



# doors open 2003 Sept. 13



doors  
open  
thunder  
bay

All sites are open 10 am – 4 pm unless otherwise noted.

**T**he Local Architectural Conservation Advisory Committee (LACAC) is a Committee of City Council with a mandate to recommend to Council the preservation of a building of historical or cultural significance. Doors Open Ontario 2003 is the Province's second year of showcasing Ontario's heritage treasures. Doors Open Thunder Bay 2003, coordinated by LACAC is our first year of participation in the provincial Doors Open 2003 presentation. This is an invitation to you to visit some of our significant heritage sites, including churches, a school, residences, our museum, a courthouse and business offices.

Thunder Bay is a city rich in history, buildings, archaeology and cultural heritage. These heritage resources add value, quality and diversity to our daily lives and community, and need to be protected for the future. As the city matures, our past shall not be lost to insensitive renovation or demolition, but retained, through conservation, adaptive re-use or archival documentation to be a living part of our community as assets contributing unique and irreplaceable value to our future.

"Preserving our past for the future," LACAC is proud to be a partner in the showcasing of this group of significant buildings and hopes that you will visit them all and appreciate the detailed preservation involved.



Parking available on site



Wheelchair Accessible



Restrooms available on site



## McVicar Manor

(146 Court Street North)

Open Noon - 4 pm

**Year built:** 1906

**Notable Features:**

- Three storey turret
- 62 Beveled-glass windows
- Pillared veranda wraps around one half of the exterior

Built in 1906 for a coal baron, the 6000 square foot house features 20 rooms and a three-storey turret all built on a basement wall structure of stone two-and-a-half feet thick which rests on bedrock shale. A previous owner's favourite feature about the house was "hundreds of rainbows"

projected on the walls by the morning sun through the beveled-glass windows. In total the house has 62 windows, many with beveled-glass and some stained glass.

The house is located on the shore of McVicar Creek and the view of the creek, massive trees, and 12 perennial flower beds can be enjoyed from the pillared veranda which wraps around one half of the exterior of the house. The veranda is the only exterior feature of the house that was changed in the 1960s. The then-owner of the house managed a trucking company and during a union dispute a bomb was delivered to the house and blew off the skirting of the veranda, which was quickly replaced, without any damage to the original wooden pillars that support the veranda.

Two staircases access the three-storey house. The third storey of the house originally served as the living quarters for the servants but currently is the living quarters for the owners-operators of the McVicar Manor Bed and Breakfast.

The original coach house still stands on the property and is now used as a storage/garden shed.



## McKibbon House (Kuch, Stephenson, Gibson, Malo)

(131 Court Street North)

**Year built:** 1910

**Architects:** Haliburton Barbara King McKibbon

**Style:** Edwardian

**Notable Features:**

- Elaborate stained glass windows
- Ornately detailed solid oak staircase
- Corner fireplace with case terra-cotta tiles on mantle
- Sandstone based porch with turned wooden columns



The McKibbon Home began its life as a substantial two-and-a-half story Edwardian claybrick home constructed for Herbert A. McKibbon and Haliburton Barbara King McKibbon, for the princely sum of \$10,000 in 1910 and remained the McKibbon family home until 1956. Located adjacent to picturesque McVicar Creek and designed by Mrs. McKibbon, the house incorporates elaborate stained glass windows, an ornately detailed oak staircase, solid oak wainscoting, a corner fireplace with case terra-cotta tiles attached to the mantle, and a sandstone based porch with turned wooden columns. The 14 inch thick foundation walls around the house are faced with buff coloured Simpson Island sandstone, the same material used for all the original window sills. The large front window of the home is enhanced with a graceful parabolic arch. There are four 'piano windows', probably added in the 1920s, which feature a pattern of tulip leaves superimposed on diamond shapes forming the bottom band.

In 1992 the building was reborn as an architectural design studio and offices after a careful renovation and sympathetic addition to the rear of the original building. The renovation preserved the most important historical features and restored the original cedar shingle roof, decorative gable end detailing and corbelled brick chimney. The railing in the mezzanine of the studio addition incorporates salvaged radiator sections from the hot water radiators in the original house.

Originally, the land surrounding the house was given to the McKibbons by Barbara McKibbon's father, Joseph King who had purchased property bordering the McVicar's Creek to create 'King's Gardens', which became a showplace in Port Arthur's early years. Joseph King was known as the "Planter King" for his efforts to plant trees in parks and boulevards to beautify the "Chicago of the North."



