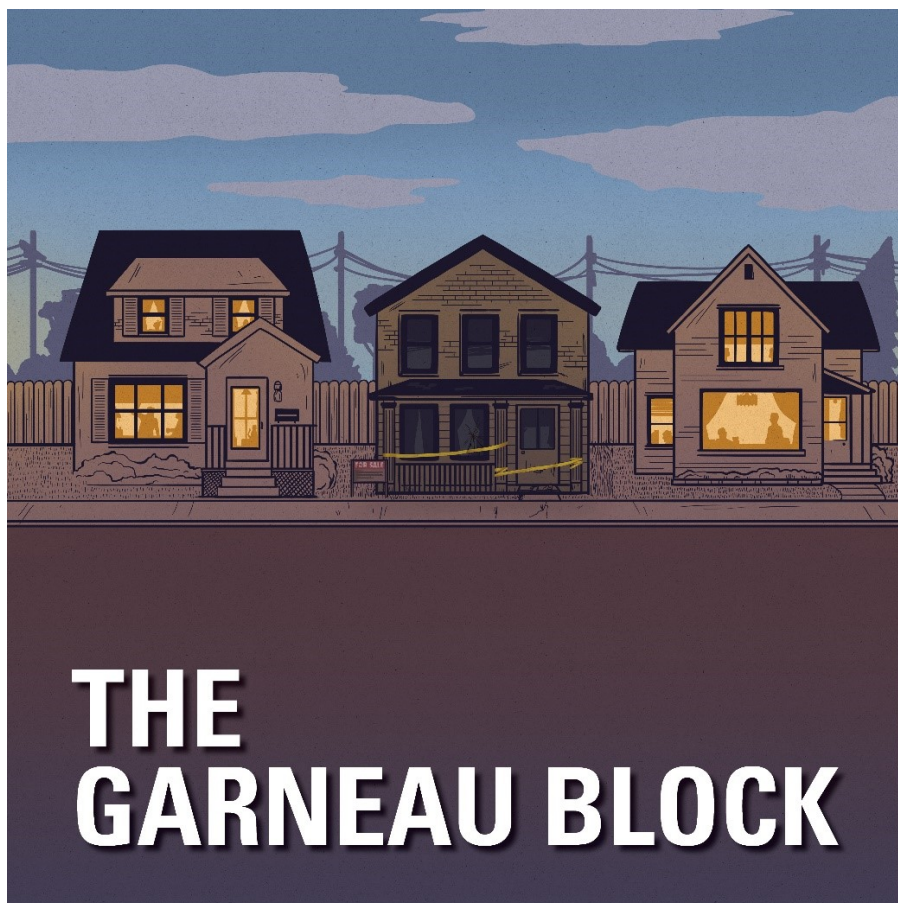


THE GARNEAU BLOCK ENRICHMENT GUIDE



Adapted by **BELINDA CORNISH**

Based on the Novel by **TODD BABIAK**

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THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking, and enjoy the experience as much as possible. But we want you to do this in the most respectful way possible, for both the performers and your fellow audience members.

To ensure the most positive experience, please review the following information prior to arriving at the theatre.

Not Allowed in the Theatre:

- No outside food or beverages. Only beverages purchased in the lobby and placed in a Citadel Sippy and bottled water will be allowed in the theatre. Unwrapped ice cream bars may be taken into the theatre. Please enjoy all other snacks in the lobby.
- Cameras and other recording devices (please note that taking photographs or other recordings in the theatre are strictly prohibited by law).

Basic Courtesy:

- Turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre.
- Do not place your feet on the seat in front of you.
- The actors onstage can see and hear the audience during the performance – it is important that audience members not talk, move around, or fidget during the performance, as this can be distracting for the actors, as well as fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats in the theatre.
- For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Do not place backpacks or other bags in the aisle in front of your feet, as this may impair the ability of persons to exit the row in an emergency.

