

A GUIDE TO
THE
PARISH
CHURCH
OF
ST. GEORGE
CRESCENTWOOD
WINNIPEG

A GUIDE TO

THE

PARISH

CHURCH

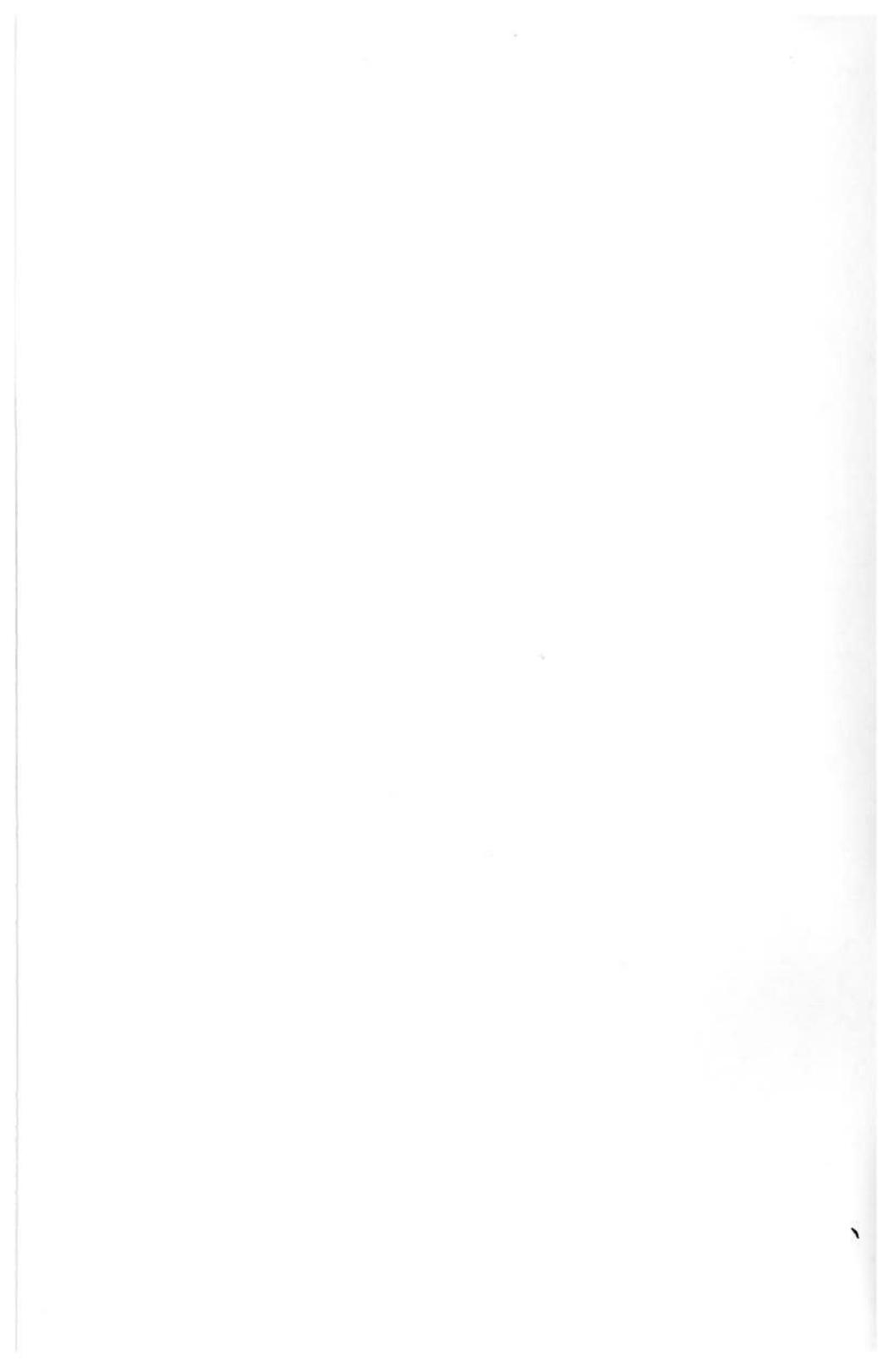
OF

ST. GEORGE

CRESCENTWOOD

WINNIPEG

98f.



" ... This Church bears eloquent witness to the fact that in these modern days with modern ways, eternal truths preserve their ancient power, evoking from the human heart and hand and brain some fitting symbol of their potency...
...demanding truth, simplicity and sincerity. "

Message from Archbishop Walter Barfoot
on his first official visit to the new church
April 1958

Welcome to St. George's Church, Crescentwood, Winnipeg
Diocese of Rupert's Land

You are invited to share our enthusiasm for this Church
and its furnishings

We encourage you to:	page
notice the exterior features	4
admire the carvings on the Exterior Doors	16
study the many areas of interest in the Interior	6
note the Memorials in the church	14
view the Chapel of the Prince of Peace	18
a list of earlier churches of St. George in Winnipeg	20
a list of Rectors of St. George's Church and Archbishops/Bishops of Rupert's Land the Organ (Stewart Thomson)	20

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(Church Design Committee 1955-1957)
Editor: Ruth Stirk, Dr.phil.
1996

The Parish Church of St. George was built in the late 1950s, a most interesting time in the development of architecture in Winnipeg.

ARCHITECTURAL BACKGROUND 1900-1950 ECLECTIC

Generally during the first half of the 20th century in Winnipeg, the Eclectic approach influenced people's thinking about architecture. This attitude reasoned that the style of design for each building should harmonize with the intended use of the building, recalling some period from the past. Large hotels providing for the comfort of the traveller, were designed to recall the luxury of great houses and palaces. The Fort Garry Hotel (1913) used details from French chateaux. Banks, recollecting the reliability of Roman institutions of commerce and government, used styles from Imperial Rome. The Bank of Commerce (1912) Main street and the Bank of Montreal (1913) Portage and Main have fronts resembling Classic temples.