## Whalen Building

(34 Cumberland Street North)

**Year built:** 1913

**Architects:** Brown and Vallance of Montreal

**Style:** Chicago skyscraper style

**Notable Features:**

- Carved ornaments, human faces, lions and shields, papooses and floral ornaments appear on the glazed terra-cotta exterior cladding.
- Gothic and classical carved detail in the interior lobby.



The first eight-storey "skyscraper" built at the Lakehead, was designed by architects Brown and Vallance of Montreal. It resembles the Chicago skyscraper style, the use of which was in keeping with the desire, at that time, to position Port Arthur as the "Chicago of the North." When originally built the "skyscraper" was impressively tall and would have dominated the surrounding two and three-storey buildings. The design utilized the new and novel concept of reinforced concrete construction, the invention of American architect, Albert Kahn. The carved ornaments, human faces, lions and shields, the papooses and the floral ornaments appear on the glazed terra-cotta exterior cladding. The exterior is further distinguished by semi-circular, elaborately decorated arches with Gothic tracery in the transom windows. A profusion of Gothic and classical carved ornaments detail adorn the interior of the lobby which is done in terra cotta and marble.

A mezzanine has been added between the first and second levels. The exterior panels of glazed terra-cotta cladding form a curtain wall. The windows are paired and recessed with ornamental panels below each window. At each corner, the windows are single and placed one above the other; at the roof line, small projections, like miniature turrets, project to suggest corner towers. All of the top floor windows are recessed within molded segmental arches.

The most extensive alterations have occurred at ground level; the windows and doors have been replaced. Some original doors have been eliminated; the main doors were of mahogany with arched transoms divided by vertical mullions. Bands of floral ornament are placed in the arches at each corner of the building; the molded faces are placed just above eye level at the corners and near the entrances. Some of the expressive faces are repeated. Termed "magnificent" when it was first constructed, the building still is.

James Whalen and Associates formed the Commercial Exchange Building Company of Port Arthur and commissioned the skyscraper. The associates were William Scott, Port Arthur lumberman; James Wallace of Cleveland, Ohio; and J. Playfair of Midland, Ontario. The site purchased for the building was the “old car barn” which housed the Kakabeka, Kapakotomguay and the Kaministiquia, and the street railway cars were known.

The construction, by contractors Canadian Stewart Company of Montreal, began on April 7, 1913 and by Dec 5, the exterior was completed. In 1914, it was formally opened. The building housed offices, banks, the Port Arthur city hall offices and James Whalen’s business interests. In 1931, the Whalen Building was acquired by the Public Utilities Commission and renamed the P.U.C. Building.



## Superior Court of Justice

(277 Camelot Street)

**Year built:** 1924

**Architect:** Frank R. Heakes

**Style:** Classic Revival Style

**Notable Features:**

Some of the highlights include

- White Tyndall limestone that contains fossil remains
- Polished brass doorknobs with relief depiction of the official Crest of the Province of Ontario.



Designed by architect Frank R. Heakes and built in 1924, this building was constructed in the Classical Revival Style, which was popular from the 1880s to 1930s for public and commercial structures. Architect Frank Heakes blended a number of styles from the 1880s to 1930s period in designing the building’s exterior.

The most prominent example of Greek and Roman influence on this building can be seen in the Classical pediment above the main entrance, which is supported by four Corinthian columns and emphasizes the building’s symmetrical plan. The white Tyndall limestone used for the columns, sills and the square, rectangular, arched and portal window casement trim contains visible fossil remains.

On entering the Courthouse interior one is struck by the high, broad column lined corridors extending the length of the Courthouse main floor. The main floor houses the main courtroom “Hall of Justice.”

The main floor main courtroom ceiling extends one and one half floors in height and is adorned with decorative plaster cornice and a spectacular chandelier once hung from the ceiling illuminating the entire courtroom. Many other details of beauty and style can be appreciated such as the polished brass door knobs with relief depiction of the official Crest of the Province of Ontario, quarter cut oak wainscoting and the handsomely carved oak pews and handrails for the jury galleries. However, the highlight of the “Hall of Justice” is the Judge’s Canopy of quarter cut oak standing at 12 feet above the floor at the north end of the courtroom extending over a raised dais where the presiding judge sits.

The main floor symmetrical plan is dissected by the eight feet wide steel grand staircase with ornamental railing and polished birch handrail which divides and wraps around to the second floor.

The basement, second and third floors housed administrative offices, additional courtrooms, libraries and judges chambers which afford a splendid view of Lake Superior. Each floor has unique details and architectural features.

