



1983

THE YEAR PAST

REPORT OF THE CITY OF WINNIPEG HISTORICAL BUILDINGS COMMITTEE

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1979: The Year Past	Out of Print
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C. PAMPHLETS AND BROCHURES

Historical Buildings By-Law 1474/77	N/C
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Cover/Opposite

Front Elevation of Warwick Apartments from original drawing by architect W. W. Blair.

1983: The Year Past is designed and produced by the Historic Projects Branch and the Urban Design Branch, City of Winnipeg, Department of Environmental Planning.

1. PREFACE



The conservation and preservation of our architectural heritage provides a vital link with the past and a familiar bridge to the future. Appreciation and respect for the past are essential in order to maintain Winnipeg's unique identity and sense of place. The protection and rehabilitation of individual buildings and districts are tangible ways to recognize the past; to explore and understand where we came from and who we are; and to provide a foundation for future change.

The City of Winnipeg's Historical Buildings By-law 1474/77, passed in February, 1977, and amending By-law No. 2032/78, passed in August, 1978, established the Historical Buildings Committee, enabled it to draw up a list of buildings or structures of significant architectural or historic interest, and established the criteria, priorities, and procedures for placing buildings on the Buildings'

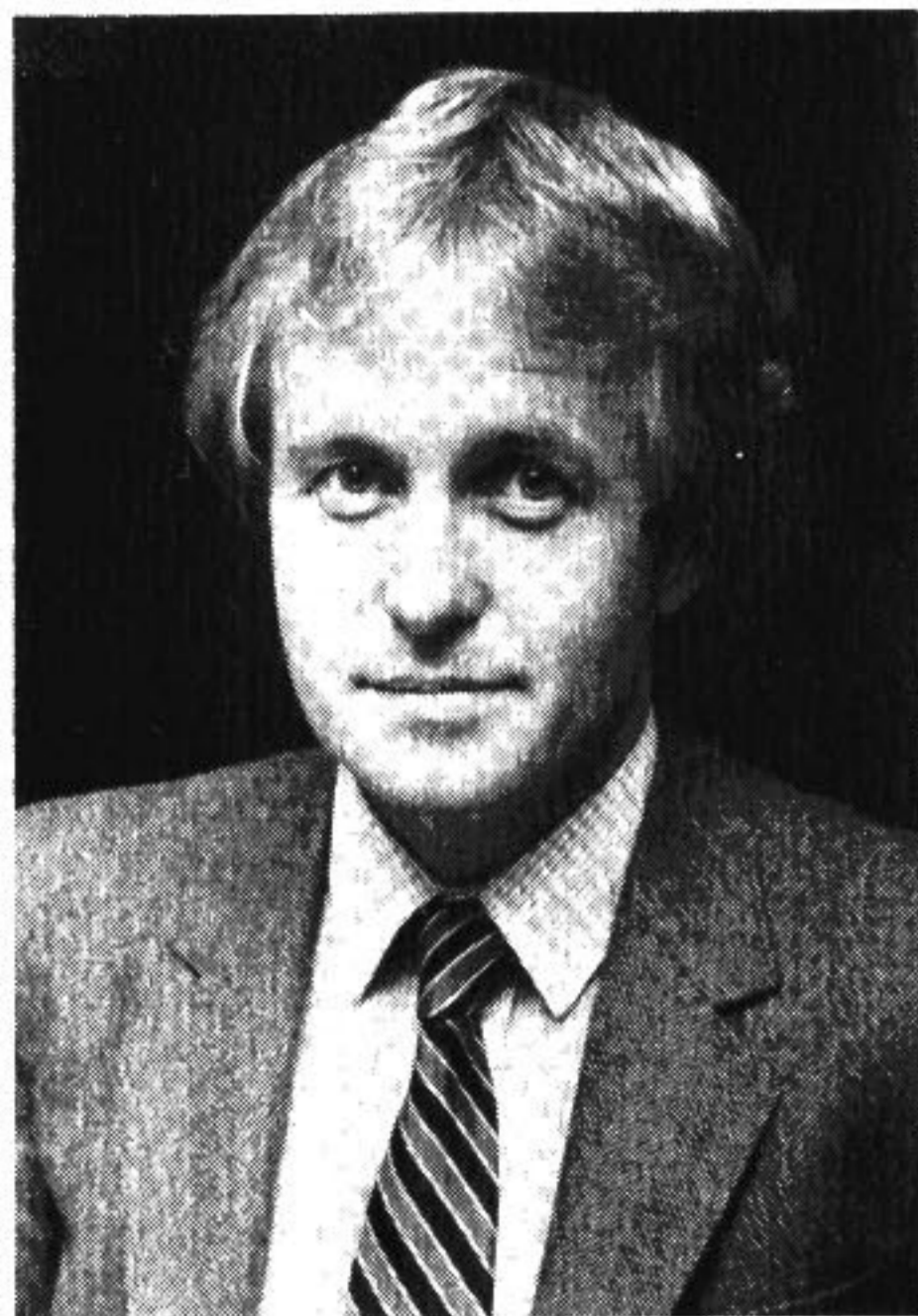
Conservation List. This designation represents the legal protection placed upon heritage buildings by City Council.

The goal of heritage conservation is to retain, where possible, the original character of a building while encouraging those changes which will make it useful. Heritage conservation is an increasingly important factor in the development of Winnipeg as an interesting, attractive, and cosmopolitan city.

A handwritten signature in dark ink, appearing to read "Bill Norrie". The signature is written in a cursive, flowing style.

WILLIAM NORRIE, Q.C.
MAYOR

2. CHAIRMAN'S INTRODUCTION



This year marks the fifth year of publication of the Historical Buildings Committee's annual reports. With the completion of five years of work it may be appropriate to begin this report with some reflection on what has been achieved and on the importance of the Committee's endeavours.

Perhaps the most significant development in this period has been the growing awareness of our own heritage and a growing acceptance of the legitimacy of conservation as a community goal and a Council policy. This is not to say that there have been no controversies in these five years or that there will be none in the future; nor is it to say that it has always been possible to conserve that, which at least some, thought worthy of conserving. It is to say, however, that both in the community and in Council, a substantial consensus has emerged which is sensitive to our history,

aware of the truly fine stock of architecturally and historically significant buildings which we possess, and responsive to both policies and programmes which will aid in their preservation. In the process, the City's heritage conservation policies have gained recognition and praise from conservation authorities and political leaders across the country.

That this should have come about is in no small measure due to the combined efforts and commitment of members of this Committee, past and present; to a diverse group of City Councillors and other political leaders who over a number of years cajoled and persuaded; to an increasingly informed public; and by no means least to the increased interest and enthusiasm of many owners of heritage buildings themselves.

Indeed this latter development is intimately related to one of the most significant events for Heritage Conservation to occur in 1983: Council's approval of the \$5.1 million Heritage Program under the Winnipeg Core Area Initiative. This important undertaking by the Federal, Provincial and City governments to provide financial assistance for the renovation and restoration of our architectural heritage is a significant demonstration of the governments' commitment to heritage conservation. The City's restoration of the Bank of Hamilton in 1982 paved the way for similar office leasing commitments by the Province of Manitoba and the Government of Canada in 1983. The Provincial Department of Culture, Heritage and Recreation was relocated to offices in the Lombard Commerce building at 177 Lombard Avenue, providing the impetus for a handsome restoration program by the building owner. The Federal Government, for its part, commenced negotiations to lease office space in the Confederation Life Building at 457 Main Street for the Prairie Region Offices of Parks Canada. These actions will be a positive contribution to the efforts to revitalize these handsome turn-of-the-century structures.

During 1983 we have seen a remarkable increase in the number of building owners requesting their buildings be considered for designation in order to qualify for the financial assistance programs available under the Core Area Initiative Heritage Program. It is encouraging to see this new enthusiasm and awareness on the part of the private sector of the exciting re-cycling potential of our fine collection of heritage buildings. Our educa-

tional institutions have also demonstrated a keen new interest in Winnipeg's past, resulting in numerous requests for lectures and information from City Staff.

During 1983, the Committee on Environment considered twenty-seven recommendations concerning buildings evaluated by the Historical Buildings Committee. Of these, eighteen buildings were subsequently placed on the Buildings Conservation List, bringing the total number of buildings designated as of December 31, 1983, to sixty-five. The scope of buildings designated ranges from the humble home of one of Winnipeg's early settlers to the elegant mansion of one of Winnipeg's best known civic and business leaders, J. H. Ashdown. The list includes buildings from all parts of the city and with a variety of functions ranging from warehouses to municipal structures.

The procedures used by the Committee have been described in earlier reports but will be briefly reviewed here to explain the process involved.

The Committee maintains an extensive inventory of buildings which may, because of their historical or architectural significance, at some time or another, merit assessment by the Committee. In any given year, most of the buildings assessed will be drawn from the inventory although inevitably others from time to time will be considered because of owner's requests, fear of imminent loss, or other factors. Once it has been decided, however, that a building will be assessed, a research historian is assigned to prepare a report on the building in question. This is followed by an

on-site inspection of the building and culminates in an evaluation by the Committee. A grading system in which points are assigned for specific architectural and historical interest is used to determine the classification of the building. The designation procedures are outlined in Chapter 3.