Inappropriate Behaviour:

Citadel Theatre representatives watch carefully during performances for inappropriate behaviour, especially behaviour that could endanger an actor or audience member. Inappropriate behaviour includes, but is not limited to:

- Talking in the audience
- The use of laser pointers or other light or sound-emitting devices
- Interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.)
- Audience members identified as engaging in this type of behaviour will be removed from the theatre during the performance or at intermission

COVID-19 SAFETY PROTOCOLS

The Citadel Theatre requires proof of vaccination or negative COVID-19 test (within 72 hours) for every person aged 12+ upon entry of the building, attending performances, and attendance for Foote Theatre School classes.

While attending a show, all patrons will be required to wear a mask for the duration of the performance. If you prefer not to wear a mask, we ask that you do not attend the Citadel at this time.

We are currently reviewing all other safety protocols and will continue to provide updates as they become available. Up to date safety protocols can be found on our COVID FAQ page of the website.

WHO'S INVOLVED

CAST

SHELLY ANTONY	Rajinder
JULIEN ARNOLD	Raymond
RACHEL BOWRON	Madison
NADIEN CHU	Shirley
SHELDON ELTER	Barry
ALANA HAWLEY PURVIS	Helen/Tammy/Claudia
ANDREW KUSHNIR	Jonas
GEORGE SZILAGYI	David
STEPHANIE WOLFE	Abby
SCOOBY	Garith
KOKO	Garith understudy

CREATIVE TEAM

Director	RACHEL PEAKE
Set & Lighting Designer	NARDA McCARROLL
Costume Designer	JOANNA YU
Sound Designer	MATTHEW SKOPYK
Original Fight Director	JONATHAN HAWLEY PURVIS
Fight Director	JEAN-PIERRE FOURNIER
Vocal Consultant	ALISON MATTHEWS
Stage Manager	MOLLY PEARSON
Assistant Director	KIM MATTICE-WANAT
Assistant Set & Lighting Designer	BRIANNA KOLYBABA
Stage Manager	MOLLY PEARSON
Assistant Stage Manager	AL GADOWSKY
Apprentice Stage Manager	ANDREA HANDAL RIVERA
Cultural Consultant	MIEKO OUCHI
Playwright	BELINDA CORNISH

DIRECTOR'S NOTE – *How Garneau Got Its Name*

Any story of Garneau would be incomplete without paying homage to its namesake, Laurent Garneau. Mr Garneau arrived in what is now Edmonton in 1874, along with his wife, Eleanor Thomas, and their 11 children. Even before coming to homestead on this land, his history was an eventful one. A Métis man and the son of a fur trader, he trapped furs on the Missouri River until he was forced out and travelled to Manitoba. There, Garneau was one of Louis Riel's soldiers during the Red River Resistance of 1869-1870.

Following these events, his family joined the westward migration of a great number of Métis. They arrived at Fort Edmonton in 1874 where he homesteaded in Strathcona. In 1885, Garneau was imprisoned for refusing to obey a martial law. This law forced residents to take refuge in Fort Edmonton in order to protect them from a possible Indigenous attack following the North-West Resistance in Batoche, Saskatchewan.

Strong ties existed between the Garneau family and Chief Papasschayo of the Papaschase band. During Garneau's imprisonment, Chief Papasschayo took care of Eleanor and the children. Garneau reciprocated the chief's kindness by helping Papasschayo through difficult times, especially after the band lost its land in 1888 under questionable circumstances.

The Garneau family settled on what was known as Lot 7 of the Edmonton settlement which extended from the river to what is now University Ave. Garneau built a valued legacy. A skilled fiddle player, he made a name for himself as a talented musician (he played fiddle at gatherings all along the river and he and his wife hosted many parties), a cultural leader, a strong businessman, and a political activist and advocate for the Métis people.

In 1901 there was a dispute over a strip of Garneau's land. Garneau bequeathed much of his land to the Catholic Church, who continued the fight, while he and much of his family moved to St Paul-des-Métis. The impact of his presence lives on here in Edmonton.