Of further note are the basement corridors of terrazzo and oak trim which lead to the male and female jail cell rooms fitted with the latest “breakout proof” chrome steel doors and bars. The basement once housed a gigantic heating plant with enough space to store 480 tons of coal.



## St. Peter’s Slovak Church

(700 McIntosh Street)

**Year built:** 1911

**Architects:** H.R. Halton

**Notable Features:**

- Choir loft for 100 singers
- Carved wooden pews
- Ornate set of Stations of the Cross in Slovak
- Magnificent Main altar that was originally intended for another church
- The only complete extant paintings left in North America by artist L. Scott Young (Ceiling Murals)

The first wave of Slovak immigrants to Canada started to arrive in the 1880’s from the Orava region of northern Hungary. Families that had settled in Fort William organized a congregation in 1902. They attended St Patrick’s Roman Catholic (Mission Island) Church, served by Jesuit priests. Father Arpin was an ally to their desire to build their own church and helped purchase the original four lots.

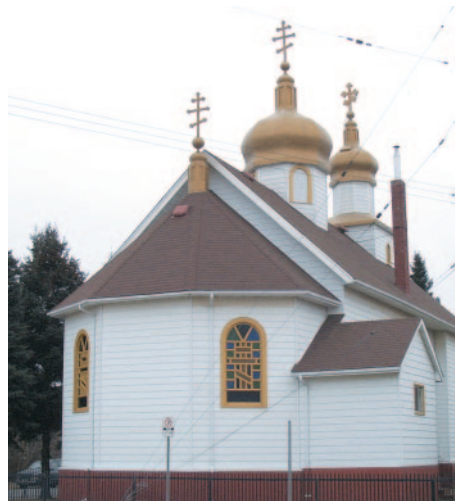
The congregation was established on March 5, 1906, in a meeting at Jan Matulak’s home; and, on July 28, 1907 the cornerstone for St. Peter’s Church was laid by Bishop Schollard, who appointed Father Maynard as the first pastor.

Near completion, tragedy struck, when on midnight, November 1, 1907 a fire destroyed the entire structure. Renewed fundraising and construction culminated in the completion of both St. Peter’s Catholic School in September of 1911, and completion of the adjacent St. Peter’s Church on Oct. 8, 1911.

The church was designed by local architect H.R. Halton and constructed by LeBrun Contracting. The structure, built in the Romanesque style, is a handsome brick building with stone fitting, a tall white belfry and stained glass windows. The interior contains a choir loft for 100 singers, carved wooden pews, an ornate set of Stations of the Cross in Slovak and a magnificent main altar that was originally intended for a North Bay cathedral, and installed here in 1936. The ceiling murals were painted by artist L. Scott Young, and restored by his daughter Joyce prior to being re-hung in 1993. They represent the only complete extant work of this artist left in Canada or the United States. A side-altar, by parishioner Joseph Levick was completed in 1991.

Recent renovations included the installation of a new pipe organ in 1996, lexan protection for stained glass windows, an elevator and extensive refurbishing of the church hall.

St. Peter’s Church and the adjacent Manse occupy a prominent well-landscaped site in the east-end area. The church is more visible since the demolition of St. Peter’s School a number of years ago and the Church is also now more accessible thanks to the ample parking.



## Ukrainian Orthodox Church of the Assumption of the Blessed Virgin Mary

(716 Pacific)

