



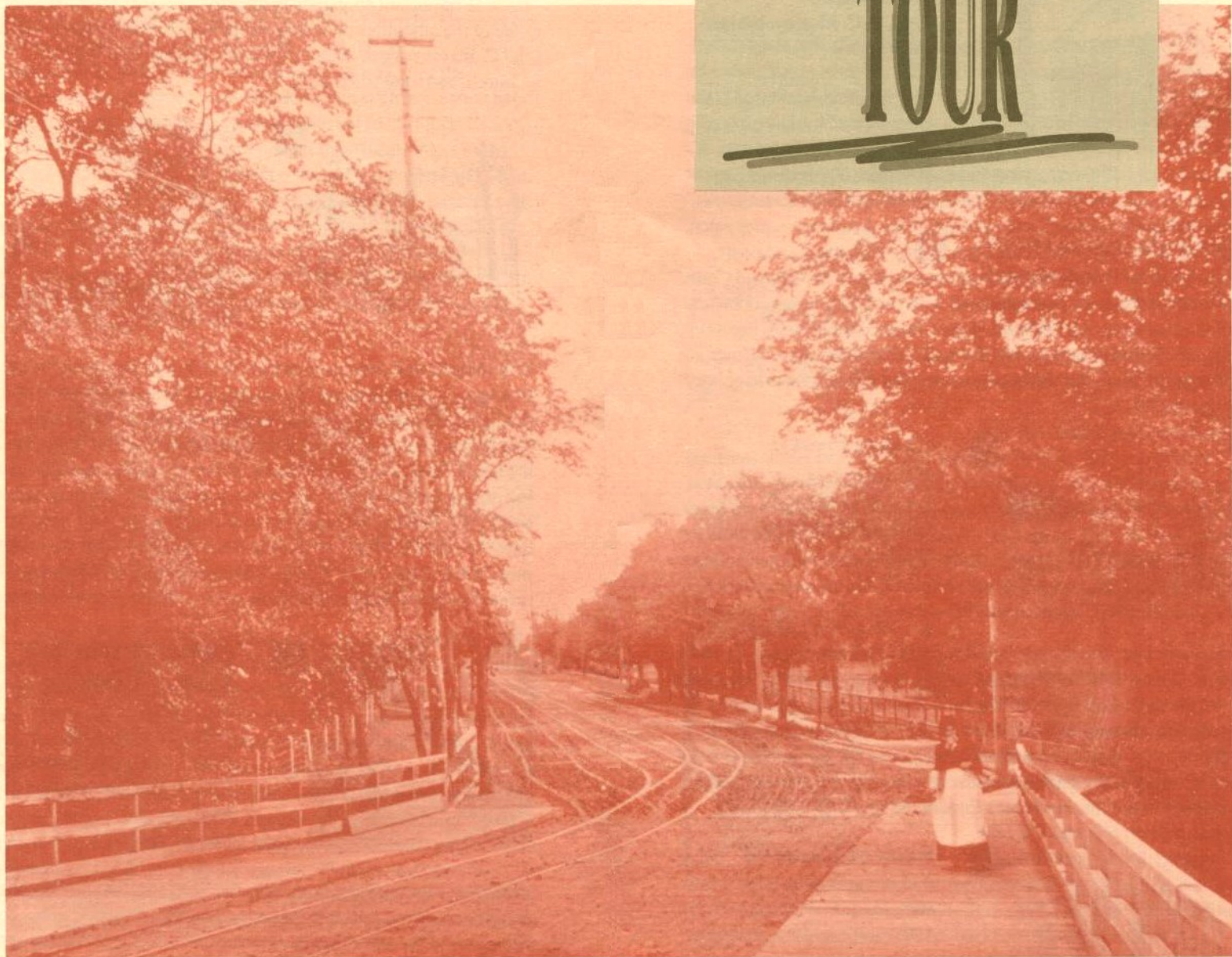
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CORYDON AVENUE B.I.Z.
OSBORNE VILLAGE B.I.Z.

