

# DAVID WYNYARD BELLHOUSE



## BIOGRAPHY OF A WINNIPEG ARCHITECT

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The cover shows one of the blueprints for the Quo Vadis Apartments, designed by David Wynyard Bellhouse in 1908. The original is in the City of Winnipeg Archives, City of Winnipeg (1874-1971) fonds, demolished Building Plans (Box 1 Item 1).

The logo on the title page is David Wynyard Bellhouse's "signature" on a drawing on birchbark done as a Valentine's card for his grandson's fiancé.

To Louise



## Acknowledgments

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- My sister, Pat Russell, who took the photograph of 1278 Wellington Crescent.

## Dramatis Personae

Many Davids and Richards appear in this story, which might be confusing. Here is a list of the main male actors and their relationships via a family tree.

**James Bellhouse** (1726–1796), joiner and builder, Leeds

**David Bellhouse** (1764–1840), builder, timber merchant, and cotton spinner, Manchester

**David Bellhouse** (1792–1866), builder and contractor, Manchester

**Edward Taylor Bellhouse** (1816–1881), engineer and iron founder, Manchester

**Thomas Taylor Bellhouse** (1818–1886), solicitor, Manchester

**John Wortley Bellhouse** (1861–1921), architectural student and farmer

**Richard Taylor Bellhouse** (1825–1906), contractor, architect, architectural landscape painter, Manchester

**Richard Wynyard Bellhouse** (1856–1898), engineer, Manchester and Ohio

**David Wynyard Bellhouse** (1861–1952), architect, Winnipeg

**Richard Wynyard Stacpoole Bellhouse** (1891–1916), engineer, Winnipeg

**Edward Ainslie Bellhouse** (1896–1965), Winnipeg

**Richard Montague Bellhouse** (1923–1993), Winnipeg

**David Richard Bellhouse** (1948–), Winnipeg and London, Ontario

**Tom Wynyard Bellhouse** (1867–1937)





## DAVID WYNYARD BELLHOUSE

### BIOGRAPHY OF A WINNIPEG ARCHITECT

Born in England, David Wynyard Bellhouse (1861–1952) was one of the first professionally trained architects to settle in Western Canada. He came to Canada in a cocoon of British privilege. Once he emerged from that cocoon, he had to survive using his wits and talents. My father once told me, “He was a very good artist but not a very good businessman.” This was unfortunate for the long-term development of his career as an architect. One architect wrote in 1902, just as Bellhouse’s career in architecture was getting underway:<sup>1</sup>

The architectural opportunities fall to those who are preëminent for business rather than artistic ability, and thus, it is they who build the architecture of the country, good, bad or indifferent. The architect must be a business man first and an artist afterwards.

During the mid-nineteenth century, the typical business model was a lone architect in an office with a small clerical staff and architectural students in the form of an apprenticeship system. By the end of the nineteenth century, the trend in the business was to have more than one architect and several people in the office doing various tasks. Mostly, Bellhouse followed the early model, working on his own or in a very small office.

Although he arrived in Canada from England in 1883, Bellhouse did not practice as an architect until about 1900. Besides some surviving buildings, he left very little material on which to build a biography. What I have been able to piece together about him is taken from newspaper and magazine reports, city directories, obituaries, and some archival material, along with a few things about him that my father and grandfather told me. Writing this biography was

like putting together a large jigsaw puzzle. The pieces I found seemed small and insignificant, but they showed a landscape of a life when put together.

## **Family Background and Early Life**

The Bellhouse family had been in the building trades, first in Leeds and then in Manchester, for four generations. The fact that David Wynyard Bellhouse became an architect was a natural evolution in the family.

Bellhouse's grandfather, David Bellhouse Junior (1791–1866), was one of Manchester's leading builders and contractors. His obituary states, "he was highly successful, and that his name is inseparably connected with nearly all the great public edifices and works of his time."<sup>2</sup> Bellhouse's great-grandfather, David Bellhouse Senior (1764–1840), migrated from Leeds to Manchester in the late eighteenth century.<sup>3</sup> Like his father, James Bellhouse (1726–1796), David Bellhouse Senior began his career as a carpenter and joiner. By the time of his death in 1840, he had established himself in three large and profitable Manchester business ventures: builder and contractor, cotton spinner, and timber merchant. Four other sons of David Bellhouse Senior took over the cotton factory and timber business, while Junior became the builder and contractor.

David Wynyard Bellhouse's father, Richard Taylor Bellhouse (1825–1906), was the fourth son of David Bellhouse Junior. The eldest son, Edward Taylor Bellhouse (1816–1881), became a prominent Manchester engineer. The second son became an architect, and the third became a lawyer. Richard worked briefly as an architect. His one known commission is from 1865.<sup>4</sup> He designed the grandstand for a racecourse in Knutsford, Cheshire, near where he lived.

Richard was meant to follow his father as a builder and contractor. While his father was active in the business, Richard worked with his father but

had little interest in it. Instead, he made his name as a cricket player. Playing for the Manchester Cricket Club, Richard was described as “one of the ‘cracks’ of the Manchester Club” and elsewhere as “a first-rate long-stop and an excellent bat.”<sup>5</sup> He played in 15 “first-class” matches in his amateur career. The original criteria for a “first-class” match were set in 1895. These are played over three days, and the players must be recognized as having played at a high standard. The three-day games were all games played by amateurs in the mid-nineteenth century. To afford to take three days from work to play a game, the players in “first-class” matches had a social status such that they did not need to work for a living. Cricket historians have retroactively given the “first-class” designation to some matches held before 1895, including Bellhouse’s.

Richard Taylor Bellhouse married Elizabeth Ida Wynyard on 13 September 1853.<sup>6</sup> The daughter of a Royal Navy lieutenant, she lived on the Isle of Man in Lezayre, now part of the town of Ramsey. They married in the local parish church on the island. With the Irish Sea between them, it is not known how they met. The couple lived near Manchester, where Richard was working with his father. By 1869, they had nine children, seven of whom survived infancy. Of the survivors, there were four sons and three daughters. David Wynyard Bellhouse was the couple’s third son. He was born in 1861 in Great Warford, a village in the county of Cheshire about 16 miles south of Manchester. Elizabeth died in childbirth in 1869.<sup>7</sup>

When David Bellhouse Junior died in 1866, Richard soon packed in the family business and went to Stuttgart, Germany.<sup>8</sup> As a gentleman living off his inheritance, he took up painting architectural landscapes. His earliest known painting is dated July 1868 and depicts a castle about 65 kilometers along the Neckar River from Stuttgart.<sup>9</sup> It was while living in Stuttgart that Elizabeth died in childbirth. The young David was about eight years old at the time of his mother’s death.

Four years after her death, Richard remarried. His new spouse, Eliza Arabella Underwood (née Wood), was also widowed. Like Elizabeth, it is not known how the couple met. He lived in Stuttgart then, and she lived in Eccles, about 8½ kilometers from central Manchester. They were married on 2 October 1873 at St. Mary the Virgin Church in Eccles.<sup>10</sup> They lived in Stuttgart until about 1877. From about 1877 to 1881, they resided in Bruges. Prior to 1881, they did return to England for some visits. In about 1881, they returned to England to live in London and then in Bath, where Richard died in 1906. Throughout this time, they traveled in England and on the Continent with Richard painting architectural landscapes along the way.

Although Richard Taylor Bellhouse walked away from the family business, he did not walk away from family responsibilities. Living only on his inheritance, he appears actively involved in his sons' education and saw that his daughters had good marriages. For example, his oldest boy, Richard Wynyard Bellhouse (1856–1898), was first apprenticed to a locomotive manufacturing company to train as an engineer; he eventually worked as an engineer in the United States.<sup>11</sup> Two younger sons were sent to public schools or their equivalent.

David Wynyard Bellhouse's education also shows his father's guiding hand and money. It has been described succinctly as:<sup>12</sup>

He obtained his education at Stuttgart, Germany, and Neuchatel, Switzerland, and began the study of architecture in Bruges, then passing the examination admitting him to the Royal Academy Schools of London, from which he was graduated in 1882.

I can speculate about the European details using other records. He went to school in Stuttgart until he turned about 13 years of age in 1874. At that age, his younger brother, Tom Wynyard Bellhouse, went to a public school on the Isle of Man.<sup>13</sup> Tom spent 2½ years in his school. Using the same numbers,

David probably went to school in Neuchâtel from 1874 to 1877. It is about 315 kilometers from Stuttgart, where the parents remained, and it was undoubtedly a boarding school. Most boarding schools for foreigners were in three Swiss cities: Lausanne, Geneva, and Neuchâtel.<sup>14</sup> A possible deciding factor in David going to Neuchâtel was that it was predominantly Protestant. When his father and stepmother moved to Bruges, he went with them, where he began to study architecture. He was around 16 when he arrived in Bruges in about 1877. He returned to England in 1880.<sup>15</sup>

As a result of his schooling, David Bellhouse could speak both Walloon and German. One further effect of his German education was that he continued to count and do arithmetic calculations in German throughout his life.<sup>16</sup>

More solid evidence exists for his time in London, but some speculation is still required. David Bellhouse was admitted to the Royal Academy Schools as a probationer and began his studies in January 1882.<sup>17</sup> After six months on probation, he was admitted to the lower school.<sup>18</sup> There is no record of him progressing to the upper school, so he would have left the school at the end of 1882. The person who recommended him for admission was the architect Ralph Selden Warnum. It is likely that in 1880, David was working in Warnum's architectural office as a student. It was a version of an apprenticeship system. The student worked at a low salary, usually as a draftsman, while receiving instruction from the architect running the office. Warnum also provides another interesting connection. He was a partner with Manchester architect Edward Salomons.<sup>19</sup> Salomons was based in Manchester, and Warnum ran the London office. In 1854, Salomons was the architect for a prefabricated customhouse destined for Peru and manufactured in Manchester by Edward Taylor Bellhouse, David's uncle.<sup>20</sup> By 1882, Edward Bellhouse was

dead, but I suspect an old boys' network was at play that got David a connection in London with Warnum.

A 1912 biography of David Bellhouse, almost certainly composed after a personal interview, states that he “profited by the teachings of Architect Street and Norman Shaw – who were giving lectures at that time.”<sup>21</sup> George Edmond Street was an eminent London architect who became Professor of Architecture at the Royal Academy.<sup>22</sup> He died in 1881, the year before Bellhouse was admitted to Royal Academy Schools. Perhaps Bellhouse took some evening classes before he was enrolled in the school. Richard Norman Shaw practiced in London as an architect but gave evening classes in architecture at the Royal Academy.<sup>23</sup>

Street was a leading architectural theoretician and highly accomplished as an architect. His major work, the Royal Courts of Justice in London, was in the High Victorian Gothic style. Bellhouse was probably more influenced by Shaw's work. In his early career, Shaw specialized in designing houses in the “Old English” or Tudor Revival style with details such as half-timbering. He later promoted the Queen Anne style of architecture.

There was more to the Royal Academy Schools than study. Like a good public school, there was a cricket club. David Bellhouse was involved in a cricket match within a week or two of his acceptance into the Royal Academy Schools.<sup>24</sup> It was the architects versus the painters and sculptors. The architects won 285 to 83. Bellhouse did not have an illustrious day at bat. He was caught out after scoring one run. He was better on the field, catching out their opponent's best player after he had scored 63 runs. He also developed an interest in rugby to round out his public school-like education.<sup>25</sup>

Although David Bellhouse was born near Manchester, his accent was a product of his schooling. I am guessing, but very confident, that Richard Taylor Bellhouse's accent had a distinct Mancunian flavour. The next

generation was different. After hearing a recording of the British pop band Herman's Hermits during the British Invasion of the 1960s, my father was a little taken aback by their accents. He said, "My grandfather sounded nothing like that; he spoke with a very cultured accent."

Beyond his accent, David Bellhouse has been described as "a quiet, kindly, unassuming man with a merry twinkle in his eyes."<sup>26</sup>

## **Immigration**

By the 1880s, the British Empire was well-established and powerful. It was now expanding into Africa. As part of the Empire, which Brits and other Europeans populated, Canada provided a home away from home. The newly emerging dominion also basked in Britain's economic and political dominance and in the idea of British exceptionalism, the belief that Britain had a unique and superior position among nations. Canada provided economic opportunity within a familiar and stable political system.

There was another attraction to Canada. In the 1880s, several advertisements were placed in British newspapers for settlers to open up the Canadian West. One could either buy land cheaply or obtain a homestead. With a homestead, a settler was given a quarter section of land to work (a section is one square mile). If sufficient progress was made in farming the land, the settler was given the land for free and the option to obtain another quarter section.

Here is one example of the kind of advertising directed to potential settlers from Britain. It is in a letter to newspapers in Manchester and published in 1887. I think it catches the flavour of David Wynyard Bellhouse's expectations in leaving Britain and coming to Canada. The letter was written by Edward Michell Pierce, an English gentleman farmer living in Cannington Manor, Saskatchewan. Pierce taught English gentlemen how to be farmers on

the Canadian prairies for a fee of £100 per year.<sup>27</sup> Here is an excerpt from the letter:<sup>28</sup>

To men with large families and small incomes, I unhesitatingly say come out here and settle. With the cheap living, no rents, rates, taxes, nor coal merchants' bills, fine sporting, fishing, and boating, and good society, this settlement must prove a paradise to the heavily handicapped paterfamilias at home. With a few hundreds a year, he can lead and enjoy an old English squire's existence of a century ago. The climate is the healthiest on the globe's surface. It is cold, dry, bracing, and sunshine in winter, and perfect in summer.

Young men with little capital "looking about for something to do" I especially counsel to join their countrymen here. General farming and stock-raising, if judiciously followed, will yield them a handsome livelihood. They should, however, before launching into business on their own account, place themselves with one of the many English gentlemen settlers around for a time, and acquire thorough and practical knowledge of farming generally, as peculiar to this country, the old-world style being of little or no avail in "the great North-West."

This quotation is advertising hyperbole. Having spent my youth in Saskatchewan and Manitoba, the winters are dry, but much more than bracing. Winter temperatures can fall to  $-30$  or  $-40^{\circ}\text{C}$ , bone-chilling, not bracing. Becoming an English squire in the Canadian West was a fantasy that few realized. Running a farm is difficult, especially for one with no farming experience. Though self-serving, Pierce's advice to seek help from other English settlers was good.

Three of the four sons of Richard Taylor Bellhouse immigrated, probably for better economic prospects. One went to the United States, working as an engineer; a second initially went to Canada and then migrated to



the United States; the third, David Wynyard Bellhouse, went to Canada. Initially, David farmed near Cypress River, Manitoba, probably with ambitions voiced later by Edward Michell Pierce. His brother, Tom Wynyard Bellhouse (1868–1937), and two cousins, John Wortley Bellhouse (1861–1921) and John Lennox Barker (1867–1903), joined him. Wortley Bellhouse, as he was known, homesteaded. Wortley Bellhouse was the son of David's father's brother, Thomas Taylor Bellhouse. John Lennox Barker was the son of his mother's sister, Susan Wynyard, who married John Edward Barker.

Wortley Bellhouse was an architectural student in Manchester.<sup>29</sup> When he came to Canada in 1886, on the boat over, he gave his destination as Brandon, the closest railway stop to Cypress River at the time. Like his cousin David, he put that vocation aside to become a farmer. After homesteading in Manitoba, he moved to Galiano Island in British Columbia, where he farmed successfully and bred dairy cattle.<sup>30</sup>

Tom Bellhouse also arrived in Canada in 1886. However, information on his early years in Canada is a bit sketchy. He first appears in the 1891 Canadian census, enumerated at Glenwood, Manitoba, about 95 kilometers west of Cypress River. He was a farmer living on his own. Ten years later, he was enumerated again in the census, this time at Amherstburg, Ontario. He was the manager of a stone quarry, again single but with a housekeeper living at his house. He married in 1901, was widowed, and married again. He was living in the United States after about 1905.

I know very little about John Lennox Barker, including when he arrived in Canada. He joined the British Army in 1884 as a lieutenant at the age of 17. In 1888, at the age of 21, he obtained a homestead patent near Cypress River. He was part of the Canadian contingent of the South African Constabulary after the Boer War and was in South Africa when he committed suicide in 1903.

Travelling first class from Liverpool on the steamship *City of Rome*, David Wynyard Bellhouse arrived in New York in August 1883, three years prior to his brother and Bellhouse cousin. He did not travel lightly, bringing with him nine pieces of luggage, more than twice that of any other passenger.<sup>31</sup> From New York, his route to Manitoba can only be speculated upon. At the time, the Canadian Pacific Railway (CPR) had not been completed. He must have gone from New York to Chicago on an American route. At Chicago, the Chicago, Minneapolis, St. Paul, and Omaha Railway went to St. Paul, Minnesota. The line from Minnesota to Winnipeg was the St. Paul, Minneapolis, and Manitoba Railway. Completed in 1878, this was the first railway built in Western Canada.<sup>32</sup> The terminus was in St. Boniface across the Red River from Winnipeg's city centre.

### **On the Farm**

After David Bellhouse arrived in Manitoba, he bought a farm near Cypress River rather than homesteading. While at Cypress River, Bellhouse met Emma Maria Stacpoole (1866–1936). They married in 1886. Their first child, Richard Wynyard Stacpoole Bellhouse, was born on the farm in 1891.

Emma was the daughter of Frank Alexander Stacpoole (1823–1901) and his wife Mary Jane, née Burnett (1834–1898). The Stacpoole family that immigrated to Canada in 1883 included three sons and four daughters; one son, the eldest, remained in England. They occupied three homesteads near Cypress River, one for the father and one each for the two elder sons who came. Stacpoole's daughters all married English immigrants from the Cypress River area.<sup>33</sup> David's cousin, John Lennox Barker, married Fanny Everilda Stacpoole.

Frank Stacpoole came from a wealthy English family that had lost much of its wealth, probably through bad investments. Like David's father,

Frank Stacpoole was also living off his inheritance. The difference is that Frank frittered away his fortune and came to Canada to live out the life of a gentleman in reduced circumstances. His homestead records show evidence of his aspirations to be a gentleman farmer. He kept 11 horses in two stables. I think he raced most of them rather than having them work as draft animals.



David Wynyard Bellhouse and Emma Maria (née Stacpoole) Bellhouse<sup>34</sup>

One of the first things Bellhouse did was to build a house and other farm buildings. If the surviving example in the Manitoba Agricultural Museum near Austin is anything to go by, a settler's home was a very simple structure. The home on display that appears on the Internet is a single-storey rectangular structure made of squared logs notched at the ends with chinking between the logs.<sup>35</sup> All the doors and windows are flush with the structure's four walls without any overhanging protection from the elements. The roof is a simple pitched roof, with the centre ridge running parallel to the longest side of the

rectangle forming the house. There may be some living space in the attic under the roof. Pictures of similar structures built relatively simply can be found on the Glenbow Archives and Library website at the University of Calgary.

David Bellhouse's farmhouse is larger and much more elaborate. As a trained architect, he probably designed it himself. David's father visited the couple in 1887, probably to meet his new daughter-in-law. During the visit, he painted the farmhouse. The painting shows the view from the back of the house. The construction material for the first floor is the usual squared logs with chinking. The second appears to be shingled. There is a covered and protected entrance. There is also a hint of an overhanging roof at the front of the house. What is distinctly different from any other log house I have seen from this era is the bay window on one side of the house. There are also small dormers on the roof. There is an extension to the left of the house with a large dormer opening up significant living space above the main floor.



The Bellhouse Farmhouse<sup>36</sup>

The painting provides some evidence that David Bellhouse came to Canada to be a gentleman farmer. The evidence comes from his father's visit in 1887. When Richard Taylor Bellhouse painted David's farmhouse, it was titled "The Game Lodge," reflecting gentlemanly aspirations.

The building of the farmhouse was a community affair. John Chivers, a fellow Winnipeg architect who knew Bellhouse well, described Bellhouse's recollections of the event:<sup>37</sup>

When he arrived at the site of his homestead, neighbours for miles around came and helped him build his home, and when it was finished the men all brought their wives and children for a house warming. The children were all put to bed in the loft between the ceiling and the roof, and the party went on until the morning when they had breakfast and then all went home.

This apparently was the way the neighbours all helped each other.

This all took place before his marriage to Emma Stacpoole in 1886.

The 1891 census provides a very tiny window into life on the farm. In addition to age, sex, occupation, and religion (Church of England for David and Emma), the Bellhouses had a 26-year-old lodger named Lawrence Waddingham. He is an obscure individual. Although listed as a farmer, he did not obtain a homestead, and several years later, he may have surfaced in Wabigoon. He may have worked as a hired hand for the Bellhouses. Emma was five or six months pregnant when she was enumerated. Enumeration for the census began in April. The Bellhouse's eldest son, Richard Wynyard Stacpoole Bellhouse, was born on October 13. Down the road, about 93½ kilometers west of Cypress River, David's brother, Tom, was enumerated in Glenwood. He may have been enumerated twice in Glenwood, once as Thomas Bellhouse, a lodger with another English farmer named Montague Holmes, and again as Tom Bellhouse living alone. Tom's flirtation with farming in the West was brief. He soon left for Ontario and then on to the United States.

During David Bellhouse's time on the farm, his main source of power was horse power. He would have used a plow, a reaper, and possibly a cultivator, all pulled by horses. Steam-powered machines were slowly being adopted on the local farms. A thresher powered by a steam engine appeared in Cypress River in 1889. Its use by the public was probably on a fee-for-service basis. The owners hired David's brother-in-law, Dick Alec Stacpoole, to operate the machine.<sup>38</sup> Steam-powered tractors were much slower to be adopted. The first tractor likely came to Cypress River after the Bellhouses left for Winnipeg. The lack of steam-powered or gas-powered equipment could make farming a very strenuous activity.

After the hard work of farming, there was recreation. The earliest reference to any Bellhouse recreation I could find was a picnic followed by a cricket game. On Dominion Day (now Canada Day) in 1889, the congregations of Glenora and Marringhurst, 38 and 40 kilometers, respectively, from Cypress River, came together for a picnic at nearby Rock Lake.<sup>39</sup> For the cricket game, David Bellhouse and his brother-in-law, Frank James Stacpoole, played on one team, and cousin Wortley Bellhouse played for the other side. The game ended in a tie, with cousin Wortley Bellhouse bowling against David Bellhouse and catching him out after David scored three runs. In the evening, there was an outdoor choral concert. David, his brother Tom, and Frank sang a trio rendition of Thomas Moore's popular *Canadian Boat Song*.<sup>40</sup> Wortley Bellhouse sang *For That's English You Know*, an unknown song, at least to me and the Internet.