**Year built:** 1912

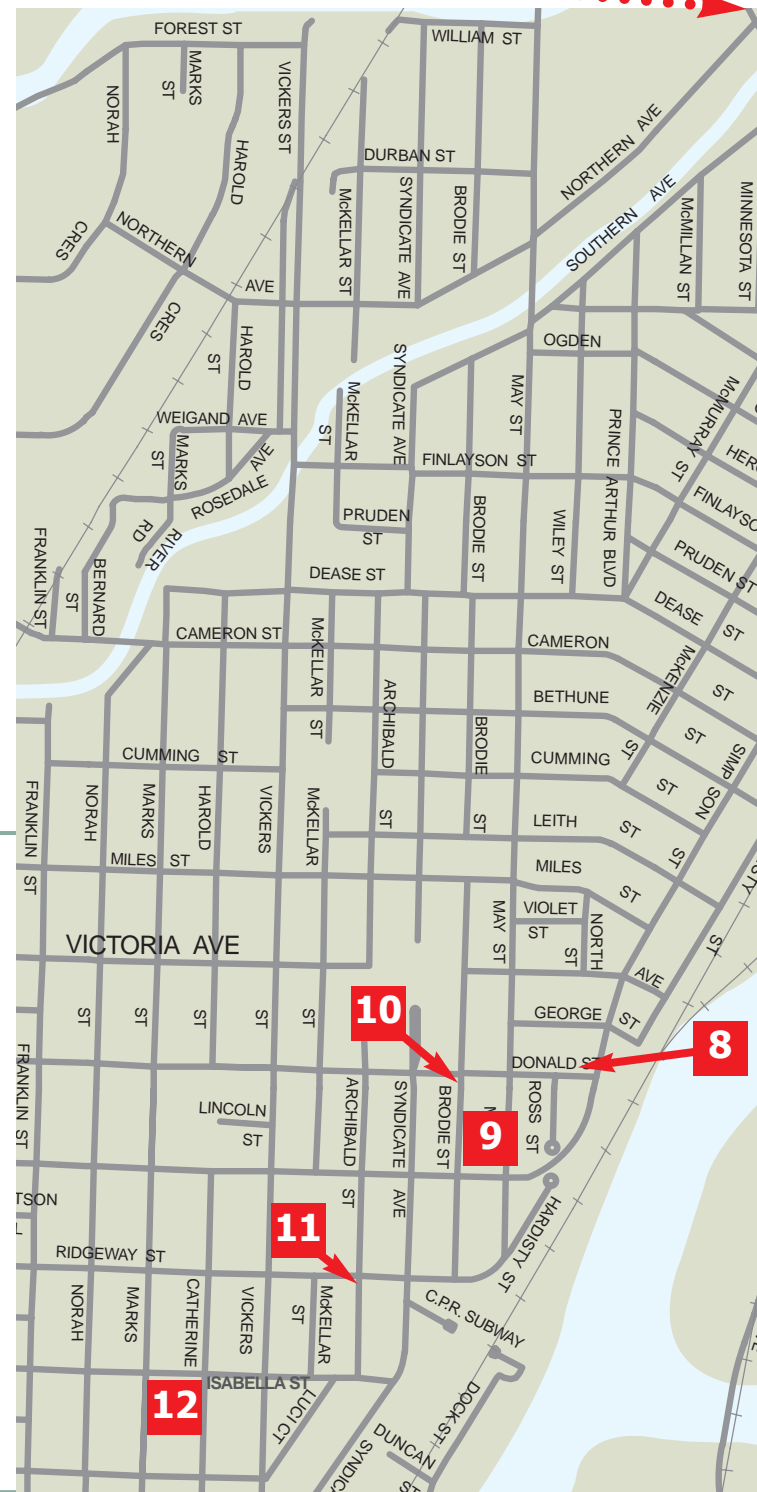
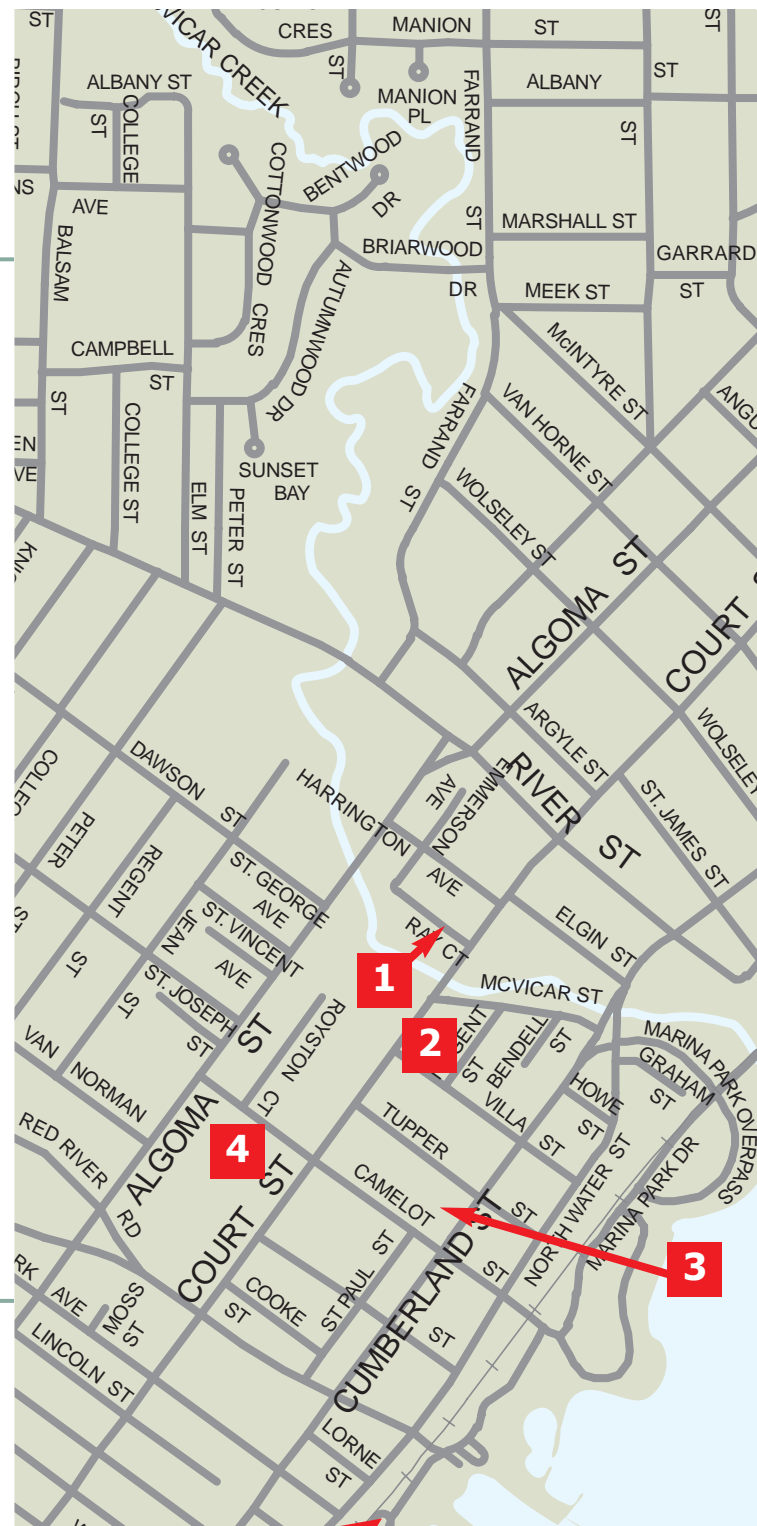
**Style:** Appropriate to the Volyn and Bukovynia regions of the Ukraine