For the Chairman, perhaps the most pleasant aspect of preparing the introduction to the annual report lies in the opportunity to acknowledge those who do the real work. Steve Barber, Sheila Grover and Mae Morgan have, as in the past, continued to provide, in the most competent way, the support and assistance without which the Committee could not function. The members of the Committee themselves have continued to give freely of their time, energy and talents in the furtherance of an enterprise to which I know they are all deeply committed. Their collective efforts account for much of whatever success we have achieved: the citizens of Winnipeg, the Council and I, personally, own them a great deal.



William Neville,
Councillor,
Chairman, Historical Buildings Committee.

3. THE HISTORICAL BUILDINGS BY-LAW

A. BACKGROUND

On February 2, 1977, Winnipeg City Council adopted **By-law No. 1474/77** "a By-law for the conservation and preservation of buildings of an architectural and historical interest in the City of Winnipeg." By-law 1474 established the **Buildings' Conservation List** and an advisory committee known as the **Historical Buildings Committee**, consisting of seven members appointed or nominated from the following:

- (a) *One Member of The Historical and Scientific Society of Manitoba;*
- (b) *One Member from The Manitoba Association of Architects;*
- (c) *Two Members from The Province of Manitoba,*
- (d) *Two Members from The City of Winnipeg,*
- (e) *One Member from The Government of Canada, from Parks Canada;*

In August, 1978 an amending by-law **By-law 2032/78**, was adopted. This by-law set forth in detail: the **criteria** for determining buildings of heritage significance; priority ratings of designated buildings; listing procedures; appeal provisions and certificate requirements.

In October, 1982 a further amending by-law, By-law 3284/82 was adopted by Council. This amending by-law recognized amendments to the City of Winnipeg Act which enabled the City to regulate and prohibit the issuance of demolition permits.

By-law 3284/82 streamlined designation procedures as well as simplifying and clarifying many components of the Historical Buildings By-law.

B. CRITERIA FOR LISTING

In deciding whether or not a building is worthy of designation, the Historical Buildings Committee takes the following criteria into account:

- significance in illustrating or interpreting history in the City
- association with important historic persons or events
- illustration of the architectural history of the City
- distinguishing architectural characteristics of a style or method of construction.

C. GRADES

There are three categories of heritage buildings:

GRADE I buildings are those of outstanding architectural or historic merit which are to be preserved in perpetuity. This would apply to the entire building, both interior and exterior. A Grade I listing ensures that all repairs or alterations are appropriate.

GRADE II listing preserves the exterior of a building and may include a significant interior element such as a handsome marble staircase, a particularly significant room, etc. and alterations to the exterior and such interior elements are monitored to ensure compatibility.

GRADE III listing prevents the demolition of a building where the demolition is deemed by the Community Committee and Committee on Environment to be "unnecessary", based on individual circumstances. Where a demolition is approved, a Grade III listing may regulate the manner in which the building is dismantled, and record or preserve, where possible, building components of interest.

D. LISTING, NOTICE AND APPEAL PROCEDURES

There are basically two methods in which a building may be placed on the Buildings' Conservation List:

METHOD 1: LISTING BY CITY COUNCIL

- i) The Historical Buildings Committee recommends to Committee on Environment that a Grade I or Grade II building be placed on the Buildings Conservation List. In the case of Grade III recommendations, the report is sent to both the Committee on Environment and the Community Committee representing the district in which the building is located. (A building is selected for recommendation in one of three ways: by choice of the Committee; by request by the owner or other party; or by application by the owner for a demolition permit for a building tabulated on the Historical Buildings Inventory. See Section 4)
- ii) For Grade I and II buildings, Committee on Environment then notifies the owner of the proposed listing, affording him the opportunity to object by delivering a letter to the City Clerk. If no letter of objection is received within fourteen days of the notification, the building is considered to be listed by Council.
- iii) Upon receiving a letter of objection, Committee on Environment holds a hearing as part of its regular business. The Committee on Environment then forwards its recommendation to Council.
- iv) After again notifying the owner, Council hears representations on the matter and then may list the building on the Buildings' Conservation List under the Grade recommended or any other Grade, or may reject the listing.

For Grade III buildings, Committee on Environment normally awaits the advice of the Community Committee before notifying the owner of the proposed listing.

METHOD 2: LISTING BY THE COMMISSIONER

The Commissioner of Environment is empowered under the By-law to list buildings on the Buildings' Conservation List, with or without the recommendation of the Historical Buildings Committee. Upon listing a building, the Commissioner notifies the owner, and in the instance of a Grade III building, the Community Committee is notified as well. Committee on Environment then holds a hearing as part of its regular business. The same procedures as those in Method 1 then apply.

E. REMOVAL FROM THE LIST, OR CHANGING OF GRADING

An owner or the Commissioner may apply to have a building removed from the Buildings Conservation List, or listed under a different grade, by writing to the City Clerk. A procedure, similar to that of listing the building, would then apply.

F. PROHIBITION AND REGULATION OF ALTERATIONS, REPAIRS, DEMOLITION AND REMOVAL

i) Certificate of Suitability

Except for ordinary maintenance, no permit shall be issued for the alteration, repair, demolition, removal or occupancy of any building on the Buildings' Conservation List without prior issuance of a Certificate of Suitability. Applications for certificates are submitted to Committee on Environment on recommendation of the Historical Buildings Committee. Application forms for Certificates of Suitability are available through the Department of Environmental Planning, Historic Projects Branch, 985-5390.

Where the Historical Buildings Committee recommends to Committee on Environment that a Certificate be refused, the reasons are forwarded to the owner, who has the right to appear at a hearing at Committee on Environment as part of its regular business. The decision of Committee on Environment is final.

ii) Certificate of Ordinary Maintenance

A Certificate of Suitability is not required for ordinary maintenance or repair of a building certified by the Commissioner not to involve a change in any element of design which affects the appearance of the building or its architectural or historical interest. Applications for Certificates of Ordinary Maintenance may be made through the

Department of Environmental Planning,
Historic Projects Branch, 985-5390.

iii) Sandblasting, etc., Prohibited

No masonry or wood surface of any building, erection or structure listed on the Buildings Conservation List shall be cleaned or treated by sandblasting or any other similar process (involving abrasives applied under pressure) and no Certificate of Suitability shall be issued for such work.

If it is established to the satisfaction of the Designated Committee that such masonry or wood surface can be so cleaned or treated without damage to it, that Committee may authorize issuance of a Certificate of Suitability for that work.

G. PENALTIES

Any person who contravenes or disobeys, or refuses or neglects to obey any provision of the Historical Buildings By-law is guilty of an offence and liable on summary conviction, to the penalties provided in Section 138 of The City of Winnipeg Act.

Further information on the Historical Buildings By-law may be obtained from:

Historical Projects Co-ordinator
Department of Environmental Planning
City of Winnipeg
395 Main Street
Winnipeg, Manitoba
R3B 3E1

PH: 985-5390

4. THE HISTORICAL BUILDINGS COMMITTEE - 1983

ORGANIZATION	MEMBER	ALTERNATE MEMBER
City of Winnipeg	Councillor W. F. W. Neville (Chairman) Councillor A. Skowron	
Province of Manitoba	Mr. P. Diamant Mr. J. D. McFarland	Mr. B. Brown, Mr. P. Walton Mr. N. Einarson
Manitoba Historical Society	Mr. E. C. Nix	Mrs. J. Irvine
Parks Canada	Mr. T. Heggie	Ms. G. Hammerquist
Manitoba Association of Architects	Mr. R. Gregoire	Mr. L. Dick Mr. M. Haid

THE HISTORICAL BUILDINGS COMMITTEE - 1984

ORGANIZATION	MEMBER	ALTERNATE MEMBER
City of Winnipeg	Councillor W. F. W. Neville (Chairman) Councillor H. MacDonald	
Province of Manitoba	Mr. P. Diamant Mr. J. D. McFarland	Mr. P. Walton, Mr. B. Brown Mr. N. Einarson
Manitoba Historical Society	Mr. E. C. Nix	Mrs. J. Irvine
Parks Canada	Mr. T. Heggie	Ms. G. Hammerquist
Manitoba Association of Architects	Mr. R. Gregoire	Mr. L. Dick Mr. M. Haid
Staff Advisor	Mr. S. Barber	Secretary
		Ms. M. Morgan
		Research Consultants
		Ms. S. Grover Mr. G. Bugailiskis

5. TABULATION - THE HISTORICAL BUILDINGS INVENTORY

In order to assess the overall scope of the Winnipeg conservation program, the Historical Buildings Committee has compiled an Inventory of approximately 750 buildings including commercial, educational, financial, public, religious, residential and miscellaneous structures. When a demolition permit application is made for a building on the inventory, the application is referred to the Commissioner of Environment, who awaits the advice of the Historical Buildings Committee which then evaluates the subject property.

It is *very* important to distinguish between the **BUILDINGS CONSERVATION LIST** and the **HISTORICAL BUILDINGS INVENTORY**. The **INVENTORY** is simply a tabulation of buildings which *may* have architectural or historical significance. Buildings on the Inventory have *not* been designated (i.e. - placed on the Buildings Conservation List) and carry no restrictions other than the delay in the issuance of the demolition permit so as to allow the Historical Buildings Committee to closely examine the structure's architecture and history. The Committee may recommend that the building be placed on the Buildings Conservation List, or they may simply recommend that the building be thoroughly photographed prior to demolition.