Following in their father's footsteps, David and/or Tom Bellhouse must have been fairly good cricketers. In 1891, one of the two (the report only mentioned Bellhouse) played for the Plum Creek Cricket Club (Plum Creek is about 94 kilometers west of Cypress River but very close to Glenwood). The

club was considered one of the two best cricket clubs outside of Winnipeg.<sup>41</sup> Montague Holmes also played on the Plum Creek team.

Once a farmer harvested his crop, he had to bring it to market. Before grain elevators became common (the first was not built until 1879), the farmer drove his wagon, loaded with 120-pound bags of grain, to the nearest railway connection. They were stored in a “flat” warehouse and then loaded onto boxcars by hand. The iconic prairie grain elevators made the system much more efficient. By 1882, only six elevators had been built. By 1890, flat warehouses still outnumbered elevators, if only slightly.<sup>42</sup>

The CPR initially encouraged private companies to build these grain warehouses by offering free rent on railway land on which the elevators were built.<sup>43</sup> This eventually caused a problem for the farmer. Farmers brought their grain to the elevator, which was purchased by the elevator company. If the farmer did not like the price offered or the elevator company’s rating of the quality of the grain, the only options were to take the grain back home and come another day or to drive to a different elevator.<sup>44</sup> It was the case of a monopoly, or cartel, of buyers dealing with many sellers. The farmer’s situation did not improve until the federal government created the Board of Grain Commissioners in 1912. The new board was meant to protect the farmers and ensure the grain quality brought to market. After 1912, elevator operators or owners were prohibited from buying or selling grain. The Board was the precursor to the Canadian Grain Commission.

Bellhouse was caught in this system. The late 1880s to the mid-1890s saw difficult times for Manitoba farmers. Over this period, rainfall was below average, so crop yields were down. Moreover, the prices for wheat and other farm produce were low. At this time, wheat was selling at below-normal prices, less than 75 cents a bushel.<sup>45</sup> Bellhouse often sold his wheat at prices between

30 and 50 cents a bushel, hauling it 65 miles to the nearest railway point, probably Brandon.<sup>46</sup>

Faced with these difficulties, Bellhouse sold his farm in 1895, and by the following year, the family was in Winnipeg, then a city of about 35,000.<sup>47</sup> At about the same time, many of their relatives and friends joined them.

### **In the City**

Bellhouse's first recorded activity in Winnipeg was cricket, not architecture.<sup>48</sup> In 1896, there were four cricket clubs in Winnipeg that year: the Winnipeg Cricket Club, the Norwood Cricket Club, a club associated with the Royal Canadian Dragoons, and the CPR Club. The three non-military clubs often fielded two teams: a senior team, referred to as the "First Eleven," and a junior team, usually called the "Colts." Each club had its own cricket pitch. Bellhouse played for the CPR team.

Preparation for the 1896 cricket season began in May with practices and friendly matches throughout the month. The Winnipeg club and the Dragoons were the earliest to get started in mid-May; after some delays caused by wet fields, the CPR team played its first game on May 24. The Norwood team had the slowest start; the club's cricket grounds were under two feet of water at the end of May because of heavy rains. Bellhouse got off to a good start that year. In a preseason game against the Norwood team, the press described him as "a regular stone wall [referring to his batting] and a splendid field." The official season began on June 13, with Norwood playing the Dragoons and the CPR club playing the junior team from the Winnipeg Cricket Club. Again, Bellhouse played well for the CPR club. In describing the game, the *Manitoba Free Press* reported, "Bellhouse was the next man in, and he and H.R. Holmes [not sure of his relationship to Montague Holmes] put up the



partnership of the day, raising the score from 23 to 65 when Bellhouse was bowled out by Harstone after making 23.” When regular season play ended in mid-July, the CPR team was undefeated, so the team was chosen to represent Winnipeg at the cricket tournament held as part of the annual fair at the Exhibition Grounds in Winnipeg.

The CPR team, which eventually won the tournament, was not exclusively comprised of CPR players; there were seven from the original CPR team, with three from Norwood, one from the Winnipeg club, and one from the Dragoons. Bellhouse was not on the team that played. After the fair, regular cricket play resumed in the city.

Play for the city championship began in August, and friendly games continued. Thursday, August 20, was a civic holiday in the city. The First Eleven of the CPR team, which included Bellhouse, played their own Colts that day. It was an all-day affair. Play started at 10 a.m. with lunch served by “ladies of the club.” In the city championship, the CPR won their first game and then were surprised by the Winnipeg Colts in their second game, losing 106–38. Bellhouse scored nine of the 38 runs for the CPR. The game went to a second inning before it closed, but only the CPR batted, with Bellhouse scoring another nine runs without going out. The next game, against Norwood, was crucial for the team, but it was dogged by misfortune. Some of the top players could not come to the game. The team captain learned of the situation only at the last minute, so the team had to play two men short. Norwood won 149–81, Bellhouse scored no runs that game, and the team was eliminated from the competition. The First Eleven of the Winnipeg Cricket Club went on to win the championship.

The year 1896 also provides some brief insights into the social and family side of David Wynyard Bellhouse. His father-in-law, Frank Stacpoole, kept a very terse diary for that year that still survives.<sup>49</sup>

That year, 1896, Emma Bellhouse was pregnant. Her mother had become ill in early December, and her father had hired a nurse. The only reference her father made to the pregnancy was an entry on December 12: “Bellhouse here early in morning to fetch Nurse Kirke to his wife. Emma confined of a son 12 noon.” The son was christened Edward Ainslie Montague Stacpoole Bellhouse, one more given name than his elder brother.<sup>50</sup> My grandfather usually went by a subset of these names, Edward Ainslie Bellhouse.

Before this birth and two weeks afterward, Frank Stacpoole, who was an expert whist player, regularly came to the Bellhouses for an evening of whist. These evenings were usually in the winter months to early spring and then again in the fall. In the spring, Stacpoole often went to the theatre with family and friends to watch the popular plays of the day. The Bellhouses, including son Richard, sometimes joined him. The plays the Bellhouses saw included *East Lynne*, adapted from the novel of the popular Victorian writer Ellen Price Wood, and the domestic comedy *Hazel Kirke*.

The Bellhouses may have taken separate holidays that year. Emma’s father reported that she and her son Richard went to the Cypress River area from July 27 to August 4. Later in September, David spent a week in Cypress River on a shooting trip. He used his father-in-law’s gun, a double-barreled shotgun.

On another shooting trip, Bellhouse scored a “hat trick in bears.” He shot two bears and strangled the third, a half-grown one. I assume that the tale had grown by the time it was told when he was 80.<sup>51</sup> I assume that a shot seriously injured the bear, and Bellhouse finished it off, not wanting to waste another bullet. In addition to hunting, Bellhouse was also a keen fisherman.

David Bellhouse operated a parcel delivery service to make ends meet in Winnipeg. He first appeared in the Winnipeg directories in 1897 as a “teamster.” The next year, his listing changed to “parcel delivery” service,

which would have involved using a horse or team of horses to deliver his parcels. His residence was on Dagmar Street, and his business was on William Street, both just off the edge of the banking and commercial district, now known as the “Exchange District.” Business was fairly good. In 1897–98, he had an approximate 12-month contract with the Canadian Post Office to deliver parcels for them in Winnipeg. He received about \$375 for his services.<sup>52</sup> To put this amount in context, in the 1901 census, he was reported as making a salary of \$960 annually working as a draftsman and another \$400 that year, probably from his parcel delivery service. Of the people enumerated in his locale, his was the second highest in terms of annual earnings. By 1900, David Bellhouse’s delivery business had expanded enough to employ three drivers. He soon moved to the heart of the banking and commercial district with an office at 50 Princess Street. The business continued in operation until 1905.<sup>53</sup> In the final year or so of operation, Montague Holmes worked for Bellhouse as the manager of the parcel delivery service.

An 1899 Manitoba election provides insight into David Bellhouse’s political leanings. In that election, Bellhouse signed the nomination papers for Alfred J. Andrews, who was running in Winnipeg Centre for the Conservative Party. Andrews was coming off a two-year stint as Mayor of Winnipeg. He lost to the Liberal candidate by 1364 votes to 1249.

As in 1891, the 1901 census provides a snippet view of the Bellhouse family life. And as expected, David and Emma were enumerated with their children, Richard and Edward. Unexpectedly, there were a few other people in the household. Working as a bookkeeper, Montague Holmes was a lodger, making half of Bellhouse’s salary. Two other children were lodging with the Bellhouses, a nephew and a niece: Shipley Barker, aged six, and Mary Astley, aged five. Shipley’s mother had died, and his father was probably off in South Africa. Mary’s father had abandoned her and her mother in 1898 to follow the

Klondike Gold Rush. Her mother was Emma's sister, Cecilia, who, as a single parent, had left for England to train as a nurse to make a living. With two children and three lodgers, Emma hired a servant, Elizabeth McKay. Elizabeth was the only non-Anglican in the house, a Scottish Baptist.

As reported in the 1891 and 1901 censuses, David and Emma's adherence to the Church of England, or what is now the Anglican Church, lasted throughout their lives. From various bits of evidence I have collected, they typically attended the church closest to where they lived. I think the church became part of David's network for obtaining commissions.

His cricket prowess with the CPR team may have helped land him a job at the CPR. From about 1902 to 1906, he worked as a draftsman for the CPR's Engineering Department. He was well-liked. When he resigned, the engineering staff presented him with "a handsome set of volumes on engineering, as a testimony to the esteem in which he is held."<sup>54</sup> He left the CPR to devote more time to his career in architecture.

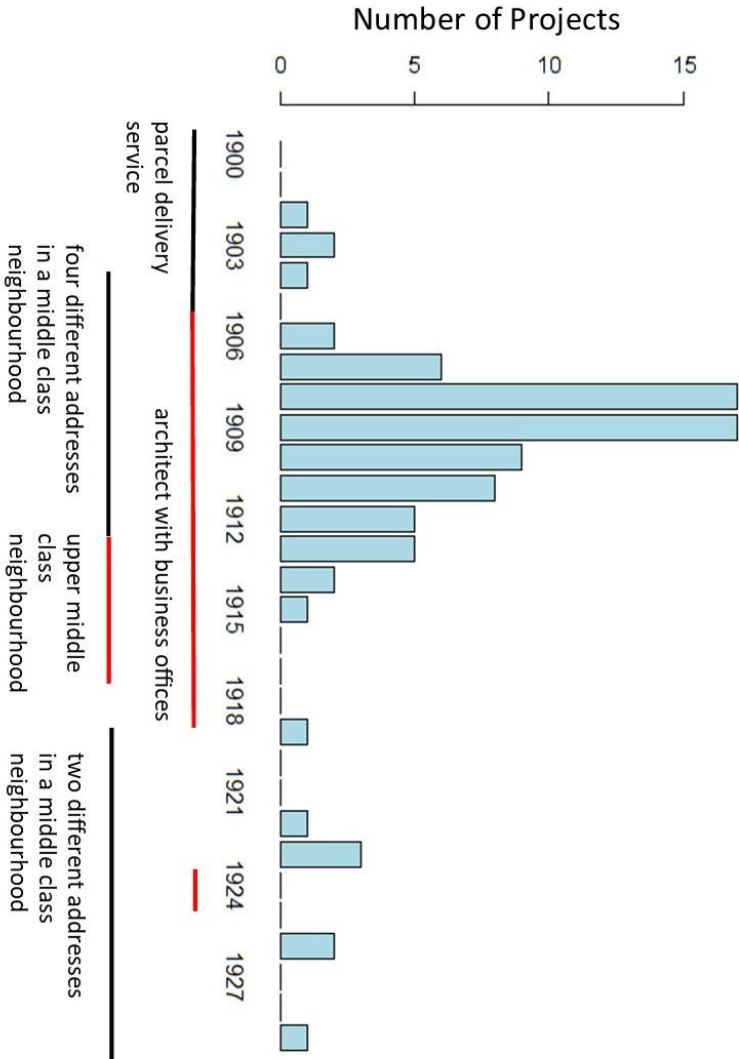
Economic factors brought David Bellhouse and his family to the city. By the same token, economic factors shaped Bellhouse's career as an architect in the city.

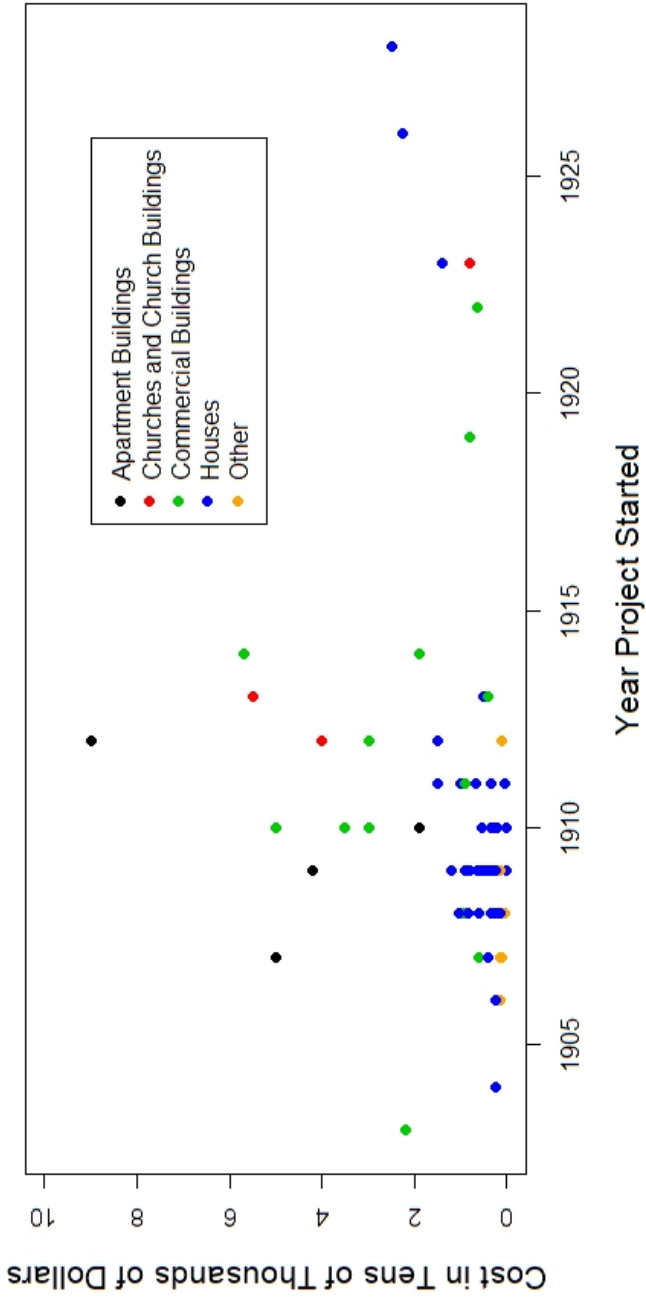
Bellhouse began work as an architect in 1902. His work had two phases: up to 1907 and after 1907. Before 1907, he struggled to get his practice going. After 1907, he worked, for the most part, full-time until he retired. The time before 1907 coincides with his parcel delivery service and his work with the CPR.

Using the data in the Appendix, I have constructed two plots that provide a general insight into his career.

First, I have plotted the number of projects he worked on each year from 1900 to 1929. I have correlated that with his business offices and his

residences, taking his addresses from *Henderson's Winnipeg Directory*. Typically, the information printed in a directory for any year was obtained a year or more before. The parcel delivery service appears in the directories until 1905. Beginning in 1906, he is listed as an architect.





The location of Bellhouse's residence, as shown in the first plot, indicates his level of success as an architect. He mostly lived in the middle-class neighbourhoods now known as West Broadway and the eastern part of Wolseley. When he was flush with money, he moved to an upper-middle-class neighbourhood, 1002 Dorchester Avenue in Crescentwood.

The second plot shows the cost of Bellhouse's projects by the year they were started. I have also colour-coded the dots to show the five different types of projects carried out between 1904 and 1926: apartment buildings, churches and church buildings, commercial buildings, houses, and stables and garages.

According to the available sources, from the first plot, it appears that Bellhouse was most active as an architect between 1907 and 1914. During the war years, there was little or no activity, while in the 1920s, he finished his active career with only a few commissions. He closed his business office during the war and reopened it briefly in the 1920s. The picture begs the question. What did he do in his lean years? I will try to answer that as I go along.

If some stables and garages attached to residential addresses are included (counted as "Other" in the dataset), about  $\frac{2}{3}$  of Bellhouse's work was related to houses, big and small. The second plot shows that Bellhouse began his career in house design with less expensive houses. Over time, while he still designed less expensive houses, the range in the cost of his houses increased. In the 1920s, he designed only more costly houses. Put another way, he was attracting wealthy clients. From the same plot, there was a wide range in the cost of the apartment buildings he designed, about \$20,000 to \$90,000. The same is true for his commercial buildings, which have a smaller range in cost (less than \$2,000 to more than \$60,000).

Relying on the two graphs alone to plot Bellhouse's career can be a little deceiving. The role of the architect was changing over the first quarter of the twentieth century. Whatever happened to Bellhouse's career from the 1920s

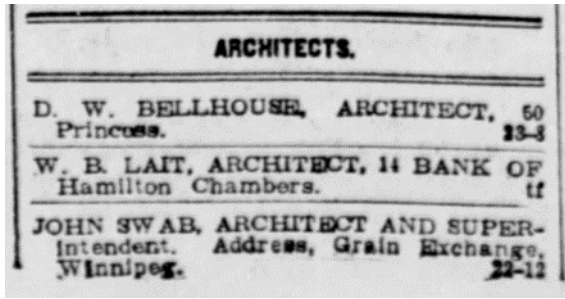
on, it is safe to say that he did not have any major projects that caught the attention of the newspapers or trade journals. I can only speculate on his career after 1929. The database I received for his Winnipeg building permits only goes to 1926.

Bellhouse's arrival in Winnipeg coincided with the beginning of a long and growing boom period that lasted until 1912.<sup>55</sup> By World War I, Bellhouse's known commissions had dropped to one project. In his early years in Winnipeg, there were very few clients who might require his services.<sup>56</sup> There was also a lot of competition. In 1898, six or seven architects were working in Winnipeg.<sup>57</sup>

To break into Winnipeg's circle of architects, Bellhouse had to start from scratch, working as an architect's assistant. Initially, he was hired by Samuel Hooper to work on plans for the Deaf and Dumb Institute, which was located on the north side of Portage Avenue, between Sherbrooke and Maryland. The Institute was built in about 1890 before Bellhouse arrived in Winnipeg. He probably worked for Hooper on an expansion to the building in 1900.<sup>58</sup> Hooper was appointed Provincial Architect in 1903. In 1901, Bellhouse, now aged 40, was attached to another architect, James B. Mitchell, as an assistant. From 1892, Mitchell had the position of Architect of School Buildings and Supplies in Winnipeg. In 1901, Mitchell designed his first school in Winnipeg, Somerset School, at 775 Sherbrook Avenue between McDermot and Notre Dame. Bellhouse assisted with drafting the plans for the school.<sup>59</sup>

In 1902, Bellhouse set up an architectural office at 50 Princess Street, where he ran his delivery business. For over a year, he advertised his services in every issue of the *Winnipeg Tribune* newspaper.<sup>60</sup> Architects were prohibited from promoting their businesses like other professionals, such as lawyers. One exception was placing a "business card" in the newspaper's classified section. This is the nature of what appeared in the *Winnipeg Tribune*. I have shown the architects' "cards" in the classified section for one issue of the paper.





Some Architects' Cards in 1902, *Winnipeg Tribune*

At the same time that he was trying to set up his practice, Bellhouse worked as a draftsman in the Engineering Department of the CPR. In 1906, when he left the CPR, he worked for the architectural firm Stevenson and Patterson.<sup>61</sup> The firm lasted a year and then Bellhouse was in business on his own. Bellhouse's career was helped by the Winnipeg building boom that picked up in the early twentieth century as the city increased in size more than three-fold between 1901 and 1911. Bellhouse rode the boom until the war in 1914.

The Manitoba Association of Architects was founded in 1906 when David Bellhouse was first listed as an architect in *Henderson's Winnipeg Directory*. The association was formed in Winnipeg at a meeting of architects on 25 May 1906. Bellhouse was not on the new association's list of officers, and I cannot find any mention of him in early source material. However, it is a reasonable assumption that he was at the meeting and thus a founding member. The meeting was attended by about 35 "city architects and representatives of the profession from the country."<sup>62</sup> *Henderson's Winnipeg Directory* for 1906 and 1907 lists 36 and 37 architects, respectively, in Winnipeg, Bellhouse among them. His entry is in regular font size; he probably could not afford the larger bold-faced fonts used by the more prominent firms for the directory.

Within four years of the Association's formation, in 1910, the Province of Manitoba passed "The Architects' Act." The act defined an architect's

activities and set up a board of examiners to accredit architects in Manitoba. Section 2(a) of the Act states:<sup>63</sup>

The expression “architect” means any person who shall be engaged in the planning or supervision of the erection, enlargement or alteration of buildings for others, and to be constructed by persons other than himself. A person could not operate as an architect without being accredited. The legislation did not mention the recently formed Manitoba Association of Architects and it played no part in the accreditation process.

One business model that Bellhouse’s early work exemplified was that the landowner came to the architect who drew up the plans. Then, the architect obtained the building permit, put the proposed building out to tender, and oversaw quality control in the construction. By the 1920s, most house-building projects did not follow this model.

The building industry had two other major players that put stress on this business model: engineers, who, like the architects, were a professional group, and builders and contractors, who were skilled tradesmen. Section 19 of the Act maintained the competition among these groups, stating:

Notwithstanding anything contained in this Act, it shall be lawful for any person, mechanic or builder to make and prepare plans and specifications for, or to supervise the erection, enlargement or alteration of, any building that is to be constructed by himself or his employees.

It appears to me that Section 19 is a ticket for builders and contractors, and perhaps engineers (mechanics?), to cut the architect out of the building process, thus providing them with a greater profit margin. They could buy land, make the plans, obtain the building permit, erect the building with their workforce, supervise the work, and then sell the finished product.

Though small in number, Bellhouse’s pre-1907 commissions reflect the range of the type of work he engaged in throughout his career: a warehouse,

a church, and a house. Most of his work was designing houses, with some excursions into apartment buildings, churches, and warehouses.

