of New England.
 23. In the opinion of Van Zanten, "The Beaux-Arts denotes not a style but rather a technique." (Van Zanten, David, 1977, « Architectural Composition at the École des Beaux-Arts from Charles Percier to Charles Garnier », in Drexler, *op. cit.* : 115.) See also Kalman : 556.
 24. Pepall : 88, based on Middleton : chap. 6.
 25. Gelernter : 175.
 26. Architect of Saint James United Church, Montréal, built 1887-1888. The building is a National Historic Site of Canada.
 27. The architectural practice of Edward & W.S. Maxwell is considered one of the most significant in Canadian history. The firm produced designs for commercial, institutional, cultural, and religious buildings, train stations, city and country houses, many for Montréal's elite, as well as government buildings. Among their best known works are the Birks Building (1893-1894) in Montréal, the CPR Winnipeg Station and Royal Alexandria Hotel (1904-1906, the hotel is demolished), and additions to Windsor Station (1897-1898) and the Château Frontenac (1920-1924). They also won the competition for the Justice and Departmental Buildings in Ottawa (1907 and 1913), a project that was eventually abandoned. (See Montréal Museum of Fine Arts, esp. p. 11 and 17; and Pepall, in *The Montreal Museum of Fine Arts* : 43.)
 28. « Legislative Buildings and Executive Buildings, Regina » : 5
 29. Kalman : 556.
 30. Crossman : 145.
 31. Kalman : 555-556.
 32. « Legislative Buildings and Executive Buildings, Regina » : 9. According to Crossman : 175, fn. 45, "Both the editor and the Maxwells [...] used the term 'English Renaissance' broadly, to encompass virtually the entire range of Classicism in Great Britain from Inigo Jones onwards."
 33. Alistair Service, 1975, *Edwardian Architecture and its Origins*, London, Architectural Press, p. 303-304.
 34. Barnhart, Gordon, 1987, *Sentinel of the Prairies: The Saskatchewan Legislative Building*, Regina, Saskatchewan, p. 37.
 35. « Legislative Buildings and Executive Buildings, Regina » : 6.
 36. Canadian Architecture Collection, McGill University Archives, Maxwell architectural plan no. 197.
 37. Similar axes with a rotunda at the centre where the floor is broken by a well also are present in other public buildings of the period, for example the Wisconsin State Capitol. The well is also present in certain Edwardian Baroque buildings in Great Britain, such as the Belfast City Hall, built ca. 1900. While the origin of that feature could well have been Napoléon's tomb in Paris, by the time of the construction of the Saskatchewan Legislative Building, the motif would have been well known to Beaux-Arts architects.
 38. « Legislative Buildings and Executive Buildings, Regina », *op. cit.*
 39. « Legislative Buildings and Executive Buildings, Regina » : 7.
 40. *Ibid.*
 41. Saskatchewan Property Management Corporation, 1998, « Historic Structure Report—Structural Rehabilitation and Building Conservation Program: Saskatchewan Legislative Building, Regina », Saskatchewan, October, p. 77.
 42. « Legislative Buildings and Executive Buildings, Regina » : 7-9.
 43. *Annual Report, Department of Public Works, Saskatchewan, 1907-08*, p. 165.

44. Montreal Museum of Fine Arts : 43-49, esp. p. 43.
45. The group, originally founded near Birmingham, England, in 1897, emphasized the revival of handcrafted decorative art objects and their integration with architecture and the other fine arts. Initially the English guild was a loose association of artists with connection to the Birmingham School of Art and who exhibited together. The firm expanded, reaching the peak of its achievement just after 1900, the year it won an award at the Paris exhibition. By 1911, the guild had opened an office in Montréal, where it soon organized a workshop, forge and display studio. (Crawford, Alan (ed.), 1984, *By Hammer and Hand: The Arts and Crafts Movement in Birmingham*, Birmingham, Birmingham Museums and Art Gallery, p. 32; and Pepall : 75 ff.)
46. SAB, « Legislative Building... » *op. cit.*
47. For their collaboration on the Musée des Beaux-Arts in Montréal which included sculpture, woodwork and furniture, see Pepall : 76-82.
48. « Saskatchewan Legislative Buildings, Regina », *Royal Architectural Institute of Canada Journal*, April to June 1924, vol. 1, no. 2, p. 43.
49. *Catalogue of Historical Paintings in the Legislative Building, Regina, Saskatchewan*, Regina, Government of Saskatchewan, 1933, n.p.; and McKay, Marilyn J., 2002, *A National Soul: Canadian Mural Painting, 1860s-1930s*, Montréal & Kingston, McGill-Queen's University Press, p. 28-29 and 152-153.