Further information on the Historical Buildings Inventory may be obtained from:

*Historical Projects Co-ordinator
Department of Environmental Planning
City of Winnipeg
395 Main Street
Winnipeg, Manitoba
R3B 3E1*

PH: 985-5390

6. SUMMARY OF RECOMMENDATIONS

A. DESIGNATED HISTORICAL BUILDINGS - 1983

ADDRESS	NAME	GRADE	PAGE
123 Bannatyne Avenue	Marshall-Wells Warehouse	II*	19
168 Bannatyne Avenue	Franklin Press Building (Chatfield Distributors)	III	21
1055 Dorchester Avenue	No. 12 Firehall	III	25
223 James Avenue	Winnipeg Police Court	II	<i>See 1982 Annual Report</i>
87 King Street	Blue Ribbon Building (Anne Building)	III*	27
120 King Street	A. Carruthers and Co. Building	II*	29
165 Rue La Verendrye	Maison Kittson	III	31
177 Lombard Avenue	Great-West Life Building (Lombard Commerce Building)	II	33
191 Lombard Avenue	Union Trust Building (Union Tower)	II*	35
551 Magnus Avenue	Lubavitcher Synagogue	III	<i>See 1982 Annual Report</i>
246-248 McDermot Avenue	Thompson, Codville Co. Building (Sures Building)	III*	43
275 McDermot Avenue	Stobart's Building (Bedford Building)	III	45
92-100 Princess Street	Campbell Brothers and Wilson Building (Adelman Building)	II*	51

ADDRESS	NAME	GRADE	PAGE
366 Qu'Appelle Avenue	Warwick Apartments	II	53
221 Rupert Avenue	Salvation Army Citadel	III	<i>See 1982 Annual Report</i>
529 Wellington Crescent	J. H. Ashdown House (Khartum Temple)	II	65
54 Westgate	C. W. Gordon House (University Women's Club)	II*	69
294-296 William Avenue	Massey Building	II	71

**An asterisk following a classification signifies that the building is of particular importance as a component of a streetscape.*

B. BUILDINGS CONSERVATION LIST - 1979-1982 *(See 1979, 1980, 1981 and 1982 Annual Reports for respective building summaries)*

In addition to the above buildings, the following were designated in 1979, 1980, 1981 and 1982:

ADDRESS	NAME	GRADE	YEAR LISTED
88 Adelaide Street	Kelly Residence	III	1982
48 Albert Street	Royal Albert Arms Hotel	III*	1981
63 Albert Street	Hammond Building	III*	1980
70 Albert Street	Telegram Building	II*	1980
91 Albert Street	Imperial Dry Goods Block (Trend Interiors)	III*	1980
184 Alexander Avenue	The Bible House (Ukrainian Cultural Centre)	III	1980
104 Arthur Street	Gault Building	II*	1982
Assiniboine Park	Assiniboine Park Pavilion	II	1982
115 Bannatyne Avenue	Donald H. Bain Warehouse (The Brokerage)	II*	1980
283 Bannatyne Avenue	Traveller's Building (Townsite)	II*	1979
291 Bannatyne Avenue	a)Sanford Building (Old Spaghetti Factory) b)Maw's Garage (Old Spaghetti Factory)	II* III*	1979
222 Broadway Avenue	Hotel Fort Garry	II	1980
61 Carlton Street	Macdonald House (Dalnavert)	II	1980
270 Cockburn Street	Earl Grey School	III	1981

ADDRESS	NAME	GRADE	YEAR LISTED
375 Rue Deschambault	Maison Roy	III	1982
176 Higgins Avenue	Ross House	I	1980
109 James Avenue	James Avenue Pumping Station	II*	1982
171 Main Street	Empire Hotel	III*	1979
335 Main Street	Bank of Montreal	II*	1980
389 Main Street	Bank of Commerce	I	1978
395 Main Street	Bank of Hamilton	I	1978
457 Main Street	Confederation Life Building	II*	1980
1637 Main Street	Inkster House	II	1979
180 Market Avenue	Playhouse Theatre	II	1981
60 Maryland Street	Woodsworth House	III	1981
214 McDermot Avenue	Criterion Hotel	II*	1981
221 McDermot Avenue	Lyon Block (Bate Building)	II*	1981
Morley Avenue	Nurses' Residence	III	1981
160 Newton Avenue	Fraser House	II	1982
169 Pioneer Avenue	Commercial Building	III	1980
259 Portage Avenue	Paris Building	II	1981

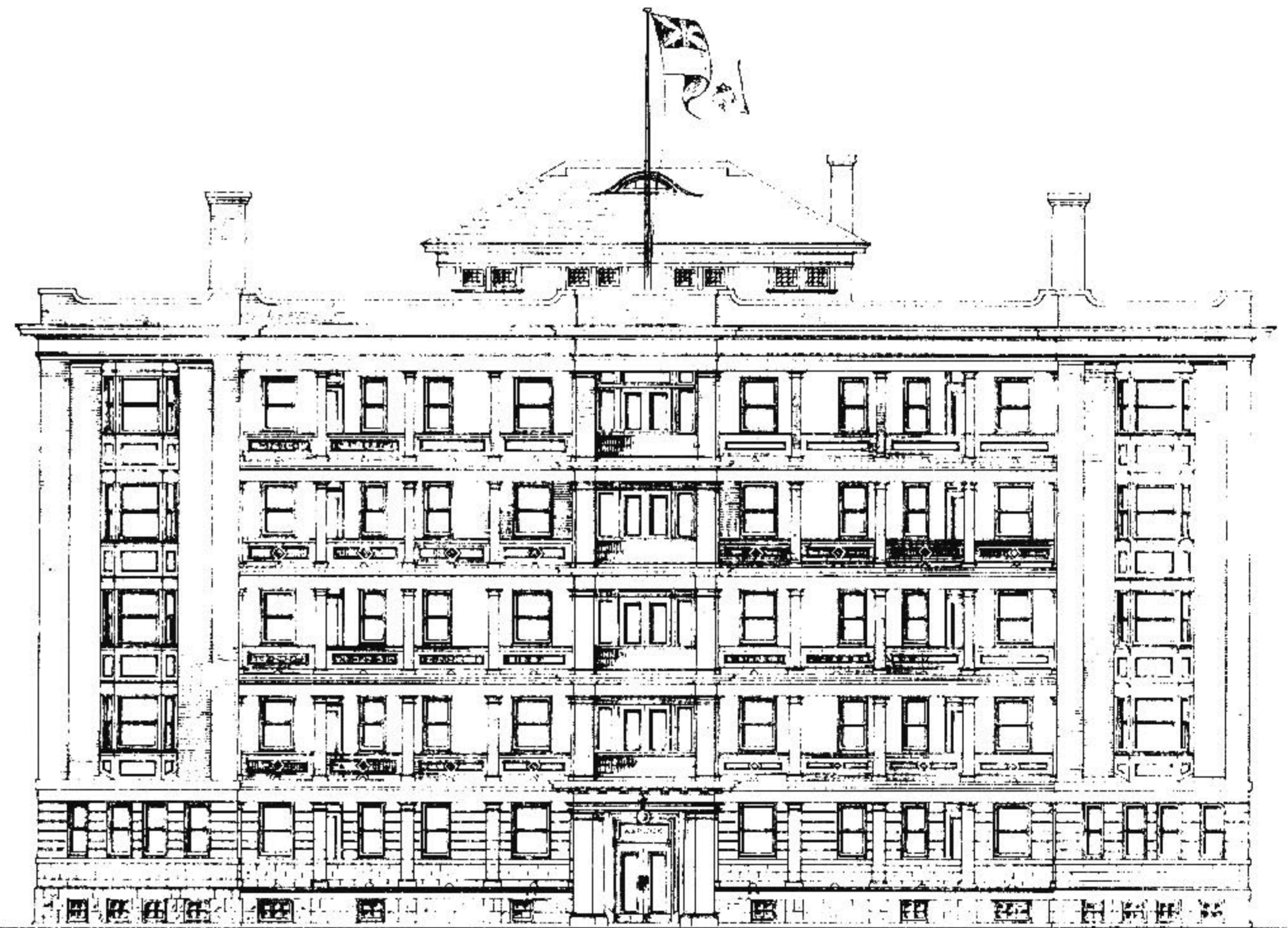
ADDRESS	NAME	GRADE	YEAR LISTED
388 Portage Avenue	Boyd Building	III	1981
146 Princess Street	Benson Block (Drake Hotel)	III*	1979
148 Princess Street	Bawlf Block (House of Comoy)	III*	1979
154 Princess Street	Harris Building (Hochman Building)	III*	1979
160 Princess Street	Exchange Bulding	II*	1979
164/166 Princess Street	Utility Building	II*	1979
219 Provencher Boulevard	St. Boniface City Hall	II*	1981
141 Regent Avenue	Toronto Dominion Bank (Transcona Municipal Offices)	III	1980
171 River Avenue	House	III	1981
430 River Avenue	House	IV	1980
432 River Avenue	House	IV	1980
229 Roslyn Road	Nanton Estate Gates	II	1981
310 St. Charles Street	St. Charles Novitiate	III	1980
596 St. Mary's Road	Firehall	III	1982
310 Vaughan Street	Isbister House	II	1982
71 Xavier Drive	Caron House	III	1981