While with the CPR, Bellhouse worked on plans to enlarge Elevator A, the grain elevator built by the CPR in 1884 in Fort William, now Thunder Bay, on the west bank of the Kaministiquia River. The CPR had obtained new 40-ton grain cars and soon found unloading the grain at their elevator difficult.<sup>64</sup> I compared two pictures of the elevator circa 1900. It appears that an extra storey was added to the elevator. On the river side of the elevator, spouts that delivered grain to the ships were also placed higher in the main wall of the elevator.<sup>65</sup>

The development of warehousing in the Exchange District resulted from developments and agreements following the Crow's Nest Agreement of 1897 between the CPR and the Government of Canada.<sup>66</sup> The initial agreement provided a reduction in eastbound freight rates for grain and westbound freight rates for certain goods. By 1901, Winnipeg merchants and the provincial government had negotiated with the CPR and the Canadian Northern Railway (subsequently part of the Canadian National Railway or CNR after 1919) substantial reductions in westbound freight rates to Winnipeg for wholesalers. This gave Winnipeg wholesalers a competitive advantage. They had bulk goods from Eastern Canada shipped to Winnipeg at a lower freight rate. Then, breaking bulk in Winnipeg, smaller lots were shipped across the prairies at the regular rate. Winnipeg became the main distribution point for goods flowing west. Hence the moniker "Gateway to the West." The freight rate advantage, in part, stimulated the building of warehouses in the Exchange District.

One of Bellhouse's early buildings is a 1903 warehouse at 120 Lombard Street, on the southern boundary of the Exchange District. Located at the corner of Victoria and Lombard, it was designed for John Macnab and William Roberts, who operated as manufacturers' agents in Winnipeg. The warehouse

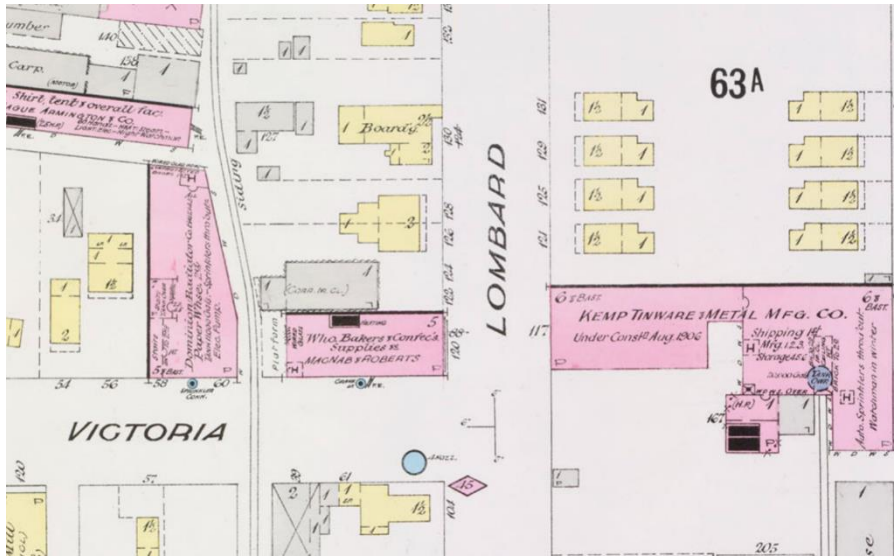
included storage and forwarding.<sup>67</sup> They also imported cigars and other smokers' supplies, soda fountains, ciders, vinegars, and baking supplies. A poor-quality photograph from a digitized issue of the *Winnipeg Tribune* in 1904 shows the influence of the Chicago Style on design.<sup>68</sup> It has regularly spaced rectangular windows, a flat roof, pilasters on the front of the building, and a cornice. This style influenced many buildings in the Exchange District. Like his later warehouses, the building on Lombard was probably constructed using the post and beam method with 16×16-inch timbers for the posts.



Macnab and Roberts Warehouse, 1903<sup>69</sup>

An insurance map of the area from 1906 shows that it was a mixed-use area at the time. There were two hotels on Lombard Street, a Chinese laundry, a few brick warehouses, a large office building under construction, and

several wooden buildings, probably houses shown in yellow. The part of the map where the Macnab and Roberts warehouse was located shows a loading dock at the back of the building, viewed by a wired glass window overlooking the loading dock. The building was heated by steam and the elevators in the building were not enclosed.



1906 Insurance Map Showing the Macnab and Robert Warehouse<sup>70</sup>

One element of the Chicago Style was missing from Bellhouse's warehouse and his later warehouses and factories. Beginning in 1896, Chicago architects introduced a significant innovation in design. Steel-riveted columns replaced cast iron ones, allowing for a taller building at a lower cost.<sup>71</sup> A Winnipeg example is the ten-storey Lindsay Building at 228 Notre Dame, which opened in 1912.

I believe there is some Manchester influence in Bellhouse's building. Take away the cornice, and the building has the appearance of a mid-to-late-nineteenth-century Manchester cotton factory. These were five to six stories

high, with many regularly spaced rectangular windows for interior lighting and ventilation. Bellhouse was probably familiar with this style.

Up to 1903, the Bellhouses lived within the Anglican parish boundary of Holy Trinity Church and likely attended that church. John Macnab was a member of Holy Trinity. I would speculate that the church connection got Bellhouse's commission from Macnab for the warehouse.

Macnab continued to support Bellhouse's work. Bellhouse designed a "business block" at the "foot of Lombard street" for Macnab and company.<sup>72</sup> I checked *Henderson's Directory* for 1909 and found a new address on Lombard Street, 76 in particular, at the foot of Lombard Street. It was not occupied by Macnab's company but by two others. If I have the correct new building, then Macnab would have been building to rent out his new property. A few years later, in 1911, Macnab commissioned Bellhouse to design a summer cottage for him by the Red River in St. Vital near Elm Park.<sup>73</sup> The basement was constructed so a later owner could turn the cottage into a permanent residence and put an additional storey on the house. The cottage had four bedrooms, and the interior was decorated in mission style. Finally, in 1914, Bellhouse designed an addition to the original warehouse at 120 Lombard Street. It must have been a reasonably sized addition. It cost \$19,000 compared to the original at \$22,000.

After Bellhouse left the firm Stevenson and Patterson in 1907, he worked out of 120 Lombard Street for his architectural office. The warehouse has been demolished, and the property now has a parking garage.

As mentioned, David and Emma Bellhouse were faithful adherents of the Anglican Church. His first church commission, done in 1903, was off the beaten track for an Anglican living in Winnipeg. It was done in Portage la Prairie, 80 kilometers from home, for a small denomination called the Church of Christ. The church building is also a little unusual. It is L-shaped, with an entrance hall placed within the L at 45° to the arms of the L. I interpret the

windows in the main part of the building as a reference to the Trinity, although the Church of Christ avoids using that particular terminology. The windows are in groups of three, placed at all levels of the building, including the attic and basement. The upper windows on the church's main floor feature Tudor arches, an architectural style that was popular then. When the church was consecrated in early 1904, Bellhouse attended and was accompanied by his young teenage son, Richard. They spent a few days in Portage la Prairie prior to the church's consecration.<sup>74</sup>



Church of Christ, Portage la Prairie

Courtesy of Rose Kuzina

Bellhouse continued to do his architectural work while employed at the CPR. He had three other commissions during his time there, one for a private individual, William McLean, in 1904 and two for the real estate, loan,

and insurance company Steele Bros Investments in 1906. McLean lived in the house designed by Bellhouse (290 Boyd Avenue), while the other properties were probably to be sold or rented. One was a two-storey building on 919–925 Main Street, between Euclid and Selkirk Avenue, and the other was a duplex at 186–188 Aberdeen Avenue, which Bellhouse renovated. The buildings were all north of the CPR tracks but near the CPR offices at 751 Main Street, where Bellhouse worked. Convenience may have been a factor in his finding and accepting these commissions.

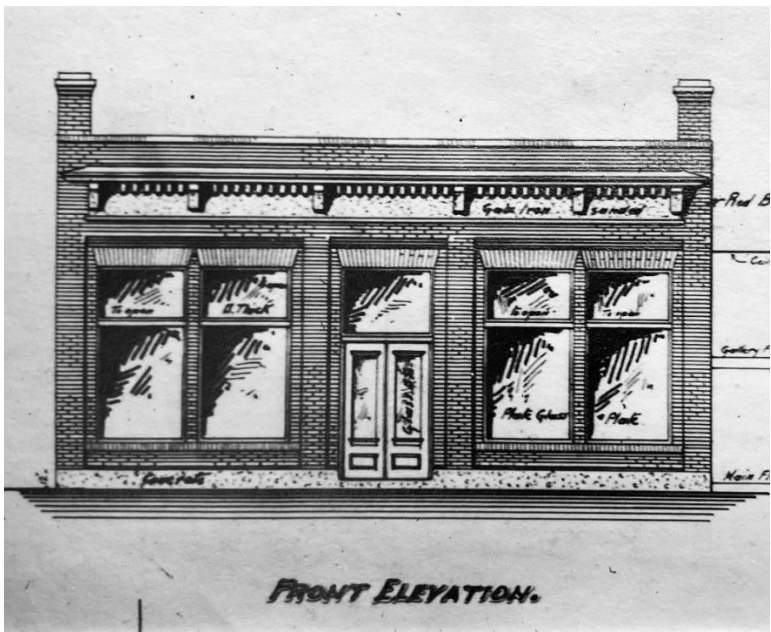
The 1906 insurance map of Winnipeg shows additional information about the building on Main Street.<sup>75</sup> It was a brick building divided in half by a brick partition, each half divided into two halves by a wood and plaster partition. In 1906, the building housed four units, comprised of three stores and one office. Using the street view on Google Maps, a modern view of the property shows that the building may still be standing but the façade has radically changed.

In 1907, Bellhouse set up his own practice. His early commissions were probably obtained through personal connections. I will try to speculate on some as I go along.

Cricket was one of the venues for a connection. At some point, David Bellhouse left the CPR cricket team and joined the Winnipeg Cricket Club. In 1906, he served as secretary-treasurer of the club.<sup>76</sup> His president was Hugh John Macdonald, who had served briefly as Premier of Manitoba in 1900. During Bellhouse's first year as Secretary-treasurer, the club worked to find a permanent cricket ground. In 1907, they obtained space on the University of Manitoba grounds, then located on what is now Memorial Park by Osborne and Broadway.<sup>77</sup> Bellhouse designed the pavilion for the club that stood on the grounds.<sup>78</sup> The pavilion lasted only a few years until cricket moved to Assiniboine Park following the construction of a cricket pavilion there in 1911.

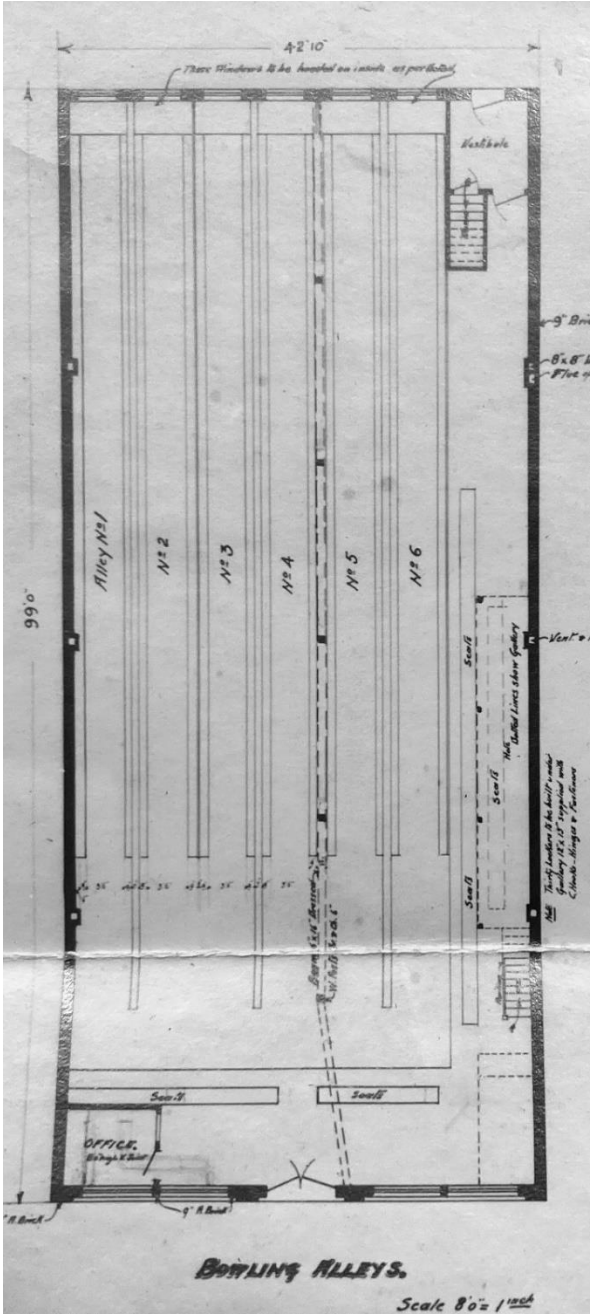


In 1907, Bellhouse also designed the building for the Royal Bowling Alley at 233 Notre Dame Avenue near the corner of Portage and Main.<sup>79</sup> Bellhouse's connection to the project was through his brother-in-law, William Rowe Lewis.<sup>80</sup> Rowe Lewis was married to Emma's sister, Lucy. He owned the new bowling alley. It was reputed to be the largest and best-equipped alley in Canada.<sup>81</sup> Unlike today, where most spectators watch the game on television with very few on-site, Bellhouse designed a large gallery for spectators. The bowling alley opened on Saturday, 14 December 1907. The building has since been demolished.



Royal Bowling Alley, 1907

The surviving plan shows a symmetrical front of red brick with large plate glass windows. Inside are six maple bowling lanes. The raised gallery is to the right of the lanes as the building is entered. The gallery allowed for the installation of 30 lockers underneath the gallery floor.



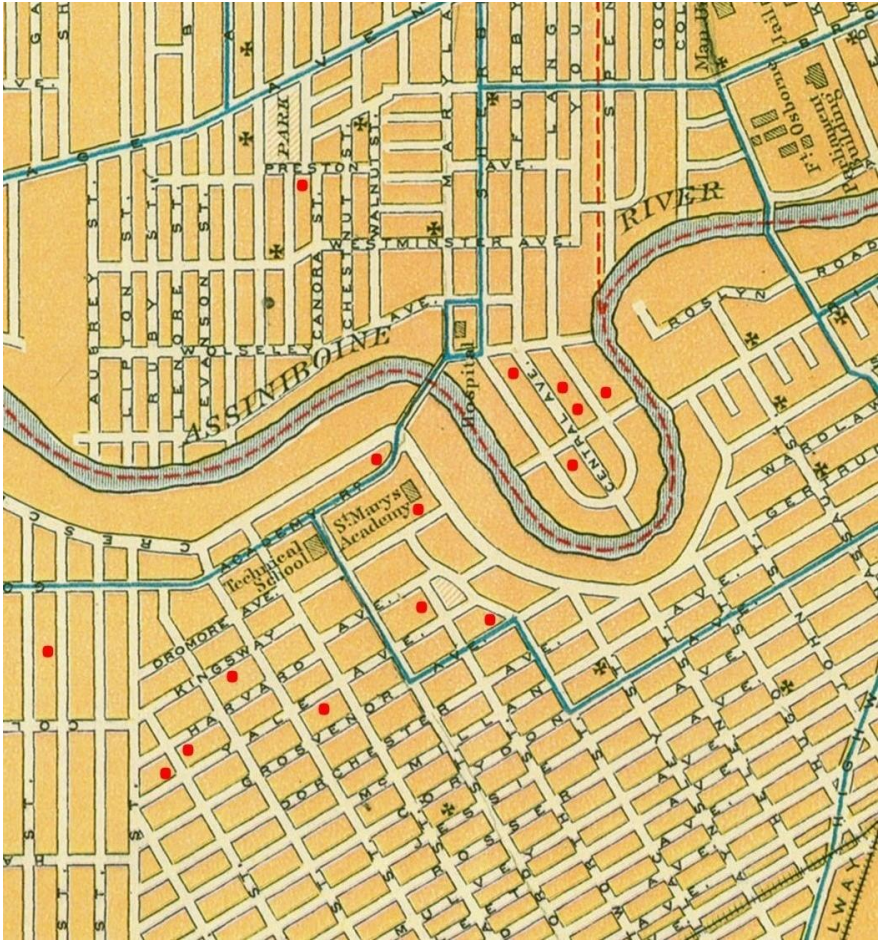


Lakeview Hotel, Gimli<sup>82</sup>

Another major early commission from 1907 is the Lakeview Hotel in Gimli, built for Johannes Christie. There was a hotel in Gimli in 1903. Then CPR came to Gimli in 1906, making the town an easier-to-reach destination.<sup>83</sup> Christie bought the old hotel and added a new structure beside it. He

commissioned Bellhouse to design the new building.<sup>84</sup> I would speculate that Bellhouse obtained the commission due to his work in and former connections with the CPR's Engineering Department. The newspaper reported that another building would be built next door to house a bar room and a pool room on the first floor with bedrooms on the second floor. I believe the newspaper reports got it wrong. I have seen a picture of the new hotel and "addition" side-by-side.<sup>85</sup> The so-called addition looks like a large shack by comparison. The addition was probably the old hotel, and Bellhouse had merely renovated it. The new hotel was three stories high and made of cement blocks.<sup>86</sup> It was heated by steam.

Once he entered architectural practice permanently in 1907, Bellhouse was most active, or perhaps visible, in the building of private residences. His work switched from the Winnipeg area north of the CPR tracks to two fashionable areas that were being developed as the city expanded in the early twentieth century. On the 1915 Winnipeg map, these areas lie on or near the Assiniboine River, flowing east into the Red River.<sup>87</sup> The first area is known as Armstrong's Point. It is the area of land north of the river in the U-shaped bend in the river. The second area, called Crescentwood, lies south and west of the river bend. It opened for development after a bridge was erected over the Assiniboine River. Shown on the map, the bridge connects Maryland Street on the north side of the river to Academy Road on the south side. The locations of Bellhouse's houses in these two areas are shown on the 1915 map as red dots. Two other houses are also shown. One is in the Wolseley neighbourhood north of the river and west of Armstrong's Point. The other is in River Heights, west of Crescentwood. Not shown on the map are two other houses in River Heights that were designed by Bellhouse. They are situated further to the west on Wellington Crescent.



Winnipeg in 1915 Showing Armstrong's Point and Crescentwood

His old teacher, Norman Shaw, at the Royal Academy Schools, may have influenced some of Bellhouse's house designs. At least three of his houses (43 Middle Gate, 97 Academy Road, and 131 West Gate) were constructed in the Tudor Revival style, while several others were in the Queen Anne style, both of which Shaw promoted.<sup>88</sup> The first storey of Tudor Revival houses was typically stucco or red brick, and the second was half-timbering.



I will illustrate Bellhouse's pre-war work designing upscale houses with two houses built in Armstrong's Point. I have chosen these two houses, 131 West Gate and 67 Middle Gate, for two reasons. They show the breadth of his designs. They also have some personal connections for me. In the 1915 map, Middle Gate appears as Centre Avenue, and West Gate is the street immediately to the west of it. The locations of the two houses are shown on the map as the two red dots close to the street that crosses Centre Avenue.



131 West Gate<sup>89</sup>

In 1912, Bellhouse designed the house at 131 West Gate for David Horn, the Chief Inspector of Grain in Winnipeg.<sup>90</sup> About a decade or more ago, I had the ambition to photograph the exteriors of Bellhouse's buildings. It turned out to be an impossible task, given that I did not live in Winnipeg. I made it to West Gate and asked the owner's permission to photograph the exterior. In addition to permission, I was given a tour of the house. What sticks in my memory is going to the third floor and finding a full-size slate-top billiard

table. It had been installed when the house was built and could not be removed intact without serious damage to the house. Apparently, Horn was an avid billiards player.



67 Middle Gate

Courtesy of George Penner

Within a year after he went into practice independently, Bellhouse was busy with four house projects in 1908 that covered a range of building types and costs. At one end, he was designing seven terraced houses at an unknown address. He also became involved with the Northwest Land & Business Exchange, an obscure company for which I could not find any information. Bellhouse designed 12 1½ storey houses for the company at \$1,800 each.<sup>91</sup> Both of the projects are indicative of someone entering the business. The same

year, he “broke into the Gates.” He designed an addition to an existing house at 69 East Gate. Then, he moved over one street and designed a house at 67 Middle Gate for Benjamin Jenkins.<sup>92</sup> It was constructed in the Queen Anne Revival style, a very popular style at the time. Many of Bellhouse’s houses were done in this style. The commission for the house on Middle Gate may have resulted from Bellhouse’s contacts made in his CPR days. Jenkins was the superintendent of the CPR’s Western Telegraph Lines.

I have a strong personal connection to the house at 67 Middle Gate. I lived in the house during 1971–72. In late May 2009, my brother-in-law sent me an article from the *Winnipeg Free Press* Homes Section.<sup>93</sup> It was an interview with the house owner at 67 Middle Gate, who had listed it for sale at \$699,000. The owner stated:

In the 60’s and 70’s, this home was used as a rooming house for hippies, so it was full of shag carpeting, pink and purple walls, and all the original wood was painted over. When a prominent Winnipeg family bought it, they had a team of people with dental tools come in and painstakingly restore all the wood back to its original grandeur.

My how stories grow over time. Apparently, I was one of those so-called hippies. When I lived in the house, it was with eight or nine other individuals. At the time, I was a graduate student in statistics at the University of Manitoba. Another resident was a PhD student in economics; he later became an Anglican priest. Another resident was a social worker, and yet another became a city planner for Winnipeg. Three of the couples in the group were married. The living arrangement was an experiment inspired by the early Christians in the Acts of the Apostles. One of the ties that brought us together was All Saints’ Anglican Church, a short distance away. Many of us had some association with this church. Two of the residents had been draft dodgers who fled to Canada. One of the residents had recently graduated in fine arts from the University of



Manitoba. She may have done some creative artwork on the walls of the house's third floor, originally the servants' quarters. Or perhaps it was later tenants. We did not install any wall-to-wall shag carpeting in the house. And we did not paint over the woodwork, at least not on the first and second floors.

The source for the hippy story probably came from neighbours. One of the most vociferous critics of us taking up space in Armstrong's Point was the Manitoba MLA, Bob Wilson, a city councilor at the time. He lived around the corner on Cornish. During one civic election, he harassed some of us at the polls, claiming we were Americans. Those of us voting in that election were Canadian citizens. Years later, I was pleasantly surprised to see Wilson go to jail on drug charges.

When I lived at 67 Middle Gate in 1971–72, I had no idea that my great-grandfather was the architect. I only found that out after reading Randy Rostecki's 2009 book on Armstrong's Point. The year before, the same group I was with lived at 21 Middle Gate, closer to Bob Wilson and directly in his crosshairs. My experience was that 67 Middle Gate was a much nicer house than 21 Middle Gate by leaps and bounds. It was elegant and well-designed.