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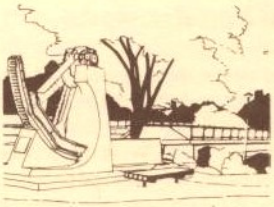


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April 1994

Looking south from Osborne Bridge, 1902.



1 Osborne Street Bridge

Osborne St. over the Assiniboine River
original 1882, replacements
1912, 1976
Industrial Vernacular

The development of this part of Fort Rouge depended on a new crossing of the Assiniboine River. This was first accomplished in 1882 by a Pratt truss bridge built by land speculators. The unique skyline of the 1912 replacement structure featured large concrete counterbalances standing high over the roadway. This concrete and steel bridge used an electrically operated system for raising and lowering the centre section to allow river traffic to pass. This function was ended in 1937 and the entire bridge was replaced with the current structure in 1976. Just to the east on the south bank of the Assiniboine, one of the gears from the lift bridge has been preserved.

2 Roslyn Apartments

40 Osborne St. and 105 Roslyn Rd.
1909 William Wallace Blair, architect
Queen Anne, Neo-Georgian



One of the costliest (at \$212,000) and perhaps the grandest local apartment building of the Edwardian era, the Roslyn served as residence for such notables as Lady Macdonald, widow of Sir Hugh John, and Dr. Olive Cole, Winnipeg's first woman dentist. Its main facade on Osborne Street is symmetrical in a Neo-Georgian manner, but its Queen Anne characteristics are easily seen from Roslyn Road in the irregular massing and picturesque turreted skyline. The luxurious features of the spacious suites include fireplaces, bay windows, and enclosed verandahs.

3 Osborne River Block

(The Courtyard)
450-60 River Ave. and 100 Osborne St.
1909 C.S. Bridgman, architect
1977 renovation Stechesen, Fredrickson, Katz, architects
Neo-Georgian, Modern



This commercial, office and residential block addresses its corner site by turning the northwest facade 45 degrees. This fine brick building was thoroughly renovated and given new life as a commercial and office block. The architects provided a large new entry on Osborne Street, offering access by a grand stairway to the glass-roofed courtyard that gives the block its current name. This early Winnipeg achievement in sensitive rehabilitation received national recognition through an award from Heritage Canada.



4 Adelaide Block

103-111 Osborne St.
1906 Hooper and Walker,
1909 W.W. Blair, architects
Vernacular Renaissance

The original three-storey brick block facing Osborne Street contained commercial spaces, including a barber shop, tailor, wall-paper shop, and post office, at ground level and apartments above. When an addition was proposed three years later, it was placed along the lane parallel to the street. This formed a pleasant court which afforded cross-ventilation to rooms in both blocks. The front and rear buildings are connected by wooden walkways. The original continuity of the facade was subsequently altered with the addition of advertising signage along the streetscape.

5 Morkill House

126 Gerard St.
1904 D.C. McKay, builder
Queen Anne



This nicely ornamented 2.5-storey wood frame house originally cost \$4,000 and was occupied by William A. Morkill, a lumber man. The style is a fine example of domestic Queen Anne popular at the time. Variety is the hallmark as both Classical and Gothic details are represented. Horizontal siding abuts shingles. Turned balusters and posts, sculpted ornaments, and jig-sawn trim represent the Arts and Crafts Medieval Revival. These contrast with the Doric columns and the Palladian and oval windows of the Classical tradition. The building's side hall plan is typical for such urban sites. Its windows are staggered along the sides so as not to look directly into neighbouring structures.

6 Caxton Press

(Tap and Grill)
133-137 Osborne St.
1929, 1946 unknown architect(s)
Art Deco



In 1930 a Piggly Wiggly grocery store occupied a new building at 137 Osborne Street. In 1943 with Gustav Delkers, printer, Caxton Press began a long tenure. A decade and a half later, offices for a doctor and a dentist were added to a laundry that had been at 133-35 Osborne since 1910. By virtue of their continuity of height and set-back, and their similarity of style, the buildings achieve a nice bit of urban design by helping to turn the corner at a kink in the street.