Probably the best known example of the application of past decorative styles to 20th century Winnipeg buildings was the use of European Medieval characteristics for church buildings, reminding one of the religious fervour of the Middle Ages. St. Luke's (1910) and Knox (1914) churches duplicated the outer appearance and details of the Gothic period.

ARCHITECTURAL BACKGROUND 1920-1960 MODERN

There had been in Europe as early as the 1920s, a quite different approach to Architectural planning and design which would become known as the Modern/International style.



In designing in this Modern style such considerations as:
location of the site, features of the neighbourhood,
contemporary materials and construction,
logical planning and type of space developed,
all affect to a great degree the resulting contemporary building . The
decoration of earlier centuries is left to history.

After World War II, if Gothic churches in Europe were only slightly damaged, replacements followed the Medieval style. However practically all European churches that had to be completely rebuilt followed this Modern approach, e.g. Coventry Cathedral (1962) in England. An exception was stained glass. The Modern style (see page 11) was used for replacements even in traditional churches, such as Canterbury Cathedral in England and Metz Cathedral in France.

When in the early 1950s, it was decided to rebuild St. George's Church, each of these two approaches had many adherents. The Eclectics (Traditionalists) felt that Gothic Precedent should be used for all churches. The Modernists considered that a study of site, modern construction, materials and planning needs, would best produce a beautiful structure for use in the second half of the 20th century and beyond. The Rector (Roy Gartrell), the Architect (Leslie Russell) and the Church Design Committee were anxious to use the approach of the Modernists, while a portion of the congregation was very much in favour of an Eclectic (Gothic Precedent) building.

As you consider this Church, you will see the influence of each of these two approaches and the adjustments and solutions that resulted.

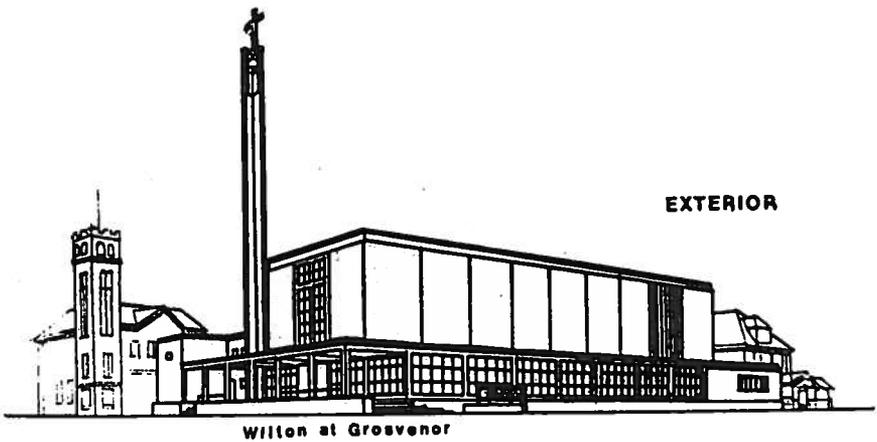
The Parish Church of St. George was built in the late 1950s, a most interesting time in the development of architecture in Winnipeg.

SITE AND EXTERIOR APPEARANCE

By the late '40, a larger church complex was needed to replace earlier buildings at St. George's. The new Office wing, the Parish Hall and the Prince of Peace Chapel, were built 1948-1954, using some Gothic Precedent details. In the middle of the 1950s, a new CHURCH was planned for the land not already occupied. This was a long rectangular area stretching west along Grosvenor from Wilton. The size of this lot was limited and it was necessary that the new church occupy practically all the remaining land.

There had grown up around this site a residential district of mostly 3-storey houses, many with 1-storey screened porches in front. A high church wall rising immediately from the street would have been very insensitive and alien to the rest of this largely residential area. With this in mind, the Architect pulled the nave wall back from the street and designed the side aisle area (see PLAN page 6) to be the height of the house porches. This aisle feature carried around the east wall as the entrance porch, giving equal importance to the Grosvenor avenue and the Wilton street façades. The glass window wall of the side aisle further lightened the mass of the building. The chancel and the vestry were suggested by window areas in the exterior wall. The height of the nave was governed by the height of the roofs of the neighbouring 3-storey residences.

Access to the building was from both directions, Grosvenor and Wilton being equally important. Without a strong axial approach, there was no



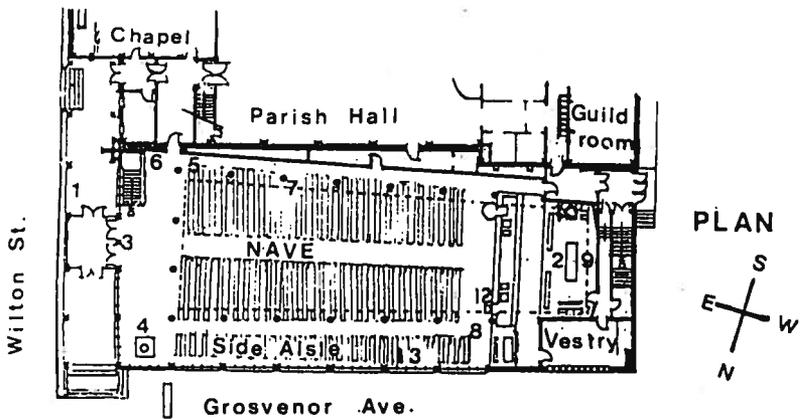
need for the important entrance façade of the historical church, and steps were provided at both Wilton street and Grosvenor avenue to lead to a common entrance under the porch.