As can be seen from the graph, 1909 was Bellhouse's busiest year. Of the sixteen projects for that year, only two were not houses. That year, Bellhouse was responsible for two more residences on Middle Gate, numbers 22 and 43.<sup>94</sup> In addition to these two houses in Armstrong's Point, Bellhouse was also working on a house at 804 Preston Avenue, just two streets north of the point, another at 97 Academy Road, and a third at 188 Yale Avenue.<sup>95</sup> Work on houses continued into the next year with a house at 276 Harvard Avenue, again in the Crescentwood area.<sup>96</sup>

Bellhouse ventured into River Heights during this period. In 1911, he designed a red brick house on Wellington Crescent for Henry J. Box, Vice-President of Assiniboine Land and Insurance Company.<sup>97</sup> The house is at the

foot of Campbell Street on the south side of the Crescent. This is a dozen streets west of Crescentwood. It was a very new area for development. At the time, on the south side of the Crescent, there were only four other houses two to three cross-streets away. The initial numbering of the house was 1008 Crescent Road. By 1916, this changed to 1298 Wellington Crescent.<sup>98</sup> At a later date, the address changed again to 1278 Wellington Crescent. This made it difficult to identify today. I have shown the house as it was in a 1911 drawing and a modern photograph of the house beside it. With this juxtaposition, it can be seen that there have been substantial changes to the original plan. The verandas to the left of the house have been filled in. The two 25-foot pillars in the front have been removed, and the front entrance has been moved elsewhere. Otherwise, the basic lines of the house are unchanged.



*Winnipeg Free Press*, 1911



1278 Wellington Crescent, 2024

Photograph by Pat Russell

During his busy years, Bellhouse expanded his office. In about 1912, he hired a draftsman. The following year, he added an artist and hired his son, Richard, as an assistant. Then, returning to some lean years, he reduced the office to a single clerk in 1914 and had no office staff from 1915 on.<sup>99</sup>

A typical historical pattern is that the more money a person has, the larger the footprint that person leaves in the historical record. Consequently, large projects—buildings designed and built for well-financed businesses or

prominent people—tend to be mentioned in newspapers and trade journals. Small projects are usually overlooked and forgotten. This is evident after looking at the Appendix, which lists Bellhouse’s projects and any references to them beyond building permits.

What about the little guy, the small projects? Can anything be said about them? Describing a small project is equivalent to working on a smaller puzzle within the giant jigsaw puzzle of Bellhouse’s life.

Here is one example from 1908, which was relatively early in Bellhouse’s career. From *Henderson’s Winnipeg Directory*, Frank Raynsford lived at 228 Vaughan between Portage Avenue and St. Mary Avenue. He operated Raynsford and Co., flour and feed dealers, with his partner Moses Tobin at 126 King Street. The operation was probably on the smaller side; they shared their premises with the Conservative Club. Frank Raynsford contracted with Bellhouse for two similar but small projects. Each cost was \$500 or less and could be carried out using “day labour” rather than hiring a contractor. Each project was to build on the west side of Vaughan a 10×18-foot structure framed with wood on a stone foundation and a basement. Now, in London, Ontario, I live in a renovated Victorian cottage that has seen at least two significant additions and alterations over its lifetime. My living room measures 14×20 feet. I checked *Henderson’s Winnipeg Directory* for 1908 and 1909. There were no new addresses on the west side of Vaughan over those two years. The most likely solution to the puzzle is that Bellhouse designed two additions, one for Raynsford’s house and one for a house he was renting to someone else. Bellhouse also designed a garage for Raynsford that sat behind his house on Vaughan.

After carefully perusing the Appendix, Bellhouse’s smaller clients fall into three basic types: individuals building or renovating modest houses for themselves, small investors building or renovating houses to sell, and builders

and contractors erecting houses on land they have acquired. Raynsford is a combination of two of these types.



Three Houses on Home Street by Bellhouse and Built for J.W. Phillipson  
 Courtesy of Jordan Makichuk

James W. Phillipson, who appears in the Appendix, is an example of a builder and contractor who is also working as a small investor. He appears in three entries for houses in the Appendix, two as the owner in 1909 (one of the entries, a set of three houses on Home Street is shown in the photograph) and one as the contractor for a house Bellhouse designed for someone else in 1910. According to the 1910 *Henderson's Winnipeg Directory*, Phillipson was a builder and contractor with offices in the Merchants Bank Building on Main Street. The year before, his entry in *Henderson's Winnipeg Directory* lists him as an agent. He appears to have been a man on the rise, but his career was short-lived. His directory entries cease after 1915.

### **A Legal Interlude**

The same year he was building the house at 131 West Gate, 1912, Bellhouse was caught in a controversy in Armstrong's Point and elsewhere. His

involvement may have resulted in him obtaining no further commissions in Armstrong's Point, West Gate being his last.<sup>100</sup> At that time in Winnipeg, there were no zoning by-laws, so unless previous owners placed caveats on the deed, the choice of what to build was up to the property owner. In the words of Randy Rostecki in his *Armstrong's Point*:

Frank and Maurice Frankel, a pair of New York building contractors [...] came to Winnipeg about the middle of June 1912 and began buying properties in various high class districts with intention of erecting apartment blocks on them.

Three properties were involved in the dispute: one at the corner of Wellington Crescent and Cockburn, another on Stradbroke Place opposite St. Luke's Anglican Church, and the third at what is now 61 Middle Gate (Central Avenue on the 1915 Winnipeg map). Stradbroke Place has been renamed Stradbrook Avenue; the current address of the second property is about 534 Stradbrook. East of Osborne, what is currently Stradbrook was called Spadina Avenue. Osborne ended at Stradbroke Place and Spadina. It continued south as Pembina Avenue.

Based on newspaper reports and depositions in one court case about the properties, Randy Rostecki suggested that:

Possibly, the Frankels were part of a racket to extort money from a threat to make a mess in a luxury neighbourhood.

In one instance during the whole affair, Rostecki found a possible case of antisemitism (the Frankels were Jewish) and other ethnic biases on the part of one prominent person opposed to the Frankels' plans in Armstrong's Point. The general opposition to these plans is now known as NIMBY (Not In My Back Yard).

Rostecki's and the press's assessment in 1912 is problematic because it is based on evidence presented by only one side of the dispute: those opposed

to the Frankels. The press never reported on any interviews with the Frankels. In describing this controversy and David Bellhouse's involvement, I will present the source material on which Rostecki came to his tentative conclusion. Then, I will present some background information on the Frankels that was not easy to find at least 15 years ago when Rostecki was writing. I will also look at the neighbourhoods close to the properties that the Frankels purchased. This may go some way to exonerate the Frankels from the accusation of extortion.

Here are the three properties and what happened to them in the order of their ultimate failure to produce an apartment building, as reported in the press and some legal documents.

The first property to have its plan fail, intended or otherwise, for an apartment building was the one at Wellington Crescent and Cockburn. William Alexander, who appears to have been a fairly powerful individual, lived across the street at 279 Wellington Crescent. Alexander was the president of a loan company and the managing director of a trust company and a fire insurance company. Exercising his interest in the property as a nimby, Alexander bought it from Frankel for \$5,000 to \$6,000. It is uncertain from the sources whether Frankel approached Alexander or vice versa. Alexander was not exactly a lily-white character. When two of his businesses failed in 1927, he ended up with a two-year sentence in Stony Mountain Penitentiary for defrauding his own companies.

The second Frankel property was on the south side of Stradbroke Place. The Frankels obtained a building permit to erect an apartment building with David Bellhouse as the architect.<sup>101</sup> The slated cost was \$60,000. Within two days, the building permit was cancelled.<sup>102</sup> The press reported the reason for the cancellation:

It was discovered that the city placed a building restriction on the street a couple of years ago providing that no buildings but dwellings could be

erected on the street. Frankel Bros. refused to take back their money for the permit, but the building inspector sent it to them in a registered letter, and it is expected that a new location will be chosen, and that construction work will begin this year.

I could not find any later reports in the press indicating that any construction by the Frankels took place.

Curiously, despite the cancellation of the building permits, residents of Stradbroke Place continued to campaign against the Frankels' apartment project. About ten days after the permit was cancelled, the *Free Press* reported that several residents (about  $\frac{3}{4}$  of the residents of Stradbroke Place, it turns out, including the mayor, Richard Waugh) met at the home of John Knott, who was manager and later president of the Winnipeg Fur Company. Accusations were thrown around that the Frankels were pursuing their apartment-building projects in order to be bought off by the residents. The situation at Wellington and Cockburn was cited as an example. At the meeting, it was decided that the residents would fight the building of the apartment block to the highest court and would not buy off the builders.<sup>103</sup>

The dispute over the third property on Middle Gate lasted much longer. After the Frankels commissioned Bellhouse to design the apartment building for Armstrong's Point, Bellhouse applied for a building permit on 28 September 1912, three days after the demise of the Stradbroke Place project.<sup>104</sup> Bellhouse submitted a plan to the building inspector, who required some alterations to it, specifically increasing the distance between the back of the building and the property line and making sure that the front of the building was 30 feet from the street line. After submitting the revised plan, the building inspector approved the plan on a Saturday at noon. Bellhouse was told to return on Monday to obtain the building permit. When he returned on Monday, the building inspector said he could not issue a permit, although the plan was

satisfactory. The reason for withholding the permit was a dispute between the City of Winnipeg and some residents in Armstrong's Point about a sewer in Assiniboine Avenue (now West Gate).

On October 10, the Frankels began to take steps to force the city to give them a building permit by seeking a mandamus. While he waited for the court's decision, Frank Frankel tried one more time to obtain his permit. It is described in the court's judgment rendered on 29 November 1912.<sup>105</sup>

Frank Frankel says that on the 2nd day of November, 1912, (many days after service of the notice of motion herein), he [Frank Frankel] attended on the building inspector and delivered a letter to him, and offered to pay him whatever fee was required for the issue of a permit and then tendered him the money, which he refused to accept; and that he also offered and requested to be allowed to sign any application or other form which the City of Winnipeg might require in connection with the issue .of a building permit.

The case to obtain the mandamus was heard before Justice George Galt in the Court of King's Bench. It was his first year on the bench. The Frankels hired a prominent Winnipeg lawyer, Alfred Hoskin KC, to represent them. Theodore Hunt, the City Solicitor, acted for the city. Hunt was also the chief organiser of the opposition to the Frankels' building project. He lived at 43 Middle Gate, the property adjacent to the proposed building. David Bellhouse was the architect for his house. Galt ruled against the Frankels based on the technicality that the Frankels had not made a written application for a permit and did not pay any definite fee for the application.<sup>106</sup> According to one report, Galt was generally a "stickler for details to the point of absurdity."<sup>107</sup>

In mid-December, the Frankels appealed the decision.<sup>108</sup> While this was in process, Hunt worked quickly to get a by-law passed prohibiting the building of apartment blocks on Armstrong's Point. He wrote to several



Armstrong Point residents for their support. Hunt himself was operating in a conflict of interest. The City Council passed the by-law in February 1913. The Frankels did not withdraw their appeal until December 1913.<sup>109</sup>

A modified, or even completely different, conclusion is reached about the Frankels when their background is explored. For this information, I will focus on Frank Frankel and a local Jewish young woman, Pearl Rosenthal. Brother Maurice, or Morris Frankel seems to have been a silent partner in the whole venture. Frank and Morris were two of nine children of Hymen and Goldie Frankel. Hymen initially was a shirt manufacturer in Long Island, New York. Frank was born in about 1884, and Morris in 1880.<sup>110</sup> By the time of the 1910 US census, Hymen was working in real estate, and Frank was a broker. Born in 1895, Pearl was the daughter of Jacob and Rachel Rosenthal. Jacob ran a boot and shoe wholesale business on Princess Street in Winnipeg's Exchange District.<sup>111</sup> Both families immigrated from the Polish part of Russia.

Despite the distance between New York and Winnipeg, the Frankel and Rosenthal families must have known each other. In February 1912, Goldie Frankel and one of her daughters were returning home to New York from a visit to the Rosenthals in Winnipeg. Pearl and her sister Myra went with the Frankels to New York.<sup>112</sup> Either Frank came on the trip to Winnipeg with his mother, or Pearl met Frank on her visit to New York. Romance blossomed or was promoted by the parents. Pearl and Frank were engaged in July 1914 and married at Shaarey Zedek synagogue in Winnipeg on 21 October 1914.<sup>113</sup>

The nuptials certainly show that Frank Frankel was not a fly-by-night operator. When he initially took up residence in Winnipeg in 1912, he lived at Lancaster Apartments on Spadina, next door to the Rosenthal's house. In *Henderson's Winnipeg Directory* for 1913, he described himself as a builder and contractor.

The Rosenthals were part of a migration to the south of Winnipeg by financially successful Jews initially from the north end. These families tended to live in Fort Rouge and Crescentwood.<sup>114</sup> The Rosenthals lived in Fort Rouge. Jews were also investing in apartment buildings in Fort Rouge. There were at least five Jewish-owned buildings in the area.<sup>115</sup> One of the Frankels' intended apartment buildings was in Fort Rouge, and another was on the border between Crescentwood and Fort Rouge.

Some dates also point away from the fly-by-night operator scenario. The three properties were bought in August and September 1912. In July 1912, Frank Frankel placed an advertisement in the *Free Press* seeking to hire an "experienced foreman for bricklaying, also experienced foreman for carpenter work."<sup>116</sup> In addition, the fact that Frankel hired David Bellhouse to draw up plans for apartment buildings for at least two properties indicates that the Frankels were serious about these projects.

Did Frank Frankel have a strategy other than extortion? Looking at the surrounding neighbourhood and general economic atmosphere in Winnipeg, I think he did. Apartment building in the city in 1912 was at its height. With an investment of \$3 million, 71 apartment blocks were built in Winnipeg that year.<sup>117</sup> The atmosphere was ripe for apartment building. The neighbourhoods Frankel targeted for development were all upper-middle class. These neighbourhoods all sat next to middle class ones. Frankel's properties in the higher-class areas had at least one apartment building close by. When these are considered, Frankel's strategy to build in the three chosen neighbourhoods makes sense purely in an investment context. In addition, according to Google Maps, Frankel could walk by all three properties from his apartment or the Rosenthal's house within  $\frac{3}{4}$  hour or less.

What does not make sense is William Alexander's opposition to an apartment building at Wellington Crescent and Cockburn solely on the grounds

that it was across the street from his probably very grand house. Built in 1909–1910 and costing \$100,000, the Wellington Apartments at 264–276 Wellington Crescent were nearly directly across the street from Alexander’s house. At Hugo, the next street along Wellington Crescent from Cockburn, sits Crescent View Court. This apartment block was built in 1908 and cost \$40,000. Taking these two together seems to point to the case of closing the stable door after the horse has bolted. The fact that the building Frankel proposed was an apartment building is more likely a cover for another reason.

Two buildings, that are not houses, sit on the southwest corner of Stradbroke Place and Pembina Avenue (now Stradbroke and Osborne). Both were built in 1905. The building closest to the corner was a bank, and the building one in from the corner had retail frontage on Stradbroke Place with apartments in the rest of the building. I can imagine Frank Frankel walking by these buildings and, without checking any city caveats, seeing the potential for an apartment building in the same block 170 meters down the street.

For Armstrong’s Point, at least five recently built apartment buildings were located on Furby and Langside, south of Westminster. The closest one, built in 1911, is located at 42 Langside. This is only 120 meters from the entrance to East Gate and 400 meters from Hunt’s property at 43 Middle Gate.

It seems to me that for the Frankels, these three areas were ripe for the legitimate development of apartment blocks, perhaps high-end buildings. They were not fly-by-night operators trying to make a quick buck through extortion. If Frank Frankel’s strategy was to develop these three properties, then as a newcomer to Winnipeg, the choice of Bellhouse as his architect was a reasonable one. In July 1912, when Frankel was active in Winnipeg, the *Winnipeg Saturday Post* ran an article on Bellhouse, praising the quality of his work and stating that he was carrying out “all classes of architectural work, but mainly [...] large undertakings, such as public buildings, fine residences, etc.”

and his reputation was “second to none for the extensiveness and superior quality of his professional service.”<sup>118</sup>

In the whole affair, there is only one overt hint of antisemitism and ethnic bias. In early 1913, while Hunt was rallying Armstrong Point residents to support a by-law that would prohibit apartment buildings in Armstrong’s Point, he wrote a letter to one resident, saying:

... if we are going to prevent the erection of apartment blocks on Armstrong’s Point, other than those proposed by Frankel Bros. the Jew and the Icelanders on the other side of Central Avenue, we will have to get busy.

Hunt may have feared the building contractor Sveinn Brynjolfsson, who built the apartment block at 42 Langside. More generally, Jews and Icelanders were the main competition to the British elite in apartment building ownership.<sup>119</sup>

Whether or not it was antisemitism, a dozen years later, two prominent members of the Jewish community commissioned Bellhouse to design their new houses in Crescentwood. This was when Bellhouse’s commissions were few and far between. At least one of the two was present for the Frankel-Rosenthal wedding ceremony and reception in 1914.<sup>120</sup> Perhaps this was a nod of thanks to Bellhouse for his earlier work with Frank Frankel.

The court documents mention a plan for the apartment building on Middle Gate. I contacted the Winnipeg Archives to try to see if a copy of the plan still exists. I was told that the file, which several years ago had been in the archives (Randy Rostecki had seen it and quoted from in in his *Armstrong’s Point*), was now back with the Legal Department of the City of Winnipeg. I wrote to the Legal Department and was told to make a FIPPA (Freedom of Information and Protection of Privacy Act) application. That bit of speculation cost me \$90. I eventually got a reply. I was given court documents that had been filed, and which I had already seen in published legal reports or from

material that Randy Rostecki had sent me years ago. I was told I could not have access to any other material as it was under attorney-client privilege. That prompted me to write an e-mail to the Legal Department.

Your decision raises an interesting question that could be made into a case study at law school.

Part of your forbidden material under attorney-client privilege has already been published in Randy Rostecki's book *Armstrong's Point*. He obtained the forbidden information and quoted it when the file was sitting in the Winnipeg Archives. He concluded, and I agree with him, that the Winnipeg solicitor, Theodore Hunt, was working in a conflict of interest. As a resident of Armstrong's Point living near the apartment building proposed by the Frankels, he was rallying his neighbours against the proposed building. He was also representing the city as its solicitor. The question is: which part of the material in the file is related to Hunt's private actions, which probably should not be under attorney-client privilege, and which is related to his work as solicitor for the city, which would be under attorney-client privilege?

I wanted to look at the file to see if there were any plans for the proposed building that my great-grandfather designed but never built. Apparently, there are none. From the material sent to me, I have no desire to spend any more money on what is a minor issue for my book (Was Hunt only under the influence of the idea of British exceptionalism prevalent at

his time among British immigrants, or was he anti-Semitic since Frankel was Jewish?).

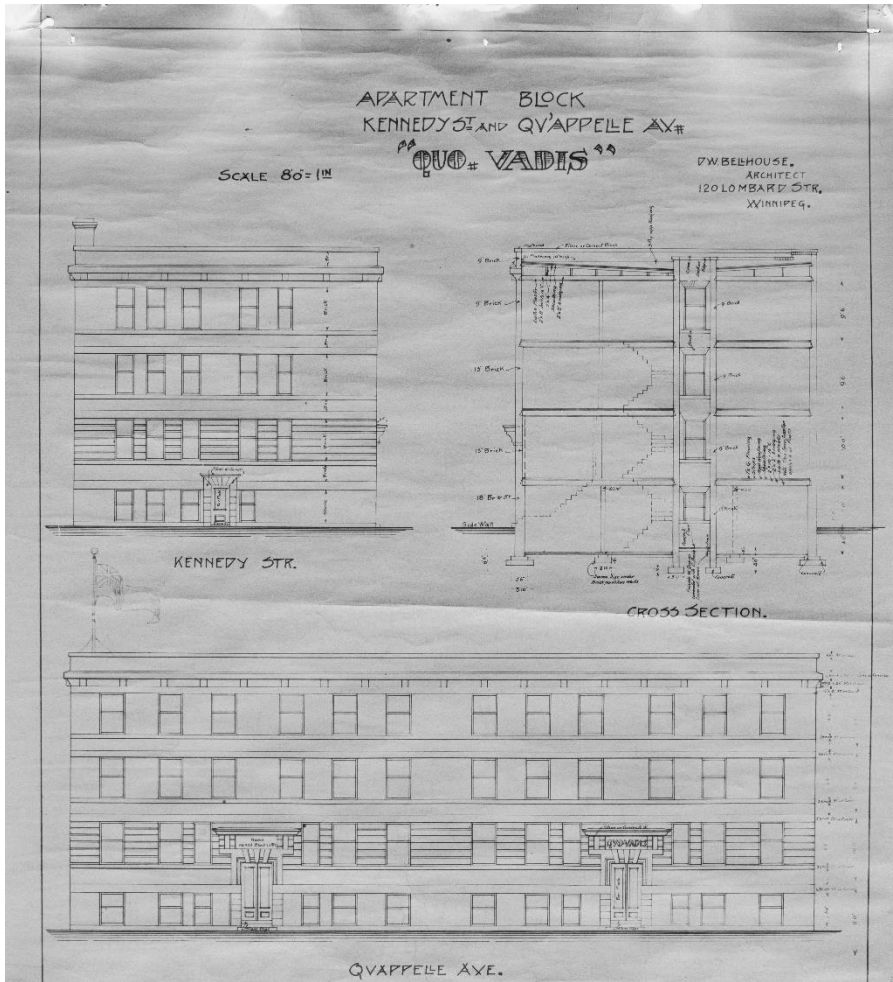
Thank you for providing me with the information you have been able to release.

At the time of publication, the City of Winnipeg's Legal Department has yet to respond to my e-mail.

### **Back to Buildings That Were Built**

If survivorship is anything to go by, David Bellhouse has had mixed success with apartment blocks. Two of his blocks have been demolished, one is currently derelict, and one remains intact. As seen in the Frankel case, at least two projects died in the planning stages, with a lawsuit attached to one of them. From reports about apartment blocks that were built, Bellhouse tried to introduce a few innovations in some of them.

