



Photo: Roger Lalonde

Heritage News Now

Gordon Cullingham Research and Publication Grant



L-R: David Jeanes, Janet Irwin (widow of Gordon Cullingham, former President of Heritage Ottawa), Hagit Hadaya (grant recipient), Councillor Tobi Nussbaum

Three projects were chosen to receive the 2016 Cullingham grant. We presented the award to one of the recipients during the Heritage Day celebrations at City Hall. The other two recipients were unable to attend and will receive their awards at the Heritage Ottawa Annual General Meeting in May.

Further details about the winners and their projects are available on our website: <https://heritageottawa.org/news/heritage-ottawa-awards-2016-gordon-cullingham-research-grants>

Heritage Reference List Update

The City of Ottawa Planning Department has hired two heritage researchers to update the City's heritage inventory, using mapping technology which will make the information available on the City's website at the end of the project. Staff have begun using the new app and will be reaching out to interested communities in the coming months.

Heritage Ottawa NEWSLETTER

Dedicated to Preserving Our Built Heritage

May 2016 Volume 43, No. 2

The Ottawa Legacy of Harry Horwood

By Andrew Billingsley, UE

An inscription, "Harry Horwood, Ottawa, April 1879", was discovered on the base of the great West Window in Ottawa's Notre-Dame Cathedral in 1986, more than 100 years after it was written. The discovery was made by the staff of Northern Art Glass Inc. during restoration of the church's stained glass. The name meant little to most people. Today, Horwood is recognized as one of the first designers and producers of stained glass in Canada, an artist who had studios in Ottawa, Prescott, Ontario, and Ogdensburg, New York.

In 1855, at age 17, Harry arrived in Toronto from England, already a stained glass artist. He found work with a young Irish glass stainer, Joseph McCausland, and within six years, Harry was made a partner in McCausland and Horwood. Their commissions also took them to Ottawa where the first Parliament Buildings were under construction.

Stained glass was enjoying a revival in the last half of the 19th century. Radical Protestants in Tudor and Stuart England had caused the destruction of stained glass windows in churches for fear that idolatrous



Altar window from the first St. Matthias Church designed by Harry Horwood, now installed in the west wall of the present church building.

Photo: Brian Glenn

Correction

The altar window shown on page one of the article about St. Matthias Church in the February Newsletter is the work of Leonard Pike. We apologize for this error. The Harry Horwood window appears above.

Heritage Ottawa NEWSLETTER

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

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Legacy of Harry Horwood cont'd.



Harry Horwood

practices might be inspired by the presence of "images".

Harry had been schooled in the art of making stained glass windows at a craft school established at St. Andrew's Church in Mells, the village in Somerset where he was born in 1838. He was the second youngest in

a large family, whose father died when he was three years old. Harry and two brothers had been encouraged by the Church's minister to learn stained glass making, and eventually, the three of them formed Horwood Brothers Stained Glass Works, in neighbouring Frome.

Harry returned to England in 1864, and remained there for at least ten years. During that time, he married and had five children, four of them boys – Harry James, Clarence, Edgar, and Victor. A fifth son, Allan, was born later in Canada.