7 Bank of Montreal

464 Stradbrook Ave. at Osborne St.
1905 S.F. and W.A. Peters, architects
Neo-Georgian



This is not only the oldest financial institution south of the Assiniboine River, but also the

* designated historic by the City of Winnipeg or Province of Manitoba

oldest remaining Bank of Montreal in Winnipeg. The decision to locate a branch in this area was a key indicator of the importance placed by the bank in the commercial and real estate development that would bring wealth to the shopkeepers and entrepreneurs of Fort Rouge. Early bank managers lived nearby in fine houses on Roslyn Road. In contrast to the Imperial Roman grandeur of the head office on Main Street, the style chosen here was appropriately drawn from domestic precedents of the Georgian era. Fine brickwork, stone trim, and an ornamental cornice give sufficient evidence of prosperity and institutional good taste.

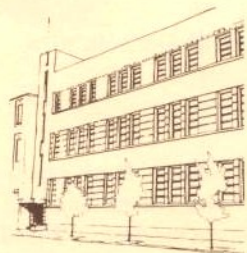


8

River Osborne Community Centre

101 Pembina Hwy. at Corydon Ave.
1967 E. Gaboury,
1988 Number Ten
Architectural Group, architects
Modern

The original park site was developed as a concrete playground, including the present vertical slabs and a recessed sitting and play area. Local residents referred to the park as "the bear pit," a term adopted by the Winnipeg press. Its lack of greenery and its hard concrete surfaces seemed to some "inhuman"; that is, fit only for bears. The building of the recreation centre more than two decades later has reclaimed the site for neighbourhood purposes.



9

Manitoba Government Telephones

(Manitoba Telephone System=MTS)
634-638 Corydon Ave.
1948 unknown architects
Art Moderne

The first Manitoba Telephones building at this site (628 Corydon) was built in 1907. Over time seven additions have been made, including this one to house new equipment and terminals. It is one of the finest examples in the city of modernism in the style called Art Moderne. This mode emphasized dynamism with asymmetrical composition, the play of vertical and horizontal lines as seen in the stair tower, new materials (the glass block), and streamlining (the rounded corners at the entryway).



10

Knox House

628 Warsaw Ave.
1912 Smith Construction Co.,
builder
Queen Anne

This 2.5-storey wood frame house on a stone foundation

was first occupied by James Russell Knox, a machine operator for the Canadian National Railways. It is another good example of the very popular Queen Anne style used here for a working-class home. By comparison, the next level of expense is represented by 126 Gerard Street. Notable features in this case are the projecting bay that continues up to allow triple windows at both the first and second storeys, plus the variety of wood patterns used for exterior surfaces.



11

St. Michael's and All Angels Anglican Church *

300 Hugo St. N. at Mulvey Ave.
1920-30 Henry William
Greene, architect
Romanesque Revival

This Tyndall stone building incorporates an earlier church of 1904 as its transept (crossing space), much as had been done for centuries in Europe. That structure, originally a mission of All Saints Anglican, was consecrated under the present name by 1910. Permanency was obviously desired as a foundation was laid 10 years later to support massive 15-inch-thick stone walls. Construction was slow, however, and the structure, which cost a total of more than \$22,000, was not finished for a decade. The rectory was added in 1932. The choice of early Romanesque as the style is unique among all the churches in the diocese; the rest are predominantly Gothic. This might be explained by the building's origins as a mission church and its one-storey height. Its priest for over three decades (1931-61) was Father William C. Turney, a prominent pedestrian rights activist.