50. SAB, « Legislative Building... », *op. cit.*
51. Very early on the front of the dais was altered with the removal of the central portion, apparently to accommodate the short stature of George Scott, speaker during the 1920s. (Barnhart, 2002 : 58-59.)
52. Site visit, April 7, 2004.
53. Barnhart, 2002 : 55.
54. The Maxwell plans for the fireplace in the Provincial Governor's office and associated correspondence are in the SAB, « Legislative Building... » *op. cit.*
55. The original watercolour design for the clock case is in the Canadian Architecture Collection, McGill Archives.
56. Kalman : 649.
57. Gelernter : 203; Kalman : 649-651; and Van Nus, W., 1975, « The Fate of City Beautiful Thought in Canada, 1893-1930 », *The Canadian Historical Association, Historical Papers / Communications historiques*, p. 191-210.
58. Van Nus : 194-198. For the City Beautiful Movement see also Meek, Margaret Anne, 1979, *History of the City Beautiful Movement in Canada 1890-1930*, MA thesis, University of British Columbia.
59. Van Nus : 198.
60. Kalman : 651; and Jacobs, Peter, 1983, « Frederick Todd and the Creation of Canada's Urban Landscape », *The Association for Preservation Technology Bulletin*, vol. 15, no. 4, p. 27-34.
61. SAB, R-195.2, Department of Public Works, File 119 G; F.J. Todd to F. J. Robinson, January 30, 1907.
62. SAB, R-195.2, Department of Public Works, File 119 G; F.J. Todd to F. J. Robinson, March 15, 1907.
63. SAB, R-195.2 Public Works, File 1.75 2/4, letter to Todd, April 7, 1909.
64. Brennan : 20.
65. SAB, Legislative Building Landscape files.
66. SAB, R-195.2 Public Works, File 1.75 4/4; letter to George Watt, August 12, 1912.
67. Brennan : 26; and Kalman : 652. See also Mawson, Thomas H., 1927, *The Life & Work of an English Landscape Architect*, London, Richards Press, p. 199.
68. In addition, a third project was the choice of a location and a landscape plan for a new Government House. (Barnhart, 2002 : 87.)
69. See *Annual Reports, Department of Public Works, Saskatchewan, 1912-1921*; and SAB, R-195.2, Department of Public Works, File 119 G; John W. Mawson, Canadian Representative, Thomas H. Maswon & Sons; to Malcolm M. Ross, December 9, 1912. In that letter, Mawson criticizes the current design.
70. See Doull, 1999, *op. cit.*
71. Ross objected to the arrangement of hedges and fountains in the Maxwell plan. (Brennan : 27 and 33.)
72. *Annual Report, Department of Public Works, Saskatchewan, 1913-14*, p. 42-43, lists 14 varieties of plants planted in 1912. In 1913, 10,885 trees and shrubs were set out. By 1916, all lawns in immediate vicinity of building were laid out, flower beds of perennials to the east of the building were completed, and much planting was done along the rear of the building in this and the following years, including 1920. Grading and gravelling of the road and footpaths along the waterfront were completed around the same time. (See *Annual Reports, Department of Public Works, Saskatchewan*, for those years.)
73. Listed in *Annual Report, 1913-14, Department of Public Works, Saskatchewan*, p. 42-43.
74. *Annual Report, 1920-21, Department of Public Works, Saskatchewan*, p. 76; and 1921-22, p. 27.
75. *Ibid.* : 76.
76. Clerk, Nathalie, « Framework and Criteria for the Evaluation of Historic Parks and Gardens », HSMBC Agenda Paper, November 1994-51, translation, n.p.
77. "Canadians have rated it as their most important concern, ahead of programmes in employment and social welfare [...] Medicare is an essential part of Canada's national identity and part [...] of what it means to be Canadian." (*Steps on the Road to Medicare: Why Saskatchewan Led the Way*, Montréal & Kingston, McGill-Queen's University Press, 2002, p. 3.)
78. Horlick, Louis, 1999, « Medicare and Canadian Federalism », in A.M. Herzberg and I. Krupka (eds.), *Statistics, Science and Public Policy: The Two Cultures?*, Proceedings of the Fourth Conference on Statistics, Science and Public Policy, Hailsham, UK, Kingston, Queen's University Press, p. 153-158, quoted from Houston, C. Stuart, and Carolyn Hughes Tuohy, 1991, « Principles and Power in the Health Care Arena: Reflections on the Canadian Experience », *Health Matrix: Journal of Law Medicine*, summer, vol. 4, no. 2, p. 3.
79. Crossman : 149.
80. « The Saskatchewan Legislative Building Project », available at: [<http://www.legrehab.gov.sk.ca/welcome/index.htm>], (consulted April 17, 2004).