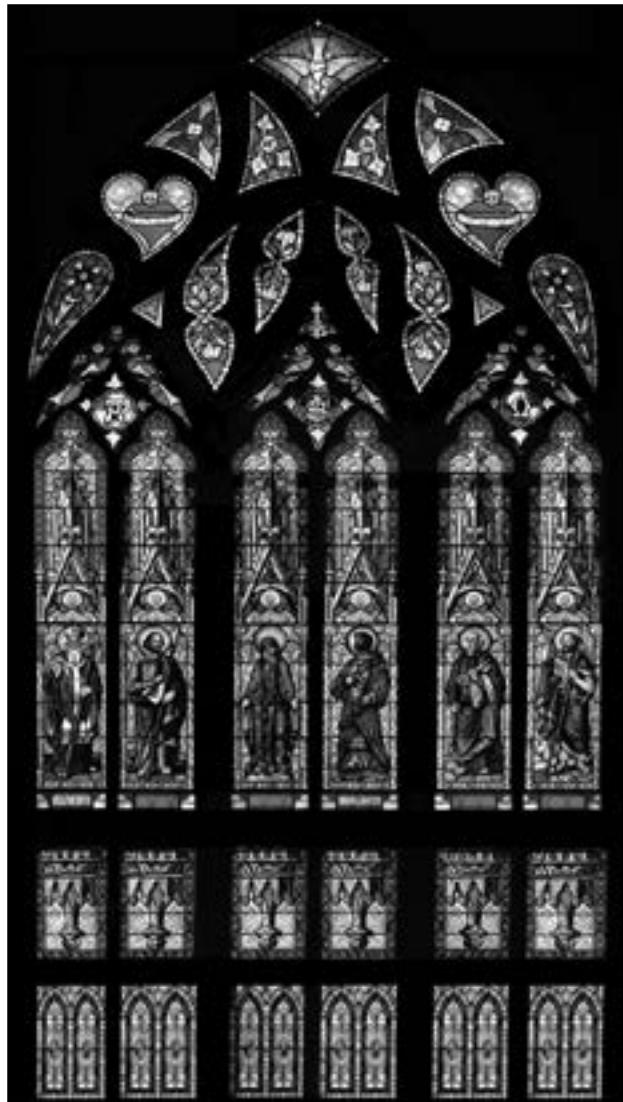
In 1877, Harry returned to Canada and came to Ottawa; a H. Horwood, "glass stainer", listing appeared in the City Directory, at 348 Wellington Street. Two years later, Harry moved his studio to 450 Sussex Drive to work on the Cathedral windows.



Window created for the Ottawa Public Library (1906) now located in the Main Branch.

The large window above the entrance to the Cathedral, facing Sussex Drive, measures thirty-two feet high, and sixteen feet wide. During that time Harry also received commissions from St. Patrick's Basilica, St. Alban's, and other Ottawa area churches.

In 1880, Harry received another major commission to create stained glass for a new Town Hall and Opera House in Ogdensburg, where he had opened a branch office. A stained glass works in Prescott, just across the St. Lawrence River, was established the next year, once Harry had found a home in nearby New Wexford for his arriving family. The eldest son, Harry James, was then 16 years old. An Ogdensburg studio came later.



Notre Dame Basilica west window

A third major contract followed in 1883 to design and fabricate stained glass windows for the residence of J.P. Wiser, a wealthy Prescott distillery owner. The house has since been demolished, but the windows were removed and restored, and are on public display in Upper Canada Village, near Morrisburg, Ontario.

Like his father, Harry James had a talent for creating stained glass, and all the Horwood brothers had a flair for design. In 1891, all were involved with the firm, which became known as H. Horwood & Sons. Harry James subsequently moved to Ogdensburg, where he continued to produce stained glass for fifty years.

Son Edgar (1868 – 1957), meanwhile, became interested in architecture, and in 1895, at age 27, had established a practice in Ottawa, known as E. L. Horwood. His two younger brothers followed in his footsteps, beginning as draftsmen in his firm. Allan continued to practice in Ottawa with Edgar, eventually as Horwood and Horwood, while Victor chose to practice in Winnipeg, becoming Manitoba's Provincial Architect. Edgar eventually became Chief Dominion Architect serving from 1915-1919.

Harry and his wife returned to Ottawa in 1898, where he opened a new studio at 402 Bank Street, with son Clarence later joining him as Manager. The



Harry Horwood signature on the Notre Dame Basilica window

memorial windows from the original St. Matthias Anglican Church date from that time.

In 1906, Edgar collaborated with his father to design the Ottawa Public Library, with a magnificent large stained glass window above the main entrance. The window honours six famous authors, and Ottawa poet, Archibald Lampman. Today, the window is installed in the atrium of the Library's Main Branch.