The last feature to be planned was the BELL TOWER. The shape of this unit was a problem, being so close to the tower of the Fire Hall to the south. Though being constructed to hold a bell, it had to be high enough and slim enough to provide a different (not competing) design. The final form, 96 feet high and cruciform in plan, topped by bell and cross can be seen a mile away, from Taylor avenue to the south over the tree tops.

STRUCTURE AND MATERIALS

In the middle of the twentieth century, the frame for a building the size of this Church was reinforced concrete and/or structural steel. This meant that St. George's Church would probably have a flat roof and wide rectangular openings. The walls were hollow tile surfaced with Manitoba Tyndall limestone inside and outside, articulated by grooves to suggest a veneer, not a solid stone wall. Many fossils can be clearly seen in this limestone, trilobites and other marine creatures from the Ordovician Sea, millions of years ago.

The design Architect was Leslie Russell of the Architectural firm of Green, Blankstein and Russell; the general contractor was John Bird of Bird Construction, both of Winnipeg



INTERIOR SPACE

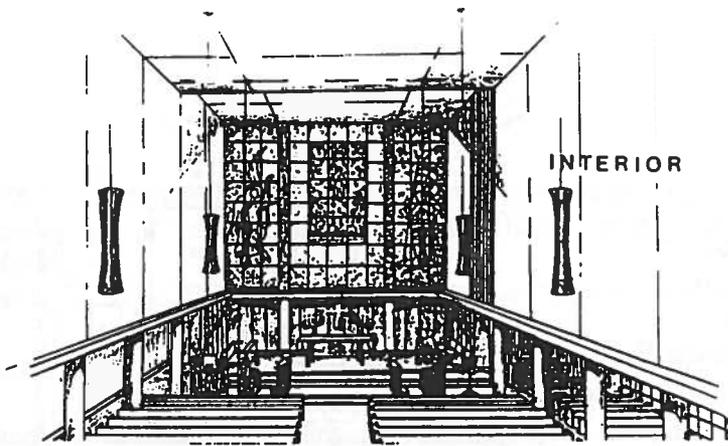
The long rectangular shape of the land available suggested the traditional "basilica" type church, which had been used for Christian worship since Roman times. The church was planned to seat about 600 and is 128 feet long and 58 feet wide. The ENTRANCE at the east end opens into a high NAVE separated from lower SIDE AISLES by columns. At the west end are CHANCEL and ALTAR, with large stained glass windows above. Traditionally windows were located high in the nave wall, but St. George's has enough light from the two large end window walls, and the windows in the low side aisle wall. Note that the framework of the large window over the entrance forms a cross, which extends down as the divider between the doors. The extension of the ceiling of the side aisles (actually hiding heating ducts) runs around the whole interior over the columns (see INTERIOR page 15). This line subtly ties together the whole volume: chancel and nave, clergy and congregation.

The CHOIR and ORGAN were placed at the back of the church in a gallery over the entrance. (details about the Organ page 20)

This enhances the church services by:

- providing excellent sound transmission,
- reinforcing congregational singing,
- eliminating the distracting actions of organist and choir which were traditionally placed between congregation and altar,
- providing a location for the multitude of organ pipes which so distract from the interior design of churches.

Placing this gallery at the back allows the simple uncluttered architectural space and the iconography of the chancel area to dominate as in the Early Christian churches.



In the 20th century, the acoustics of the interior auditorium are very carefully considered. Note in the PLAN how the two walls of the Nave converge slightly towards the chancel. These angled planes are advantageous acoustically. The suspended ceiling is 32 feet high at the rear, rising to 35 feet at the chancel. The floating ceilings of nave and side aisles do not touch walls or columns, thus suggesting their non-structural character.

INTERIOR DETAILS (see PLAN - page 6 for numbers)

The location of ENTRANCE (1) and ALTAR (2)

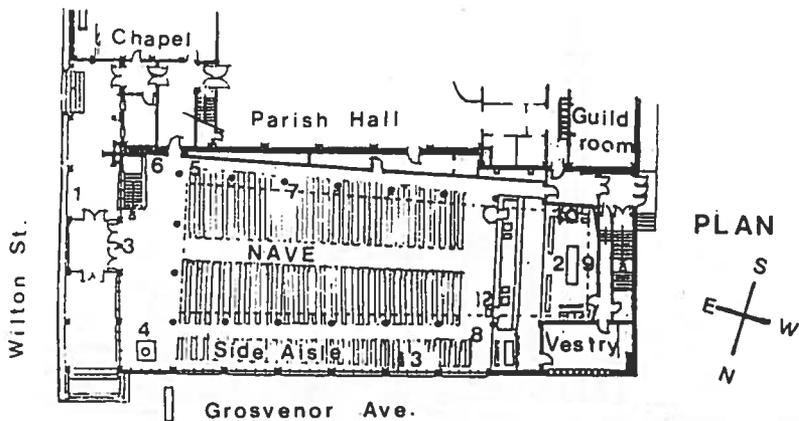
As the circulation came naturally from Grosvenor and Wilton, the main entrance was at the east end of the lot, the altar to the west. This differs from the traditional placing of the altar to the east, facing the Holy Land.

ENTRANCE DOORS (3)

In order to instruct in church history and to enhance the entrance, carved panels by Cecil Richards were placed on the entrance doors. (further information pages 16-17)

The FONT (4)

is to the right of the entrance. This is the traditional location, baptism being the first Sacrament of Christian life. The font, of limestone and marble is from an earlier St. George's church. It is now in a setting which includes the Paschal candle and a window with the baptismal symbol of the Holy Spirit descending in the form of a Dove.