12

Thompson House

660 Fleet Ave.
1910 J. Isenberg, builder
Queen Anne

The rising importance of the railway industry to Winnipeg's growth and prosperity in the decade preceding the Great War is evidenced by houses like this. Of comparable size and cost (\$2,500) to the house at 628 Warsaw, these premises also accommodated a CNR employee, Walter T. Thompson. Exemplary of a Queen Anne variant called the Stick style, it has a porch that remains largely as it did originally, and it features a variety of wood crafts, including turning, jigging, and joining. The great similarity between houses on this block is due to the fact that several were built by Isenberg.



13

Earl Grey School *

340 Cockburn St. N.
1914 J.B. Mitchell, architect
Neo-Georgian

Earl Grey, one of Winnipeg's grand old schools, is named for the Governor General of

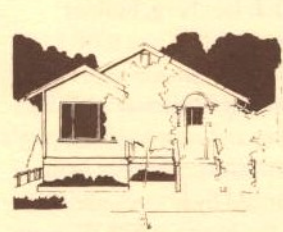
Canada from 1904 to 1911 who initiated the Grey Cup in 1909. Safety concerns were paramount in the design of this facility, as is evident in its fireproof structure, wide corridors, and many means of entry and exit. As well, it had Winnipeg's first direct alarm connection to a nearby firehall. The exterior is brick with Tyndall stone details as a veneer over a reinforced concrete structure. Another key requirement, daylighting, was accomplished with large, tall windows and an H-shaped plan to maximize the perimeter. The total cost of construction was nearly \$160,000. The state-ly Neo-Georgian styling features two towers encompassing the

front entrances. Their different heights present a counter to the dominant symmetry of the facade. Earl Grey saw the first Canadian experiment in junior high segregation (classes move, not the teachers) in 1919.



14 **Winnipeg Hydro Sub-Station Number 5**
156 Stafford St. at Grant Ave.
and 164-76 Scotland Ave.
1919, 1930 Hazelton and
Walin, builders
Neoclassical

This is the most significant industrial building complex in Fort Rouge. The original brick bearing wall building cost \$35,000. Because of its prominent site, the designer went beyond the utilitarian and composed a proper Neoclassical ornamental facade, including the use of keystones on the round-arched windows, corner pilasters, and blank frames above the windows suggesting an attic level. A major purpose of the station and the transformer yard across the street was to provide power to Portage la Prairie. This represented the first rural electrification in Manitoba as allowed by special act of the Manitoba Legislature in 1919. Growing demands for this new source of energy for home and work required an addition to the west a decade later costing \$8,200.



15 **Zimmerman House**
854 Mulvey Ave.
1929 Western Builder Ltd.,
builder
Bungalow

Built at a cost of \$4,000, this bungalow is a good example of a middle-class house type popular between the wars. Its one-storey plan, low-pitched roof with broad projecting eaves, and exposed supporting beams is ultimately based on Japanese precedents filtered through American designers such as Gustav Stickley. An indication of its adaptation to British-based culture is the segmentally curved Neo-Georgian canopy over the entrance.



16 **La Verendrye School**
290 Lilac St.
1909 J.B. Mitchell, architect
Neo-Georgian

La Verendrye School is named after Pierre Gaultier de Verennes from Quebec, said to be the first white man to explore this region. Together with his sons he built a series of fur trading posts in the Lake Winnipeg basin from 1732 onward. As with the later design for Earl Grey School, J. B. Mitchell provided a plan with safety and natural lighting as primary objectives. Here the plan features a U shape with one primary entrance giving access to wide corridors. Some of the large windows still retain original leaded glass and some of the pressed metal ceilings remain. The building's scale and powerful mass contrast with the wooden houses that closely surround it. The school is built with the materials that uniquely represent

Winnipeg's great building ages of the 1880s and 1900s, sand-coloured brick with Tyndall stone trimmings. Its Neo-Georgian style is enriched by the cut stone features of the entrance porch, including pilasters and balustrade.