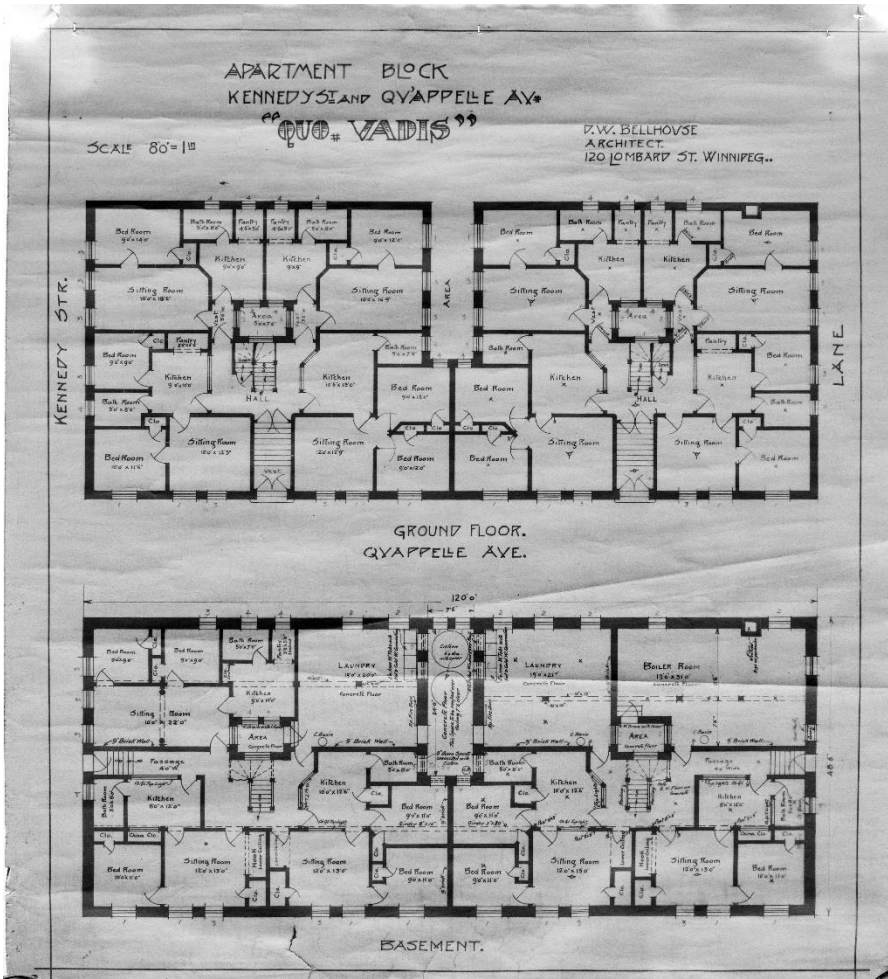
The earliest apartment building attributed to David Bellhouse is the Cadillac Apartments, now demolished, which stood at the northwest corner of Kennedy Street and Qu'Appelle Avenue.<sup>121</sup> It is unlikely Bellhouse's work. Some sources I have found say that it was built in 1907. These sources have confounded the Cadillac Apartments with the Quo Vadis Apartments, which Bellhouse designed. The Quo Vadis Apartments had a false start in 1907 but got back on track in 1908.<sup>122</sup> The earliest reference to the Cadillac Apartments that I can find is from 1904, and no architect is named. The drawing of the building that appears in the *Manitoba Free Press* is in a style different from Bellhouse's other apartment buildings.<sup>123</sup> Typical of apartment buildings of the time, it was a three-storey walk-up.



Quo Vadis Apartments, Front Elevation<sup>124</sup>

In 1907–8. Bellhouse had a substantial commission, the Quo Vadis Apartments, on the southwest corner of Kennedy and Qu'Appelle opposite the Cadillac Apartments. Originally costing \$65,000, the building has since been demolished.<sup>125</sup> The building had several modern conveniences. Each kitchen had its own access to garbage disposal that went directly to the basement, and there were two large laundry rooms in the basement, each equipped with large

soft water cisterns. The main entrance had marble steps, and the hallways were tiled. Each apartment was trimmed with weathered oak, and the floors were maple. The building was fitted with electric lights and heated by steam.

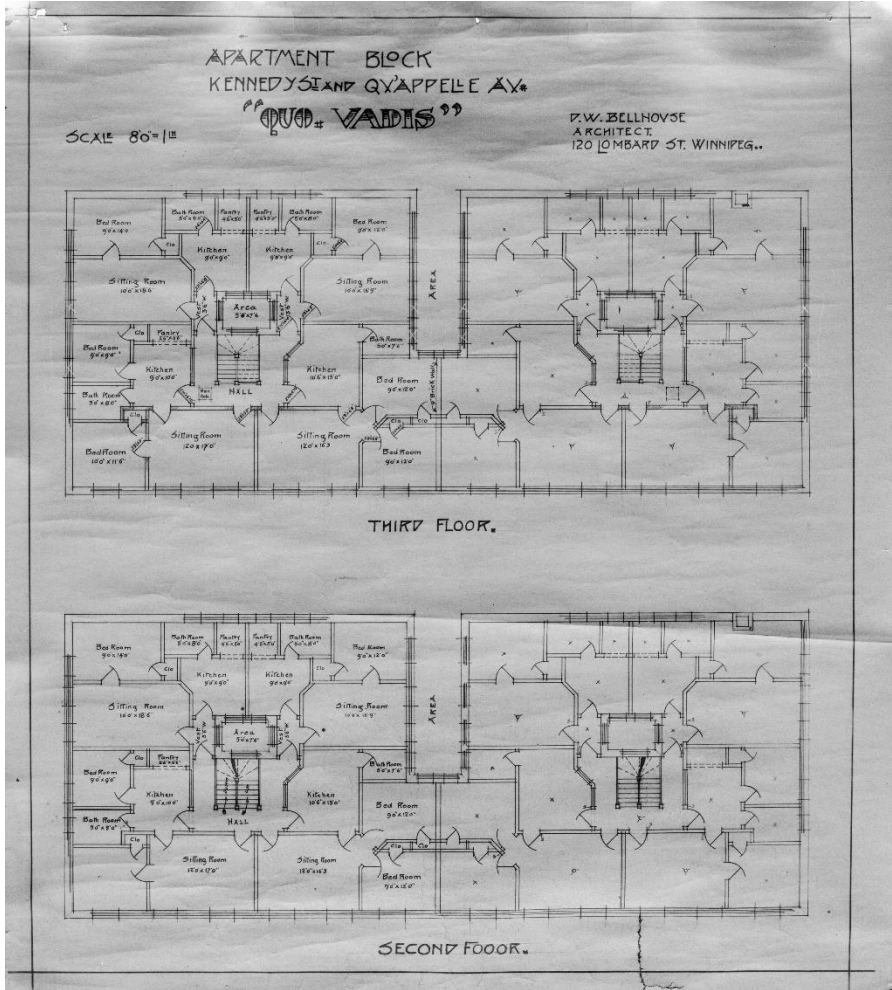


Quo Vadis Apartments, Basement and Ground Floor

There is one unusual, though not unique, feature of the building. Most apartment buildings I have seen, old and new alike, have a central hallway running the length of the building. Each apartment has an entrance off the



central hallway. As seen in the plan for the front elevation, there are two entrances to the Quo Vadis Apartments on Qu'Appelle. This is the first indication of a different configuration of the apartments within the building.



Quo Vadis Apartments, Second and Third Floors

The second plan shows the basement and ground floors of the building. Each front entrance in each half of the building leads to a central stairway. On the ground floor, there are entrances to four apartments. A close

look shows two-bedroom apartments at the front of the building and one-bedroom apartments at the back. The layout of the staircases reminds me of some European apartment buildings I have seen where there is a central courtyard with a staircase leading to the apartments. Five apartments are in the basement, leaving room for two laundry rooms and a boiler room to heat the building. The basement is reached through either side entrances or from the central stairways.

The second and third floors of the building have the same layout: four apartments in each half of the building with two-bedroom apartments in the front and one-bedroom apartments in the back. Each half is accessed from an entranceway leading to the central staircase.

The basement through the third floor plans show the building has minimal interior corridors, including within the apartments. This results in maximal use of the living space. Compared to many apartment layouts, this unique feature requires some planning effort.

The *Winnipeg Tribune* had a slightly cryptic notice in 1909:

D.W. Bellhouse, architect, has in hand plans for a house on Academy road for W.G. Styles, red brick and half timber, price \$7,000. He is also preparing sketches for two large blocks and some private houses.

The Styles house was built at 97 Academy Road and demolished in 1939. One of the apartments was probably Stratford Hall, constructed in 1909 at 285 College Avenue.<sup>126</sup> It is the only surviving Bellhouse apartment block and does not represent his best work. A current picture shows a nearly plain rectangular red brick building. The second apartment building may have been an addition Bellhouse designed for the Ashford Block at 381 Balmoral. He had “inside information” about the original building. He lived there in 1907 or 1908.

Stratford Hall has fallen on hard times, especially for the tenants. In July 2024, a new owner took possession of the building and evicted all the

tenants with 24 hours' notice only. Hardball tactics were used in the eviction process. Locks were changed, and people's possessions were thrown on the front lawn. Subsequently, some of the building's windows were broken or boarded up. The Manitoba government intervened since the eviction process was illegal. The province offered emergency accommodation and per diem funds for food. Some tenants returned. Many of the tenants could not be found; they had gone to encampments used by the homeless, or they went elsewhere.<sup>127</sup> As I write, the situation remains an ongoing affair.

Bellhouse's last apartment building was the Coronado Apartments at 485 Furby. Constructed of red brick and designed to house 30 apartments, it cost \$90,000. It has fallen on harder times than Stratford Hall, experiencing five fires since 2020. It has been left derelict since at least May 2023. If it has not been torn down already, it will probably be.<sup>128</sup> Even before the fires, the building was in a sad condition.

The first photograph of the building is from 2020. I do not know why the owner painted the lower front of the building black. It does nothing to enhance the look of the building. The second photograph is from 2023. It shows the fire damage to the front of the building. Several red bricks have been removed, exposing the yellow brick behind the outer layer of red. The fire damage shows the building was double brick – two brick layers mortared together to improve their structural capability. This is no longer common in Canada; houses today are wood framed and clad in a layer of insulation with a brick or stucco veneer.

Double brick buildings, houses and apartment blocks among them, have some benefits. They are insulated against sound and are resistant to fire. They are also durable and will last for many years. The Coronado Apartments is a case in point. It has stood for more than 110 years despite abuse and several fires. Quality comes with a cost. A double brick building is more expensive to

erect because of the additional bricks and the labour required to lay them. It also requires a more substantial foundation to carry the extra load of the bricks.



Coronado Apartments 2020  
 Courtesy of George Penner

About ten years after he worked on the Lombard Street warehouse for Macnab and Roberts, Bellhouse received a few commissions for commercial buildings. Over the three years 1910–12, while he was at the height of his visible career, there are reports that he had commissions for five projects of this type.

The first project was not his but the work of Hamilton, Ontario architect Alfred Peene, in 1910. Bellhouse supervised the project locally. Why a non-local architect? The building, a three-storey warehouse at 130 James Street in the Exchange District, was commissioned by the Hamilton manufacturer of stoves and furnaces, Burrow, Stewart, and Milne.<sup>129</sup> The

manufacturer was probably trying to take advantage of the freight rate differential for goods shipped to Winnipeg. They picked a local architect from where they had their primary business. The warehouse has yellow brick exterior walls with simple limestone ornamentation. The building has been converted into a 49-unit condominium.



Coronado Apartments 2023

Courtesy of *Winnipeg Sun*

A Bellhouse three-storey warehouse from 1910 is an obscure blip in the Winnipeg history of the Exchange District. I can pinpoint its beginning but not its exact location, use, and demise. In 1910, Bellhouse obtained a building permit for a warehouse on the east side of Stanley Street between Henry and Logan Avenues. At a cost of \$35,000, it was erected for the Dingle Brothers. This is the point at which confusion sets in. It turns out there were five Dingle

brothers working in Stanley Street. So, I had five Dingles dangled before me. Which one, or ones, to choose? After a lengthy paper chase done from the comfort of my kitchen table, I think I figured it out. Albert, Dudley, and Guy Dingle ran a fruit and vegetable wholesale business called Dingle and Stewart at 263 Stanley Street. Also at 263 Stanley Street, Charles and James Dingle ran a general contracting and roofing business called Dingle Bros Roofing. To add to the confusion, 263 Stanley Street, standing mid-block between Alexander and Logan Avenue, was originally built in 1903 and then expanded in 1910, the same year the Bellhouse warehouse was built. Was this the building Bellhouse was working on? No. His warehouse was in the next block between Logan and Henry. I checked *Henderson's Winnipeg Directory*. From 1912 on, there was a warehouse on that block of Stanley Street on the right side of the street. But it was occupied by the T. Eaton Co. even after Eaton's built its mail order building in 1916 on St. Mary Avenue behind their main store. I think Charles and James Dingle were operating as speculators. Sometime after the completion of the warehouse, they sold it to Eaton's. The building is no longer standing. The street view in Google Maps shows newer buildings and parking lots along Stanley between Logan and Henry.

The following year, 1911, Bellhouse carried out a project for a local manufacturer, Reliance Ink Company. It was a two-storey brick and stone factory on a concrete foundation, costing \$9,000. It had electric lighting and steam heating.<sup>130</sup> Reliance Ink was the only company in Winnipeg that made writing ink and the only one between Toronto and Vancouver.<sup>131</sup> Eight years later, they were repeat customers. Bellhouse enlarged the warehouse for the ink company. This time the cost was \$8,000.

In 1912, Bellhouse had another small commission. He designed a two-storey building called the Crump Block at the corner of Charlotte (now

Hargrave) Street and Notre Dame Avenue. The ground floor housed a tailor's shop and a wine and spirits store, and the second floor had a billiards parlour.



Henderson Building, 332 Bannatyne

His most ambitious project from this time was the Henderson Building at 332 Bannatyne, built in 1910 as a multi-use, multi-tenant building. Initially, the building housed Henderson Manufacturing Co., which made overalls and shirts. Within a couple of years, several tenants joined Henderson. The building is described architecturally as:

The minimal ornamentation of the exterior of the Henderson Building reflects the concerns of the owner and designer to create a sturdy building, rather than an aesthetically intricate design. The building's rough textures and bulkiness are elements of the Romanesque Revival style so prevalent



in the Exchange District. The restrained many façades with their strong vertical emphasis and multiple windows arranged in a rectangular grid, however, resemble the Sullivanesque or Chicago Style style that grew out of the warehouse district of Chicago shortly after the turn of the century.

Like the Macnab and Roberts warehouse from 1903, I would take a slightly different tack. Once again, to me, the building resembles a smaller cotton factory common in and around Manchester during the nineteenth century. Like these factories, it uses post and beam construction. I see both Chicago Style and Manchester cotton factory influences.

Bellhouse also received a commission from a church in 1912.<sup>132</sup> He designed the Sunday School, subsequently called Trinity Hall, for Holy Trinity Anglican Church in the heart of downtown Winnipeg, which he and his family attended when they first arrived in the city.



Trinity Hall, 1912<sup>133</sup>



Here, I have shown a picture of it as it was being torn down in 1966 to give an idea of its size. The church is immediately behind the demolition site. The large dark building in the background is the old Eaton's store.



Trinity Hall, 1966<sup>134</sup>

A description of the hall and its use was given in 1928:<sup>135</sup>

The well proportioned and handsome Trinity Hall is a roomy and perfectly appointed parish workshop. From the gymnasium and shower baths in the basement to the large and well laid out assembly hall on the third floor, you will find office, choir rooms, lecture rooms, library and

kitchen. During the winter season these rooms are veritable hives of activity, when all the parish organizations are holding regular meetings.

This Hall is used also for Diocesan meetings of all kinds, and regularly the Diocesan Board of the W.A. hold meetings here. In this regard Holy Trinity lives up to its name of being the Mother Church of the City. Many extra Parochial meetings are regularly held in Trinity Hall without any expense to the organizations concerned.

The hall was designed in the Romanesque Revival style.

Although the building boom was winding down, Bellhouse had four known commissions the following year in 1913. He was commissioned to design a house in Crescentwood, this one at 333 Yale.<sup>136</sup> Perhaps still influenced by his old teacher, Richard Shaw, it was a half-timbered design. A second was a small commission, a one-storey building housing a grocery store at Burnell and Ellice. The owner, Ernest Whatley, had moved his store from Spence and Ellice, about 1.2 kilometers away.<sup>137</sup> The building still stands and houses an Asian store and a restaurant. The final two commissions in 1913 were major undertakings.

Gault Brothers Co was originally from Montreal, but the Winnipeg branch was incorporated as Gaults Limited in 1903. The company operated a wholesale dry goods business and built a large warehouse on Arthur Street in Winnipeg in 1900. With business booming, the Winnipeg warehouse was expanded in 1903. A further expansion was needed in 1913. It was located about 1.5 kilometers away on Gomez Street. David Bellhouse designed two new buildings for Gaults Limited on the Gomez location, costing \$60,000.<sup>138</sup> There was a four-storey warehouse with loading platforms and two freight elevators. It was designed to carry a load of 350 pounds per square foot. There was also a garage to house the firm's trucks and a five-room suite above the garage for the caretaker.



St. Edward's Church, 1913<sup>139</sup>

Bellhouse's fourth commission in 1913 was for the Roman Catholic Church of St. Edward the Confessor on Arlington Street.<sup>140</sup> The church is built of red variegated Sidney brick in the Italian Romanesque style and sits on a stone foundation. It has minimal exterior decoration. The entranceway is deeply recessed, and the front façade becomes more decorative as it rises to its highest point. The entrance stairway, as shown in the picture of the church, has been changed. Originally, two side stairways led to a platform by the entrances at the front of the building.



St. Edward's Church Interior

Courtesy of George Penner

The church's interior has a coffered ceiling inspired by Greek temple architecture. This can reduce noise levels and improve acoustics. It can also

make the church interior seem more spacious. An unusual feature for a Roman Catholic Church is that the floor slopes three feet from the church entrance to the communion rail at the front.

Bellhouse must have considered St. Edward's Church his best work to that point in time; it is one of the very few instances in which the architect's name and the year of construction appear on the cornerstone of the building.

### **The War Years**

The Winnipeg building boom, fueled by local speculators and British investors, peaked in 1912. With the clouds of war gathering in 1913, British investment began to dry up.<sup>141</sup> There was also pressure from within the system. Towns and cities were growing in Saskatchewan and Alberta. Consequently, more economic services were available outside Winnipeg. There was pressure from these new centres to change the freight rate structure. This occurred in 1911, thus cutting into Winnipeg's competitive advantage.<sup>142</sup>

A few months before the declaration of war in August 1914, the drug company Martin, Bole, and Wynne decided to build a four-storey warehouse that cost \$57,000.<sup>143</sup> They operated out of Market Street in the Exchange District. The new warehouse was 1½ kilometers away at 576 McDermot Avenue, close to but outside the Exchange District. With a frontage of 64 feet, the length of the building was more than twice that amount. The building is similar in design to Bellhouse's building at 332 Bannatyne, which was built four years earlier. Like the building on Bannatyne, I think Manchester's nineteenth-century cotton factories played a part in inspiring the design of the warehouse on McDermot. In 1992, 576 McDermot Avenue was converted into housing for inner-city families, consisting of 38 units of one to four-bedroom apartments.<sup>144</sup>



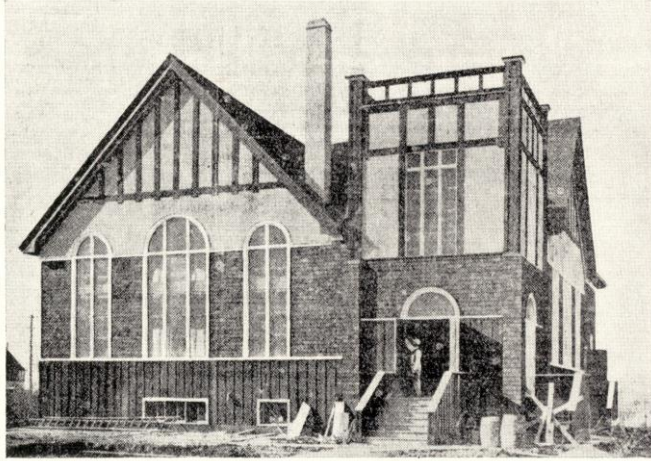
576 McDermot Avenue

Photograph taken by the author

Although work was slow during the war years, in 1915, Bellhouse obtained the commission to design St. Andrews River Heights Presbyterian Church at Oak and Kingsway in River Heights. The church was demolished in 1945 and replaced by a stone church. It is now a United Church. Designed in the Tudor Revival style, the 1915 church was appropriate for its location. In 1915, River Heights was a new development, and much of the land around the church was countryside. It has the look of a typical newly-built English country church.

The new church burned down in 1916 and was rebuilt using the same plans with some minor changes.





St. Andrews River Heights<sup>145</sup>

Then tragedy struck. The Bellhouses' eldest son, Richard, was killed in action near Ypres in Belgium on 31 March 1916 while serving with the Canadian Expeditionary Force.

Richard's military service was undistinguished and brief. He joined the regular army in May 1915 as a private in the Cameron Highlanders, based in Winnipeg. This was mobilized as the 43<sup>rd</sup> Battalion of the Canadian Expeditionary Force. The Battalion embarked for England in late May of 1915. They were stationed at Shorncliffe, in south England, for training. On the day before embarkation for England, the extended family of parents, his brother, aunts, uncles, and cousins came together to see their soldier off. A cousin, who was four years old then, remembered, in a conversation I had with her several years ago, being at the Bellhouse home and seeing her cousin come down the stairs wearing his kilt, the regimental dress of the Camerons.<sup>146</sup>

The regiment arrived in England on 10 June 1915. After some training, they embarked for France on 20 February 1916. Shortly before he left England

for France, Bellhouse had his picture taken in his regimental dress at a photographer's studio in Folkestone, his port of embarkation. To the Germans, the soldiers from Highland regiments, dressed in kilts, were known as "Ladies from Hell" (Die Damen aus der Hölle).



Richard Wynyard Stacpoole Bellhouse in Folkestone, 1916



At the front, the Camerons relieved the troops of the 2<sup>nd</sup> Canadian Division along a six-mile front south of the Ypres Salient, about one-half to one mile from the town of St. Eloi. On March 27, the British launched an offensive at St. Eloi, known as the “Actions of the St. Eloi Craters.” Typical of trench warfare, the initial part of the battle was an artillery bombardment. The heavy fighting did not begin until April 5 and continued until April 16. Bellhouse, who was part of a machine gun unit, was killed in action the week before during the early artillery exchange. He was buried the next day. He was one of the very first casualties in his battalion, having been at the front for a month at most and probably for only a week or two.