The SENTENCE OF CONSECRATION (5)

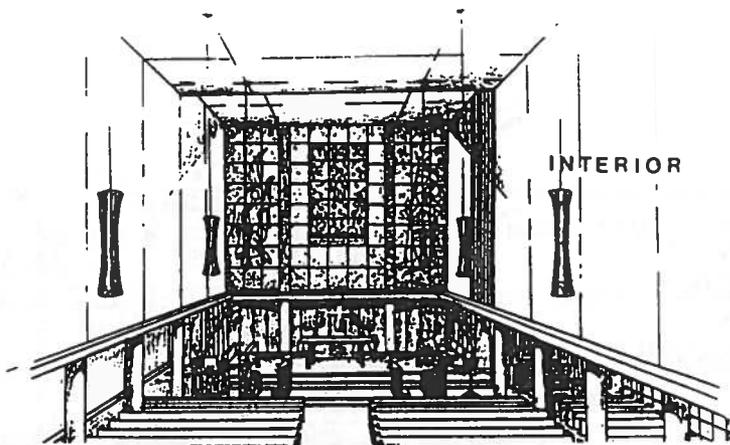
is found on the opposite side of the church. This was presented to the mortgage free church in 1973. This document bears the signature of Barry Valentine (Bishop) as well as small illumination paintings of:

- St. George doing battle with the green Dragon,
- a coloured representation of the carving on the main altar,
- the coat-of-arms of the Diocese of Rupert's Land.

Close by are the MEMORIAL BOOK (6) of St. George's Parishioners, and the MEMORIAL SCROLL of the Memorial Fund Inc. The Memorial Fund was set up under the guidance of Dr. Arthur Thompson (rector) to provide for the upkeep of the fabric of the church complex.

GLASS MOSAICS on the Columns (7)

are an example of congregational teamwork. The Church Design Committee had selected a colour mix for the tiles to cover the columns. When communication with an Italian tile firm broke down, George Swinton (Canadian artist living in Winnipeg) obtained the tiles required from various companies in eastern Canada. Tom Kirby (past warden) made rectangular mesh foot-square plaster forms on which the tiles were placed, face up. About 70 people from the congregation joined in for several days. They were given paper bags with the right colour mix of tiles and the large square forms and they spread the tiles, being careful not to get a concentration of any one colour. One can still make out the 12-inch squares with 1 yellow tile and 3 red ones, in the "blue" glass tesserae covering the pillars.

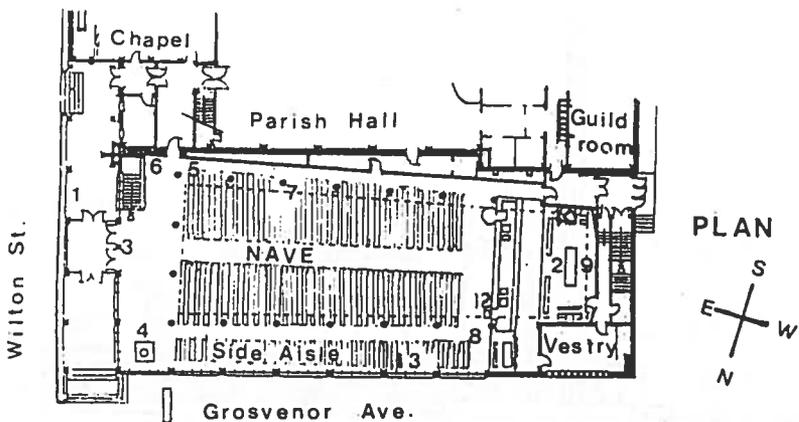


FURNISHINGS --- GOTHIC PRECEDENT and MODERN (8)

In order to preserve the historical link with previous St. George's churches, the Architect incorporated many of the furnishings from earlier buildings at the front of the chancel. The dark oak pulpit, prayer desks, lectern, side altar, litany desk, credence table and some pews at the side aisle are all from the Gothic Precedent era. The communion rails and light oak furnishings of the sanctuary are all of the Modern style, including main altar, sedilia (seats), credence shelf, as well as the panelling around the chancel.

This division of furnishings allows the two very different approaches to construction to be used without clashing. The Gothic Precedent units of dark wood are of panel construction, made by fitting heavy frames around thinner centre planes to prevent warping. The Modern units use plywood sheets, where thin layers of wood are glued together with the grain of each piece at right angles to the next providing stability and size. The pieces are flat and could be as large as four feet by eight or ten feet.

Ornamentation also changed with different styles. The Gothic Precedent units use tracery decoration, originally developed as stone divisions of Gothic windows, later translated into wooden carving. The plywood panels are left plain to show the beauty of the wood graining. They can also be ornamented by applying carved wooden blocks to the surface as is seen at the main altar and the chancel walls.

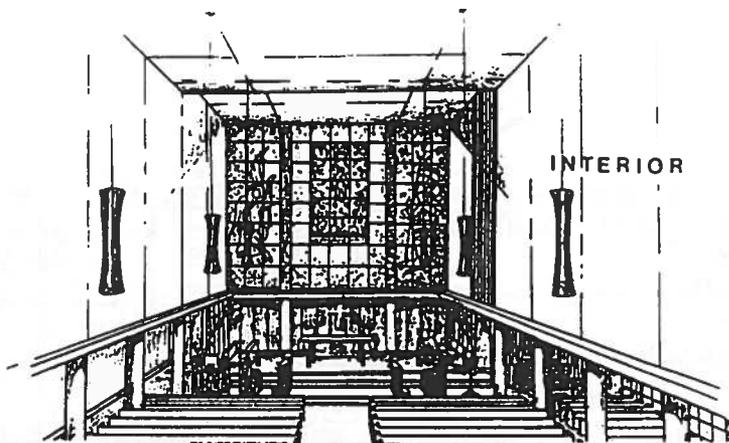


Another difference between Gothic Precedent and Modern is in the treatment of the altars. The side altar (Gothic Precedent) is against the wall (curtain), which was the location used at the time when the priest, as leader of his people, faced the same direction as the congregation during the Communion service. The Modern main altar, in the shape of a table, is away from the rear wall allowing the priest to face the congregation, as all gather around for the Lord's Supper.