– Rachel Peake, Director, with Dr. Nathalie Kermaal, Director of Rupertsland Center for Métis Research

ABOUT THE CREATORS

Belinda Cornish—Playwright

Belinda Cornish is a Canadian actress and playwright, born and raised in London, England. She is most noted for her role in the television series *Tiny Plastic Men*, for which she received a Canadian Screen Award nomination for Best Actress in a Comedy Series at the 4th Canadian Screen Awards in 2016. She has also done work in BioWare games, most notably voicing Rana Thanoptis in the *Mass Effect* series, and Goldanna and The Baroness in the *Dragon Age* series. Her plays include *Diamond Dog*, *Thrubwell's Pies*, *Little Elephants*, *Category E*, and an adaptation of Todd Babiak's novel *The Garneau Block*.

Todd Babiak—Author of the novel, *The Garneau Block*

Todd Babiak is a Canadian writer and entrepreneur living in Tasmania. He is CEO of Brand Tasmania, and has published several bestselling novels. His first novel, *Choke Hold*, was a finalist for the Rogers Writers' Trust Fiction Prize and a winner of the Henry Kreisel Award, and his second novel, *The Garneau Block*, was a longlisted nominee for the Scotiabank Giller Prize, won the City of Edmonton Book Prize, and was shortlisted for the Alberta Book Award for best novel. The Book of Stanley is in development as a television series. His screenplay *The Great One*, co-authored with Jason Margolis, won a Praxis Screenwriting Fellowship. His fourth novel, *Toby: A Man*, was published

by HarperCollins in January 2010. It was shortlisted for the Stephen Leacock Memorial Medal for Humour and won the Georges Bugnet Award for best work of fiction by an Alberta author. *Come Barbarians*, his fifth novel, a literary thriller set in France, was published in late 2013 by HarperCollins. It was chosen as a 2013 Globe and Mail best book. Its sequel, *Son of France: A Christopher Kruse Novel* was published in 2016 by HarperCollins. Babiak's latest novel, *The Empress of Idaho*, was published by McClelland and Stewart in 2019.

CHARACTERS

Madison Weiss Late 20s/early 30s. She's currently allowing life to drag her along in its wake, and is self-aware enough to be disappointed in herself.

David Weiss Mid 50s. Your classic white middle class Conservative, David likes to be right, and feels confused and disenfranchised by the modern world. He is also, secretly, massively sentimental.

Abby Weiss Mid 50s. Your classic white middle class armchair Liberal, Abby likes posting articles about the viability of the Green New Deal on Facebook, but is annoyed by bike lanes and wind turbines.

Raymond Terletsky Late 50s/early 60s. A professor at the U of A, he thinks he should be globally distinguished in the field of philosophy by now. But he isn't. He's a failure. A pompous, obsequious failure.

Jonas Pond Late 30s/early 40s. Gay, effusive, successful local actor, he sets the emotional temperature in the room.

Barry 40s. An indigenous man who runs his own net zero home construction business: Buffalohead Developments. Smart and community minded.

Rajinder Chaudhary 30s. Originally from Gujarat, an overly formal, shy man, given to impulsiveness, which oddly counteracts his introversion.

Claudia Early 40s. Knife-sharp brilliance, effortlessly hip and elegant. The kind of woman who always looks like she has just had her hair cut.

Shirley —50s. Married to Raymond. Friends with Abby, owns a store called the Rabbit Warren.

Tammy—40s. The owner of Sparkle Vacations, Tammy is Madison's boss. She also went to High School with Jonas Pond.

Helen—40s. An eccentric local. Kind, but others are wary of Helen because she doesn't always demonstrate expected behaviour.

SYNOPSIS

"We're a happy little neighbourhood, and then one of our number did a terrible, desperate thing. It may not be our fault, but we all carry it, and its symbol is in that house."

The peace of the quiet Garneau Block cul-de-sac is shattered one spring evening when Ben Perlitz - husband, father, and amenable neighbour - takes his wife and daughter hostage, then violently commits suicide.