C. RECOMMENDATIONS - 1983

In addition to the designated buildings listed in 1983, Committee on Environment considered the following recommendations:

ADDRESS	NAME	COMMENTS	PAGE
931 Avenue De L'Eglise, St. Norbert	House	Pending	23
504 Main Street	Union Bank Building (Royal Tower Building)	Pending	37
1515 Main Street	Union Bank Building (Musker Engineering Institute)	No Recommendation <i>Demolished, 1983</i>	41
3514 Pembina Highway, St. Norbert	Asile Ritchot (X-Kalay Foundation)	Pending	47
654 Portage Avenue	Northern Crown Bank	Recommended Grade III <i>No listing</i> <i>Demolished, 1983</i>	49
6 Roslyn Road	W. R. Allan House (Lilly Apartments)	Recommended Grade III <i>No listing</i>	55
329-335 Sargent Avenue	Avoca Apartments	Recommended Grade III <i>No listing</i> <i>Demolished, 1983</i>	57
341 Selkirk Avenue	Holy Ghost Church and Rectory	Recommended Grade III* <i>No listing</i>	59
325 Talbot Avenue	No. 8 Firehall	Pending	61
University of Manitoba	Tache Hall, Oak Room	See Note 1	63

NOTE 1: *The University of Manitoba is responsible only to the Government of the Province of Manitoba, therefore the City of Winnipeg does not have jurisdiction with respect to this property.*



RESEARCH SUMMARIES

GLOSSARY

BEAUX-ARTS CLASSICISM -

a style developed at the Ecole des beaux-arts in Paris that uses Greek and Roman motifs combined with a Renaissance palace tradition.

BRACKET -

a small supporting piece of wood or stone to carry a projecting weight.

CAPITAL -

the upper-most part of a column or pilaster.

CARTOUCHE -

an ornamental panel in the form of a scroll or sheet of paper with curling edges.

CLASSICISM -

a revival of or return to the principles of Greek or (more often) Roman art and architecture. Neo-classical buildings are solid and rather severe. Decoration, including classical enrichments, is restrained.

CORBEL -

a projecting block, usually of stone, supporting a beam or other horizontal member.

CORNICE -

the top projecting section of an entablature (see below). Also any projecting ornamental moulding along the top of a building, wall, arch, etc. finishing or crowning it.

CUPOLA -

a small dome on a circular or polygonal base crowning a roof or turret.

DENTIL -

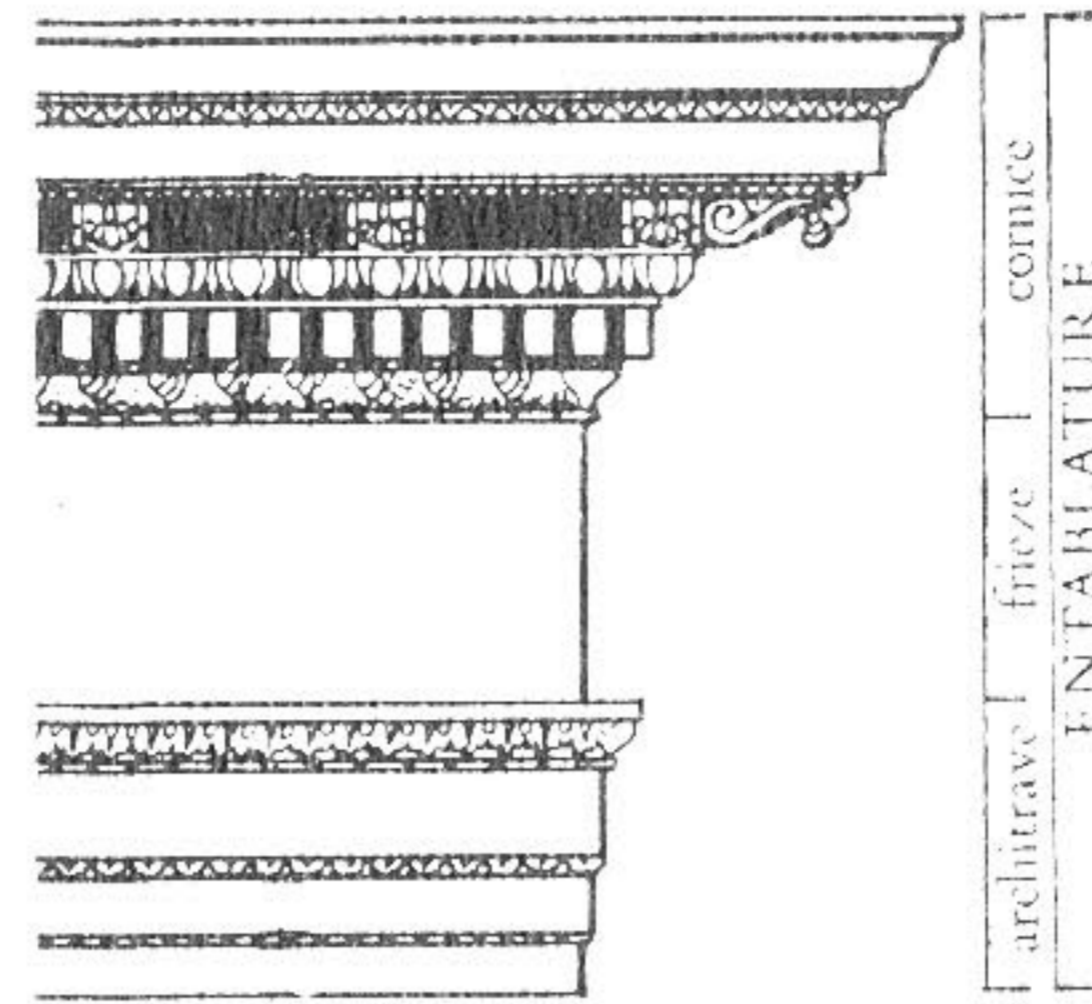
a small square block used in series in cornices.

ENTABLATURE -

the upper part of an "order" (in classical architecture, a column with base, shaft, and capital).

FINIAL -

a formal ornament at the top of a canopy, gable, pinnacle, etc.

**FRIEZE -**

the middle division of an ENTABLATURE (see illustration above).

GAMBREL ROOF -

a roof terminating in a small gable at the ridge.

GIANT ORDER -

an order with columns or pilasters that runs through more than one storey of a building

HOOD MOULDING -

a decorative band projecting from the surface of a wall to deflect rainwater.

ITALIANATE STYLE -

although not a special revival of one style, it is tied to the romantic idea of towered castles as seen in Italian 16th and 17th Century painting.

LINTEL -

a horizontal beam or stone bridging an opening.

MANSARD ROOF -

roof having a double slope, the lower being longer and steeper than the upper

MULLION -

a thin upright member within a window or between adjacent windows.

PALLADIAN -

an archway or window with three openings, the central one arched and wider than the others.

PEDIMENT -

a low-pitched gable above a roofed space forming the entrance and centrepiece of the facade.

PILASTER -

a shallow vertical representation of a column that is in relief against a wall.

PORTICO -

a roofed space forming the entrance and centre-piece of the facade, often with detached or attached columns and a pediment.

QUOINS -

the dressed stones at the corner of buildings, usually laid so that their faces are alternately large and small.

RICHARDSONIAN ROMANESQUE STYLE -

based on Romanesque architecture of medieval Europe, this was a style developed by American architect H.H. Richardson which features large round headed arches, heavy massive forms and coarse textures.

RUSTICATION -

masonry cut in massive blocks separated from each other by deep joints, employed to give a rich and bold texture to an exterior wall and normally reserved for the lower part of it.

SEGMENTAL ARCH -

an arch whose profile comprises an arc smaller than a semi-circle.