**Notable Features:**

- Traditional Iconostas and original wall paintings
- Five bronze bells imported from Yaroslav in 1913

This is the oldest Ukrainian church in Thunder Bay. The congregation organized in 1909 and a wood frame church was erected in 1912, largely through the efforts of T. Kostyniuk from Vikno Bukovynia and I. Osypenko. The church property included a hall and manse.

The simple plan and central dome design was similar to that of churches found in the Volyn and Bukovynia regions of the Ukrainian homeland. The body of the church is original with a main nave and entry bell-towers; however, a fire in 1936 destroyed the original octagonal shaped dome. The roof was replaced and the dome was re-build in a more traditional style with two added cupolas, all three capped with the traditional triple-bar orthodox multi-point cross.



Numbered locations are approximate, please refer to listed addresses for exact location.

The entry tower belfry houses five bronze bells imported in 1913 from Yaroslav, Ukraine. The interior features a traditional Iconostas and original wall paintings. A monument celebrating 1000 years of Christianity in Ukraine was erected on the property in 1988.

Since 1998 the Ukrainian Orthodox congregation in Thunder Bay consolidated its three church properties and St. Mary's church is used by special appointment only.



## The Ukrainian Catholic Church of the Transfiguration (629 McIntosh Street)

**Year built:** 1918

**Style:** Byzantine

**Notable Features:**

- Traditional, decorative, wooden Iconostas
- Byzantine style painting by a renown Ukrainian-Canadian Church painter from Saskatoon
- Brass bell in the Southern bell-tower



Ukrainian Catholics in Fort William created a congregation in September of 1909, and Metropolitan Andrey Sheptytsky from Ukraine blessed a site on Pacific Avenue in November 1910. Although swindled out of their donations by a travelling Russian priest, collections renewed and land was purchased on McIntosh where construction was initiated in 1916 by Reverend Mychajlo Ircha and completed in 1918.

The wide church dome is unique and instantly recognized on the city's horizon. This church is built in the Byzantine style, characterized by a simple cross-shaped plan and large dome-vaulted east-west interior space. The exterior scale and proportions are typical of Bukovinian churches of western Ukraine. The semi-circular narxos provides ideal acoustic conditions for the priest-lead mass that is well known for its beautiful melodic service adopted originally from Constantinople. A wonderful, traditional, decorative, wooden Iconostas, built by local craftsman/carpenter Mykola Rumec separates the narthex from the nave. Both the church interior and iconostas were painted in the Byzantine style by a renown Ukrainian-Canadian church painter from Saskatoon, and the new Iconostas was blessed in 1940 by Patriarch Joseph Slipy, Primate of the Ukrainian Catholic Church.