Six months later, the remaining residents of the Garneau Block try to go on with their lives - but the Perlitz house stands over them, empty and looming, a reminder of the tragedy that occurred there...

The Garneau Block is a social satire about a small Edmonton community and their behaviour in the wake of the shocking event that occurred on their doorstep: a retired white Conservative man, digging his heels against social progress; an armchair liberal facing the inconvenient truth of her own morality; a sexually predatory professor and his fiercely intelligent, neglected wife; a middle-aged actor, the big fish in the small pond striving for security; a pregnant millennial with shattered dreams; a home developer adept at fixing everyone's life but his own; a young entrepreneur beset by secret guilt.

It's a comedy drama with a dash of mystery thrown in. A story about people like us, struggling with acceptance, disillusionment, entitlement, death, with the notion of not being enough. And how accepting our past and who we truly are together can open the door to a brighter future.

THEMES

COMMUNITY

"My world is so small..." –Madison, *The Garneau Block*

Since this play is about a community of people who must come together despite their differences, this is a recurrent theme throughout the show. After the tragedy at the Perlitz house, mysterious leaflet begins to appear setting up a "let's fix it" meeting. Although they don't know who set up the meeting, the residents from the block show up anyway. There they discover, their unknown neighbour, Raj, set up the meeting. One of the big questions that emerges from this event is: who gets to define a community?

Abby thinks that Barry should not be at the meeting because he does not live on the Garneau Block (and though she won't admit it, there are undertones of classism and racism that also fuel her distrust of him). Jonas defends Barry and says that outside input is necessary, but eventually the majority decide to remove him from the meeting. In response, Barry replies, "But you know this is part of the problem right?" Here we see the members of the Garneau Block trying to police their community, and to define it on the basis of exclusion.

The playwright also has characters mention how the community "whitewashes" the past. Jonas' character notes that indigenous groups have more of a sense of community than the current capitalist society as it is more concerned with the individual than with helping the group.

Another focus in the script is on the arts community in Edmonton. Several characters discuss how people often dismiss local artists, and that it is normal that they can't pay bills, own property, and that they don't have work benefits. Jonas says that people ask him why he hasn't moved to New York, but he asserts that he wants to stay in his hometown. He wonders, "What is the point of #MakeSomethingEdmonton?" if everyone expects artists to leave?

GENERATIONAL DIVIDES

One of the main sources of conflict in *The Garneau Block* is the divide between generations. For example, Madison and her parents (David and Abby) have many debates that demonstrate how different their perspectives are. They argue over whether or not the crosswalks should be painted for pride, what constitutes a "real" career, and about her parents refusing to accept her suggestion to turn the empty Perlitz house. The conflict within their family is the main representation of the varying perspectives in the community, and the fact that people of different generations often have different values.

The storyline that follows Raymond also highlights generational divides. Raymond is disgruntled because he believes that the #MeToo movement is responsible for his dismissal from his position at the university. His general attitude towards young women and their bodies, and the fact that he seems to think that his behaviour is appropriate is a huge source of tension in the script. We also see how his millennial students reject this attitude. Older members of the neighbourhood are seen debating whether or not Raymond's discretions are "assault" or a "mid-life crisis." This highlights how the dialogue around these topics has changed drastically over the last few decades.

THE MEANING/VALUE OF LIFE

In the wake of Ben Perlitz' suicide, the entire Garneau community is forced to reassess their own lives. These themes are especially prominent in scenes with Dr. Raymond Terletsky, who is a philosophy professor at the University of Alberta, with a speciality in the 'philosophy of death'. However, Raymond is not fully able to understand what this means until he considers his own mortality after he is fired, as he stands on the Low Level Bridge and contemplates death. It is through his discussion with Helen that he realizes that his life still has meaning and purpose. Similarly, his wife Shirley is confused about her own life after she kicks Raymond out. She says that she is stuck in her own little world (working at her gift shop), and that she rarely gives back to the community. It is not until Shirley finds connections with friends and other community members that she is reminded that she has a life beyond her marriage.