Harry died at his Ottawa South home at 16 Rosedale Avenue in 1917, after creating a window for the Blue Church in Prescott, near the Horwood plot. The inscription reads "To the Glory of God, in loving memory of Harry Horwood, who painted the above panel." With his sons, Harry has left us a legacy that will be admired for generations.

Andrew Billingsley is a Heritage Ottawa member, and author of the recent article on St. Matthias Church. His research on this building led him to the story of Harry Horwood's Ottawa career.

Sources

Northern Art Glass Inc., 955 Gladstone Avenue in Ottawa <http://northernartglass.com/2014/04/harry-horwood-a-19th-century-glass-master/>

From the President

By David Jeanes



Since the last newsletter appeared in mid-February we have had another successful Heritage Day exhibit at City Hall, including presenting the Gordon Cullingham research and publication award to one of the three winners for 2016. Hagit Hadaya received her cheque from Councillor Tobi Nussbaum and myself in the presence of Gordon's widow, Janet Irwin. The other winners, Lynn Armstrong and Dustin Valen will be recognized at our AGM in May.

Then in the same week we held an excellent lecture event at the Ismaili Imamat on Sussex Drive by Christophe Bouleau of the Aga Khan Trust for Culture. We had a good turnout despite a day of awful weather. We heard a fascinating presentation on the Trust's work in Jerusalem and enjoyed the Aga Khan Foundation's hospitality afterwards. Our March lecture broke records by packing the Ottawa Public Library auditorium with a standing-room crowd to hear Diana Pepall talk about Canada's wartime code-breaking establishment at a house in Sandy Hill.

Thanks to a very generous donation from Heritage Ottawa's secretary,

Louise Fox, to establish a fund for employing a young heritage professional, we advertised widely for candidates and by the April 1 deadline had received 21 high-quality applications. The manager intern position will improve Heritage Ottawa's capabilities in research, advocacy, publications and programming and we hope will provide valuable work and career-building experience for the employee.

Heritage Ottawa depends on its members and volunteers for support, both financial and in the time that people can contribute to our broad spectrum of activities to educate the public and to protect our built heritage

Heritage Ottawa is collaborating with several other organizations on a number of fronts. We and our former partners to the application for an injunction over the location of the Victims of Communism Monument have been invited by Minister Mélanie Joly, who is responsible for the NCC, to participate in a roundtable on plans for the monument at a new site. We continue to work with the Ottawa Cultural Alliance to address shortfalls in funding for the City's Arts Heritage and Culture Plan. We have had a major role in consultations with the Ottawa Hospital regarding our concerns for the integrity of the Central Experimental Farm. Heritage Ottawa is also contributing to

Carleton's Heritage Symposium on April 23, Jane's Walk weekend on May 7-8 and Doors Open Ottawa on June 3-4.

Our walking tour planning for the coming summer and fall season is also shaping up well and will again include event-specific walks on Colonel By Weekend and during Archaeology Month in August. We are now also planning for special activities in 2017, the year of Canada's sesquicentennial. Our lead project is a planned web-based publication that will profile fifty buildings or sites that represent the work of Heritage Ottawa in conservation efforts since 1967 - fifty years since Canada's Centennial. Other special activities with a sesquicentennial focus will be part of our 2017 lecture and walking tour programs. There are also important heritage-related conferences planned for Ottawa in 2017 with which we will co-operate.

We continue to be challenged during the major project to construct a new Ottawa Art Gallery at Arts Court and must vacate our office in June as that project proceeds. We are currently investigating options for temporary office locations for about 18 months until construction is complete.

Heritage Ottawa depends on its members and volunteers for support, both financial and in the time that people can contribute to our broad spectrum of activities to educate the public and to protect our built heritage.