Since 1968, the interior was redecorated, the upper dome was enclosed, a chandelier installed, the exterior re-painted, roofing replaced and improvements made to the entrances and church hall.

The congregation of the Church of the Transfiguration grew over time. This growth led to the construction of four other Ukrainian Catholic Churches in Thunder Bay – all of which contribute to the character and identity of this City. The Church of the Transfiguration manages the Ukrainian Catholic Cemetery on Arthur Street West, where unique headstones trace the story of Ukrainians from the early days of this century.

The sound of the brass bell of the southern bell-tower of the Church of the Transfiguration continues to be heard over the east-end as traditional services are conducted here in the Ukrainian language, following the old Gregorian calendar.



## Thunder Bay Historical Museum

(425 Donald Street E.)

**Year built:** 1912

**Architects:** Robert Mason

**Style:** Classical Revivalist

**Notable features:**

- Two massive columns and two pilasters on each side of the main entrance
- Home of the Lakehead's first automatic electric elevator



Designed by architect Robert Mason and constructed in 1912 at a cost of \$80,000, the former police station and courthouse was acquired by the Thunder Bay Historical Museum Society in 1994. The Classical Revivalist architecture, common from the 1880s through 1930, projects strength and stability which suits the building's public functions both past and present.

At the time of construction, the main entrance to the building featured a stone stairway, surrounded by a stone parapet. On each side of the main entrance were two massive columns and two pilasters with carved caps and moulded bases. The first storey and basement of the building, on the two sides and the front, were constructed of cut stone with massive plinth, while the remainder of the building was of pressed brick with stone trimmings and stone cornices.

One of the most unique features in the design of the Police Station and Courthouse was the passenger elevator. It was an automatic electric elevator, the first of its kind in the Lakehead. All the passenger need do was push a button for the floor they wanted, and the elevator would take them there. The caretaker at the time, William Hauto, said he has a suspicion that the elevator was alive.



## Brodie Resource Library

(216 South Brodie Street)

**Year built:** 1912

**Architects:** Hood and Scott

**Style:** Classical Revival

**Notable Features:**

- Stained glass windows illustrating famous authors
- Built in accordance with the Carnegie Foundation's "Notes on the Erection of Library Buildings"

Guided tours available at  
11 am & 2 pm

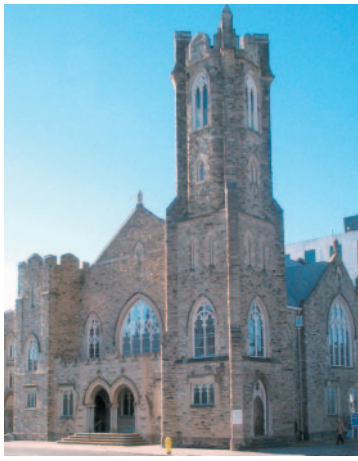


This Classical Revival style building was designed by architects Hood and Scott and was built in 1912. It is constructed of red brick and limestone, featuring large arched windows with prominent keystones, with a massive entrance in the classical style. Over the years, the building has been expanded and the entrance has been renovated to meet modern access requirements. The revisions to the entrance included simplification of the column arrangement and replacement of the original arched windows. Of special interest is the stained glass portion of each arched window illustrating famous authors.

The library got its start in 1908 with a grant of \$50,000 from the Andrew Carnegie Foundation. The Scottish-American philanthropist established a program to assist in the funding of libraries across North America. In Canada, over one hundred libraries were funded in this fashion. Although today they seem part of the historical landscape of many cities and towns, in their day the Carnegie libraries were innovative designs that changed the way small public libraries functioned. Efficiency of operation was established as an important aspect of the design of the building, with the intent of producing an interior that would allow a single librarian to supervise the entire library.

The Carnegie Foundation required that the authorities in each city or town hire their own architect to ensure that each community was allowed to express its individuality. However, to ensure that operational and cost efficiencies would be attained by the final design, the Foundation produced a document entitled "Notes on the Erection of Library Buildings", containing schematic diagrams and written advice identifying the key elements necessary to achieving these goals. In general, the program recommended a single storey building without full-height interior partitions, intended to allow the librarian, seated at a central charging desk, to have an unencumbered view of bookshelves lining the perimeter walls. Ceilings were of constant height and the rooms were evenly lit using perimeter windows located six feet above the floor in areas containing bookshelves. Substantial basements were allowed for a public meeting room, a staff room, washrooms and a furnace room.