In their own way all of the characters have a similar arc. Everyone is trapped in the monotony of their daily routine, and they wonder: what is the point of it all? But the show has a hopeful message; it asserts that people in the community find new meaning when they form bonds with one another.

TRAUMA

- Most of the community is dealing with the trauma of Ben's suicide. Jeanne ran away after this. Madison is struggling with her career/life/pregnancy and is at a bit of a standstill. Raj leaves flowers at the doorstep. Discussion of it being no one's fault/how the community is all thinking about the suicide.
- Raj tragically lost his parents in an accident on Highway 63 two years ago, and because of his religious beliefs has been in mourning since. In the play he begins to re-emerge back into the community he lives in: Garneau, and finds himself both embroiled in the drama of the people on his block and in love.
- Abby and David invested in a business with Ben and wanted it back when he went bankrupt. Raymond starts talking about the communal guilt that they all have for not supporting Ben when he was struggling, and for being greedy.
- Raymond considers suicide after he gets fired from his job. Helen helps him.
- Raj and Jeanne had an affair. Ben and Madison kissed once, and that confused her. He was depressed. Coping with the aftermath of Ben's breakdown, and their rolls in it.
- Prejudice
- Classism, racism, sexism, ageism –all appear in the script. Characters are constantly judging one another.
- David is racist/classist towards Barry and also thinks that he is homeless when he is actually a financial advisor and new home developer in the neighbourhood. David/Abby clash with their daughter Madison. Abby wishes she could go back to simpler times, while Shirley reminds her that her ancestors had head

taxes and had to do forced labour. Abby doesn't think that Barry should be at the meeting. Abby says she isn't friends with Shirley because she has something to prove and Shirley calls her out for calling her "token Chinese friend" into this. Abby suggests smudging and Shirley calls it cultural appropriation. Abby and David not wanting the rainbow crosswalk on their street for Pride.

IMPORTANT NOTE

If *The Garneau Block* raised any concerns for you following the performance, please reach out to the resources listed below:

DISTRESS LINE: (780) 482-HELP (4357)

24-hour CRISIS line providing immediate support. Call now if you or someone you know is in crisis: contemplating suicide, feeling overwhelmed, or experiencing abuse.

MENTAL HEALTH HELPLINE: 1 (877) 303-2642

Provides toll-free, 24/7 telephone service, which offers help for mental health concerns for Albertans. Providing confidential, anonymous service, as well as crisis intervention, information about mental health programs and services, and referrals to other agencies if needed.

SEXUAL ASSAULT CENTRE OF EDMONTON (SACE): (780) 423-4121 or www.sace.ca

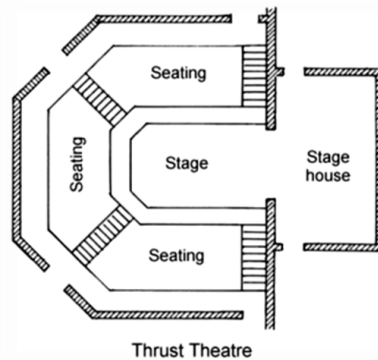
The Sexual Assault Centre of Edmonton exists to support people impacted by sexual violence.

Not in Edmonton? The Association of Alberta Sexual Assault Services (AASAS) can help find options closer to you (within Alberta): <https://aasas.ca/get-help/>

PRODUCTION ELEMENTS

THRUST STAGE

The Thrust stage configuration is one of the oldest in theatre history. It refers to a stage (or performance space) that extends forward into the audience. A thrust stage configuration is especially effective for drawing in the audience and actively connecting them with the action onstage. Audience Audience Audience The Maclab at the Citadel is an example of a thrust stage. This type of stage is used to extend the playing space out into the audience. In *A Christmas Carol*, the director utilizes the entire theatre and has actors entering and exiting through vomitoriums (voms) and onto the stage. The mise en scene for *A Christmas Carol* is especially effective as it amplifies the audiences' sense of community. While the thrust stage is a great asset in creating an amazing production it does require conscientious collaboration between the actors and the audience. Both of these groups need to be aware of each other to allow the performance to run smoothly. As an audience member, be sure to keep all of your belongings stowed beneath your seat and to remain in your seat throughout the performance.