WEST WINDOW (9)

Most afternoons or early evenings, one can find the whole interior of the church bathed in multi-coloured glory, as the sun shines through the coloured glass of the west windows. The chancel, indeed the whole interior, is dominated by the stained glass above the main altar. The large "Ascension" window had been given to the earlier St. George's with the intention of having it incorporated in the new building. Everything in the design/volume of the "new" interior was very carefully related to this window rectangle. Window, size of structure, nave space and proportion, larger windows and network of smaller mullions, all relate to each other as well as the altar and panelling dimensions. The Ascension window was set in more glass by Leo Mol, in 1957-8. This additional glass forms a frame, light in value close to the edge of the Ascension window for contrast, and grading to darker, more colourful glass away from it. Leo Mol also designed two great figures for the windows, one on each side—St. Michael and St. George, the two great fighters of evil (dragons).

This west window shows the two approaches to stained glass design. \



The traditional "Ascension" window indicates figures by painted grisaille lines which define features and details. This enamel paint tends to dull the light coming through the glass.

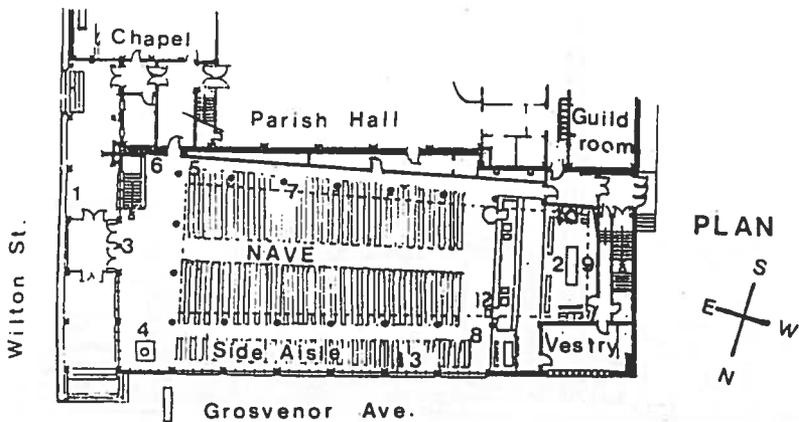
The two side windows show the Modern technique of using the shape and colour of the glass to identify the figures (with no painted details) thus presenting a much brighter, more colourful window.

PANELLING (10)

The panelling on the chancel walls is 2'-0" x 8'-0" (half a piece of plywood), articulated (each piece is separated by a groove). The small 2 3/4" x 5" rectangles of carving have been applied because it is not possible to carve plywood. These small sculptures (Valley City Co., Dundas, Ont.) recall many incidents in the Bible story, starting at the congregation's left (the ecclesiastical north) and continuing around to the right.

clouds, rays of light, star—Creation
 Noah's hand, dove—the Flood
 descending dove—Baptism of Christ
 high mountain and city wall—temptation of Jesus
 orb and chi rho—Christ the king.
 crook, chi rho—the Good Shepherd
 grapes—Holy Communion
 palm and cross—entry into Jerusalem
 chalice and grapes—the Last Supper
 star—Epiphany
 descending dove—Baptism of Jesus
 3 entwined arcs—Holy Trinity
 hand and cross—God the Father
 alpha and omega—the beginning and the end
 VDMA—the word of God endures forever

book and cross—Bible
 scrolls and cross—Christ's preaching
 ship—the Church
 lamp of learning—word of God
 VERITAS, sword—sword of truth
 fleur-de-lis—the Trinity
 hand, coins—betrayal by Judas
 cock's head—Peter's denial
 tree—suicide of Judas
 INRI, nails—Crucifixion
 torn temple veil—death of Christ
 robe and dice—Crucifixion
 pelican and young—sacrifice
 butterfly, ICXC—immortality
 doves rising to heaven—Ascension



There are no carvings on the centre panels, behind the main altar, because the Architect envisioned a background curtain or screen there, tying the colours of carpet and glass together. The carvings on the altar are the elements of Holy Communion, stylized wheat/grapes, and chalice/wafer.

EMBROIDERY ON KNEELERS IN CHANCEL

The embroidery on the kneelers in the sanctuary follows the iconography of the panelling. Those to the left recall Old Testament information:

- the burning bush—you are standing on holy ground, (Ex.3:5)
- the flowering staff of Aaron—you have been chosen, (Num.17:5)
- the doves and rainbow—God's promise never to destroy the earth.

Those to the right show the three symbols for the Trinity: (Gen.9:14)

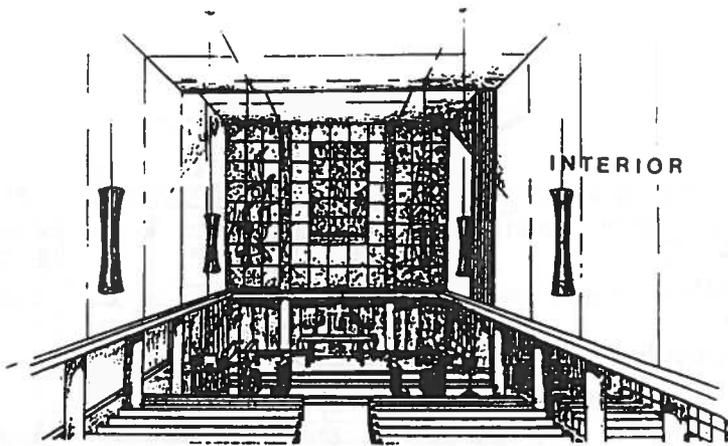
- the Hands – the Father, (Psalm 139:10)
- the Lamb – the Son (Christ), (John 1:29)
- the descending Dove – the Holy Spirit. (Matt.3:16)

The prayer desk kneeler (congregation left) shows Michael fighting the 7-headed red dragon. (Rev.12:7, 13) The kneeler to the right shows the "armour of God" (Eph. 6:10-12) in the fight with the green dragon of the St. George legend. (see booklet: Embroidered Soft Fitments)

LECTERN (12)

The carvings around the base of the lectern show the same symbols for the Evangelists as are found on the entrance door. (Rev.4:7)

- | | |
|------------------------|------------------|
| winged man—Matthew | winged lion—Mark |
| winged calf or ox—Luke | eagle—John |



LIGHTING

The Architect's design for the hanging lighting fixtures is interesting: the long gently curved form allows bulbs to be placed in each wide end, focussing both up and down. The same curved form is used for the handles of the great east entrance doors.