The symmetrical form of the recommended interior layout forced a symmetrical exterior design, a form familiar in other public buildings. This familiar appearance tended to be "welcoming" to the public, while the free access to the bookshelves was a change from previous times. In addition, the interior design eliminated segregation of reading rooms in "men's" and "women's" areas and provision was made to welcome children into the library environment.



## St. Andrew's Presbyterian Church

(207 South Brodie Street)

**Year built:** 1908-09

**Architects:** Stinson and Hood

**Style:** Gothic

**Notable features:**

- Carvings on the capitals and arches
- Carillon Bell
- Extensive hand-carved weathered oak woodwork
- Nineteen stained glass windows
- Casavante Brothers Pipe Organ

Sanctuary closed  
between 1 pm & 2 pm



This church, in the Gothic style, was designed by architects Stinson and Hood and was built in 1908-09. It is constructed of white sandstone quarried on Simpson Island near Rosspoint on the north shore of Lake Superior. The foundation stone reportedly came from Mount McKay. The main entrance features two arches supported by ten polished granite columns, with carved floral capitals. The carvings on the capitals and arches depict not only the Scottish thistle, which might be expected on a Presbyterian church, but also the English rose, the Welsh leek, the shamrock of Ireland, the French lily and the Maple Leaf, indicating that all are welcome. The sheltered floor of the entrance is constructed with large flagstones and the heavy oak entry doors located on either side of this alcove are fitted with wrought iron hardware and leaded stained glass "lights" in keeping with the 14th Century style.

The carillon bell plaque located in the entryway describes the dedication of the original carillon in memory of those who perished in the two World Wars. A modern electronic version of the carillon continues to call the congregation to worship, in addition to sounding the full, quarter and half-hours. The sound of the carillon is enjoyed throughout the surrounding business district.

The interior of the church features extensive hand carved weathered-oak woodwork, particularly on the pews, the raised pulpit and the choir loft. The U-shaped gallery has matching quarter-cut oak tracery paneling.

The interior is lit with a combination of three large chandeliers in brushed brass and wall mounted fixtures. The chandeliers, consisting of a single 1500-watt central lamp surrounded by eight 150-watt bulbs, are substantial fixtures that require a winch arrangement to lower the assembly for maintenance.

An outstanding feature, nineteen stained glass windows, grace the sanctuary at both the main and gallery levels. The 'Good Shepherd' window is contemporary with the original construction of the church. It is attributed to Luxfer Studios of Toronto, one of the two leading stained glass studios in Canada at the time, and was presented by Mary and Margaret McKellar. Another window displays 'The Cross of St. Andrew', patron saint of Scotland, and the Burning Bush Emblem symbolic of the Presbyterian faith throughout the world.

Installation of memorial windows has continued to be tradition. The work of two prominent Canadian stained glass artists, Russell Goodman and Yvonne Williams is displayed in the windows. The styles include traditional, abstract and contemporary designs, illustrating the vitality of the church, while maintaining the medieval tradition of teaching with symbols. The windows tell the story of the Christian faith – the Good Shepherd, the loaves and fishes, Christ as the Light of the World and the Nativity.

The original Casavante Brothers organ remains in operation, although modernized in 1929. The original cost of the organ, \$5,250, was shared between the church's women's groups and Andrew Carnegie, the Scottish-American philanthropist.



## Cascades Fine Papers

(550 Shipyard Rd)

**Year built:** 1918

**Style:** Various styles applied to industrial installation

**Notable features:**

- An excellent example of construction techniques and styles associated with the early twentieth century.



This facility, consisting of a number of buildings, illustrates a number of architectural styles as applied to an industrial installation. The original buildings on the site were built in 1917 to 1918 during the final years of the First World War. As the needs of the facility changed over the years, new buildings and additions reflected the change in the style of industrial architecture, gradually eliminating decorative details in pursuit of reduced installation and maintenance requirements.

In 1916, Provincial Paper Limited, of Toronto, determined that a reliable source of sulphite pulp was required to supply their mills in eastern Canada. Key to this requirement was access to a guaranteed future supply of softwood fibre. An investigation led to the selection of the location in Port Arthur (Thunder Bay) as the site of the mill. The resultant 50 ton per day pulp mill was known as the "Port Arthur Pulp and Paper Company", although it wasn't until 1922 that the decision was made to install a paper mill to compliment the pulp mill operation. By then, the parent firm had absorbed the company, with the name changing to Provincial Paper Mills Limited.