David Jeanes

President, Heritage Ottawa / Patrimoine Ottawa

Parliament Building Fire of February 3, 1916 – Designed for Disaster

By Ken Elder

Editor's note: One of our board members, conservation architect Ken Elder, takes another look at the 1916 fire and the subsequent investigation. He was particularly struck by the detailed description of the materials and other conditions in the building which might have contributed to the rapid and uncontrolled spread of the fire.

It was a cold Thursday evening on Parliament Hill. The temperature outside was 14° F. (-10° C.). The House had adjourned at 6 p.m. for dinner and members had reconvened at 8 p.m. for an evening sitting. There was barely a quorum in the House and only a couple of dozen people in the galleries. W. S. Loggie of New Brunswick had risen to discuss improvement of the Dominion fish trade. At 8:59 p.m. the House was suddenly interrupted by C. R. Stewart, chief door-keeper of the House of Commons, who entered by the west door to announce "a terrific fire, and for everybody to get out." Within minutes, Mayor Martin of Montreal, rushed in from the east side to say "Fire:-and a big one!" The fire, which originated in the reading-room of the House of Commons, had within a half-hour involved the whole western end of the building and begun to spread eastward to the Senate side. By about one o'clock the Victoria Tower was aflame and the conical roof and bell collapsed soon after. By 2 o'clock a.m. the fire was brought under control. All had been destroyed except a "fireproof addition to the western wing" built in 1912 and the Library of Parliament to the north. A total of 7 lives were lost in the fire.

The intensity and rapid spread of the fire was so alarming that rumors of

"This fire must have spread with lightning rapidity; the heat and flame first spread around the corridors of the House of Commons Chamber, and into the roof ... the construction of which was a veritable forest of timber."

sabotage soon surfaced in the local papers. To ascertain the truth, on February 7 the Borden Government appointed a Royal Commission to inquire "into and concerning the origin of the fire which destroyed the Parliamentary Buildings, at Ottawa, and to make full investigation into all matters connected therewith." More than 76 witnesses were called to testify. What soon emerged was unanimity as to the origin, a smoldering file of newspapers in

the House of Commons reading-room, and general consensus that this space was especially vulnerable to the spread of fire. It is this last conclusion which caught my attention. What was it about the design/fitting up/furnishing/and use of this space that so alarmed architects, curators and users who testified before the Commission?

The House of Commons Reading-Room

The House of Commons reading-room, which straddled the centre line of the building, was designed by Thomas Fuller and Chilion Jones in 1859 as a picture gallery. A gallery, of oiled and varnished pine, supported on timber posts and accessible by stairs, ran around four sides of the room. The principal exits from the room were a pair of partially glazed swinging doors (probably with glazed transom) at opposite ends of the room, one leading into the



Postcard. View from south side of House of Commons chamber looking north over ruins of Commons and reading-room to Library of Parliament. February, 1916



Postcard. South façade of the Parliament Building from Wellington Street, showing smoke rising from Senate side. The photograph would have been taken between 10 and 11 o'clock on Friday morning, February 4th, 1916

