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STRUCTURES COMPOSING THE REGINA COLLEGE CAMPUS

01. College Building (1912)
   - Architect: Brown & Vallance
   - Builder: R.J. Lecky & Co.

02. Tower (1916)
   - Architect: Brown & Vallance
   - James H. Puntin
   - Builder: R.J. Lecky & Co.

03. Women's Residence (1916)
   - Architect: James H. Puntin
   - Builder: R.J. Lecky & Co.

04. Darke Hall (1929)
   - Architect: James H. Puntin
   - Builder: Poole Construction Co.

05. Norman Mackenzie Art Gallery (1953)
   - Architect: Francis H. Portnall
   - Builder: D. Jooritty

06. Norman Mackenzie Art Gallery Addition (1957)
   - Architect: Izumi Arndt and Sugiyama
   - Builder: Bird Construction Co. Ltd.

07. Darke Hall Addition (1963)
   - Architect: (Clifford) Wiens and Associates Ltd.
   - Builder: Bird Construction Co. Ltd.

DEMOLED STRUCTURES
A. Gymnasium (1925-1980s)
   - Architect: James H. Puntin
   - Builder: Smith Brothers & Wilson

B. Central Heating Plant (1928-Unknown)
A. STATEMENT OF SIGNIFICANCE

DESCRIPTION OF HISTORIC PLACE
The University of Regina’s Norman Mackenzie Art Gallery is a Modern style building situated north of Regina’s Lake Wascana and is part of a group of buildings forming the University’s College Avenue Campus. The Gallery is bordered directly by the Women’s Residence to the east and Darke Hall to the west. The original single-storey, flat roof structure built in 1953 features a uniform, stucco-clad exterior and recessed front entryway opening to the north, covered by an open canopy. A three-storey, brick addition built in 1957 is attached to the rear of the original building. The flat roofed structure features an eastern oriented covered entryway and large skylight oriented to the north.

HERITAGE VALUE OF HISTORIC PLACE
The Norman Mackenzie Art Gallery, built in 1953, is valued for its association with the continued development of post-secondary educational institutions in the City of Regina. In 1905, one of the first acts of the recently inaugurated province of Saskatchewan was to establish a university. There were competing interests from both Regina and Saskatoon to host the institution but the latter won out when the University’s charter was granted in 1907. At this time, Saskatchewan’s population was largely rural and lacked the resources to bring higher-level grade school education to its disparate population. The Methodist Church saw education as a means to instil uniform values across disparate populations and since 1795 had established colleges across North America.

As construction began on a building to house the new institution, the college opened its doors on September
5, 1911 at the former Victoria Hospital northeast of Central Park. The following year, the new building opened with 334 students north of Wascana Lake. Ernest Stapleford (1874-1959) came on board as the college’s President in 1915 and he would play an important role in the college and its increased emphasis on the arts and music.

Under Stapleford, the institution obtained junior college status in 1925 and began an affiliation with the University of Saskatchewan, allowing it to teach the first two years of a four-year BA program. The construction of Darke Hall in 1929 helped to solidify the college’s reputation for supporting the arts. The Great Depression of the 1930s was especially difficult on the college, and in 1934 the University of Saskatchewan, under strong protestations from President Stapleford, acquired the institution and its $100,000 debt.

The Norman Mackenzie Art Gallery is further valued for its association to Norman Mackenzie, who was instrumental in the establishment of an art gallery on the Regina College campus. Norman Mackenzie (1869–1936), a Regina lawyer, had arrived in Regina in 1893 after articling for three years at a law firm in Toronto. He formed a partnership with J.T. Brown, his success affording him the ability to indulge his interest in the arts. Throughout his life, Mackenzie developed an extensive collection of works by Renaissance artists, paleolithic artefacts and emerging Canadian visual artists. Mackenzie was appointed Chairman of the university’s Art Committee in March 1935 and helped to arrange three major exhibitions at the College that year. Though Mackenzie died in January 1936, his will bequeathed his art collection to the University and provided funds for the construction of an art gallery. Plans were in motion to erect a building, but insufficient funds followed by the occupation of the College by British forces during the Second World War created a significant delay.