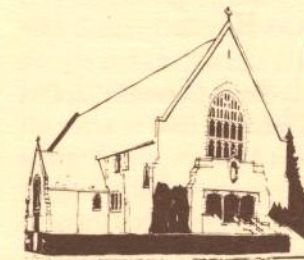
17 **Merchants' Bank of Canada (R. Santa Furs)**
842 Corydon Ave.
1919 H. Edwards, builder
Neoclassical

Tenure of the Merchants' Bank in this brick building was brief; it became a second branch of the Bank of Montreal in Fort Rouge in 1923. As with its sister on Stradbrook, the branch had its entrance facing one way directly onto the commercial street, thus providing a contrast to its cross-corner neighbour, the Union Bank. Its original cost was \$17,500 and its style was Neoclassical with a temple front motif, including pilasters flanking the entrance. In 1945 the current commercial use as R. Santa Furs was initiated, making it one of the most long-lived institutions of the neighbourhood. In 1958 the facade was considerably altered to provide the large display windows.



18 **Union Bank of Canada (Fort Rouge Travel)**
841-845 Corydon Ave. and 250 Lilac St.
1919 R.E. McDonnell, architect
Neoclassical

The pairing of this and its competitor, the Merchants' Bank which opened across the street in the same year, reflected much about the competitive strategy of the great boom ending at the time of World War I. Direct confrontation was the order of the day; locations were determined by proximity to streetcar stops. The Union Bank had its showpiece, a skyscraper headquarters on Main Street, trumpeted as the tallest building in the British Empire at the time. But here the neighbourhood bank was to be low-cost (\$12,000) and revenue-producing. It is spare in its ornamentation which is limited mainly to the corner entrance of the banking hall. Rental space was available at both the ground level and second storey, as is indicated by the additional entrances on both Corydon and Lilac.



19 **St. Ignatius Church**
255 Stafford St. at Jessie Ave.
1911 H.J. Rill,
1928 Northwood and Chivers,
architects
Gothic Revival

This was the first church serving the Roman Catholics of Fort Rouge, River Heights, and Crescentwood. The present structure replaced a wooden building bought from the Baptists when they moved to their new stone edifice at Nassau and Gertrude. Only three years later, St. Ignatius was erecting its own stone building at a cost of \$40,000. A small addition was made in 1917 and a decade later a large extension to the east increased the floor area of the hall by a third, including a

new narthex and facade. Its plan and massing are that of an English Anglican parish church without a square entry tower. Typical features of the Gothic style prevail, including the steeply pitched gable roof, pointed arch, traceried facade window, wall buttresses, and stained glass.



20 Grosvenor Court

161-165 Stafford St. at Grosvenor Ave.
1909 J.D. Atchison, architect
Queen Anne (Tudor)

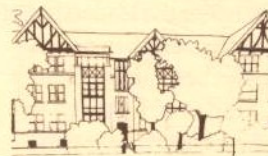
The western edge of the Fort Rouge neighbourhood is well-marked by this large block. In contrast to the Prairie School style of the Wardlaw Block, this commercial and residential building is in an English style, the Tudor, exemplified by the half-timbering of its upper two storeys. These floors contain eight apartments with six stores at ground level. The large structure (120 feet long) was relatively cheap at \$35,000, which was perhaps a cost without profit because the contractor, W.W. Cross, was part owner. For years beginning in 1919, this prime location at the border of the growing Crescentwood subdivision was the home of a Winnipeg institution, Hardy and Buchanan. An independent grocery established in 1883, it had been in business a full century before its recent closure.



21 Grosvenor House Apartments

811 Grosvenor Ave.
1962 Libling Mitchener, architects (Leslie Stechesen, designer)
International Modern

This 33-suite apartment block marks the northwest corner of Fort Rouge. An excellent example of the International Modern style, it is of national significance because of its precast concrete frame. When built, it was the tallest structure to use that type of construction in Canada. It was recognized by the architectural profession by being a finalist in the prestigious Massey Medal competition and it received a Canadian Housing Design Council National Design Award in 1967. Amenities and notable features include a penthouse, a balcony for each suite, and parking under the building at ground level.