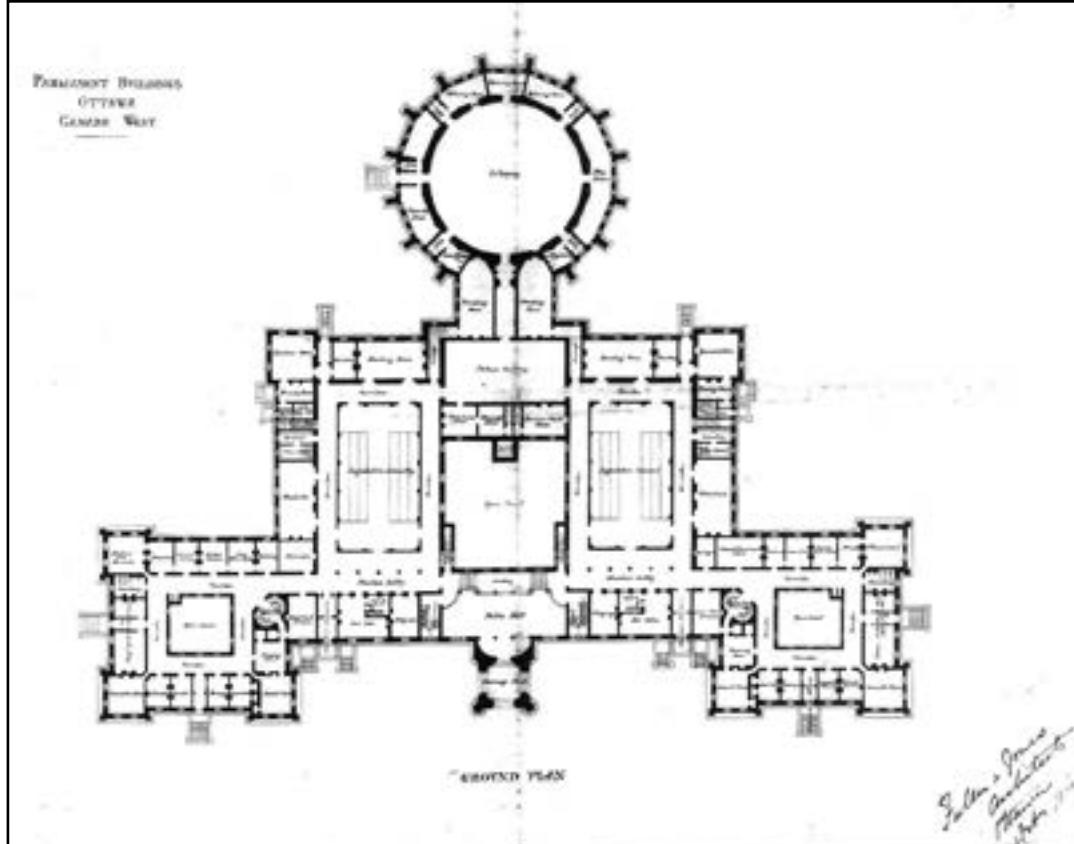
corridor in the rear of the House of Commons and the other leading into the corridor at the rear of the Senate. The floor was rolled iron girders, spanned by brick arches and a filling of cement concrete, a system still in place in the East Block and beneath the corridors of the West Block. The underside was further protected by a coating of plaster. The floor was covered in "a composition of rubber-about half an inch thick." The heavy timber framed roof had skylights inserted in the gable roof slopes. It is doubtful the room ever served its original picture gallery purpose. M. C. MacCormac, a clerk of the Library of Parliament recalled that "it was formerly the old Library."

The room was lined on all four walls with wood shelving, both in the

gallery and on the main floor. The intervals between the wood posts supporting the gallery were fitted with horizontal racks for the hanging of newspapers forming a screen.

Within the screen of newspapers were six rows of double fronted wood standing desks

Situated as it was with one foot in the Commons side and one foot in the Senate side, the reading-room posed an almost unique threat to the entire building. The partially glazed swinging doors did not constitute an adequate barrier to the spread of fire in either direction. The exposed timbers of the roof and the skylights were an unfortunate departure from fireproof building design of the period, which required a roof to act as a horizontal firebreak. The Department of Public Works had partially addressed this weakness in the attics of the Commons and Senate chambers by wrapping the beams with metal lathing and applying a covering of concrete and plaster. Ironically they seem to have overlooked the reading-room.



Ground-floor plan of the Centre Block, Parliament Buildings, Ottawa, Ontario, 1859.

The floor structure, fully met the standards of "fireproof" design and, despite the load of falling debris, survived the fire intact. The combustible materials used in the fittings and furnishings, the composition flooring, and the oil and varnishes used as finishes all acted as sources of fuel.

The Reading-Room Contents

At the time of the fire there were estimated to be 1200 files of newspapers in the reading-room. Because of congestion in the Parliamentary Library, forty or fifty thousand volumes, including bound sets of periodicals, many of them dating back fifty or sixty years, were being stored temporarily in the gallery of the reading-room.