THE HISTORY OF THE ACTUAL GARNEAU NEIGHBORHOOD IN EDMONTON

Dr. Lewis Gwynne Thomas calls the community of Garneau “an outdoor museum of early twentieth-century west Canadian architecture... containing some of the best examples of vintage architecture to be found anywhere in the city.”

This area's first residents, for whom the community was named, were Laurent and Eleanor Garneau and their nine children. Laurent was Métis, and he fought with Louis Riel in the Red River Rebellion. He launched his career in Edmonton as an entrepreneur and sold wood, coal, land, fur, and food. Laurent and Eleanor frequently organized parties for members of the community (who were a mixture of First Nations, Métis, traders and settlers). The Garneaus were known as the social and cultural leaders on the south side of the river.

In 1874, when Edmonton had just 100 citizens, the Garneau's settled on what would become River Lot 7, south of the North Saskatchewan River to what is now University Avenue, between 109 Street and 112 Avenue. The family built a cabin, farmed the land, and planted a Manitoba Maple tree that remained in the neighbourhood until September of 2017. The area became particularly desirable to the faculty of the rapidly expanding University in 1908, but managed to remain relatively separate from the rest of the city until 1911.

Faculty member Dr. Henry Marshall Tory purchased substantial title to many sites east of campus in Garneau, and U of A founder Alexander Cameron Rutherford's Jacobian style brick house still stands in situ, a remnant of the most prestigious part of the community. When the High Level Bridge was completed in 1913, Garneau residents suddenly had access to the whole city by foot, public transit, and streetcar. Residential development, however, was slow due to a recession and the First World War, but the families in Garneau - many of whom were university staff, civil servants, and businessmen - seemed to endure the hard times modestly well.

Post WWII, the community saw a dramatic change with many single family homes becoming multi resident homes reminiscent of the current student dwellings. Despite vocal protesting by the community, the University continued to expand and eat up more of the area, unhindered by zoning laws the University of Alberta set its eyes on expropriating nearby land and houses to accommodate student housing, academic buildings, and parking lots. The university annexed fifty-three acres of land and tore down many homes. Emily Murphy's two-storey balloon framed white clapboard house was spared and Rutherford's residence narrowly escaped the wrecking ball.

The Modern Garneau is an eclectic mix of residential, business and university life, and a vibrant bohemian-type vibe has developed over time. Today, 109 Street is one of the major business hubs in the neighbourhood and home to the iconic Garneau Theatre. Built in 1940 by architect William Blakey, the modern-style building was restored to its original state in 2009 and regularly shows indie movies and cult classics. The area features many Edmonton Specific places to eat and drink including Remedy, Transcend, Farrow and sits alongside the immediately recognizable Whyte Avenue.



A QUINTESSENTIAL EDMONTON STORY

Arguably, one of the main characters in *The Garneau Block* is Edmonton itself. Since this show is so focused on its location and on the concept of community, the playwright, Belinda Cornish, has added a bunch of Edmonton/Albertan/Canadian references and humor to her script. Here's a list of some Edmonton businesses and landmarks that are mentioned in the show:

- The University of Alberta (mentions of specific buildings such as the Butterdome, and other buildings found on campus), The Gateway (UofA's newspaper), The Edmonton Sun (newspaper), the Alberta Street News (local newsletter), the Edmonton Oilers (hockey team), Edmonton Bissell Centre (local charity), Jason Kenney (current premier of Alberta), the Whyte Avenue Starbucks (on the corner of 104th Street and Whyte Avenue), New York Bagel (Edmonton restaurant), West Edmonton Mall (references to bars, the waterpark, and Galaxyland), Evolution Wonderlounge (one of Edmonton's only gay bars), the High Level Bridge, the Low Level Bridge, Remedy Café, Sunterra groceries, the Edmonton Queen Riverboat, Saskatchewan Drive, Whyte Avenue, Continental Treat (restaurant), Pip (restaurant), The Sugarbowl (restaurant),

the “accidental beach” (referring to when sand was dumped near the North Saskatchewan River and Edmonton residents laid out beach towels and chairs and pretended that it was a “real” beach.)