22 Wellington Apartments

264-276 Wellington Cres.
1910 G.W. Northwood, architect
Queen Anne (Tudor)

This very long apartment building on a site 64 feet x 242 feet has the appearance of a row house, but in reality it is four separate vertical sections, each with its own entry and staircase. Such a system prevents the spread of fire and allows ease of end additions. The original cost was \$100,000 and the suites are quite spacious, befitting its managerial class tenants. The style is the Tudor variant of Queen Anne, as found at the Grosvenor Court apartments. The rear (lane) elevation lacks the Tudor false half-timbering and entrance ornaments of the Wellington Crescent facade.



23 Ridley Taylor House

667 McMillan Ave.
1907 Ridley Taylor, builder
Queen Anne

The Queen Anne style has one of its fullest expressions in the features and construction of this commodious house. It may be contrasted with the relative simplicity of 628 Warsaw and 126 Gerard. Its elaboration is indicated by its \$6,000 cost. Features thus afforded include a pleasant summertime amenity, a two-storey verandah, and a semicircular bay. Additional expense is shown in the ornamental carvings in the gable ends, leaded glass for window upper sashes, an oval light front door, and decorative hardware at the main floor. Note the site relationship to the adjacent house at 661 McMillan (also owned by Mr. Taylor) with the vacant lot between allowing ample breathing space made into a garden.



24 Victor Horwood House and Garage

234 Wellington Cres.
1911 Victor W. Horwood, architect
Queen Anne (Shingle Style) and Neoclassical (garage)

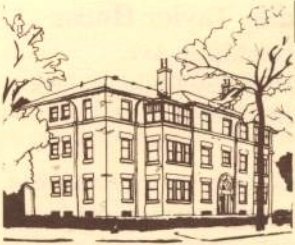
The owner-designer of this Shingle style house was the provincial architect of Manitoba. Horwood is notable for his design of the first buildings at the Agricultural College, now the Fort Garry campus of the University of Manitoba. His interest in promoting a broader appreciation of architecture is evident in a series of articles he wrote for popular magazines on the practicalities, comfort, and proper siting of the farm home. Demonstrating some of his ideas in his own house, he gave it a greater impression by pushing it to the extreme rear of the small site. Its gambrel roof was likely inspired by a typical barn roof shape. The delightfully decorative garage, clad in pressed metal, is like a miniature classical temple. The role reversal of using a vernacular style for the main building and a grand one for the attendant structure is extraordinary.



25 DeBary Apartments

(Highgate)
626 Wardlaw Ave. at Daly St. N.
1912 C.S. Bridgman, architect
1980 Brenlee Werner, renovator
Queen Anne

Taking advantage of a site that could face towards the grand street, Wellington Crescent, the entry courtyard to the DeBary faces at 45 degrees to the north and west; these sides are treated as public facades, while the south and east get less expensive finishes. The three-storey block contains 33 suites at an original cost of \$140,000, considerably more expensive than most other contemporary examples such as the \$100,000 Wellington Apartments. Better materials, including the burnt-red face brick, hardwood floors, brass fittings, and the best hardware, were used. The W-shaped floor plan gives light and cross-ventilation to all major rooms. The renovation in the last decade has justly given the block extended life.



26

Wardlaw Apartments

544 Wardlaw Ave. at Nassau St. N.

1905 J.D. Atchison, architect
Prairie School

The Wardlaw, or as it was originally, "Wardlow," represents one of the handsomest examples of rental accommodation available during the boom in which many of the best-planned Winnipeg apartments were built. The block sits in a pleasant treed setting and its suites are very spacious (c.1,400 square feet). With only two units per floor, each has at least one fireplace and a front verandah. The block was built for the Honourable William Hespeler in what is called the "Prairie School," a brand of modernism brought from Chicago by Atchison. The style is based on the work of Frank Lloyd Wright and Louis Sullivan. Its chief features represented here are the low hip roof with broad eaves, emphasis on the horizontal line, and ornament limited to a few prominent places such as the main entry.