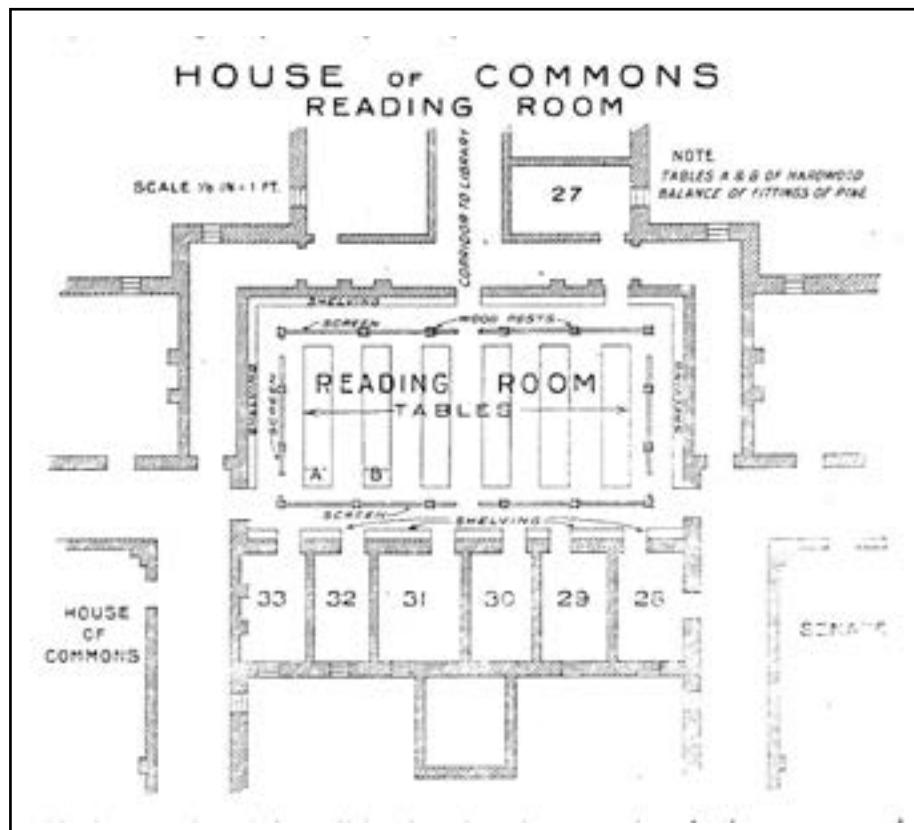
The quantity of combustible material (fire load) in the reading-room space at the time of the fire was excessive and was certainly decisive in the early stages of the fire.

Rapid Spread of the Fire

The corridor in rear of the House of Commons had a hardwood strip floor that had recently been oiled and varnished. The white pine doors and trimming were shellacked. The ceiling was wood panelled. The use of combustible materials in a corridor serving as a fire-exit for several assembly spaces was quite a common practice in this period but would today be considered quite dangerous practice. It can probably be explained by the desire of the architects to extend the 'Civil Gothic Style' to the interior. The highly flammable materials would have contributed to a rapid spread of the fire.

Fighting the Fire

The first individual to attempt to extinguish the fire, while it was still



House of Commons Reading Room c. 1916, Exhibit 2, Royal Commission re Parliament Buildings Fire at Ottawa, February 3, 1916

largely confined to the newspapers on the bottom shelf of one of the desks near the Commons entrance, was Thomas Smith Moore, a Dominion constable. Using a chemical extinguisher, he directed a stream on the fire. Rather than extinguishing the fire, the force of the stream seemed to separate the papers and blow the burning embers up against the screen. The flames soon enveloped him and he beat a hasty retreat. Parliamentary staff then used existing stands of hose to fight the fire from both the Commons and the Senate sides and were able to control the spread of the fire for almost one half hour.