The Art Gallery plan was revived in 1950 with incoming Dean of Regina College, W.A. Riddell and Kenneth Lochhead, newly appointed Director for the School of Art. In 1951, Regina architect Francis H. Portnall was hired to design the building under consultation with Eric Arthur, Director of Canada’s National Gallery. The firm of Don Joorisity was awarded the contract to build the gallery for $57,500 and it was completed in 1953. An official opening was held on September 25 with the Minister of Education Woodrow Lloyd presiding. Richard Simmins was appointed as the gallery's first full-time curator.

At the outset, it was recognized that the gallery was too small to suit the needs of the College, which had been experiencing an upswing in enrolment in the 1950s. In 1954 the University of Saskatchewan liquidated the remaining portions of Mackenzie’s estate in order to finance a gallery expansion. The firm of Izumi, Arnott and Sugiyama were the chosen architects with Bird Construction Company selected to build it at a cost of $235,795. Alan Jarvis, Director of the National Gallery was on hand to open the expanded Gallery on October 17, 1957. The renovated Art Gallery provided galleries for its antiquities and permanent collections, space for traveling exhibitions and studios for the College's art program. The Norman Mackenzie Art Gallery would continue its association with the College until May 1990 when it was incorporated as a not-for-profit gallery and relocated to its present location in the T.C. Douglas Building.

The Norman Mackenzie Art Gallery is also valued as highly intact representation of the Modern architectural style. Although distinct from one another, both the original 1953 building and the 1957 addition are evocative of the same era of building design. A departure from earlier styles that sought to revive past tradition, modernism marked a deliberate departure from past influences. The Gallery embraces Modernism with its lack of ornamentation and its simple, geometric design without embellishment or flourishes. Form follows function with the uniformity of its single material cladding, in the case of stucco on the original building and red brick on the addition. Its presence alongside the earlier Collegial Gothic buildings helps to illustrate the continued development of Regina College over the first half of the 20th century.
CHARACTER-DEFINING ELEMENTS
The key elements that define the heritage character of the Norman Mackenzie Art Gallery include, but are not limited to its:

• location south of College Avenue and north of Wascana Lake on the University of Regina’s College Avenue campus in the City of Regina; and
• setback from the street with large open space in front of the building providing sightlines from the street beyond; associated with the College Building and Tower, Dormitory Building and Darke Hall which represent earlier Collegial Gothic architectural style.

1953 Building
• form, scale and massing as expressed by its:
  rectangular plan and single-storey height; flat roof with open canopy that extends over the front entrance;
• Modern-style details including: single material stucco cladding; lack of ornamentation or design flourishes; simple rectangular plan; and
• fenestration such as: limestone frame, vertical window with five mullions.

1957 Addition
• form, scale and massing as expressed by its:
  rectangular plan and three-storey height; flat roof angled skylight; open canopy that extends over side entrance;
• masonry construction including: concrete foundation; stretching bond red brick with raked mortar cladding
• Modern-style details including: single material brick cladding; lack of ornamentation or design flourishes; simple rectangular plan;
• fenestration such as: anodized aluminum frame windows arranged in ribbons and curtain wall; asymmetrical three light windows with anodized aluminum trim and wooden sash; angled skylight on north elevation;
• additional elements including: steel balustrades with rectangular decorative elements; canopy pipe column with decorative vertical half rounds; wooden double doors with metal handleset door; wooden louvres with screen mesh; and
• interior elements including: hanging metal abstract artwork; wooden banister with metal balusters; steel girder stairs with red metal railing.
B. ASSESSMENT & STRATEGY

The buildings were assessed over four field trips in Summer 2015. The review of the exterior and interior of the buildings were conducted, in conjunction with a review of the available historic literature and technical reports by past and current technical consultants. Digital photographs were compared against archival photographs to identify the original form, and materiality changes to the buildings.


Parks Canada’s Standards and Guidelines for the Conservation of Historic Places in Canada (2010) is the source used to assess the appropriate level of conservation and intervention to historic places. Under the guidelines, the conservation work proposed for Regina College includes aspects of preservation, rehabilitation, and restoration.

Preservation: The action or process of protecting, maintaining, and/or stabilizing the existing materials, form, and integrity of a historic place or of an individual component, while protecting its heritage value.