27

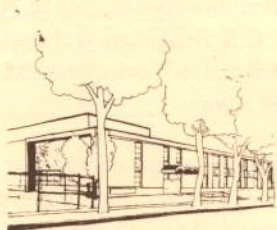
Nassau Street Baptist Church (Trinity)

175 Nassau St. N. and 549 Gertrude Ave.

1907, 1909 Geo. G. Teeter, architect

Romanesque Revival

The first Baptist church south of the Assiniboine River was a wooden structure which was sold to the Catholic congregation that would later build St. Ignatius. As with the Christian Science Church to the north, the basement of Trinity Baptist was completed in one campaign and the superstructure two years later by contractors Fraser, McDonald and J.H. Neil. Teeter was the favourite architect for city Baptists, having designed three other churches for them. Trinity Baptist is one of the most elaborate and adapts to its site by an imbalance towards a tall corner tower. The massive Tyndall stone walls are supported by wall buttresses, punctured by round-headed and wheel windows, and ornamented by corbelled cornices and belt courses. All of these features are typical of the Romanesque style.



28

Gladstone School

500 Gertrude Ave.

1962 William Enns, architect
Modern

The original Gladstone School, named after the 19th century British prime minister, was built in 1898 at the corner of Osborne Street and Corydon Avenue. When it was to be replaced in 1962, a decision was made to relocate to its current site so as to avoid traffic danger and noise. The cornerstone from the earlier school is incorporated in the foundation at the northeast corner. This modernist design emphasizes simple geometry and utilitarian values of industrialized construction and space efficiency. As with some of the finer works of the

1950s, it includes ornament in the form of colourful stucco murals in the spandrel panels between first and second floors of the north facade, plus a delightful depiction of children at play facing the playground.



29

Fort Rouge Methodist Church (Crescent Fort Rouge United Church)

525 Wardlaw Ave. and Nassau St. N.

1906-11 J.H.G. Russell, architect
Romanesque Revival

The first Methodist church in Fort Rouge was founded in 1887 at Scott and Stradbrook. Within 20 years the congregation had grown to require a church that would seat approximately 1,000 people. Russell was a likely choice as the designer, having recently completed the construction of nearby Augustine Church. He went on to design many other churches in Winnipeg, especially for the Presbyterians, including Westminster and Knox. For the Methodists, he provided an auditorium plan with horseshoe balcony, much as he had at Augustine. Unusual for a reformist sect, there are reminders of the cross plan of the Middle Ages in the narthex with a porch at the west entrance, a polygon-shaped east end (the apse), and the transept-like north and south facades which display fine stained glass. The use of red brick rather than stone, and the lack of carved ornament, are evidence of the modest \$45,000 building cost and an austerity appropriate to Methodism. The Romanesque features include round-arched openings and a corbelled cornice.



30

St. Luke's Anglican Church

130 Nassau St. N. and 513 Stradbrook Ave.

1904, 1909 C.S. Bridgman, 1914 Woodman and Carey, architects

Gothic Revival

St. Luke's began as a mission from Holy Trinity Church in 1889, the first such institution south of the Assiniboine. The original part of the present church was built for \$30,000 under the leadership of Rev. S.P. Matheson. The plan is that of a typical English parish church, as is found in the first Red River churches, but is of larger scale. The rectangular hall was evidently built first, followed five years later by the square tower entry and the chancel to the east; then finally in 1914 the school completed the assemblage. The style is English Gothic Revival which means pointed arched openings within simple rectangular masses. Note the differences between the plan and massing of this building and the nearby Fort Rouge Methodist Church which is based on French Gothic models.