81. Most of this integrity section, unless otherwise indicated, is based on Saskatchewan Property Management Corporation, *op. cit.*
82. In the rotunda in the basement are portraits of former premiers and in the rotunda on the first floor are portraits of provincial lieutenant governors. Other galleries include a speakers gallery, and the Assiniboine Gallery with portraits of Plains Aboriginal leaders, by artist Edmund Morris and commissioned by Premier Scott in 1910. The Cumberland Gallery, opened in 2001 and located in the basement, features First Nations artists and travelling exhibits.
83. Based on a comparison of original plans and historic photographs with the building at present.
84. Barnhart, 2002 : 58-59.

85. Those lamp posts appear in the original Maxwell plans in Canadian Architectural Collection, McGill Archives, and in historic photos.
86. That is a topic which appears to require further research.
87. On the first floor, sixty percent of the original partitions were removed; on the second floor all partitions were in place except for new doorways between existing offices, and on the third floor, seventy percent of the original partitions are gone. Doors and light fixtures were replaced.
88. Most original ceilings were of decorative hung plaster or plaster applied to the underside of original concrete.
89. Joe Moran, former Executive Director, Wascana Centre Authority, conversation, May 3, 2004.
90. « Thomas Church, Landscape Architect », available at [<http://filebox.vt.edu/users/emcgarry/>], (consulted May 3, 2004). Church was consulted annually for his opinions on proposed changes to the landscape overseen by the Authority. (Moran, conversation, 2004.)
91. McLeod, T.H., 1999, « The Wascana Centre Authority in Regina: A Case Study in Planned Development », a paper prepared for the 1971 Conference of the Institute of Public Administration in Canada, Regina Saskatchewan, 1971, p. 2; quoted in Doull, 1999 : 300, fn. 38.
92. See Doull, 1999, *op. cit.*
93. Barnhart, 1987 : 17. Its counterpart is in Ottawa in Confederation Park.
94. Joe Moran, conversation, May 3, 2004.
95. Doull, 1999, *op. cit.*
96. See Wascana Centre Authority. Du Toit Allsop Hillier, « Wascana Centre 1999 Master Plan », p. 90 ff. for planning for the Legislative Grounds. Available at [<http://wascana.sk.ca/MasterPlan>], (consulted May 7, 2004).
97. Moran, conversation, May 3, 2004; and Ken Dockham, Director of Operations, Wascana Centre Authority, site visit, April 6, 2004.
98. Huber, conversation, May 6, 2004.
99. Huber, conversation, April 7, 2004.
100. Huber, site visit, April 27, 2004.
101. HSMBC, Minutes, November 1976.
102. HSMBC, Minutes, November 1993, p. 26-27. See also Graham, Fern, « Province House, Hollis Street, Halifax, Nova Scotia », HSMBC 1993-26.
103. See Hunter, Robert, « Great George Street, Charlottetown, Prince Edward Island », HSMBC Agenda Paper, 1990-54, esp. p. 409-410; « and Commemorative Integrity Statement », p. 7).
104. Kalman : 550.
105. Beaulieu, André, 1981, *L'Hôtel du Parlement*, Québec, L'Assemblée nationale du Québec, p. 12.
106. Kalman : 552.
107. Kalman : 554-555.
108. See Kalman : 770-772, for that building.
109. Both buildings are illustrated in Service, *Edwardian Architecture*, ill. 13, where the author writes: "The Baroque Grand Manner proved popular in the capitals of the Empire," and ill. 8, where the Winnipeg building is described: "As grandiose, but less flamboyant than the Baroque government buildings built throughout the Empire a decade earlier."
110. Bodnar, *op. cit.*; and Doull, 1999 : 307.
111. Illustrated in Kalman : 559.
112. Bodnar, *op. cit.*; and Doull, 1999 : 308.
113. Crossman : 143.
114. HSMBC, Minutes, June 1975.
115. HSMBC, Minutes, 1977.
116. HSMBC, Minutes, June 1994.
117. HSMBC, Minutes, 1984.
118. Doull, Ian, 2004, Historical Services Branch, conversation, May 12.
119. Carlos Germann, Manager, Heritage Resources, Culture, Youth and Recreation, Saskatchewan; site visit; April 6, 2004.
120. Saskatchewan Property Management Corporation : 75.
121. Saskatchewan Property Management Corporation, « The Saskatchewan Legislative Building Rehabilitation Project », available at [<http://www.legrehab.gov.sk.ca/heritage/heritage.html>], (consulted April 17, 2004).
122. Carlos Germann, Manager, Heritage Resources, Culture, Youth and Recreation, Saskatchewan; conversation; April 7, 2004.