Restoration: The action or process of accurately revealing, recovering or representing the state of a historic place or of an individual component, as it appeared at a particular period in its history, while protecting its heritage value.

Rehabilitation: The action or process of making possible a continuing or compatible contemporary use of a historic place or an individual component, through repair, alterations, and/or additions, while protecting its heritage value.

Interventions to the building should be based upon the 14 Standards outlined in Standards and Guidelines, which are conservation principles of best practice.

A preliminary review of the exterior and interior of the College Building, Tower, Girls Dormitory, Darke Hall and the Art Gallery was conducted, in conjunction with a review of available historic literature and photographs to identify the original form, scale, and massing of the buildings. All elements recommended for salvage (only Girls Dormitory and Art Gallery) are to be thoroughly documented prior to their removal.

The following Assessment and Conservation Strategies include the following:

College Building: Assessment and Strategy
Tower: Assessment and Strategy
Girls Dormitory: Assessment and Strategy
Darke Hall: Strategy (Assessment to be completed in near future)
Art Gallery: Strategy (Assessment to be completed in near future)

Existing guidelines for the preservation of built heritage can be sourced from the Parks Canada Standards and Guidelines for the Conservation of Historic Places in Canada (2010), and the Australia ICOMOS (International Council on Monuments and Sites) Burra Charter: Good Practice for Heritage Places (2004).

The following Tables and Conservation Strategies contain information regarding the historic fabric of the five College Buildings. The following section contains detailed information regarding the individual elements; their condition, and recommended actions, as well as photographs cataloging each element, where possible. Please note that not all areas were accessible and some areas of the building may contain materials known to be hazardous, such as lead paint, or molds and mildew. Safety measures should be taken when working with potentially hazardous materials.
CONSERVATION STRATEGY

Following a detailed assessment of the structural integrity of the buildings by Consultants, and review of planning and programming parameters for the site, the following conclusions were drawn:

1. Preserve and rehabilitate the main College Building.
2. Preserve, and rehabilitate the Tower.
3. Retain and rehabilitate the north facade of the Girls Dormitory/Conservatory. Salvage materials from areas to be demolished for potential donation.
4. Retain and rehabilitate Darke Hall and the 1963 Addition.
5. Salvage key element for re-use or donation from the Art Gallery (1953; 1956-57 addition).

Where interventions are required for rehabilitation, decisions should be made from the position of what is in the best interest for the retained historic fabric and taking all possible steps to minimizing impact to the building's retained original materials.

Additional underpinning may be required and will be assessed and carried on as ‘case by case’ basis.

Materials are to be salvaged from portions of the building that are to be demolished for potential reuse onsite, and as a means of deferring the extent of materials entering local landfills.
ART GALLERY
North Facade (Original Building - single-storey flat roof; 1957 Addition - three-storey flat roof)

The entirety of the Art Gallery and associated roof, and floors are to be demolished. Materials to be salvaged, wherever possible, from those portions of the Art Gallery being demolished.

A - Overall stucco is in fair to poor condition; cracking visible around window opening and stress cracks throughout facade. No heritage significance present. Dismantle and remove stucco and substructure.

B - Non-original brick retaining wall in good condition with concrete caps in fair condition; some material loss along base of concrete slabs. Red brick mortar joints are straight with some loss or areas of staining. Dismantle and salvage brick for other uses or donate.

C - Original anodized aluminum double door entry in good condition with original chrome handles. Dismantle and repurpose chrome doors handles.

D - Vertical windows with horizontal lights with anodized aluminum frame in good condition. No heritage significance present, dismantle and remove.

E - One-over-one window with anodized aluminum frame in good condition; water damage below in stucco siding due to cracking; no heritage significance present. Dismantle and remove.

F - Concrete steps and slab base in fair condition. Staining and wear the primary causes for deterioration. Previous repair work completed with non-matching substitute. No heritage significance present. Dismantle and remove.

G - Skylight window with anodized aluminum trim in good condition. No heritage significance present. Dismantle and remove.
ART GALLERY
North Facade (Original Building - single-storey flat roof)

The entirety of the Art Gallery and associated roof, and floors are to be demolished. Materials to be salvaged, wherever possible, from those portions of the Art Gallery being demolished.