31

First Church of Christ, Scientist

511 River Ave. at Nassau St. N.
1910, 1916 Lewis H. Jordan
and W. Percy Over, architects
Neoclassical

This is one of the finest examples in Winnipeg of Neoclassical architecture based in the Renaissance and developed by the training methods of the Ecole des Beaux Arts in Paris. It has a Greek Cross (equal arms) plan and originally had a 50-foot-diameter skylight. The latter element, coupled with the large windows at the east and west, flooded the auditorium with light. The basement housed services for seven years while additional money (\$75,000) was raised. After completion of the superstructure, the base was converted to its planned purpose as a Sunday school. One feature that was planned but never completed was a semicircular dome. Its absence never became important enough to inspire the necessary fund-raising. One of the amenities on which monies were spent to great effect is the Cassavant organ made in Quebec, bought from Wesley Church, and reinstalled here.

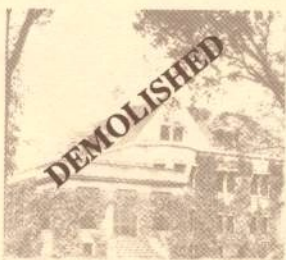


32

Walter Moss House

(Max Kantor)
218 Roslyn Rd.
1901 J.H. Cadham,
1909 H. Rugh, 1913 G.W.
Northwood,
1917 Raymond Carey, architects
Neo-Georgian (Adam Style)

The complicated construction history of this house, built for the treasurer of Robinson and Co. retailers, is belied by a visual unity that gives the appearance of having conformed to one design. In fact four different architects over a period of 15 years had a hand in the result. It was Raymond Carey, however, whose massive recasting during the Great War, at a cost equal to all the previous work combined, yielded the beautiful result to be seen today. It is perhaps the finest example of an Adam style (named after the brilliant mid-18th century Scot, Robert Adam) building in Winnipeg. The refined proportioning and delicate ornamentation are unmatched.



33

Augustus Nanton Estate, "Kilmorie"

Roslyn Rd.
1900 J.H.G. Russell,
1906 Darling and Pearson,
1912 Walter Eastwood, architects
Neoclassical

Augustus Nanton was a broker for the Western Canada Co., one of the biggest developers of land on the prairies. In 1917 for his contributions to the war effort he became one of the few Winnipeggers to be knighted. Not surprisingly, he was able to acquire five prime acres on the south bank of the Assiniboine for his own estate. As fully developed by 1912, it included the main house, a gatehouse, and a stable. The main house, one of the grandest built in Winnipeg, was located on the site of what is now the Fountain

House at 300 Roslyn Crescent. It was demolished in 1935, at which time the widowed Lady Nanton moved into the Gatehouse.



33

Nanton House Gates *

229 Roslyn Rd.
1900 J.H.G. Russell, architect
Neoclassical

These handsome ornamental iron gates and limestone posts were part of the building of the first phase of Kilmorie. Originally a fence and stone posts marked the territory of the mansion and gave the estate privacy from trespass.



33

Nanton Estate Gatehouse, "The Cottage"

229 Roslyn Rd.
1900, moved 1910 J.H.G.
Russell, architect
Queen Anne

Originally this structure may have been a gardener's cottage, but 10 years later it was relocated to the present site by the front entry gates. It was designed in a rustic version of the Queen Anne style, originally featuring half-timbering and pebbled stucco. Following the widowhood of Lady Nanton and the coming of the Depression, the mansion was demolished. The Gatehouse was renovated and expanded reusing some important pieces, such as oak paneling and the Tudor mantel, from Kilmorie.



33

Nanton House Stables

61 Roslyn Cres.
1908 J.D. Atchison, architect
Queen Anne (Tudor)

Nanton, a great lover of horses who kept five for show and riding, erected the fine stables which serve today as a residence. Originally the plan was a U shape surrounding an open carriage court. Designed in a Tudor style, one of its wings served for the horses, the centre for a tack room, and the opposite wing held the carriages and sleighs. Highlighting the composition was a wooden ventilator in the shape of a cupola, located at the junction of the central and east wings. The renovations following purchase in 1940 by the architect Robert E. Moore saw the demolition of the storage wing. Recent renovations, including an exterior refinishing, have given the old stable fresh life.

Further reading:

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