SPANDREL -

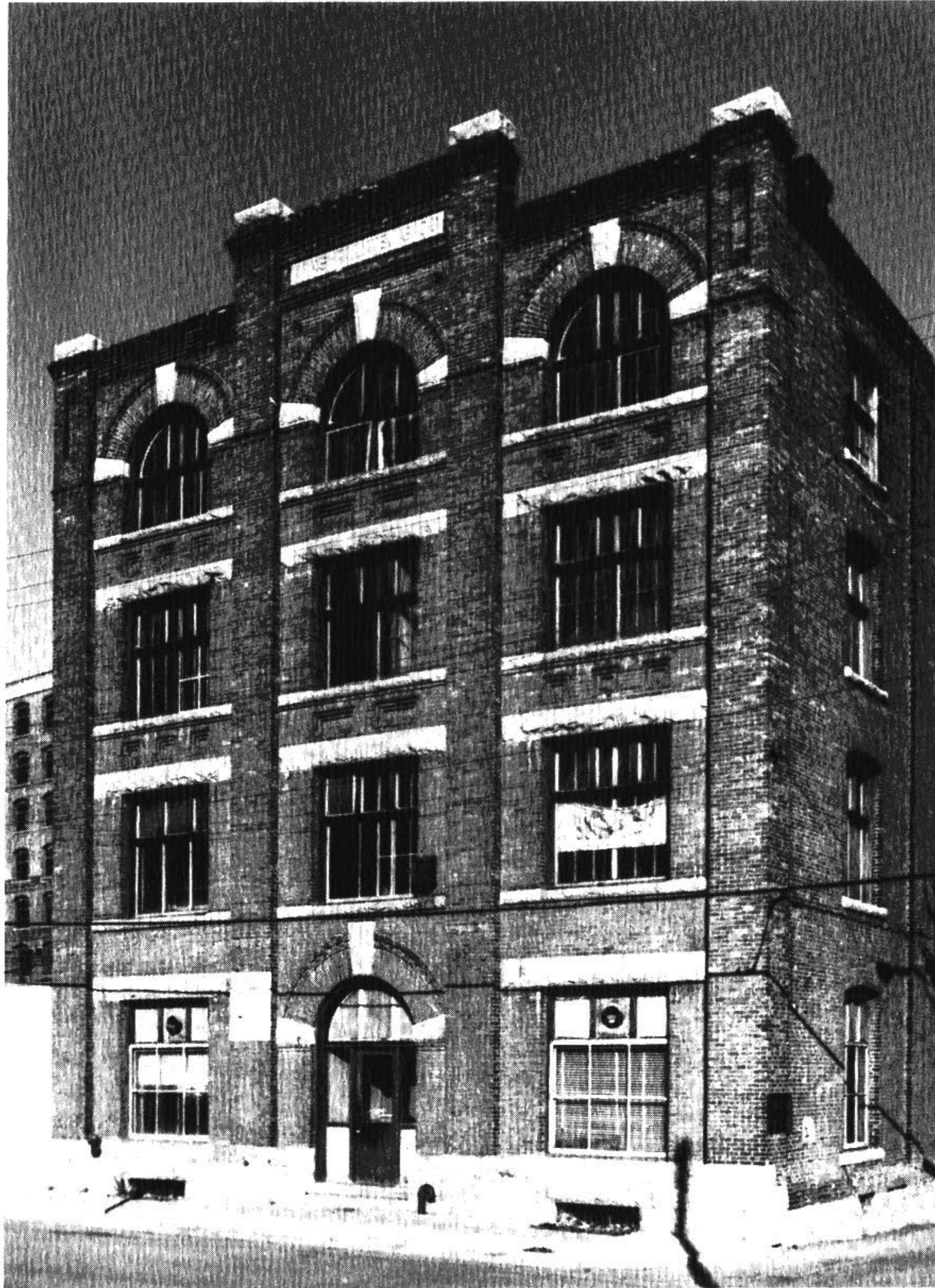
the portion of a wall that appears between adjacent vertical supports directly below a window.

TERRA COTTA -

fired but unglazed clay, used mainly for wall covering and ornamentation, as it can be fired into moulds.

VOUSSIOR -

a brick or wedge-shaped forming one of the units of an arch.

J. J. Mc Diarmid, 1900

City of Winnipeg Photo

The Marshall-Wells Warehouse, 1983.

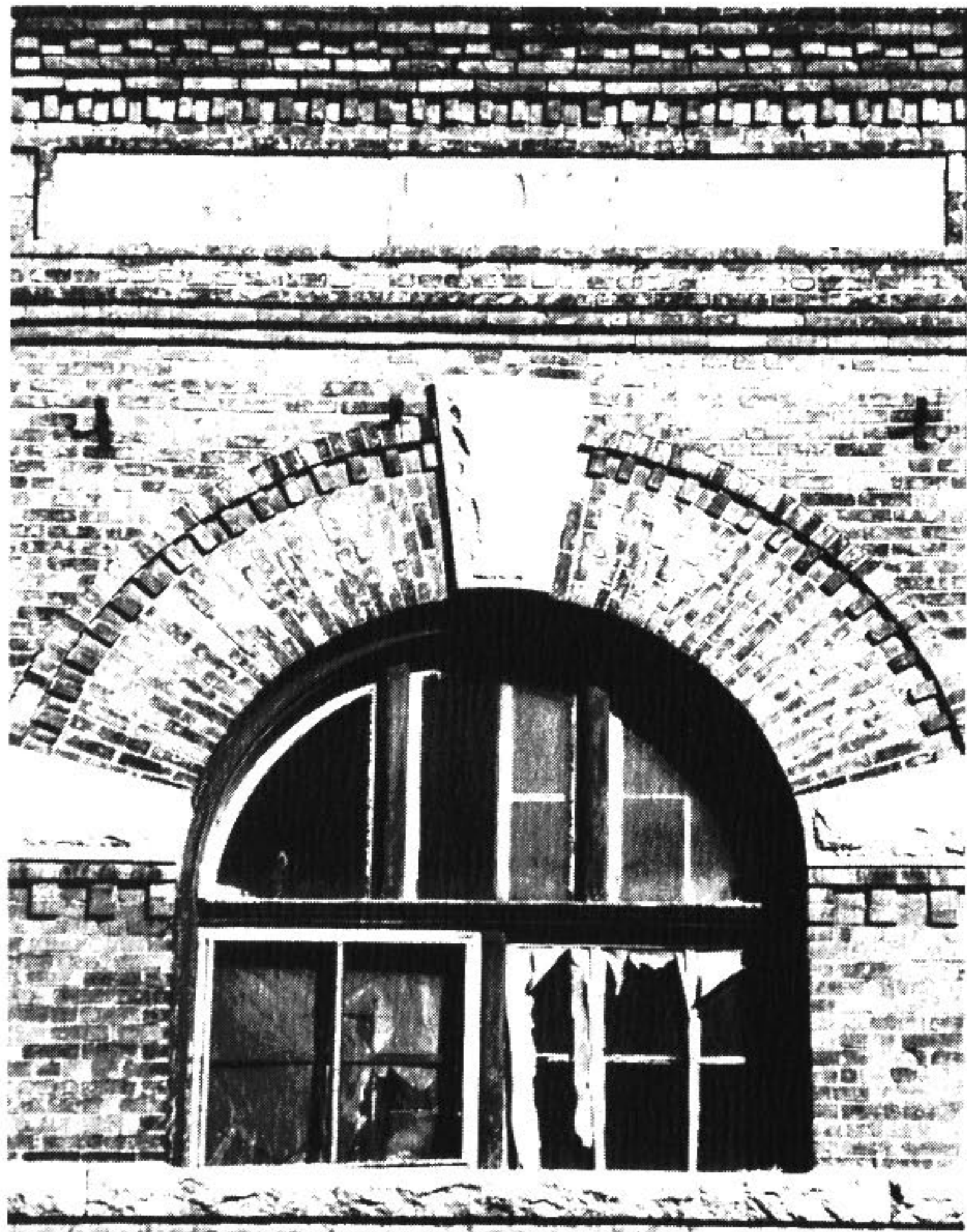
With the rise of Winnipeg as the largest commercial centre between the Lakehead and the West Coast, the Marshall-Wells Company, the third largest hardware merchant in the United States, saw a golden opportunity to establish themselves in Western Canada. A number of prominent Winnipeg businessmen bought into the branch operation which was soon to become a major competitor throughout the Canadian West. Marshall-Wells still operates hardware stores in towns and cities across the prairies that were originally stocked from the Winnipeg base.

The commission for the warehouse, built in 1900, was given to James J. McDiarmid, a local contractor turned architect, who also designed the Donald H. Bain Warehouse immediately east of it. The business venture was extremely successful for by 1906, Marshall-Wells had outgrown this structure and had moved on to a larger facility. The building continued to function as a warehouse, with its open spaces shared by a variety of smaller firms, including such companies as the Gurney North-West Foundry and later the Manitoba Co-operative Honey Producers. In 1958, a wholesale grocery, the Max Waldhorn Company, acquired the warehouse and used it for nearly two decades. The building has recently been purchased and is undergoing renovations to convert it to office space.

McDiarmid designed a solid brick building on a stone foundation, with the interior of heavy wood construction. All four floors have windows on three sides allowing natural daylight to the spacious floor space inside. Continuous use as a warehouse has left it in its original open state. The style of the building continues in the motif seen in

Winnipeg's warehouse structure with its rusticated lower level, projecting pilasters and round headed arches on the top floor. Relief is provided by the use of rusticated stone in the arch-heads and also the stone sills and lintels around the windows. In addition, the thickness of the brick wall is emphasized by the articulated brick motifs in the spandrel areas.

Together with its neighbouring buildings, this handsome brick warehouse is one of the most notable in the city. Bannatyne Avenue is fortunate to have a series of buildings, designed by the same architect, still standing side by side, contributing greatly to the character of the street.



City of Winnipeg Photo

Manitoba Archives Photo



Left: Arched window detail of the Marshall-Wells Warehouse.

Above: Bannatyne Avenue, circa 1906. This view looking west shows the Donald H. Bain Building and the Marshall-Wells Warehouse both designed by architect James J. McDiarmid.