A - Foundation parging in poor condition; Failure of parge coat bond causing it to delaminate from the underlying wall. Vertical cracks and discoloration also present. No heritage significance present. Dismantle and remove.

B - Limestone frame, vertical window with five mullions in poor condition; Sill cracking and separating from vertical trim. Original window replaced with vinyl. No heritage significance present, dismantle and remove. Possibility to salvage limestone for reuse.
ART GALLERY
West Facade (Original Building - single-storey flat roof)

The entirety of the Art Gallery and associated roof, and floors are to be demolished. Materials to be salvaged, wherever possible, from those portions of the Art Gallery being demolished.

A - Overall stucco is in poor condition. Both vertical and transverse cracking visible throughout wall. Condensation staining visible below external vents. Some loss of stucco material near base. No heritage significance present. Dismantle and remove stucco and substructure.
ART GALLERY
North & West Facades (1957 Addition - three-storey flat roof)

The entirety of the Art Gallery and associated roof, and floors are to be demolished. Materials to be salvaged, wherever possible, from those portions of the Art Gallery being demolished.

A - Overall brick is in good condition; Mortar joints are straight with no specific area of loss. Dismantle and salvage/repurpose brick for other uses.

B - Concrete steps and slab base in fair condition; scaling of concrete visible along base. No character elements present, dismantle and remove.

C - Open flat canopy in good condition; No character elements present, dismantle and remove.

D - Steel balustrades with rectangular decorative elements in good condition. Canopy pipe column with decorative vertical half rounds in good condition. Dismantle and salvage balustrades and pip column to repurpose for other uses.

E - Wooden double doors with metal handleset door hardware in good condition; bordered by full height fixed windows with wooden trim also in good condition. Dismantle and salvage entire front entryway unit for other uses.

F - Fixed curtain wall windows with anodized aluminum trim in good condition; No character elements present. Dismantle and remove.

G - Ribbon windows with anodized aluminum trim and wooden sash in fair condition. Exterior paint failure along wooden trim. No character elements present, dismantle and remove.

H - Wooden louvres with screen mesh in fair condition. Paint failure along wooden trim. No character elements present, dismantle and remove.
ART GALLERY
South Facade (1957 Addition - three-storey flat roof)

The entirety of the Art Gallery and associated roof, and floors are to be demolished. Materials to be salvaged, wherever possible, from those portions of the Art Gallery being demolished.

A - Overall brick is in good condition; Mortar joints are straight with no specific area of loss. Dismantle and salvage/repurpose brick for other uses.

B - Ribbon windows with anodized aluminum trim and wooden sash in fair condition; Exterior paint failure along wooden trim. No character elements present. Dismantle and remove.

C - Asymmetrical three light windows with anodized aluminum trim and wooden sash in fair condition. Exterior paint failure along wooden trim. No character elements present. Dismantle and remove.
C. NORMAN MACKENZIE ART GALLERY | CONSERVATION STRATEGY

ART GALLERY
East Facade (1957 Addition - three-storey flat roof)

The entirety of the Art Gallery and associated roof, and floors are to be demolished. Materials to be salvaged, wherever possible, from those portions of the Art Gallery being demolished.

A - Overall brick is in good condition. Mortar joints are straight with no specific area of loss; Dismantle and salvage/repurpose brick for other uses.

B - Ribbon windows with anodized aluminum trim and wooden sash in fair condition. Exterior paint failure along wooden trim. No character elements present, dismantle and remove.
ART GALLERY
Interior Elements (1957 Addition - three-storey flat roof)

The entirety of the Art Gallery and associated roof, and floors are to be demolished. Materials to be salvaged, wherever possible, from those portions of the Art Gallery being demolished.

A - Wooden banister with metal balusters in good condition. Dismantle and salvage/repurpose for later use or donate.

B - Hanging abstract metal artwork in good condition. Remove and repurpose for display at a later date.
ART GALLERY
Interior Elements (1957 Addition - three-storey flat roof)

The entirety of the Art Gallery and associated roof, and floors are to be demolished. Materials to be salvaged, wherever possible, from those portions of the Art Gallery being demolished.

A - Steel stairs with red metal railings in good condition; dismantle and repurpose for later use.