- The Kinder Morgan pipeline (the existing Kinder Morgan pipeline runs 1,150 km. and transports both conventional crude and diluted oil sands bitumen from Edmonton, Alberta to the Westbridge Marine Terminal in Burnaby, BC), Jasper (an Albertan town nestled in the Canadian Rockies), Kamloops (a town in British Columbia), general references made to the oil and gas industry (Alberta is Canada's largest oil producing province, providing roughly 80% of Canadian oil production in 2016. This included light crude oil, heavy crude oil, crude bitumen, synthetic crude oil, and natural-gas condensate. The oil and gas industry is a key pillar to Alberta's economy.)

CURRICULUM ALIGNMENT

Curriculum Connections

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum. We outline below some (but not limited to) objectives, which are developed through the viewing of live theatre:

Drama (Elementary)

Goal: To foster an appreciation for drama as an art form

Objectives

The student should:

1. Develop an awareness of an respect for potential excellence in self and others
2. Develop a capacity to analyze, evaluate and synthesize ideas and experiences
3. Develop an awareness and appreciation of the variety of dramatic forms of expression

Specific Learner Expectations

- **Intellectual:** Develop and exercise imagination; develop concentration
- **Emotional:** Explore emotion; control emotion; express emotion
- **Social:** Understand others; discipline self; develop appreciation of the work of self and others; cope with emotional responses
- **Integrative:** Learn to respond to stimuli; e.g., music, pictures, objects, literature; test and reflect on the consequences of dramatic decisions

Drama (Junior High)

GOAL I: To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives

The student will:

- Strengthen powers of concentration
- Extend the ability to think imaginatively and creatively
- Extend the ability to explore, control and express emotions
- Extend the ability to explore meaning through abstract concepts
- Develop the ability to offer and accept constructive criticism

GOAL II: To develop an appreciation for drama and theatre as a process and art form.

Objectives

The student will:

- Develop awareness of various conventions of theatre
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible
- Develop the ability to analyze and assess the process and the art
- Develop recognition of and respect for excellence in drama and theatre

Drama 10-20-30

GOAL I: To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives

The Student will:

- Extend the ability to concentrate
- Extend understanding of, acceptance of and empathy for others
- Demonstrate respect for others — their rights, ideas, abilities and differences
- Demonstrate the ability to offer, accept, and reflect upon, constructive criticism

GOAL II: To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives

The Student will:

- Demonstrate understanding of integration of disciplines to enrich a theatrical presentation

GOAL III: To develop an appreciation of drama and theatre as a process and art form.

Objectives

The student will:

- Explore various conventions and traditions of theatre
- Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible
- Demonstrate the ability to assess critically the process and the art
- Demonstrate recognition of and respect for excellence in drama and theatre
- Develop an awareness of aesthetics in visual and performing arts

REFERENCES & FURTHER READING

- CBC interview with Todd Babiak and Belinda Cornish: <https://www.cbc.ca/player/play/1438214723933>
- More History on the Garneau community:
 - <https://citymuseumedmonton.ca/2015/11/10/garneau-a-neighbourhood-of-nations/>
 - <https://edmontonjournal.com/life/homes/neighbourhood-spotlight-garneau-home-to-both-the-hip-and-historic>
 - <https://www.edmontonsarchitecturalheritage.ca/index.cfm/neighbourhoods/garneau/>
 - <https://eleanorandlaurent.com/the-garneaus>