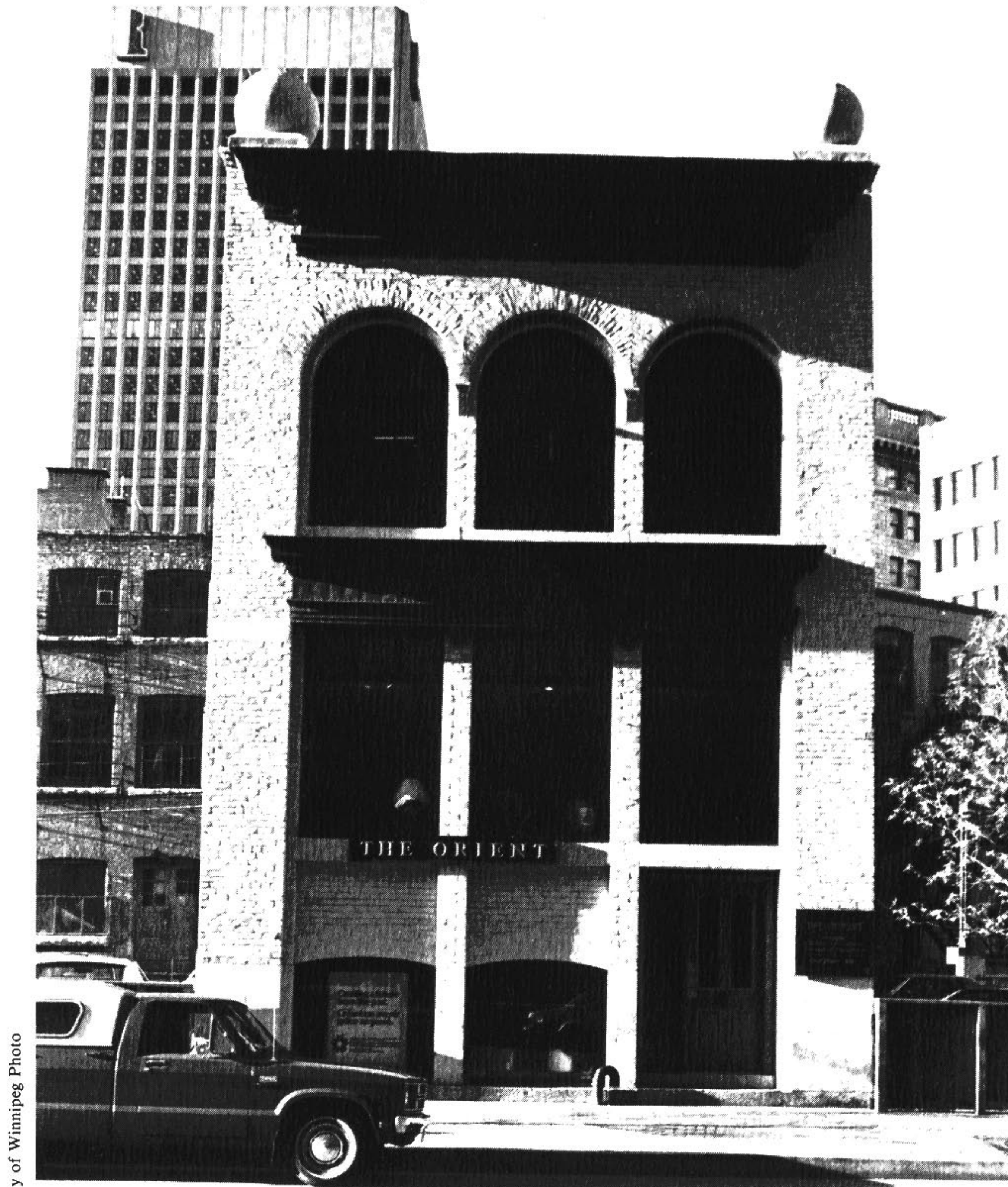
J. H. G. Russell, 1904

Better known for his grand works such as Knox and Westminster Churches and the Ashdown House, this brick office building designed by local architect, J. H. G. Russell shows that he also paid the same attention to scale and detail in smaller structures.

The structure was built in 1904 for a small local company, the Franklin Press, which did job printing, publishing, lithography and carried a full range of office supplies. It was a downtown business that depended on the printing needs of the teeming commercial district. The *Winnipeg Free Press* in 1904 commented that the printing business was booming and “hardly a printing office in the city has not enlarged or improved their premises in some way during the past season”.

By 1926 the Franklin Press faltered, as one of eighty local companies all chasing after a shrinking market. A wholesale tobacconist then took over the building. During the 1904’s and 1950’s another office supply company occupied the building. Since 1967, it has been the home of Chatfield Distributors, manufacturer’s agents and importers.

Russell’s design of the exterior has been modified very little, for the structure has never had any additions. The building is solid brick on a raised foundation of heavy stone. The architect was sensitive to the existing building designs of the warehouse area and continued the format introduced by H. H. Richardson with his Marsall Field Wholesale Store (1885-1887) in Chicago. Three round-headed arches form the facade with radiating brick heads that spring from corbels on the two central pilasters. Then, to balance the vertical emphasis, two metal cornices were attached



City of Winnipeg Photo

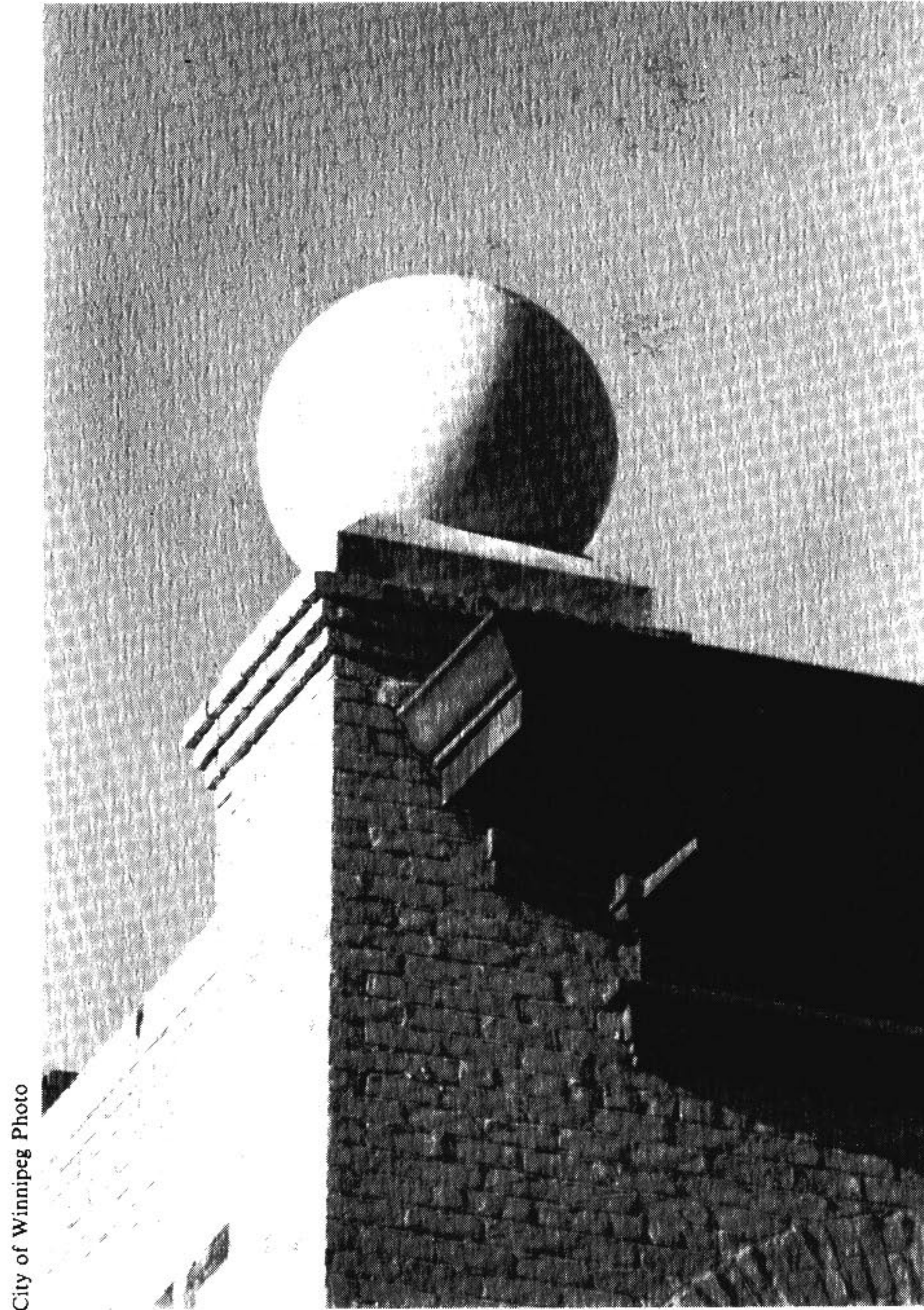
The Franklin Press Buiding, photographed in 1984.

to the facade. Post and beam construction forms the interior which has a side entrance and a staircase. The inside of the building has been altered a number of times to accommodate changing tenants, but a handsome pressed-metal ceiling (in the front office) has survived.

In a district of large impressive warehouses and office buildings, the small Franklin Press Building is overshadowed, but it is typical of a modest, well-designed building for a local operation at the turn of the century.



Manitoba Archives Photo



City of Winnipeg Photo

*Left: Architect John Hamilton Gordon Russell. Portrait from **Representative Men Of Manitoba, 1902***

Above: Detail of the metal cornice on the Franklin Press Building.