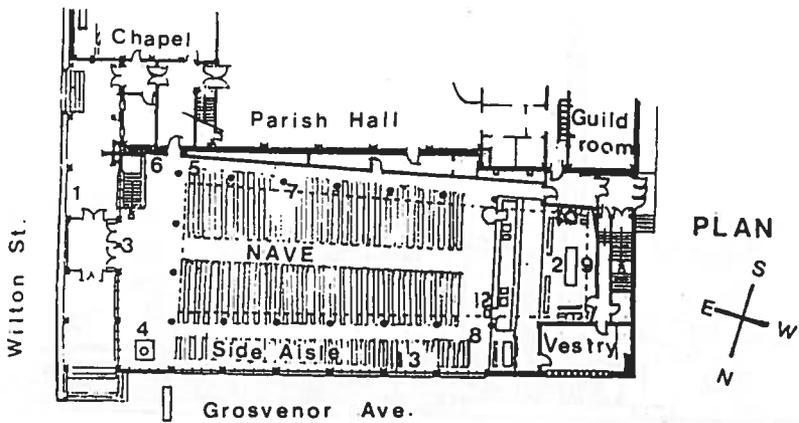
SIDE AISLE WINDOWS (13)

The translucent tinted glass along the north and east window walls (Robert McCausland Co) allows some sense of the exterior world's activity to be felt, while obliterating the detail. In the evening from the outside, these lighted windows beckon the passer-by.

Set in the window frames are outlines of Christian symbols. Starting on the north wall by the side altar, and proceeding to the right, one may "read" these signs and symbols.

sheaf of wheat—Holy Communion
 hammer, nails, pincers—Crucifixion
 lantern—Jesus, the light of the World
 celtic cross—early Christianity in Britain
 chalice and wafer—Holy Communion
 crossed palmas—Palm Sunday
 chi rho—Christ
 dove ascending—Ascension of our Lord
 harp or lyre—songs of praise
 fleur-de-lis—the Trinity
 ship—the Church
 crossed keys—keys of Kingdom of Heaven
 open scroll with pen—Church membership
 anchor—hope
 crown—righteousness

nails—Crucifixion
 lamp—Christian learning, word of God
 shield with cross of St. George—our parish
 alpha, omega—beginning and end—God
 dove descending—Baptism of Jesus
 fish—Jesus Christ, Son of God, Saviour
 crossed trumpets—worship in the Church
 font—Sacrament of Holy Baptism
 broken pillar—destruction of temple
 weapons of torture—passion
 star—Christmas, Epiphany
 open book—access to the Bible
 IHS—In this sign is salvation (cross)
 Jesus, Saviour of Mankind
 crossed fish—feeding the five thousand
 triangle—Holy Trinity



MEMORIALS in St. George's Church

The whole Church is very much a tribute to Roy Gartrell, Rector (1945-62), Archdeacon of Winnipeg, later Dean of Ottawa and then Bishop of British Columbia, who was Rector when the present church was being built and who suggested much of the Design and much of the Iconography.

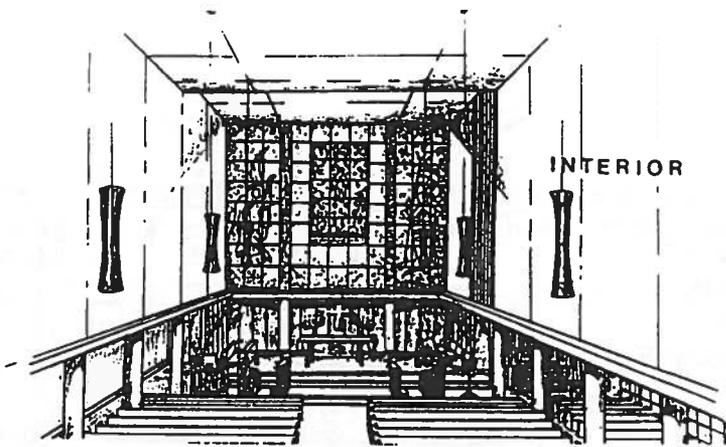
Many of the articles and plaques in the present church were given to earlier St. George's churches in Winnipeg. (see pg.20 for a list of churches)

The oldest plaque in the church is of stone found on the north wall beside the side altar (all the other memorial plaques are metal). It bears the name of: Horace Gavin Roy 1882-1900. (18 years old)

Beside this on the north wall is a large bronze panel in memory of his father and mother: The Reverend Josiah Jessie Roy B.A. 1849-1931, who was Rector for 30 years before the Parish was moved from Isabel and Bannatyne to Grosvenor and Wilton and for 2 years after, then Rector Emeritus until his death, and Noëmi Roy 1840-1929.

Other plaques on this north wall beside the side altar are:

- Lieut.C.A.Neelands killed 1918,
- Major P.B.R.Tucker M.C. died 1931,
- Brig.-Gen. R.W.Paterson C.M.G. D.S.O. died 1936,
- William Henry Scott 1862-1931, Jessie Isabel Scott 1863-1948,
- Jennie Edgar Johnston died 1897.