The automatic alarm was received at the City Fire Department at 8.57 p.m. Within two or three minutes City of Ottawa Fire Chief J. W. Graham had arrived on the Hill where the fire had broken through

the roof. Chief Graham sent in a second alarm at 9.05 p.m. and at the height of the fire he had 20 streams laid and seventy-eight city firemen engaged. Chief Graham described the spread of the fire thus: "This fire must have spread with lightning rapidity; the heat and flame first spread around the corridors of the House of Commons Chamber, and into the roof of the House of Commons and Senate Chambers, which were wide open, the construction of which was a veritable forest of timber. The ceilings of both of these chambers were of glass, which in my opinion broke quickly and allowed the fire to drop down into both these chambers, which were completely burned out." The fire was brought under control at 2 o'clock a.m. on February 4.

Everything that could have been done on the night of February 3rd

was done. However, were it not for improvements recommended by City of Ottawa Fire Chief J. W. Graham in 1910, the situation, at least as far as getting people safely out of the building, would have been much worse. Two recommendations made by Chief J. W. Graham that were not implemented, and certainly should have been, were the protection of corridors more than one hundred feet long by self-closing fire shutters, and the familiarization of City firefighters with the building.

In fact, it was the closing of such iron doors which helped to prevent the spread of the fire to the Parliamentary Library. What is not often talked about is how close this barrier came to being breached. Firemen stationed in the Library noticed smoke coming from behind bookcases on one of the floors above. When these were pulled aside, access doors communicating with the roof space of the link were discovered. Had hoses not been directed into this opening and roof space, the Library would also have been lost.

Lessons Learned

The most important changes introduced in the new Centre Block (1919-1927) were the compartmentalizing of the interior with continuous fire walls, kalamein doors (sheet metal covered timber doors) at all penetrations and electrical rooms, the elimination of combustible materials in the corridors, and stair towers giving direct access to the exterior.

Ken Elder is a member of the Board of Heritage Ottawa and a conservation architect.

Heritage News Now Continued

Kilmorie House, 21 Withrow



Once the home of Confederation Poet, William Wilfrid Campbell, this stone home was recently listed for sale. Swift action (including research in local sources) by the City View Community Association and members of the Poets Pathway resulted in an assessment by heritage planning staff. A report recommending designation under Part IV of the Ontario Heritage Act will be heard at an upcoming meeting of the Built Heritage Sub-Committee.

<http://www.poetspathway.ca/pathway.htm>

100th Anniversary of the Fire of 1916

To commemorate this landmark event in parliamentary history, the Library of Parliament has developed a commemorative program, available until December, 2016.

A special exhibit, entitled Resilience: The Fire of 1916, is currently on display in the Library of Parliament. It can be seen as part of a guided tour of Centre Block.

To learn more about the fire of 1916, visit the Parliament of Canada website for links to YouTube and Flickr resources: <http://www.lop.parl.gc.ca/Visitors/visit-e.html>

Upcoming Events

Regenerating Places of Faith: A Workshop for Ottawa's Communities

**Saturday, May 14,
allsaints Ottawa,
10 Blackburn Avenue**

8 am – 4:30 pm

To view the day's agenda and to register online, visit [www.nationaltrustcanada.ca/regeneration-places-faith](http://nationaltrustcanada.ca/regeneration-places-faith)

Workshop fee: \$25

Annual General Meeting Coming Soon

**Thursday May 26 7 pm
Glebe Community Centre**

Please note your invitation to Heritage Ottawa's 2016 AGM in this newsletter and mark May 26 in your calendar.

As is our tradition, the AGM features an interesting speaker and light refreshments in a congenial location.

Final Lecture of the 2015-2016 Season

**Wednesday June 15 2016
7 pm
National Arts Centre**

**Topic: National Arts Centre:
the Rejuvenation in its
Urban and Historic Context**

Speaker: Barry Padolsky, Ottawa-based architect, urban designer, and heritage consultant.

This lecture is a members-only event, in a very special venue. Memberships will be available at the door.