Architect Unknown, c. 1895

City of Winnipeg Photo

931 Avenue De L'Église as it appeared in 1983.

This residence remains as one of the few commercial structures in the old downtown district of the village of St. Norbert. The historic Pembina Trail, the highway that ran from the Red River through southern Manitoba to the border, routed traffic right into this village, literally to the doorstep of this house, until the main highway bridge was moved in 1922. St. Norbert itself was a major religious and com-

mercial centre for the considerable hinterland to the south. To avoid an extra fifteen mile round trip into Winnipeg, farmers purchased supplies in St. Norbert. The settlement, growing from a cluster of Metis farms, had evolved into a bustling village, with several general stores, a mill, a blacksmith, a post office, an hotel, a livery and a butcher shop. The church, convent, schools, orphanage and monastery in St. Norbert ensured the continued existence of the village.

This house, built c. 1895, contained the local butcher shop for thirty years and the post office after that. Photographs trace its evolution from a small gabled house to a larger mansard-roofed house and shop, with a large barn and a smoke house. Surrounding it were the various stores, joined in 1922 by the large brick Banque d'Hochelaga. Butcher Joseph Dubois and later Louis Goguillon dressed and sold meat to townspeople and farmers. Goguillon, born in France, operated the butcher shop on the main floor of the shop while his family lived above.

Pembina Highway became prosperous with the relocation of the bridge in 1922. The shops in the village languished and then folded or relocated. The butcher shop at 931 Avenue de L'Église became the post office then a private home after 1927. It was divided into a duplex in 1963. The bank became a hardware store, but the post office remained in a home in this old commercial district until the 1970's.

St. Norbert continued to grow and prosper. While it is now a suburb of Winnipeg, its historical roots remain in buildings such as this old butcher shop.

A. And W. Melville, 1911-12



Manitoba Archives Photo

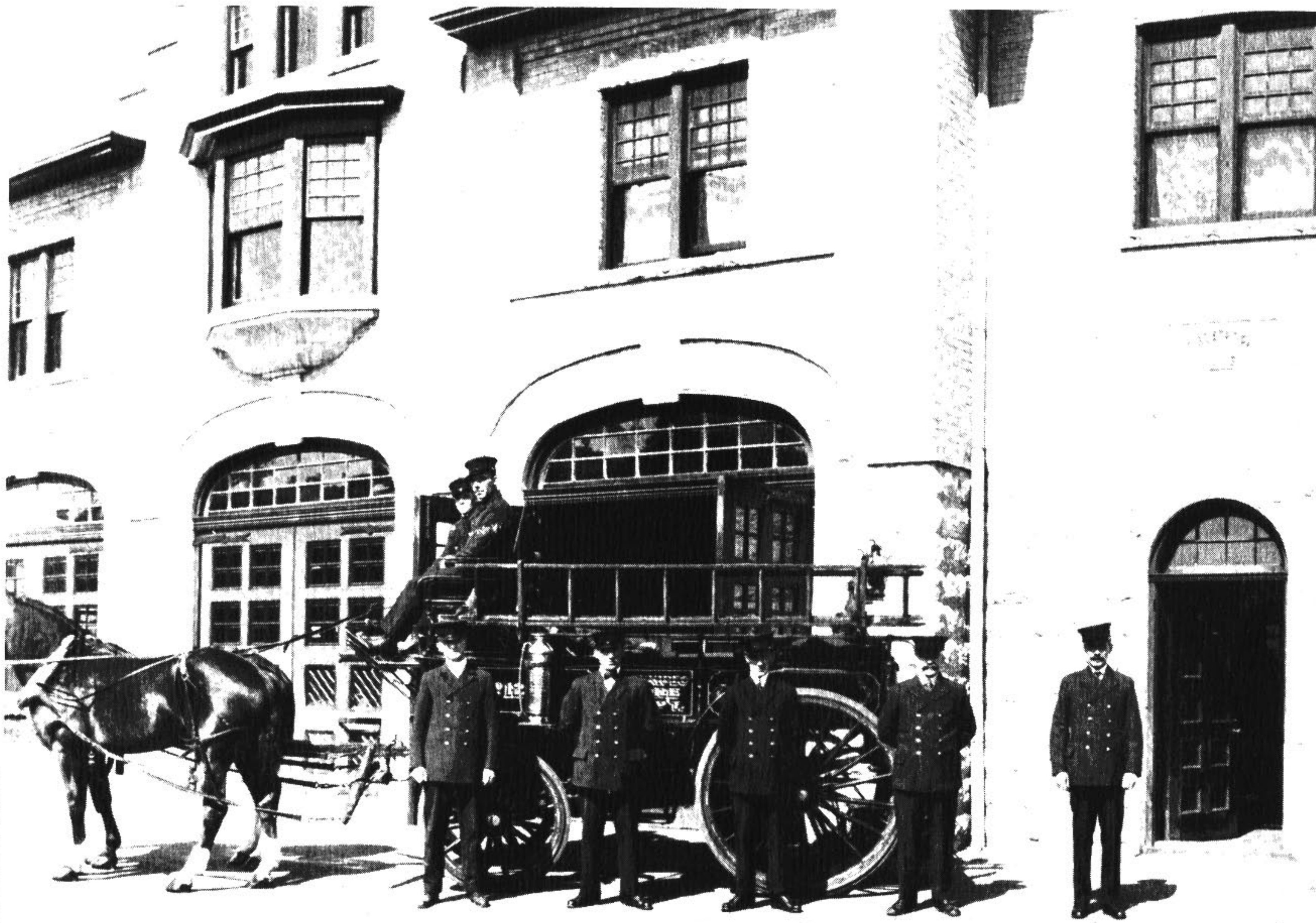
No. 12 Fire Hall, 1969.

With the rapid development of Winnipeg during the first decade of the twentieth century, the city was left racing to supply services to its new districts. Because fire protection was so critical to a city of predominantly wood-frame buildings heated by wood or coal burning furnaces, the Fire Department received more attention and resources than other municipal services. Between 1900 and 1914, thirteen new fire halls were constructed and in order to reduce costs, the same plans were used several times.

When No. 12 Fire Hall was constructed in 1911, the Crescentwood area was only sparsely settled and most of River Heights was non-existent. Development, however, was clearly spreading west, and within a few years the Fire Hall became centrally located.

Designed by architects Alexander and William Melville, this building was one of at least five identical fire halls constructed to specifications based on a prototypical design. It is two and a half stories of solid brick masonry resting on a stone foundation. The three vehicle doors opened into a garage with a stable for eight horses at the rear. Bedrooms, a lavatory and a sitting room occupied the second floor, while the top storey was used for storage.

An Italianate hose-drying tower, corbie-stepped gable with a palladian motif and an oriel window provide visual relief to an otherwise functional design. On the interior, a marble and iron stairway, pressed tin ceiling and white-glazed tiles on the main and second floors are elements that are particularly well preserved.



Western Pictorial Index

Horse drawn hose wagon at No. 12 Fire Station c.1913

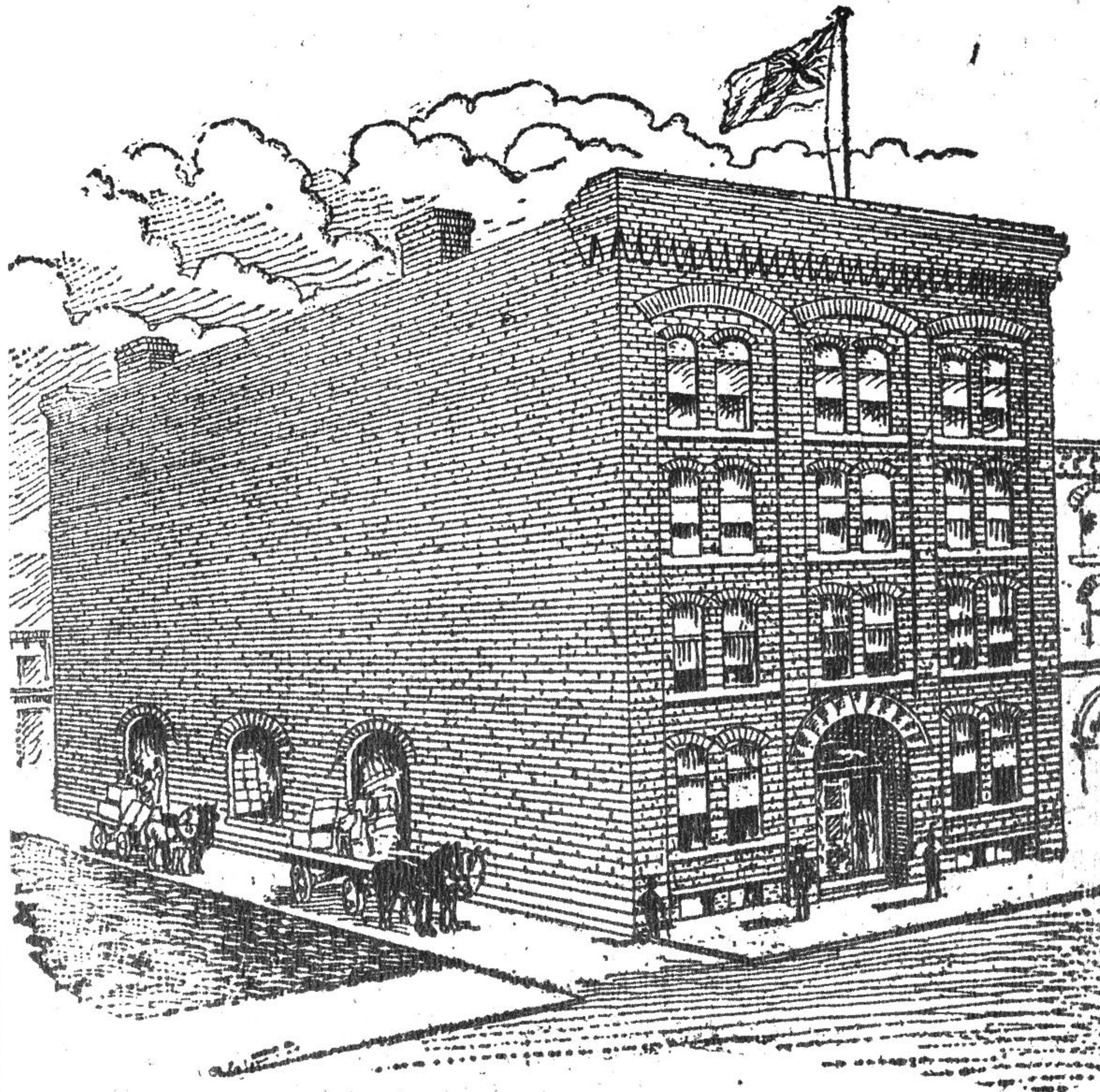
With the creation of Unicity, the fire hall was closed. It has recently been purchased and is to be converted into a single-family dwelling.