There are furnishings in memory of parishioners, given to earlier St. George's churches still in use in the present building.

Side Altar—George McBean 1906—1926

Prayer Desk and Chair (left)

Prayer Desk and Chair (right)—James Edward Mathers 1870—1927

Pulpit—Mr. and Mrs. Samuel Wilson 1927

Oak Lectern—Elizabeth Parton 1937

Credence Table (at side altar) Charles Henry Metcalfe 1940

Litany Prayer Desk—John Lee and Mabel Gertrude Lee 1953

Clock—Monica Scrivener

"Ascension" stained glass window—Samuel Wilson 1874-1947

(see West Window pg.10)

Some fitments were given as memorials to the 1958 church.

Main Altar—Gabriel B. Murphy 1856—1910

Martha Murphy 1864—1947 (given in 1958)

Processional Cross—Norman Tooke Sinclair 1886—1948

Cross behind altar—Edward Harrington 1951—1957

(grandson of E.R.Gardner—door C, pg.17)

Credence Shelf (main altar) Fletcher Samuel Andrews 1869—1949

Candelabra—Parents of Marjorie and Arthur Carlson

Candelabra—Newton Brett

Carvings on chancel panelling—Dorothy Louise Scott 1897-1958

Plaque on pew—The Hon. Errick F. Willis, O.C., LL.B., M.A., LL.D.

Lieutenant Governor of Manitoba 1960-1965

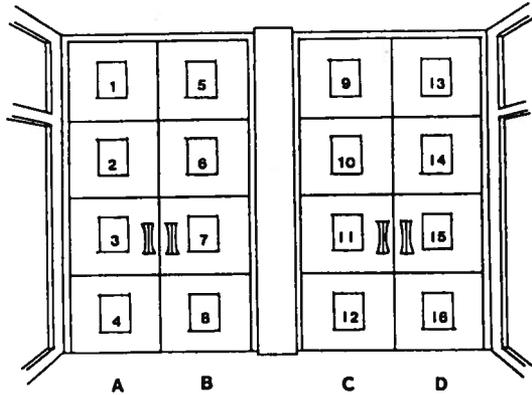
Embroidered Kneelers—James Jardine dedicated 1983

Paschal Candle Holder, Pew Cushions—George H. Sellers 1989

Memorial Fund cabinet—Dr. Kenneth C. McGibbon

(back of church) Eleanor M. (Bunty) McGibbon

**CARVINGS
ON THE
MAIN
ENTRANCE
DOORS**



The carvings on the four great 10-foot high oak entrance doors are by Cecil Richards, A.R.C.A. 1957-1958. (Professor, School of Art, University of Manitoba) The subject-matter was chosen by Roy Gartrell.

DOOR A (at south) Recording THE WORD.

"...and in the midst of the throne, and round about the throne, were four beasts--and the first beast was like a lion, and the second like a calf, and the third beast had a face as a man, the fourth beast was like a flying eagle." (Rev. 4:7)

- Panel 1. St. Matthew and Man.
- Panel 2. St. Mark and Lion.
- Panel 3. St. Luke and Calf or Ox.
- Panel 4. St. John and Eagle.

DOOR B Proclaiming THE WORD in the British Isles.

Christian heroes and martyrs living in Britain before 597 C.E. when Augustine came with priests from Rome.

- Panel 5. St. Alban (3-4th c.) Roman Christian soldier stationed in Britain who refused to worship the Emperor as God.
- Panel 6. St. Patrick (5th c.) carried the Gospel to many part of Ireland.
- Panel 7. St. Columba (6th c.) established the Celtic church on the island of Iona, Scotland.
- Panel 8. St. David (5-6th c.) Archbishop of the church in Wales.

(see Booklet: Carvings on the Main Entrance Doors)

DOOR C Bringing THE WORD to common people in England.
Recalling five of the great English religious leaders of the time of the Reformation.

Panel 9. John Wycliffe (14 th c.) who led "poor priests" to cater to the spiritual needs of the people.

Panel 10. William Tyndale (16th c.) who translated the Gospels and Epistles and had them printed in English.

Panel 11. Latimer and Ridley (16th c.) martyred English Bishops who opposed the return of the Roman Catholic Church under Mary Tudor.

Panel 12. Thomas Cranmer (16th c.) Archbishop of Canterbury who ordered the Great Bible to be prepared in English and freely read in the churches. He also compiled the Book of Common Prayer. He was martyred.

Door D Carrying THE WORD to Canada.

Panel 13. Charles Inghes (c.1787) First Anglican Bishop to English Territories in the New World: Nova Scotia, Bermuda, New Brunswick, "the Canadas" , Newfoundland.

Panel 14. John West (c.1820) Missionary to the Indians and to the Red River Colony.

Panel 15. Edmund James Peck (c.1905) Missionary, reduced the scriptures to Eskimo syllabics.

Panel 16. Robert Machray (c.1890) Archbishop of Rupert's Land, Chancellor of St. John's College and of the University of Manitoba,

Chairman of the Winnipeg Conference (precursor of the General Synod, Church of England in Canada).

MAIN ENTRANCE DOORS—MEMORIALS

The carvings on the east entrance doors of the church were given as memorials to former parishioners.

Door A (at south) Jeannie May Stewart 1875—1955.

Door B Grace Elizabeth Gartrell 1911-1985.

Door C Edward Robertson Gardner 1905-1960.

Door D William Derek Stuart Gardner 1945-1960.

(C and D father and son killed in a plane crash)

The southern part of St. George's complex (see PLAN pg. 19) was rebuilt in the late 1940s and early 1950s, before the Church was erected.

The Guild Room with Offices above (1948-52), the Roy Gartrell Hall (Parish Hall) and the Chapel of the Prince of Peace (Memorial Chapel dedicated 1954), all show Eclectic-Gothic Precedent-details.