Today the mill is part of the Cascades family, producing top quality coated paper grades.

The "Doors Open" tour of this facility will be oriented towards the architecture of the mill, primarily focused on construction techniques and styles associated with the early twentieth century. Drawings contemporary with the key periods of expansion will be on display.



## St. Paul's Anglican Church

(808 Ridgeway Street)

**Year built:** 1907

**Architect:** R. E. Mason

**Style:** English Gothic Style of the "Decorative Period"

**Notable Features:**

- 15 large stained glass windows
- Timber hammer-beam roof structure
- Rood screened, oak lined chancel
- Tower clock
- Ten bells weighing 7,200 lbs
- Two manual Karn pipe organs with almost 1000 pipes



The idea of a new Anglican Church to serve the Town of Fort William was initiated by six members of St. Luke congregation in 1906. Drawings were prepared by architect R. E. Mason for a church building in the English Gothic Style of the "Early Decorative Period." This style is noted for simplicity of detail with a minimum of tracery or elaborate carvings. Right Reverend Bishop George Thornloe laid the cornerstone on June 29, 1907, and the first services were held in St. Paul's Anglican Church on March 9, 1908.

The original symmetrical façade of the church was gracefully enhanced with the addition of a westerly bell tower extension in 1910. The church features 15 large stained glass windows, an impressive timber hammer-beam roof structure, rood-screened oak-lined chancel, tower clock, 10 bells weighing 7,200 lbs. operated on a unique clapper rod system, and two-manual Karn pipe-organs with almost 1000 pipes.

The organ was revamped in 1933 after a fire in that end of the building. The Tower clock was made by Gents of Leicester, England and installed in 1959. The 10 bells are noteworthy. Dr. William Hamilton donated these bells in 1910. They were cast by the Old Meneely Company of New York and range in diameter from 20 to 44 inches, for a combined total weight of 7,200 pounds. They do not swing, but each has a clapper to which is attached a 50 foot wooded rod extending down to wooded pump handles in a horizontal operating cabinet.

The outside platform and step were added in 1959, and later in 1968, the church hall was extensively renovated through a bequest of one of the original founders, Fred Babe. In recent years, extensive repairs and upgrades have included repointing brick, Lexan to protect the stained-glass windows and the clever installation of an elevator.



## Fort William Collegiate Institute

(512 South Marks Street)

**Year built:** 1907

**Architects:** R.E. Mason, L.Y. McIntosh

**Style:** Combination of both classical and medieval elements

**Notable Features:**

- Columns and stonework
- Main entrance oak doors and woodwork in main lobby
- Stained glass memorial windows



This school is of an eclectic style combining both classical and medieval elements. The original red brick school was built in 1907 and consisted of less than ten rooms. In 1908 the name Fort William Collegiate Institute was adopted.

The major reconstruction of the building occurred in 1918, when the vocational wing was added. This addition, designed by the architect R.E. Mason, was constructed of reinforced concrete, with brick and stone finishes. Further additions were made in 1924 and 1970. The current layout of the building reflects the 1970 renovation, which was designed by architect L.Y. McIntosh and built by Stead and Lindstrom. The floor area of the school is presently 98,100 square feet.

The school includes many elements of interest, including the stonework and oak doors of the main entrance, the woodwork in the lobby area and the sensitive renovation of the main building which has maintained a number of the details, such as cornice moldings and baseboards in public areas.

Other changes, of special interest to past students, are the result of the renovation of the building to suit modern teaching requirements. The current theatre arrangement is an example of these changes that will be noticeable to older alumni.

The integral part the school played in the history of Thunder Bay is indicated both by pride in past graduates, whose accomplishments are on display and, in a very poignant manner, by the memorials to the sacrifice made by ex-students in both of the World Wars. The construction of the vocational wing occurred toward the end of the First World War and the striking stained glass memorial windows reflect the impact that terrible conflict had on the population of Canada.



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For more information, call

Murray Luck at 625-2146.

To volunteer, call Bonnie McNulty at

475-1676.

For more information on Doors Open

Ontario, visit

[www.doorsopenontario.on.ca](http://www.doorsopenontario.on.ca).

Sponsored by:

The Local Architectural Conservation

Authority Committee (L.A.C.A.C.)



The Chronicle Journal