Bellhouse’s parents were first informed of his death, probably by the Militia Office, on about April 12. They did not seem satisfied with the initial information they received. Tapping into the old boys’ network, they asked Dick Stacpoole to write to his friend in the 2<sup>nd</sup> Canadian Division Headquarters to obtain more information. The friend replied with condolences and a description of what the cross at the grave would look like. Later, one of the commanding officers in the field wrote with more graphic information about his death, which occurred around sunset.

The younger son, Edward, enlisted three days after his brother went to the front. It is possible that he did not tell his parents at first. On his attestation papers, when he was recruited, he gave his father’s name as Henry Winford Bellhouse, even though he was given the usual caution that a false statement on his form could result in punishment under the Army Act. He was discharged from the army for medical reasons (colitis) on 22 May 1916, less than two months after his brother’s death. In May 1917, he signed up again as a private attached to the Canadian Officers’ Training Corps. He was discharged on 11 May 1918, six months before the war ended. He never went overseas.

Throughout the war, David Bellhouse had no known commissions to build houses. He had a dry spell after the River Heights church until 1923, with one blip in 1919.

After World War I, the demand for an architect's services declined. There was a shift from the desire for artistry in a building to economic considerations. This was already in place for houses and took a firm hold for apartment buildings by the 1930s.<sup>147</sup> Builders and developers wanted to bypass the architect's fee as a cost-saving measure. There was a move to use plans that became known as cookie-cutter plans for buildings, especially houses.

### **Late Career and Eventual Retirement**

The 1920s did not start well for David Bellhouse. In the early 20s, he was suing Andrew Houghton, manager of Houghton Land Corporation in Winnipeg. Houghton had various occupations, including private banker, real estate agent, and notary public. Bellhouse claimed that he had made plans for an apartment block in 1919 for Houghton and had secured tenders for the building. He sued Houghton for \$1,750 for his unpaid fees. The case was heard in the Court of King's Bench in Winnipeg. At one point, Houghton claimed that he had never received the plans. Later, he claimed that the call for tenders was never given.<sup>148</sup> Bellhouse's brother-in-law, Dick Stacpoole, represented him in court. The outcome of the lawsuit, which dragged into 1922, is unknown to me, but it could not have helped Bellhouse's business.<sup>149</sup> Since I can find no record of it, it is possible the case was settled out of court.

Between 1916 and 1923, Bellhouse had no known architectural commissions. How did he make a living? The 1921 census provides a hint. He gave his occupation as an architect, but his employer was the CNR, and he worked in the architect's department. His son, Edward, also worked for the

CNR but in a different department. It is impossible to say whether the father got his son his job or vice versa or if it happened independently.



#### Royal Architectural Institute of Canada Meeting Participants

The Royal Architectural Institute of Canada held its 15th annual meeting in Winnipeg from September 25 to 27, 1922. David Bellhouse was in attendance, as evidenced by a photograph of the attendees. He is fifth from the left in the first row. Over the course of the meeting, wide-ranging discussions on architectural topics took place. I think Bellhouse's interaction with the other architects at this meeting affected some of his future work, which spanned only a short time interval.

Following current trends or being inspired by interaction with other architects at the 1922 national meeting, David Bellhouse's architectural designs changed. This is exemplified by comparing the house at 67 Middle Gate from 1908 to a new house he designed on Waverley Street in 1923, shown in the photograph. In the newer house, the form is simplified. The dentils in the eaves are gone. There is no projecting bay on the front of the house. The new house

appears lighter since there are no stone lintels over the windows, and brick is used instead of stone on the first floor. The house appears less massive without the stone and a third floor. What remains the same is the treatment of the outside walls – one material for the first floor (red tapestry brick for the new house) and another for the second floor (stucco).

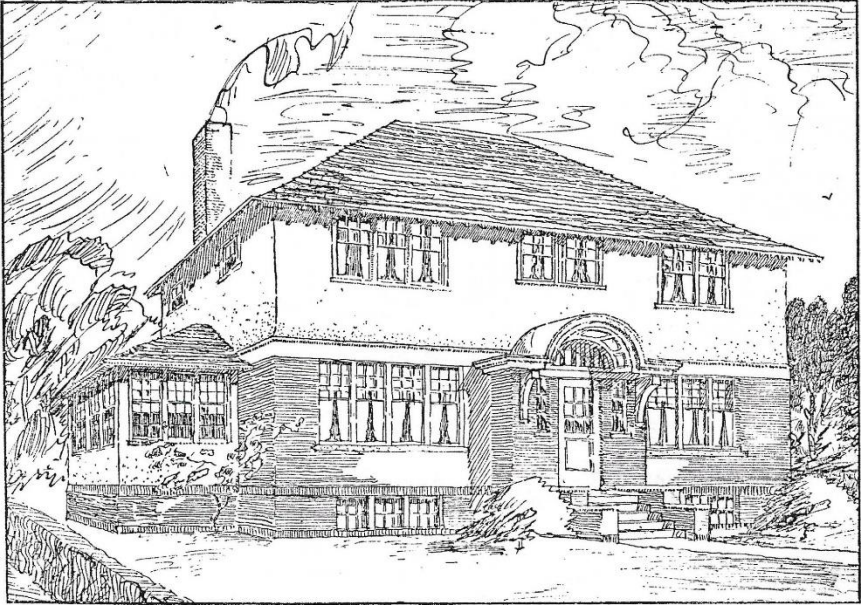


227 Waverley Street

Photograph taken by the author

The Waverley Street house in River Heights was built for the Winnipeg physician Wesley Pirt. It was Winnipeg's largest electrically heated and operated home to that date.<sup>150</sup> It was described as,

“the very last thing in a fully equipped ultra-modern dwelling, insulated from basement to attic, electrically heated throughout and the latest invention in radio installment. Every known labor-saving device is included



1923 Drawing of 227 Waverley Street

in the equipment, the whole illustrating the most perfect consummation of the new era of building.”<sup>151</sup>

Electricity was generally used for lighting, and coal or wood was used for heating. The use of electricity for heating was unusual, though not rare. Pirt’s was not the first electrical home in Winnipeg. Its predecessors were all one-storey bungalows, and the increase in size presented new design challenges. Heating the house had to be done economically.

The challenge was met through insulation and the choice of heating equipment. Bellhouse tested various available insulations and settled on Sealofelt, which was made in Selkirk, Manitoba. Made of flax straw, it was flexible and did not shrink. The insulation was applied between the studs and the rafters throughout the house. He heated the house using hot water from a 250-gallon water tank heated using immersion heating elements. The heating

system had to be designed to accommodate the off-peak restrictions imposed by the electricity supplier. The hot water heat could be supplemented by an electric fireplace in the living room and portable radiators elsewhere. Bellhouse designed the fireplace so that the owner had the option to change it to one using coal.

The modern photograph of the home shows some changes compared to a 1923 drawing of the house in *Western Canadian Contractor*.<sup>152</sup> A smaller sunroom on the left side of the house has been removed and replaced by a much larger addition. In the photograph, the bricks in the addition are slightly different in colour from the bricks in the original house. There is one other difference between the photograph and the drawing, leading me to believe that the 1923 drawing may not be completely accurate. The pitch in the roof of the drawing is much higher than the pitch in the photograph. I find it hard to believe that at some point over the last 100 years, the entire roof was rebuilt.



St. Thomas Anglican Church  
Photograph taken by the author

The move to simplicity is more evident in Bellhouse's work for St. Thomas Anglican Church, built in 1923. The *Manitoba Free Press* described the new building as "simple, dignified and well proportioned." The church is in Weston, an area of Winnipeg west of McPhillips and south of the CPR railway yards. As seen in the photograph, there is a nod to half-timbering at the church entrance and in the vestry, which protrudes from the east end of the church.

Some of Bellhouse's attention to quality is evidenced in his 1923 houses. He wrote to the contractor for the Pirt house on Waverley, James Fraser, claiming that the plastering work was substandard and would have to be redone. Fraser was also the contractor for another house Bellhouse had designed on Victoria Crescent in the Winnipeg suburb of St. Vital.<sup>153</sup> Four days after the letter on the Pirt residence, Bellhouse wrote again to Fraser, charging that the plastering at the St. Vital house was "absolutely no good & will have to be made good before and money is paid."<sup>154</sup> Bellhouse also inspected the heating at the Pirt residence. He noted temperature differentials between some adjoining rooms and wrote to Charles Kirk, the plumbing and heating subcontractor, to have the situation remedied.<sup>155</sup>

After the 1923 commissions, work dried up. He was living in a house at 78 Langside and had difficulty paying the rent. In February of 1924, he wrote to the house owner that he could pay only part of the rent and concluded the letter by saying, "Things are very quiet just now, I'm sorry to say, but we hope for an improvement soon." He paid the full rent of \$65 the next month. On 3 April 1924, Bellhouse wrote to the owner asking for a reduction in the rent, stating, "my collections are poor & business at present is nil, but we live in hopes." He asked the owner to reduce the rent to \$60 per month, which was done. By mid-April of 1926, he was several months behind in his rent. He wrote to the owner enclosing a cheque for \$105, which brought him up to two months late in his rent. Business was starting to look up at this time. He wrote,



“work is coming in now & things are improving, I am glad to say, it has been a very trying time for the last six months.”<sup>156</sup> He missed his June rent, which his son, Edward, paid. Edward claimed his father was traveling and forgot to pay.

At this point in his career, David Bellhouse was reduced to chasing small contracts. On 11 September 1923, a potential client, Edward Smillie, of Elgin, Manitoba, wrote to Bellhouse to ask whether he renovated old houses. Smillie wanted a new verandah and some other unspecified work on the house. Bellhouse wrote back, probably offering to draw some plans. Smillie eventually wrote back on 29 January 1924. Because of the area’s crop failures, he postponed any work on his house.

I could not find any record of further work for Bellhouse until 1926. That year, he designed two houses in Crescentwood. The clients, Leon Churchill and Neiman Weidman, no doubt knew one another. They were both members of Shaarey Zedek synagogue, which was then located on Dagmar Street near the Exchange District. Leon Churchill operated a wholesale clothing business in the Exchange District. Neiman Weidman was one of several family members running a substantial wholesale grocery business. Churchill’s house is at 41 Kingsway, and Weidman’s is at 1 Ruskin Row.

I would conjecture that Churchill and Weidman’s choice of Bellhouse as their architect is related to the Frankel fiasco a dozen years before. They chose an architect whose work in that area of Winnipeg was known and who had worked with some Jewish community members in the past, standing by them during their legal dispute over apartment buildings with some members of the British elite of the city.

Churchill’s house at 41 Kingsway had simple lines similar to Pirt’s house at 227 Waverley. From the pictures of the two houses, the Kingsway house had more stucco and less brick. Churchill did not go the electrical route; he opted to run his heating on oil.





41 Kingsway<sup>157</sup>

The Ruskin Row house marks a significant change in Bellhouse's approach to design. With this house, he appears to have followed the Prairie Style initiated by Frank Lloyd Wright of Chicago. There are wide overhangs, low-slope roofs, and horizontal-formatted windows. The design is appropriate to the location. The house sits on a corner lot with ample open space, giving the appearance of dominating the area. It was one of the largest houses built in Winnipeg that year.

Bellhouse's last known commission was done for Henry Gauer in 1929. Situated at 1095 Wellington Crescent in River Heights, the house was built in the Italian Romanesque style.<sup>158</sup> Gauer held the position of Western Manager of the investment firm of James Richardson and Sons. He continued to prosper through the Depression. He was President of the Winnipeg Grain Exchange in 1937–38.



1 Ruskin Row  
Courtesy of Jordan Makichuk



1095 Wellington Crescent  
Photograph taken by the author

Bellhouse's usual commission for his work, at least with houses, was 5% of the cost of the building. Details of this and his schedule of payments survive for the house on Victoria Crescent in St. Vital built in 1923. The total cost of the building was \$10,877.70, so Bellhouse's commission was \$543.88. He received an initial cheque of \$50 when work was started in 1922. He received additional installments throughout 1923 and early 1924: March – two installments of \$100; September – an installment of \$15 and another of \$10; November and January – two more installments each of \$25. In January 1924, Bellhouse wrote to the new house owner that the balance owed was \$218. What happened next is unclear. There is only a note at the bottom of his accounting that a further \$15 was paid in March 1924.<sup>159</sup>

The death of David and Emma Bellhouse's son Richard had an impact that lasted several years. After the war, my grandfather fell in love with Theresa (Rose) Pfeifer, a woman of Austrian descent. Emma Bellhouse was adamantly opposed to the marriage because of Rose's ethnic background. She viewed Germans and Austrians equivalently, and the Germans killed her son Richard. Emma tried to stop the wedding, which was scheduled for Holy Trinity Anglican Church. The couple evaded the groom's mother and went to a Congregational church to get married on 1 October 1921.<sup>160</sup> Until she died in 1936, Emma did not get along with her daughter-in-law.<sup>161</sup> To make matters worse, for financial reasons, Edward and Rose often lived close to the groom's parents for several years. For some time, they lived in the same house (the 1926 census has them all in the same house at 78 Langside, with a three-year-old Richard Bellhouse). The same cousin, who was at the farewell party when the soldier, Richard Bellhouse, embarked for England, dug deeply into her memory for me, saying, "Poor Rose, she was treated very badly." Despite Emma's animosity, David Bellhouse often conversed in German with his son's mother-in-law.



Edward Ainslie Bellhouse and  
Theresa (née Pfeifer) Bellhouse

As Bellhouse's recorded building projects declined, his involvement in the Manitoba Association of Architects rose. This new connection resulted in his peripheral involvement in three major Manitoba construction projects: the Manitoba Legislative Building, the Cenotaph by Memorial Park, and the Winnipeg Auditorium. He was most active as an architect in the last project.

Though it came together as a group in 1906, the Manitoba Association of Architects was not incorporated until 1914. The Architects' Act of 1913 laid out in detail how an individual could be registered in Manitoba as an architect.<sup>162</sup> After the Association was incorporated, the registration process was transferred to it under The Architects' Act of 1914.<sup>163</sup> The Association became the official organization that accredits and regulates architects in the

province. What remained in the legislation was Section 19 of the 1910 Act, which allowed builders and contractors to bypass architects under relatively loose conditions. At some point, this changed. The current legislation, passed in 1987, stipulates that non-members of the Manitoba Association of Architects can only draw up plans for buildings that are less than “400 square metres in area or three storeys in height.”<sup>164</sup>

Bellhouse was at the inaugural meeting and was definitely a founding member of the organization that exists legally today. He was active in the Association, serving on the Council every seven years, beginning in 1917. He was president in 1918, vice-president in 1932, and president again in 1933.<sup>165</sup>

The first major project was the erection of the Manitoba Legislative Building and the scandal surrounding it. The new Beaux-Arts-style building replaced a Victorian two-storey brick building built in 1883. Work on the new building began in 1913. Within a couple of years, the project was rocked by scandal. The senior contractor, Thomas Kelly, overcharged the Manitoba government for his work and kicked back some of the money to Premier Rodmond Roblin for his election fund. The Lieutenant-Governor appointed a Royal Commission to investigate, which reported on 24 August 1915. Roblin resigned before the Commission’s report was published. It concluded that a fraudulent election fund had been established and that “the former premier, Rodmond P. Roblin, Mr Coldwell, former Acting Minister of Public Works and Thomas Kelly, senior member of the contractors, Thomas Kelly & Sons, as well as other government officials were all involved in the fraud.”<sup>166</sup> Among the government officials were three architects: the Provincial Architect, Victor Horwood, William Elliott, Chief Inspector of the Manitoba Legislative Building, and William Salt, who worked under Elliott. Salt fled the country soon after the Commission began its work. Despite the scandal, work continued on the project, and the new building was opened in 1920.

It took about a year and a half for the cases of the two architects still in the country to be disciplined before the Manitoba Association of Architects for their role in the scandal. Elliott attended a meeting of the Council on 27 January 1917. The President of the Association read to Elliott excerpts of the report of the Royal Commission, and Elliott replied in his defense, strenuously denying that he had done anything unprofessional. After Elliott left the room, the Council discussed the case and decided to put off their decision until the next meeting. At a meeting of the Association Council on 17 February 1917, the members, Bellhouse among them, decided that the report of the Royal Commission provided sufficient information to proceed against Horwood and Elliott. Bellhouse seconded the motion that Horwood was guilty of professional misconduct as Provincial Architect. Bellhouse then made the motion that Elliott was also guilty of professional misconduct in erecting the new building. They were both suspended as members of the Association and, therefore, could not practice as architects until the Association saw fit.

Elliott and his wife each wrote to the Association seeking information about the charges and evidence concerning Elliott's suspension. The Council replied that all the evidence was contained in the Royal Commission report. At a meeting held on 9 April 1917, Bellhouse moved that Elliott be reinstated six months after the date of his suspension.

After the war, in memory of the dead, many communities erected cenotaphs, which stand to this day. The issue arose at the 1919 Annual Meeting of the Manitoba Association of Architects. Independent of the Association, a cenotaph was erected at Portage and Main, but it had deteriorated and was removed in 1923.<sup>167</sup> A War Memorial Committee was appointed, chaired by the mayor, to decide on a design and a location for the cenotaph. At a meeting of the Association Council on 27 May 1924, the Association appointed Bellhouse and two others to sit on the Committee. In 1926, a competition for a new

cenotaph was held to be erected in what is now Memorial Park. David Bellhouse was appointed to an advisory committee as one of two architects representing the Manitoba Association of Architects.<sup>168</sup>

The Winnipeg Auditorium, now housing the Archives of Manitoba and the Provincial Library of Manitoba, began as a make-work project by the City of Winnipeg in 1931. Ideas for the Auditorium had been floating around for at least five years. The minutes of a meeting of 1 March 1926 of the Manitoba Association of Architects read:

A letter was read from City Clerk Brown inviting the Association to attend a meeting on March 6th to consider the erection of a Public Service Building or Auditorium. Moved by Mr. Over seconded by Prof. Stoughton that Messrs. Fingland and Bellhouse be a committee to represent the Association.

Bellhouse was again involved when the project took flight. At a meeting on 9 November 1931, the Association appointed a “Board of Architects” to take charge of the construction of the new building. Bellhouse was appointed to the Board, as were two architects or architectural firms (J.N. Semmens and Pratt & Ross) who were part of a team of three firms that designed the Auditorium. The meeting officially confirmed a decision taken a few days before. In a letter dated 5 November 1931, the Association informed Winnipeg’s mayor, chair of the Civic Unemployment Works Committee, of the Board’s makeup.<sup>169</sup> Bellhouse became one of the superintendents of construction. He remained an inspector for the city until at least 1936.<sup>170</sup> One of Bellhouse’s jobs regarding the Auditorium was inspecting the building. He took his grandson to the building to have the young boy test the seats and the sightlines. In 1931 or 32, the grandson would have been eight or perhaps 10.

Bellhouse continued to be interested in cricket. As late as 1912, when he was in his early fifties, it was said that he “is fond of recreative sports and is

noted as a cricket player.<sup>171</sup> In the late 1920s or early 1930s, he took his grandson, Richard, to watch cricket games at Assiniboine Park, where the game is still played today. In 1939, he was Honorary President of the Winnipeg Wanderers Cricket Club.<sup>172</sup>



David Wynyard Bellhouse with grandson  
Richard in the mid-1930s

David Bellhouse reached the normal retirement age of 65 in 1926. According to Statistics Canada data, his expected future lifetime would be another 13 years. He exceeded expectations by a couple of years when he turned 80 in 1941 and continued to exceed expectations until he died in 1952. Living that long had financial implications. A retiree depended on savings,



investments, selling physical assets such as a home, or getting help from a relative. There was no Canada Pension Plan and no Old Age Security payments.

One strategy Bellhouse employed was to continue working as best he could. On 8 November 1937, he wrote a Christmas letter to his niece in Georgia (his brother Tom's daughter). He had heard of his brother's death and told his niece some early stories of her father's time in Manitoba. Near the end of the letter, he wrote:<sup>173</sup>

I have a lovely big room with twenty one or two of my fathers pictures hanging round. There was not much building going on this year so I devoted my time making Christmas & Birthday cards on birch bark of which I am enclosing one to you.

The room was in his son's apartment; he was living with his son, daughter-in-law, and grandson in the Huntley Apartments on Young Street. Years later, a relative of Bellhouse's niece gave me the Christmas card. It is reproduced here.



1937 Christmas Card on Birchbark from D.W. Bellhouse to Helen Bellhouse

Only a few surviving examples of David Bellhouse's artwork on birchbark exist. One is a pen-and-ink Valentine's card he gave his grandson's fiancé. Another is a painting of the original building of All Saints' Anglican Church in Winnipeg.

In a letter to the Manitoba Association of Architects dated 7 November 1941, Bellhouse wrote that he was closing his practice. His architectural practice had "dropped off considerably during past years." Probably for financial reasons, he resigned from the Association, enclosing a cheque for \$7.50, half the current dues for the year.<sup>174</sup> The Association responded by making him a lifetime member.<sup>175</sup>

Again, these tidbits of information about David Bellhouse's work beg the question: What kind of architectural work did he do from the 1920s to 1941, when he finally retired? We have seen that his early work was a mixture of major and minor projects. The major projects were reported in the press and trade journals. It is safe to say that he had no major projects in the latter part of his career. He probably had some minor projects during this time that have gone unrecorded.

Bellhouse was no longer living with his son's family by this time. In 1941, and apparently, for the rest of his life, he lived at Fort Garry Court, an apartment building across the street from where his son worked for the CNR at Union Railway Station, Main and Broadway.

David Wynyard Bellhouse died on 29 October 1952.<sup>176</sup> In his will, he left whatever he had, which was probably not very much, to his daughter-in-law, Rose.<sup>177</sup> His possessions, which I recall from my youth, that remained in the family included his Christening mug from 1861, several pieces of sterling silver including a silver snuffbox and a tea service from his and Emma's 25<sup>th</sup> wedding anniversary, several of his father's paintings, a walking stick made of pieces of ivory screwed together, a gold watch fob for a pocket watch, an Art

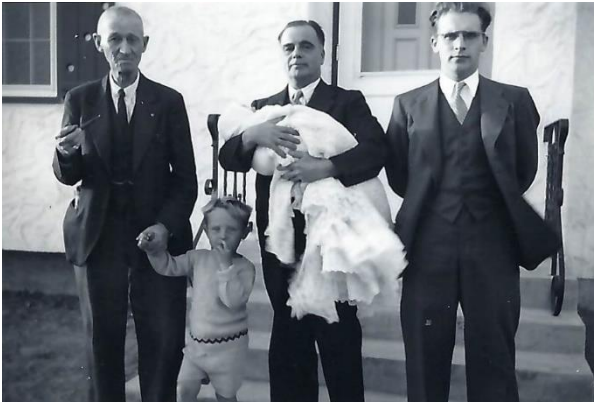
Nouveau vase, and several family pictures. What got me started working on family history several years ago were two nineteenth-century photographs of paintings I unearthed one day from my grandmother's closet when I was an undergraduate student at the University of Manitoba. One was of David Bellhouse Senior and the other of David Bellhouse Junior. At the time I first saw them, no one had any idea who they were and how they were related to the family. It took me a few years to work out that small mystery and a lifetime pursuing information about them and their descendants.

