

**218 ROSLYN ROAD – WALTER P. MOSS
(MAX & MIREILLE GRANDPIERRE KANTOR) HOUSE**
Raymond M. Carey, 1917



The Moss/Kantor House, built in 1917, is possibly Winnipeg's finest examples of a Georgian Revival Style residential design. The style rose to prominence, mainly in residential architecture, in the early 20th century and continues to enjoy popularity today. Elements of the style include a symmetrical main façade with a centrally located entrance as its focal point, classical elements and detailing such as pediments, cornice-like eaves, Palladian windows, columns and porticos and many of these are found on this house. Roofs can be hipped or gambrel-shaped and exterior cladding ranged from wood to brick and stone to stucco.

The architect for the mansion was Raymond M. Carey, a British-born and trained architect who appears in City of Winnipeg Building Permit records beginning in 1911 as a partner of John Woodman after having practiced in the United States. The Woodman and Carey partnership yielded several fine designs in its 6 years of existence including: Lindsay Building, 228 Notre Dame Ave., 1911 & 3-storey addition in 1912 (Grade II); Winnipeg Free Press Building, 300 Carlton Street, 1911-1913 (Grade II); Paris Building, 257 Portage Avenue, 1915-1917 (Grade II); and Stovel Printing Company Building, 365 Bannatyne Avenue, 1916 (Grade III). He also

partnered with George W. Northwood from 1919 to ca.1922, designing, among other structures, the Union Tower Annex, 500 Main Street in 1921 (Grade II).

The dark brick front (north) façade is symmetrical, the slightly recessed central section flanked on both sides by ornamentally subdued wings. The centrally-placed main entrance is embellished with unfluted columns with plain rounded bases, Corinthian Order heads with characteristic acanthus leaves supporting a complete entablature finished with a slender deck and balustrade and a doorway topped by a fanlight with leaded glass. The lines of the cornice and the top of the balustrade are carried across all three other façades. Also in the central section are four attached squared columns with plain bases, unfluted shafts and stylized volutes. Above these elements are floral panels similar to those found above the columns framing the front door. Windows openings in the central section are also richly embellished, the ground floor openings on either side of the entrance are circular, with delicate terra cotta floral garlands draped over top of the openings and finished with a stylized ribbon. The east and west wings project slightly from the central section and include large urns set in rounded recessed areas. The roofline is embellished with a complete entablature including dentils; the raised roof of the middle section is of hipped gable design while the wings have flat roofs with large brick chimneys. Very little has been changed from the original design of this façade.

The remaining three façades are a continuation of the design and cladding of the front. Added features include a one-storey round projecting area on the rear (south) façade, a rounded two-storey bay window with terra cotta panels and a round-headed second storey window on the west side and two large arched openings with sunburst pediments framing a plain entrance door on the east.

The mansion, built during World War I, represents one of the last large, single-family residences built along Roslyn Road, which had, after the 1880s, developed as one of the City's exclusive and opulent residential districts, with influential businessmen and leaders and their families living on both sides of the street.

The original owner was Walter P. Moss, a bookkeeper for a large dry goods store and remained in the house with his family until the late 1920s. Lawyer Harold G. Aikins, grandson of Manitoba Lieutenant-Governor (1882-1888) Hon. James Cox Aikins (1823-1904) and son of Sir James A.M. Aikins (1851-1929), Manitoba Lieutenant-Governor from 1916-1926, purchased the house in 1931 and remained until his death in 1954 and the house was willed to the Winnipeg Art Gallery.

But when the group found it unsuitable as a gallery, they sold it in 1956 to insurance dealer Max C. Kantor (1918-2007) and his wife, ballerina, Mireille Grandpierre-Kantor (1926-2008), who had married in Paris in 1946. She started her Ballet Conservatory at 218 Roslyn Road in 1956, the large living room transformed into a dance studio, where she was known as “Madame Grandpierre.”

It was also the Kantors who renovated the interior of the home, building an interior wall in the second storey hallway to allow for the creation of rental suites on the upper two floors of the east end of the building while they lived in the west end.

The interior of the building is extremely well appointed with marble floors, high ceilings, columns, chandeliers, pantries, numerous fireplaces, attached cabinetry and original hardware and fixtures. It is one of the more unique interiors in the City.

Elements of the building that would require approval if alterations were planned are:

Exterior-

- Three-storey brick and stone residence with complex roof on the south side of Roslyn Road, its north facade facing Roslyn Road, its west facades facing a parking lot, its east facade facing a vacant lot and its south facade facing a parking lot and greenspace;
- Its symmetrical main (north) façade with slightly recessed central section with main entrance with unfluted columns with plain rounded bases, Corinthian Order heads with acanthus leaves supporting a complete entablature finished with a slender deck and balustrade, four attached squared columns with plain bases, unfluted shafts and stylized volutes, floral panels framing the front door topped by a fanlight with leaded glass, circular windows openings on the ground floor with terra cotta floral garlands and stylized ribbon and a hipped gable roof;

- Projecting east and west wings of the main facade with thin window openings on both the ground and second floors, large urns set in rounded recessed areas on the ground floor and terra cotta panels on the second floor and a roofline with a complete entablatures including dentils, flat roofs and large brick chimneys;
- The rear (south) facade with its continuation of the design features of the front, including the belt courses at the level of front cornice and the top of the balustrade and embellished roofline, a one-storey round projection, rectilinear, arched and semi-circular window openings and a roofline with a complete entablatures including dentils;
- The west facade with belt courses, a rounded two-storey bay window with terra cotta panels and a round-headed second storey window and a roofline with a complete entablatures including dentils; and
- The east facade with belt courses, two large arched openings with sunburst pediments framing a plain entrance door with transom, rectilinear and arched window openings and a roofline with a complete entablatures including dentils.

Interior-

- Volume of space and finishes of the ground floor foyer, main hall, library, kitchen, pantry and studio and second floor suite at west end; and
- Arched doorway on second floor suite at the east end.