In the early '80s an exterior ramp was added, and in 1993 a large kitchen and a wheel-chair accessible wash room were included in the space previously occupied by the stage and former kitchen.

THE CHAPEL OF THE PRINCE OF PEACE

was designed by Col. J.N.Semmens, architect.

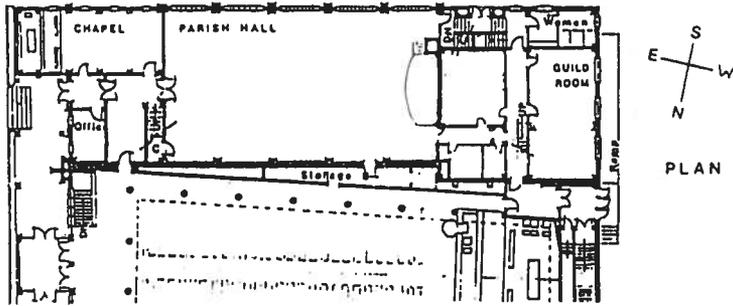
This Chapel commemorates members of the parish who served in World War II and is a memorial to those who lost their lives. The reredos panels behind the altar record the names of the 43 members of St. George's parish who did not return. The parchment scroll at the back of the Chapel lists the 417 parishioners who were on active service. The red Ensign displayed on the back wall was retired to the Memorial Chapel by the Royal Canadian Legion, Crescentwood/River Heights Branch in 1967.

"To Our Fallen Comrades and Those who served under this Colour"

The architectural style of the whole complex is Eclectic, showing Gothic Precedent characteristics. (see page 2)

These Medieval details which are particularly noticeable in the Memorial Chapel, belong to the Gothic-Tudor period when the Church of England was being re-established during Henry VIII's reign. (see booklet-Carvings on Main Entrance Doors)

The windows suggest pointed arches and show Gothic tracery; the decorated "Tudor Arch" beams terminate in small shields on which are painted the coats-of-arms of Anglican Dioceses in Canada. The stained glass is of the traditional style (see page 11) with grisaille paint describing details. The reredos screen behind the altar shows a vocabulary of traditional Tudor details: flattened pointed arches, quatrefoils, finials and tracery.



The fittings and windows in the Chapel of the Prince of Peace were given as memorials.

Lectern--Flt. Sgt. John Hamilton Charles 1919-1941

Communion Rail--Capt. Everett Franklin Stovel 1896-1952

Clergy Chair--Winnipeg Grenadiers who gave their lives, Hong Kong

Credence Table--P/O John Wilfred Harrison, D.F.C. 1915-1943

Chapel Chairs--F/O Allan Conway Belyea Lieut. Cecil Roy Gilliat

Lieut. John William Benham Sq. Leader W.G.A. Coulson

F/O John Lange Harrison F/O Frank Leonard Maw

Lieut. John James Moffat P.F.C. Cyril Edgar Taylor

Sunday School War Memorial plaque 1918-19, gives 15 names of persons who died in the 1914-1918 World War.

Circular window above altar shows the "Cross and Crown" design.

Lieut. Ronald Rainer Counsell M.C. 1882-1953

Major Ronald Rainer Counsell M.C. 1915-1944

Stained Glass windows on the side walls, illustrate the theme "The Armour of God". (Eph.6:13-17)

"The Helmet of Salvation and your Feet shod with the Gospel of Peace"

"The Sword of the Spirit"

Lieut Lewis John Sanger 1921-1944

"The Shield of Faith"

Our Fallen Comrades, Crescentwood/River Heights Branch, No.163, Canadian Legion 1955

"The Breastplate of Righteousness"

Lieut. Col. Archibald John Brice 1881-1954

"Having Your Loins Girt about with Truth"

Captain William Francis Jamieson D.S.O. 1918

Previous ST. GEORGE'S CHURCHES in WINNIPEG.

There had been three buildings down town where St. George's congregation met to worship before moving to Crescentwood:

1883---an old school house building on the grounds of Central School

1884---small wooden church built at Lydia and William,

1894---large brick church built at Isabel and Bannatyne.

There have been three different churches on the present Grosvenor and Wilton site:

1916---altar to the south, (photographs on wall of vestry)

1927---altar to the east,

1958---altar to the west. (the present church)

RECTORS of the Parish of St. George, Winnipeg:

Josiah J. Roy, 1886--1918

Henry D. Martin, 1918--1939 (later Bishop of Saskatchewan)

G. Hasked Dowker, 1940--1944

F. Roy Gartrell, 1945--1962 (later Bishop of British Columbia)

George A. Stegen, 1962--1968

Arthur N. Thompson, 1969--1984 (photographs in corridor
(William E. Duff, 1986--) behind chancel)

ARCHBISHOPS/BISHOPS of the Diocese of Rupert's Land:

Robert Machray, Archbishop, 1865--1905

Samuel P. Matheson, Archbishop, 1905--1931

Isaac O. Stringer, Archbishop, 1931--1934

Malcolm T.M.Harding, Archbishop, 1934--1942

L. Ralph Sherman, Archbishop, 1943--1953

Walter F. Barfoot, Archbishop, 1954--1960

Howard H. Clark, Archbishop, 1961--1969

John O. Anderson, Suffragan Bishop, 1962--1969

Barry Valentine, Bishop, 1970--1982

Walter H. Jones, Bishop and Archbishop, 1983--1992

(Patrick V. Lee, Bishop, 1994--)

The ORGAN

St. George's organ is the original Casavant Frères instrument expanded and rebuilt from 1954 to 1958 by Messrs. Hill & Son, Norman and Beard, of London, England. It is essentially an Anglican instrument, designed for the accompaniment of Anglican music, and yet it is large enough for the performance of early and contemporary organ music. It is situated on either side of the rear choir gallery.