### **Post Script**

From what I have discovered about my great-grandfather, I think it is safe to say that David Wynyard Bellhouse was a talented architect. The proof is in some photographs and drawings of the buildings given here that he designed. He was flexible enough to change with the new architectural trends. For example, despite training in the Queen Anne and Tudor Revival styles, he successfully adopted the Prairie Style for the house at 1 Ruskin Row. His approach to the Quo Vadis Apartments design showed great creativity.

Was he a poor businessman, as my father once told me? No surviving records can inform us on that point. What can be said is that he faced several challenges. At 40, he was a late starter in his career as an architect. It is difficult to tell if an earlier start would have helped his career. Before 1900, there seems to have been a lot of volatility in the profession of architect in Winnipeg. I checked *Henderson's Winnipeg Directory* for 1885, shortly after Bellhouse arrived in Manitoba, and 1891, four or five years before he moved to Winnipeg. In 1885, 15 individuals called themselves as architects. In 1891, the number had dropped to 11. There were only four individuals who showed up in both the 1885 and 1891 directories. There was such a state of flux in the architectural

practices that it is difficult to say how Bellhouse would have fared as an architect had he moved to Winnipeg before 1896. He definitely benefited from the building boom of the early twentieth century and struggled during the First World War, the downturn after the war, and the Depression of the 1930s. He operated a very small office and may have run into serious competition from builders and contractors wanting to avoid paying architects' fees for what appears to be Bellhouse's specialty, houses.



Four Generations of Bellhouses

I have no recollection of my great-grandfather. I was four years old when he died. I vaguely recall going to some home or hospital when my father and grandfather visited him. I stayed outside with my grandfather, who picked a bulrush from a ditch for me and told me how it could be used as a torch. I do have proof that I met my great-grandfather. The four-generation photo, probably taken by my mother, shows my great-grandfather, grandfather, father, and brother Allan with me in my grandfather's arms. We are outside our house at 1181 Corydon Avenue. I appear in a baptismal gown, so the picture was taken on 10 October 1948.

## Appendix

### Architectural Work of David Wynyard Bellhouse

Unless otherwise specified, his architectural work was done in Winnipeg.

1. CPR Fort William, Elevator A enlargement, 1902.  
*Manitoba Morning Free Press*, 24 June 1902, p. 9.
2. Macnab and Roberts Warehouse, 118-122 Lombard Avenue, 1903.  
Cost: \$22,000. Winnipeg Building Permit 489/1903.
3. Church of Christ, 25 Second Street SW, Portage la Prairie, 1903.  
*Manitoba Free Press*, 11 May 1907, p. 27.
4. McLean House, 290 Boyd Avenue, 1904.  
Cost: \$2,300. Winnipeg Building Permit 733/1904.
5. Steele Building stables, 919–925 Main Street, 1906.  
Cost: \$1,500. Winnipeg Building Permit 1579/1906.
6. Steele Bros. Investments, Renovation, 186-188 Aberdeen, 1906.  
Cost: \$2,400. Winnipeg Building Permit 2273/1906.
7. Winnipeg Cricket Club Pavilion, Broadway, 1907.  
Cost: \$1,200. Winnipeg Building Permit 1080/1907.
8. Royal Bowling Alley Notre Dame Avenue, 1907.  
Cost: \$6,000. Winnipeg Building Permit 2252/1907.
9. Sanderson House, 252 Kingsway, 1907.  
Cost: \$4,250. Winnipeg Building Permit 2264/1907.
10. Hotel for J.G. Christie, Gimli, 1907.  
*Manitoba Free Press*, 11 May 1907, p. 27.
11. Quo Vadis Block, 405-409 Qu'Appelle Avenue, 1908.

Cost: \$56,000. *Manitoba Free Press* 26 September 1908, p. 7, *Winnipeg Tribune*, 19 December 1908, p. 31. An earlier building permit (730/1907) was cancelled. The estimated cost for the earlier building was \$50,000.

12. House on the west side of Vaughan for F.J. Raynsford between Portage and St. Mary, 1908.

Cost: \$500. Winnipeg Building Permit 50/1908.

13. House on the west side of Vaughan for F.J. Raynsford between Portage and St. Mary, 1908.

Cost: \$400. Winnipeg Building Permit 348/1908.

14. Terrace, seven houses, unknown address, 1908.

*Winnipeg Tribune*, 19 December 1908 p. 31.

15. Undertaker's establishment and apartments for Joseph Kerr at 120 Adelaide, 1908..

Cost: \$9,500. Winnipeg Building Permit 583/1908.

16. House (probably an addition) at 500 St. John's Avenue for Frank Lang, 1908. The house was vacant in 1909.

Cost: \$450. Winnipeg Building Permit 584/1908.

17. House for L.O. Germain on the west side of Lipton Street between Portage and Buell, 1908.

Cost: \$2,500. Winnipeg Building Permit 585/1908.

18. House for A.M. Osterhout (probably George M, a builder and contractor) on the south side Athole between Main and Mac, 1908.

Cost \$6,000. Winnipeg Building Permit 628/1908.

19. Jenkins House, 67 Middle Gate, 1908.

Cost: \$8,500. Winnipeg Building Permit 632/1908. Rostecki, *Armstrong's Point*, p. 111.

20. House for A.M. Osterhout on the north side of Athole between Mac and Scotia, 1908.

- Cost: \$3,500. Winnipeg Building Permit 582/1908.
21. House for A.M. Osterhout on the north side of Athole between Mac and Scotia, 1908.  
Cost: \$10,500. Winnipeg Building Permit 772/1908.
22. House for Mrs. Rosling on the north side of Scotland between Pembina and Red River, 1908. Howard Rosling had a boat factory at 421 Scotland. He was a boat builder and rented boats, canoes, and launches. In 1910, he had a house at 417 Scotland.  
Cost: \$3,000. Winnipeg Building Permit 854/1908.
23. House for Neely-Rogers Land Co. on the east side of Home Street between Portage and Livinia, 1908.  
Cost: \$6,000. Winnipeg Building Permit 1040/1908.
24. Garage for F.J. Raynsford at 228 Vaughan, 1908.  
Cost: \$350. Winnipeg Building Permit 1234/1908.
25. Bain House (expansion), 69 East Gate, 1908.  
Cost: \$1,400. Winnipeg Building Permit 1314/1908.
26. Macnab & Co. commercial block, Lombard Street, 1908.  
*The Canadian Contract Record*. Vol. 19, no. 14, 1 April 1908, p. 22.
27. Northwest Land & Business Exchange, 12 1½-storey houses, 1908.  
*Improvement Bulletin* Vol. 37 (Jun. – Nov. 1908), 18 July 1908, p. 28.
28. House for Mrs. R. Waterman on the east side Home Street between Livinia and Portage Avenue, 1909.  
Cost: \$1,800. Winnipeg Building Permit 58/1909.
29. House (or possibly addition) for Mrs. R. Waterman on the east side of Home Street between Livinia and Ellice, 1909.  
Cost: \$180. Winnipeg Building Permit 148/1909.
30. Armstrong House, 804 Preston Avenue, 1909.

Cost: \$6,000. Winnipeg Building Permit 935/1909. *Contract Record and Engineering Review*, Vol. 23, 26 May 1909, p. 21.

31. House for Dumaresq and Co. on Rosser at the southwest corner of John. Edwin Dumaresq ran a real estate and insurance company in the Merchants Bank Building.

Cost: \$12,000. Winnipeg Building Permit 313/1909.

32. Hegan House, 188 Yale Avenue, 1909.

Cost: \$6,000. Winnipeg Building Permit 449/1909.

33. Three houses for Edward J. McMurray on the west side of Home Street between Sargent and Ellice, 1909. McMurray was part of the law firm Wilton, McMurray, Delorme, and Davidson. He lived on Polson Avenue.  
Cost: \$4,200. Winnipeg Building Permit 751/1909.

34. Hunt House, 43 Middle Gate, 1909.

Cost: \$8,900. Winnipeg Building Permit 980/1909. Rostecki, *Armstrong's Point*, p. 113.

35. Robinson House, 20 Amherst (now Avonherst) Street, 1909.

Cost: \$8,000. Winnipeg Building Permit 97/1909. *Manitoba Free Press*, 19 January 1909, p. 9.

36. Styles House, 97 Academy Road, 1909.

Cost: \$6,500. Winnipeg Building Permit 981/1909. *Winnipeg Tribune*, 15 May 1909, p. 2, Rostecki, *Crescentwood*, p. 54, *Contract Record and Engineering Review*, Vol. 23, 26 May 1909, p. 21.

37. Chevrier House, 22 Middle Gate, 1909.

Cost: \$8,000. Winnipeg Building Permit 1012/1909. Rostecki, *Armstrong's Point*, p. 114.

38. House for J.W. Phillipson on the east side of Lipton between Livinia and Portage Avenue, 1909. Phillipson was a building contractor with offices in the Merchants Bank Building.



- Cost: \$1,400. Winnipeg Building Permit 1235/1909.
39. Stratford Hall Apartments, 285 College Avenue, 1909.  
Cost: \$42,000. Winnipeg Building Permit 1584/1909. David Spector, 1980, p. 49.
40. Stable for Alfred Blackwell on the north side of Lisgar between Austin and the Red River, 1909. This appears to be behind his house at 142 Selkirk Avenue.  
Cost: \$1,600. Winnipeg Building Permit 1589/1909.
41. House for A.E. Paget at 736 Jessie, 1909.  
Cost: \$3,600. Winnipeg Building Permit 1675/1909.
42. House for J.C. Kay at 771 Dorchester, 1909.  
Cost: \$5,000. Winnipeg Building Permit 1817/1909.
43. Houses for G.W. (J.W.?) Phillipson on the west side of Home between Wellington and Sargent, 1909.  
Cost: \$3,600. Winnipeg Building Permit 2162/1909.
44. House for David W. Lockerby on the east side of Beverley between Wellington and Notre Dame, 1909. Lockerby was an accountant for a boots and shoes company. He lived on Buell Street.  
Cost: \$2,500. Winnipeg Building Permit 2202/1909.
45. Ashford Block addition, 381 Balmoral Street, 1910.  
Cost: \$19,000. Winnipeg Building Permit 1658/1910. *Manitoba Free Press*, 7 May 1910, p. 21, *Contract Record and Engineering Review*, Vol. 24, 1910, p. 29.
46. Burrows, Stewart and Milne Warehouse, 130 James Street, 1910.  
Cost: \$30,000. City of Winnipeg Building Permit 3193/1910. City of Winnipeg, Historical Buildings and Resources Committee, 2014.
47. Edgett House, 276 Harvard Avenue, 1910.  
Cost: \$5,500. City of Winnipeg Building Permit 2416/1910.

48. Henderson Building, 332 Bannatyne Street, 1910.  
Cost: \$50,000. Winnipeg Building Permit 1316/1910. *Winnipeg Tribune*, 11 March 1910, p. 1, *Manitoba Free Press*, 7 May 1910, p.21, *Contract Record and Engineering Review*, Vol. 24, 18 May 1910, p. 29.
49. House for E.J. Berlgin on the east side Assiniboine between Blanchard and Cornish, 1910.  
Cost: \$250. Winnipeg Building Permit 1504/1910.
50. House for Edmund Smyth at 688 Strathcona between Classic (now Riddle) Street and Wolever, 1910.  
Cost: \$2,000. Winnipeg Building Permit 1762/1910.
51. Warehouse for Dingle Brothers on the east side of Stanley Street between Henry and Logan Avenues, 1910.  
Cost: \$35,000. Winnipeg Building Permit 2255/1910.
52. House for Nels Moen on the west side of Greenwood Place, 1910. Moen was a carpenter; he did not live on Greenwood Place.  
Cost: \$3,500. Winnipeg Building Permit 2266/1910.
53. House for F. Lynn on the northeast side of Arnold at the corner of Nassau, 1910. J.W. Phillipson was the contractor. The 1912 *Henderson's Winnipeg Directory* shows Frank Lynde at Arnold Avenue and Nassau.  
Cost: \$3,000. Winnipeg Building Permit 2619/1910.
54. House for Ernest Taaffe on 75 Balmoral Place (now Balmoral Street) between Broadway and Assiniboine, 1911.  
Cost: \$6,750. Winnipeg Building Permit 699/1911.
55. House for William Hamilton on 109 Lenore between Westminster and Wolseley, 1911.  
Cost \$3,500. Winnipeg Building Permit 856/1911.
56. Dagg House, 39 West Gate, 1911.

- Cost: \$15,000. Winnipeg Building Permit 1477/1911. Rostecki, *Armstrong's Point*, p. 126
57. House at 889 Manitoba Avenue for R.J. Blanchard, 1911.  
Cost: \$500. Winnipeg Building Permit 595/1911.
58. John C. Macnab House, St. Vital, 1911.  
*Manitoba Free Press*, 1 April 1911, p. 13.
59. Henry J. Box House, Wellington Crescent, 1911.  
Cost: \$10,000. Winnipeg Building Permit 1309/1911. *Manitoba Free Press*, 3 April 1911, p. 11.
60. Warehouse for W. Peacock at the west side of McGee between Ellice and Sargent, 1911. The Peacocks owned Reliance Ink Company Factory. This is an extension to the original warehouse.  
Cost: \$9,000. Winnipeg Building Permit 2255/1911. *Contract Record and Engineering Review*, Vol. 25, 9 August 1911, p. 66.
61. Holy Trinity Church Parish Hall, Smith and Graham, 1912.  
Cost: \$40,000. Winnipeg Building Permit 823/1912. *Manitoba Free Press* 13 July 1912, p. 11, *Winnipeg Tribune* 23 April 1912, p. 9.
62. House for W.H. Brown on the east side of Assiniboine between Blanchard and the river, 1912.  
Cost: \$15,000. Winnipeg Building Permit 3014/1912.
63. Stable for S. Greenwood on the west side of Garfield between Yarwood and Wellington, 1912. Sydney Greenwood was a Winnipeg contractor and builder living at 876 Burnell Street. The stable was about five streets from his house. Greenwood was the contractor for the stable.  
Cost: \$1,000. Winnipeg Building Permit 3229/1912.
64. Horn House, 131 West Gate, 1912.  
*Manitoba Free Press* 3 August 1912, p. 19, Rostecki, *Armstrong's Point*, p. 134.

65. Crump Block, Charlotte Street, 1912.  
Cost: \$30,000. Winnipeg Building Permit 2347/1912. *Manitoba Free Press* 6 July 1912, p. 11.
66. Coronado Apartments, 485 Furby Street, 1912.  
Cost: \$90,000. Winnipeg Building Permit 1877, 7 June 1912. *Winnipeg Tribune* 8 June 1912, p. 15.
67. House for D. Horn on the east side of Maryland between Broadway and Preston, 1912. This may be David Horn, who lived at West Gate.  
Cost: \$5,000. Winnipeg Building Permit 1942/1913.
68. E.A. Watley grocery store, Burnell and Ellice, 1913.  
Cost: \$4,000. Winnipeg Building Permit 3263/1913. *Contract Record and Engineering Review*, Vol. 27, 8 October 1913, p. 72.
69. St. Edward's Roman Catholic Church, 836 Arlington Street, 1913.  
Cost: \$55,000. Winnipeg Building Permit 115/1913. DWB on cornerstone, *Contract Record and Engineering Review*, Vol. 27, 1913, p. 31
70. John D. Burnham House, 333 Yale Avenue, 1913.
71. Gaults Limited Warehouse, Gomez Street, 1913.  
*Manitoba Free Press* 1 March 1913, p. 11.
72. Martin, Bole, and Wynne Warehouse, 576 McDermot Avenue, 1914.  
Cost: \$57,000. Winnipeg Building Permit 1534/1914. *Manitoba Free Press* 23 May 1914, p. 26, *Winnipeg Tribune* 22 May 1914, p. 5, *Contract Record and Engineering Review*, Vol. 24, 1910.
73. Warehouse at 120 Lombard Street for Macnab and Roberts, 1914.  
Cost: \$19,000. Winnipeg Building Permit 2320/1914.
74. River Heights Presbyterian, Church Oak Avenue at Kingsway, 1915.  
*Manitoba Free Press* 23 October 1915, p. 16, *Winnipeg Tribune*, 23 October 1915, page 23, Arthur A. Sykes, *The Story of St. Andrew's United Church*, and *Contract Record and Engineering Review*, Vol. 29, p. 876.

75. Pirt Printing Co., a warehouse on McDermot near Margaretta (now Furby), 1922. The company's office was at 632 McDermot, a little farther down the street.  
Cost: \$6,300. Winnipeg Building Permit 1016/1922.
76. St. Thomas Anglican Church, 1567 William Avenue West, 1923.  
Cost: \$8,000. Winnipeg Building Permit 1779/1923. *Manitoba Free Press* 29 September 1923, p. 38.
77. Wesley Wright Pirt House, 227 Waverley Street, 1923.  
DWB Notebook, *Western Canada Contractor*, August 1923, pp. 19–20, 24, Winnipeg Building Permit 236/1923.
78. Johnson house, Victoria Crescent, St. Vital, 1923.  
DWB Notebook.
79. Neiman Weidman House, 1 Ruskin Row, 1926.  
Cost: \$22,500. Winnipeg Building Permit 1216/1926. *Free Press Evening Bulletin* 18 May 1926, p. 5, *Winnipeg Tribune*, 18 May 1926, p. 1.
80. Leon Churchill House, 41 Kingsway, 1926.  
*Western Canada Contractor*, December 1926, p. 36.
81. Henry Gauer House, 1095 Wellington Crescent, 1929.  
*Contract Record & Engineering Review*, Vol. 42, 11 July 1928, p. 70.

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## Notes and References

- <sup>1</sup> Quoted by Bernard Michael Boyle (2000). Architectural practice in America, 1865–1965 – ideal and reality, in Spiro Kostof (2000). *The Architect: Chapters in the History of the Profession*. Berkeley: University of California Press, pp. 309–344.
- <sup>2</sup> *Manchester Courier and Lancashire General Advertiser*, 30 January 1866.
- <sup>3</sup> David R. Bellhouse (1992). *David Bellhouse and Sons, Manchester*. London, Ontario: published by the author.
- <sup>4</sup> *Manchester Courier and Lancashire General Advertiser*, 11 March 1865 and *Chester Chronicle*, 21 October 1865.
- <sup>5</sup> Much cricket information on the Bellhouses was obtained from Don Ambrose, cricket statistician and historian of Ormskirk, Lancashire. Some of his information came from the Lillywhite Guides for 1852–1862. I was also given a cryptic reference “S. & B. Vol. IV, page 493” for some of the information on the Bellhouses.
- <sup>6</sup> *Manchester Courier and Lancashire General Advertiser*, 24 September 1853. <https://www.familysearch.org/search/collection/1784428>. Isle of Man Parish Registers, Lezayre Parish.
- <sup>7</sup> *Morning Herald*, 20 May 1869.
- <sup>8</sup> *Adreß- und Geschäfts-Handbuch de Königlichen Haupt- und Residenzstadt für das Jahr 1867* (also for 1868, 1871, 1872, 1873, 1874, 1877). Stuttgart.
- <sup>9</sup> Karl Bædeker (1868). *Southern Germany and the Austrian Empire: Handbook for Travellers*. Coblenz: Bædeker, pp. 93–94.
- <sup>10</sup> Manchester Central Library. Register of St. Mary the Virgin Eccles: Marriages 1873–1876, p. 46, entry 91.
- <sup>11</sup> *The Engineering Record*, 1898, Vol. 37, p. 403; *American Society of Mechanical Engineers*, 1899, Vol. 20, p. 1014.
- <sup>12</sup> F.H. Schofield (1913). *The Story of Manitoba*, Winnipeg, Vancouver, Montreal: S.J. Clark Publishing Company. Vol. 2., p. 449.
- <sup>13</sup> K.S.S. Henderson (ed.), *King William’s College Register, 1833 – 1927*, Glasgow, Jackson, Wylie and Co., 1928.
- <sup>14</sup> Michelle Swann (2007). *Promoting the ‘Classroom and Playground of Europe’: Swiss Private School Prospectuses and Education-Focused Tourism Guides, 1890–1945*. PhD Dissertation, University of British Columbia.
- <sup>15</sup> His return date to England is given in one of his obituaries – *Journal of the Royal Architectural Institute of Canada*, Vol. 29, December 1952, pp. 368–369.
- <sup>16</sup> Personal reminiscences of my father, Richard Montague Bellhouse.
- <sup>17</sup> *The British Architect and Northern Engineer*, Vol. 17, 1882, p. 9.
- <sup>18</sup> *The British Architect and Northern Engineer*, Vol. 18, 1882, p. 333.

<sup>19</sup> <https://frontend-production-assets.royalacademy.org.uk/art-artists/name/rolph-s-wornum>

<sup>20</sup> *Practical Mechanic's Journal*, 1854, pp. 77 – 78, 154; *Civil Engineer and Architect's Journal*, 1854, p. 85, Pl. 20; *Builder*, March 4, 1854, p. 114; and *Yearbook of Facts in Science and Art*, 1855, pp. 54 – 55.

<sup>21</sup> *Winnipeg Saturday Post*, 8 June 1912, p. 39.

<sup>22</sup> David B. Brownlee (2008). Street, George Edmund (1824–1881). *Oxford Dictionary of National Biography*. Online.

<sup>23</sup> Andrew Saint (2007). Shaw, Richard Norman (1831–1912). *Oxford Dictionary of National Biography*. Online.

<sup>24</sup> *The Building News and Engineering Journal*, Vol. 43(2), p. 43.

<sup>25</sup> *Journal of the Royal Architectural Institute of Canada*, Vol. 29, December 1952, pp. 368–369.

<sup>26</sup> John Chivers (ca 1966). *A History of The Manitoba Association of Architects*. Unpublished manuscript held at Architecture/Fine Arts Library, University of Manitoba.

<sup>27</sup> Thomas Beck, *Pioneers of Cannington Manor*, Wawota Saskatchewan, Thomas Beck, pp. 2, 19–20.

<sup>28</sup> *Manchester Courier and Lancashire General Advertiser*, 12 February 1887.

<sup>29</sup> John Wortley Bellhouse's connection to architecture requires some explanation. Henry Taylor had an architectural practice in Manchester with his brother, Medland Taylor, from 1868 to 1883, when he retired from the business. After his retirement, Henry Taylor became interested in cataloging and describing historical buildings in Lancashire and Cheshire. This appeared in a publication titled *The Palatine Note-book* (Vol. 3, pp. 160–161). Bellhouse measured the building, drew a detailed floor plan of the Great Hall and cloisters, and drew a side elevation of the building. In 1884, Henry Taylor published *Old Halls in Lancashire and Cheshire*. The book contains descriptions of 30 country residences of antiquarian interest in the two counties. Featured in the book are drawings of six of the buildings. John Wortley Bellhouse measured the buildings and made the drawings jointly with A.N. Wilson, whose initials probably stand for Arthur Needham. Wilson, who was 19 years old when the drawings were made, is described in the 1881 census as an "architect pupil." Bellhouse produced other floor plans, probably in his capacity as a student architect. The Manchester Central Library possesses a floor plan done by him of Manchester Cathedral in ink and watercolour, dated 1883 (Manchester Central Library, BR FF 912.4273 M, Plan of Manchester Collegiate Church, 1883).

<sup>30</sup> *Herd Register of the American Jersey Cattle Club*, 1910, Vol. 67, pp. xlv, 80–81, and 510–511; *The Victoria Daily Times*, 18 September 1919.

<sup>31</sup> <https://www.libertyellisfoundation.org/passenger>

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- <sup>32</sup> Parks Canada (2008). Commemorating the first railway in Western Canada. *Manitoba History* No. 58, pp. 38 – 40.
- <sup>33</sup> D.R. Bellhouse (1998). *Stacpoole Family Reminiscences: English Gentlemen Settlers in Manitoba in the 1880s*, published by the author.
- <sup>34</sup> Photographs in the possession of the author.
- <sup>35</sup> <https://mbagmuseum.ca>.
- <sup>36</sup> Photograph of a painting in the author's possession. The painting has been shown at two exhibitions at the Winnipeg Art Gallery.
- <sup>37</sup> John Chivers (ca 1966).
- <sup>38</sup> *Manitoba Weekly Free Press*, 28 February 1889.
- <sup>39</sup> *Manitoba Weekly Free Press*, 18 July 1889.
- <sup>40</sup> See [https://archive.org/details/CSM\\_01386/mode/1up](https://archive.org/details/CSM_01386/mode/1up) for the trio version of the song.
- <sup>41</sup> *Manitoba Free Press*, 18 June 1891.
- <sup>42</sup> Grant MacEwan (1969). *Harvest of Bread*. Saskatoon: Prairie Books, pp.64–67.
- <sup>43</sup> <https://www.thecanadianencyclopedia.ca/en/article/grain-elevators>
- <sup>44</sup> <https://www.grainscanada.gc.ca/en/about-us/org/history.html>
- <sup>45</sup> W.L. Morton (1967). *Manitoba: a History*, 2<sup>nd</sup> Edition, University of Toronto Press, p. 254.
- <sup>46</sup> Schofield (1913).
- <sup>47</sup> The sale is mentioned in *Winnipeg Tribune*, 22 January 1895, p. 4.
- <sup>48</sup> The reports on the entire cricket season, especially games involving David Wynyard Bellhouse, are on various sports pages of the *Manitoba Free Press* for 1896: May 12, 14, 21, 23, 20, 25, 30, June 8, 15, July 13, 20, 25, August 19, 20, 31, September 5, 7, 18.
- <sup>49</sup> Transcribed in Bellhouse(1998).
- <sup>50</sup> He was christened the next year on July17 at Holy Trinity Church, Winnipeg.
- <sup>51</sup> *Journal of the Royal Architectural Institute of Canada*, Vol. 19, June 1942, p. 143.
- <sup>52</sup> *Sessional Papers Volume 10 Fourth Session of the Eighth Parliament of the Dominion of Canada Session 1899*, Post Office Department, p. 43; and *Sessional Papers Volume 10 Fifth Session of the Eighth Parliament of the Dominion of Canada Session 1900*, Post Office Department, p. 49.
- <sup>53</sup> *Henderson's Winnipeg Directory*, 1897–1905.
- <sup>54</sup> *Manitoba Free Press*, 17 April 1907.
- <sup>55</sup> Morton (1967).
- <sup>56</sup> Some of the material relating to David Wynyard Bellhouse's early career in Winnipeg is contradictory. What I have done to reconstruct this early career is to rely first on contemporary source material first and then to fill in details from later remembrances. Contemporary material has been taken from business directories and stories and advertisements in newspapers. Later



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material with biographical information is found in Schofield (1913), an article in *Winnipeg Saturday Post*, June 8, 1912, p. 9, and his obituaries in *Royal Architectural Institute of Canada Journal*, 1952, pp. 368–369 and *Winnipeg Free Press*, October 30, 1952.

<sup>57</sup> *Henderson's Winnipeg Directory*, 1898.

<sup>58</sup> <https://www.mhs.mb.ca/docs/sites/deafdumbinstitute.shtml>

<sup>59</sup> Sacre-Coeur No. 2 School (currently Somerset School Property) - 775 Sherbrook Street - Request to Remove from Buildings Conservation List. File G-3.1.1. Minutes - Standing Policy Committee on Property and Development - June 8, 2004. Minute No. 263.

<sup>60</sup> *Winnipeg Tribune*, 24 January 1902 to 31 March 1903.

<sup>61</sup> *Manitoba Free Press*, 17 April 1906.

<sup>62</sup> *Manitoba Free Press*, 26 May 1906, p. 8.

<sup>63</sup> *Acts of the Legislature of the Province of Manitoba*, 1910 (Volume - Public Acts), 8-14.

<sup>64</sup> *Manitoba Morning Free Press*, 24 June 1902.

<sup>65</sup> <https://friendsofgrainelevators.org/timeline/> and

<https://hotrodsandjalopies.blogspot.com/2012/08/early-grain-elevators-at-fort-william.html>

<sup>66</sup> Ruben C. Bellan (1978). *Winnipeg, First Century: An Economic History*. Winnipeg: Queenston House Publishing Company, pp. 73–75.

<sup>67</sup> *Henderson's Winnipeg Directory*, 1905.

<sup>68</sup> [https://heritagemanitoba.ca/images/pdfs/An\\_Introduction\\_to\\_MB\\_Architectural\\_History\\_Heritage\\_MB.pdf](https://heritagemanitoba.ca/images/pdfs/An_Introduction_to_MB_Architectural_History_Heritage_MB.pdf)

<sup>69</sup> *Winnipeg Tribune*, 27 July 1904, p. 23.

<sup>70</sup> Library and Archives Canada. Insurance Plan of the City of Winnipeg, Manitoba, Canada, Volume 1, August 1906. R6990-6-7-E, Box number: 2000220480.

<sup>71</sup> <https://parametric-architecture.com/chicago-architecture-skyscrapers/>

<sup>72</sup> *The Canadian Contract Record*, Vol. 19, no. 14, p. 22 (1 April 1908).

<sup>73</sup> *Manitoba Free Press*, 1 April 1911, p. 13.

<sup>74</sup> *Morning Telegram*, 27 February 1904.

<sup>75</sup> Insurance Plan of the City of Winnipeg, Manitoba, Canada.

<sup>76</sup> *Winnipeg Tribune*, 20 April 1906.

<sup>77</sup> *Winnipeg Tribune*, 11 April 1907.

<sup>78</sup> [https://www.mhs.mb.ca/docs/people/bellhouse\\_dw.shtml](https://www.mhs.mb.ca/docs/people/bellhouse_dw.shtml)

<sup>79</sup> Winnipeg Building Permit 2252/07.

<sup>80</sup> *Winnipeg Tribune*, 16 December 1907.

<sup>81</sup> *Winnipeg Tribune*, 21 December 1907.

<sup>82</sup> <https://pastforward.winnipeg.ca/digital/collection/robmcinnes/id/7494>

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<sup>83</sup> Christopher G. L. McCombe (2011). *Network Evolution: the Origins, Development and Effectiveness of Manitoba's Railway System*. Thesis submitted to the University of Manitoba for the degree of Master of Arts, p. 175.

<sup>84</sup> *Manitoba Free Press*, 11 May 1907.

<sup>85</sup> <https://www.gimlicommunityweb.com/history/betel.php>

<sup>86</sup> <https://pastforward.winnipeg.ca/digital/collection/robmcinnnes/id/7495/>.

The image is in the public domain.

<sup>87</sup> From *Atlas Of Canada, 1915. Revised and enlarged edition. Prepared under the direction of J.E. Chalifour, Chief Geographer*.

<sup>88</sup> 43 Middle Gate – Rostecki, *Armstrong's Point*, p. 113; 97 Academy Road – *Winnipeg Tribune*, 15 May 1909, p. 2; 131 West Gate; 131 West Gate – Rostecki, *Armstrong's Point*, pp. 134–135.

<sup>89</sup> <https://digitalcollections.lib.umanitoba.ca/islandora/object/uofm%3A2629391>

<sup>90</sup> *Manitoba Free Press*, 3 August 1912, p. 19, Rostecki, *Armstrong's Point*, pp. 134–135.

<sup>91</sup> *Improvement Bulletin*, Vol. 37, 18 July 1908, p. 28

<sup>92</sup> Winnipeg Building Permit 632/08. In 1971-72 I was a graduate student in the second year of my M.A. I rented this house and lived in it with several others not knowing for the next 28 years that my great-grandfather was the architect. It was a beautiful three-storey red brick house with interesting lines and room shapes.

<sup>93</sup> *Winnipeg Free Press*, 17 May 2009.

<sup>94</sup> Winnipeg Building Permits 980/09 and 1012/09. See also Rostecki, *Armstrong's Point*, pp. 161–163.

<sup>95</sup> *Winnipeg Tribune*, May 15, 1909 and Winnipeg Building Permit 449/09.

<sup>96</sup> Winnipeg Building Permit 2416/10.

<sup>97</sup> *Winnipeg Free Press*, 3 April 1911, p. 11.

<sup>98</sup> *Henderson's Winnipeg Directory*, 1914 and 1916.

<sup>99</sup> This can be inferred from *Henderson's Winnipeg Directory* for 1913 to 1916 knowing that what appears in the directory happened a year or two before.

<sup>100</sup> Rostecki, *Armstrong's Point*, pp. 145 – 149 and 189 – 190.

<sup>101</sup> *Winnipeg Tribune*, 24 September 1912, p. 11.

<sup>102</sup> *Winnipeg Tribune*, 25 September 1912, p. 11.

<sup>103</sup> *Manitoba Free Press*, 5 October 1912, p. 48.

<sup>104</sup> City of Winnipeg Legal Department File 3669. Sworn declaration of David Wynyard Bellhouse, 17 October 1912.

<sup>105</sup> *Manitoba Reports*, Vol. 23, pp. 296–305.

<sup>106</sup> *Manitoba Free Press*, 30 November 1912, p. 21.

<sup>107</sup> <https://1919strike.lib.umanitoba.ca/index.php/who-government-politicians/>

<sup>108</sup> *Winnipeg Tribune*, 17 December 1912, p. 8

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- <sup>109</sup> City of Winnipeg Legal Department File 3669. Letter from Theodore Hunt, City Solicitor to C.J. Brown, City Clerk.
- <sup>110</sup> Brad Kolodny (2022). *The Jews of Long Island 1705–1918*. Albany: State University of New York Press, p. 292.
- <sup>111</sup> 1901 Census of Canada, *Henderson's Winnipeg Directory* for 1913.
- <sup>112</sup> *Winnipeg Tribune*, 17 February 1912, p. 9.
- <sup>113</sup> *Winnipeg Tribune*, 24 July 1914, p. 6, 22 October 1914, p. 6.
- <sup>114</sup> Daniel Stone (2014). Moving south: the other Jewish Winnipeg before the Second World War. *Manitoba History* No. 76, pp. 2–10.
- <sup>115</sup> David Spector (1980). *Apartment House Architecture in Winnipeg to 1915*. Winnipeg: Department of Cultural Affairs and Historical Resources, Historic Resources Branch, pp. 27–28.
- <sup>116</sup> *Winnipeg Free Press*, 18 July 1912, p. 20.
- <sup>117</sup> Bellan (1978), p. 105.
- <sup>118</sup> *Winnipeg Saturday Post*, June 8, 1912, p. 39.
- <sup>119</sup> Spector (1980), p. 5.
- <sup>120</sup> *Manitoba Free Press*, 22 October 1914, p. 9.
- <sup>121</sup> Attribution of the Cadillac Apartments to Bellhouse was made by Spector (1980), p. 99.
- <sup>122</sup> There is a building permit for an apartment building on Qu'Appelle and Kennedy (730/1907). It was cancelled. A second permit for the same location was issued the next year (344/1908). This was the Quo Vadis Apartments.
- <sup>123</sup> *Manitoba Free Press*, 3 December 1904, p. 6.
- <sup>124</sup> City of Winnipeg Archives. City of Winnipeg (1874-1971) fonds. Demolished Building Plans (Box 1 Item 1).
- <sup>125</sup> *Manitoba Free Press*, 26 September 1908, p. 7 and *Winnipeg Tribune*, 19 December 1908, p. 31.
- <sup>126</sup> <https://www.mhs.mb.ca/docs/sites/stratfordhall.shtml>
- <sup>127</sup> <https://www.cbc.ca/news/canada/manitoba/winnipeg-apartment-vacate-notice-province-reaction-1.7266828> and <https://www.chrisd.ca/2024/07/22/winnipeg-stratford-hall-tenants-evicted/>
- <sup>128</sup> <https://www.cbc.ca/news/canada/manitoba/derelict-buildings-report-winnipeg-1.6851866>.
- <sup>129</sup> M. Peterson (2014). 130 James Avenue: Burrow, Stewart & Milne Warehouse. City of Winnipeg: Historical Buildings and Resources Committee.
- <sup>130</sup> *Contract Record and Engineering Review*, Vol. 25, 9 August 1911, p. 66.
- <sup>131</sup> *The Inks Industry 1939*. Canada Department of Trade and Commerce, Dominion Bureau of Statistics Census of Industry, Mining, Metallurgical & Chemical Branch. Ottawa, 1941.
- <sup>132</sup> University of Manitoba Archives. *Manitoba Free Press*, July 13, 1912. PC 18/222/18-222-011.

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<sup>133</sup> The picture is taken from 256 Smith Street: Holy Trinity Anglican Church. City of Winnipeg Historical Buildings Committee, November 2007.

<sup>134</sup> *Winnipeg Tribune* Photograph Index.

<sup>135</sup> C. Carruthers and Octave Fortin (1928). *Sixty Years and After: An Historical Sketch of Holy Trinity Parish, Winnipeg*. Winnipeg: Dawson Richardson, p. 93.

<sup>136</sup> Schofield (1913) states that Bellhouse designed the Burnham residence on Yale. The Winnipeg directory for 1913 shows John D. Burnham at 333 Yale. The directory for 1912 has no house with a 300 numbering on Yale so that the house had not been built by the time the directory was printed.

<sup>137</sup> *Contract Record and Engineering Review*, Vol. 27, 8 October 1913, p. 72.

<sup>138</sup> *Manitoba Free Press*, 1 March 1913, p. 11.

<sup>139</sup> University of Manitoba Digital Collections, Architecture and Fine Arts Library, Winnipeg Building Index.

<sup>140</sup> Historical Buildings Committee (1987). 836 Arlington Street: St. Edward's Roman Catholic Church. <https://legacy.winnipeg.ca/ppd/Documents/Heritage/HeritageResourcesReports/Arlington-836-short.pdf>.

<sup>141</sup> Jim Blanchard (2005). *Winnipeg 1912*. Winnipeg: University of Manitoba Prss, pp. 185–187.

<sup>142</sup> Bellan (1978), pp. 109–112.

<sup>143</sup> *Manitoba Free Press*, 23 May 1914, p. 26, *Winnipeg Tribune*, 22 May 1914, p. 5.

<sup>144</sup> [https://news.gov.mb.ca/news/archives/1992/08/1992-08-14-factory&47;warehouse\\_conversion\\_project\\_creates\\_family\\_housing\\_for\\_inne-r-city.pdf](https://news.gov.mb.ca/news/archives/1992/08/1992-08-14-factory&47;warehouse_conversion_project_creates_family_housing_for_inne-r-city.pdf)

<sup>145</sup> Taken from Arthur A. Sykes (1945). *The Story of St. Andrew's United Church, and its Place in Manitoba's History*. Winnipeg.

<sup>146</sup> This anecdote came from a personal recollection of Barbara Hill (née Stacpoole) with whom I had some pleasant conversations more than 25 years ago.

<sup>147</sup> Dimitrios Styliaras, Arnold Koerte, and William H. Hurst (1967). *A Study of Apartment Housin in Winnipeg and Recommendations for Future Apartment Building in the Prairie Regions*. Planning Research Center at the Faculty of Architecture, The University of Manitoba.

<sup>148</sup> *Winnipeg Tribune*, 29 November 1921, 21 December 1921, and 8 December 1922.

<sup>149</sup> I checked *Western Weekly Reports* from 1921 to 1925 and found no reference to the case.

<sup>150</sup> *Western Canada Contractor*, August, 1923, pp. 19 – 20, 24.

<sup>151</sup> *Manitoba Free Press*, June 9, 1923.

<sup>152</sup> *Western Canada Contractor*, August 1923, p. 19.

<sup>153</sup> The residence, owned by H.R. Johnson, had no street number. The 1926 Winnipeg Directory shows Victoria Crescent between St. Vital Road and

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Central Avenue. The houses were all on the south side of the street.

Johnson's house was the 9<sup>th</sup> house or lot from St. Vital Road.

<sup>154</sup> Letter book of D.W. Bellhouse for the dates July 19, 1923 to July 8, 1924 in the possession of the author. Letters to Fraser are July 19 and 25, 1923.

<sup>155</sup> Letter book of D.W. Bellhouse, letter to Charles Kirk dated November 9, 1923.

<sup>156</sup> Letter book of D.W. Bellhouse, letters to Marion Anderson of Elm Creek, Manitoba, dated February 15, 1924, April 3, 1924, May 6, 1924 and April 15, 1926.

<sup>157</sup> Photograph taken from <https://engage.winnipeg.ca/14255/widgets/55213/documents/76798>

<sup>158</sup> *Contract Record & Engineering Review*, Vol. 42, 11 July 1928, p. 70

<sup>159</sup> Letter book of D.W. Bellhouse, letter to H.R Johnson dated January 19, 1924.

<sup>160</sup> *Winnipeg Tribune*, 5 October 1921, p. 18.

<sup>161</sup> Her death is recorded in *Winnipeg Tribune*, 20 August 1936, p. 18.

<sup>162</sup> *Revised Statutes of Manitoba* 1913, c. 11. The Architects' Act.

<sup>163</sup> *Acts of the Legislature of the Province of Manitoba* 1914, no. Volume I - Public Acts (1914): 13–20.

<sup>164</sup> *Revised Statutes of Manitoba* 1987, c. A130. The Architects Act.

<sup>165</sup> Information on Bellhouse's activities are found in the Minutes of the Meetings of the Manitoba Association of Architects preserved in electronic format by the Winnipeg Architectural Foundation. Historical Buildings Committee (1987) gives his years on the council as 1917, 1924, and 1931. Press reports confirm the 1931 year and show 1926 instead of 1924. I could not confirm the 1917 year. His other years on the council and his years as president and vice-president are confirmed by the press. *Winnipeg Tribune*, 25 January 1918, p. 13, *Free Press Evening Bulletin*, 27 January 1926, p. 11, *Winnipeg Tribune*, 21 January 1932, p. 3, and *Winnipeg Tribune*, 21 January 1933, p. 2.

<sup>166</sup> From a description of the report on the Manitoba Archives website.

<sup>167</sup> <https://www.veterans.gc.ca/en/remembrance/memorials/national-inventory-canadian-memorials/details/1792>

<sup>168</sup> *Winnipeg Tribune*, 5 June 1924.

<sup>169</sup> City of Winnipeg Archives. Letter dated 5 November 1931 from committee of the Manitoba Association of Architects to Mayor R.H. Webb, Chairman, Civic Unemployment Works Committee.

<sup>170</sup> City of Winnipeg Archives, Engineering Files.

<sup>171</sup> *Winnipeg Saturday Post*, June 8, 1912, p. 39.

<sup>172</sup> *Winnipeg Tribune*, 28 March 1939, p. 13.

<sup>173</sup> Letter to Helen Wynyard Bellhouse from D.W. Bellhouse dated 8 December 1937. Letter and birchbark painting are now in the possession of Erika Bellhouse.

<sup>174</sup> Letter dated 7 November 1941 from D.W. Bellhouse to E. Fitz Munn in the Bellhouse File held by the Manitoba Association of Architects.

<sup>175</sup> Obituary of D.W. Bellhouse in *Journal of the Royal Architectural Institute of Canada*, 1951, pp. 368–9.

<sup>176</sup> *Winnipeg Free Press*, 30 October 1952, pp. 33 and 48.

<sup>177</sup> His will, which is on an off-the-shelf, fill-in-the-blanks form is in my possession. I am not sure if it was ever probated.

## ABOUT THE AUTHOR



David Bellhouse is a statistician and an academic. He is a Professor Emeritus of Statistics at the University of Western Ontario. He holds a BA and MA from the University of Manitoba and a PhD from the University of Waterloo. He has published several research papers on the history of probability and statistics and three books: *Abraham De Moivre: Setting the Stage for Classical Probability and Its Applications*; *Leases for Lives: the Emergence of Actuarial Science in Eighteenth-Century England*; and *The Flawed Genius of William Playfair: The Story of the Father of Statistical Graphics*. He has also self-published four books on family history: *David Bellhouse and Sons, Manchester*; *Stacpoole Family Reminiscences: English Gentlemen Settlers in Manitoba in the 1880s*; *One Angry Englishman Immigrates to Manitoba*; and *Onufrey and Helena Budnyk: North End Winnipeg Pioneers*. He is an Honorary Member of the Statistical Society of Canada, an Honoured Alumnus of the Faculty of Science of the University of Manitoba, an Honorary Fellow of the Institute and Faculty of Actuaries of the United Kingdom, and a Fellow of the American Statistical Association. He has been awarded the Gold Medal for Excellence in Teaching by the University of Western Ontario. His hobbies include researching family history and playing the French horn. Born in Winnipeg but finding employment in Ontario, he lives in London, Ontario, with his wife, Louise. Living close by are two daughters, a grandson, and a granddaughter.