J. H. Cadham, 1901

The success of Winnipeg as a commercial centre at the turn of the century resulted in numerous expansions of existing wholesale companies. This brick warehouse, built in 1901, housed the Blue Ribbon Manufacturing Company, a division of the G. F. and J. Galt Company. Since 1882, the Galts had operated on Princess Street as a wholesale grocery firm. Its subsidiary packaged and marketed teas, coffees, spices and baking products.

When the building opened in 1901, the property extended to Arthur Street with both building facades being identical. In 1911, when the Blue Ribbon Company moved to larger premises, the building was divided by a brick party wall. Both portions became separate properties. The portion facing King Street was taken over by a wholesale shoe and boot operation, but became vacant through most of the Depression. In time, small wholesale businesses leased individual floors. At present, a dance studio shares the space with a wholesale shoe firm.

James H. Cadham, a local contractor turned architect, received the commission to design the new warehouse. This symmetrical four-storey brick structure hints of a Richardsonian Romanesque style with its rusticated lower level and a massive round-headed stone entranceway. The rest of the facade is treated in a simpler functional manner. The use of giant order pilasters dividing the facade into bay by bay divisions, finished off with segmental arches, recalls a common building motif found in Winnipeg's warehouse architecture of the 1880's. The window heads are also segmental arches with radiating brickwork. A stone lintel is used to tie the paired windows together. Cadham used a corbelled brick cornice to finish



Manitoba Archives Photo

G.F. and J. Galt's new warehouse and factory, circa 1901.

off the roof line of the structure.

The Blue Ribbon building is significant in that it illustrates an attempt by its architect to integrate the structure into an existing architectural landscape in the warehouse area. It serves as a companion to the Gault Building next door, which had a six-storey addition on its south wall and two floors added to the original structure, also designed by Cadham two years later.

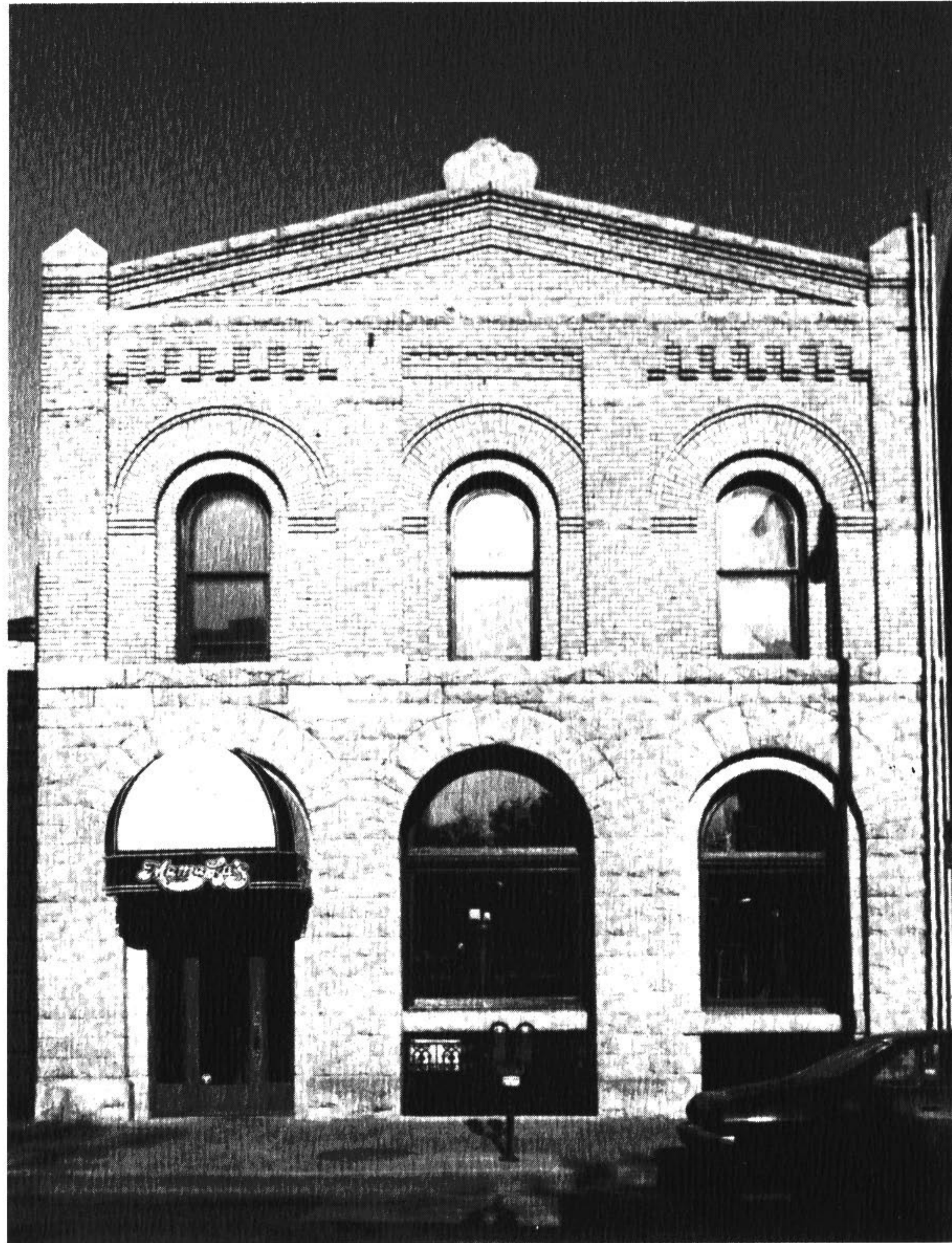


Manitoba Archives Photo



Manitoba Archives Photo

*Left: George Frederick Galt. Portrait from **Representative Men of Manitoba**, 1902.
Above: 87 King Street, 1970.*



City of Winnipeg Photo

120 King Street, 1984.

Located in the heart of a growing needle trade district, this two-storey structure built for Andrew Carruthers was constructed as a result of Winnipeg's prominence in the historic fur trade. Carruthers had operated a hide and wool business in Ontario before coming to Winnipeg in 1889. The new company prospered and Joseph Greenfield was commissioned to design a main office for the trade of hides, wool, furs and seneca root.

In 1906, the upper floor of the building was rented to the Der Northwestern Publishing Company. This was the first and largest German language press in Western Canada, printing the weekly *Der Northwestern* since 1889. It was the most important German language paper in the west. At its peak, from 1904 to 1914, *Der Northwestern* published 20,000 copies weekly, and employed thirty people in the King Street plant. Difficulties occurred during the last days of the First World War, when all "foreign" newspapers were forced to publish in English. During the Winnipeg General Strike of 1919, the publication was suspended outright.

In 1922, Frank Dojacek bought the business and expanded the firm to print several multi-lingual publications. Dojacek and his son Charles Dojack are credited with having a great influence on the ethnic press in Canada.

During the 1940's, the general offices of the fledgling Canadian Pacific Airlines were located in this building. From 1951 to 1983 Sparling Sales have operated a radio and television supply wholesale firm from this site. In 1983, the building was renovated and converted to offices with a restaurant in the basement.

Little is known about the architect, Joseph Greenfield, but this building shows how well-versed he was in the Romanesque Revival commercial vernacular. The structure is of heavy masonry construction with buff-coloured brick on a limestone foundation. The original doorway was in the centre arcade. Greenfield carried the rusticated stone up to the top of the first floor with a radiating pattern around the round-headed arches. The second level is divided by pilasters with rusticated stone accents. The recessed round-headed windows are given greater mass by the radiating round-headed brick motif. A corbel table supporting a rusticated stone cornice is used. What is most unusual about the roof-line is Greenfield's use of a pediment to cap off the building. This feature is rarely seen in warehouse design and is even more uncommon when combined with Romanesque Revival details in a structure having a flat roof.

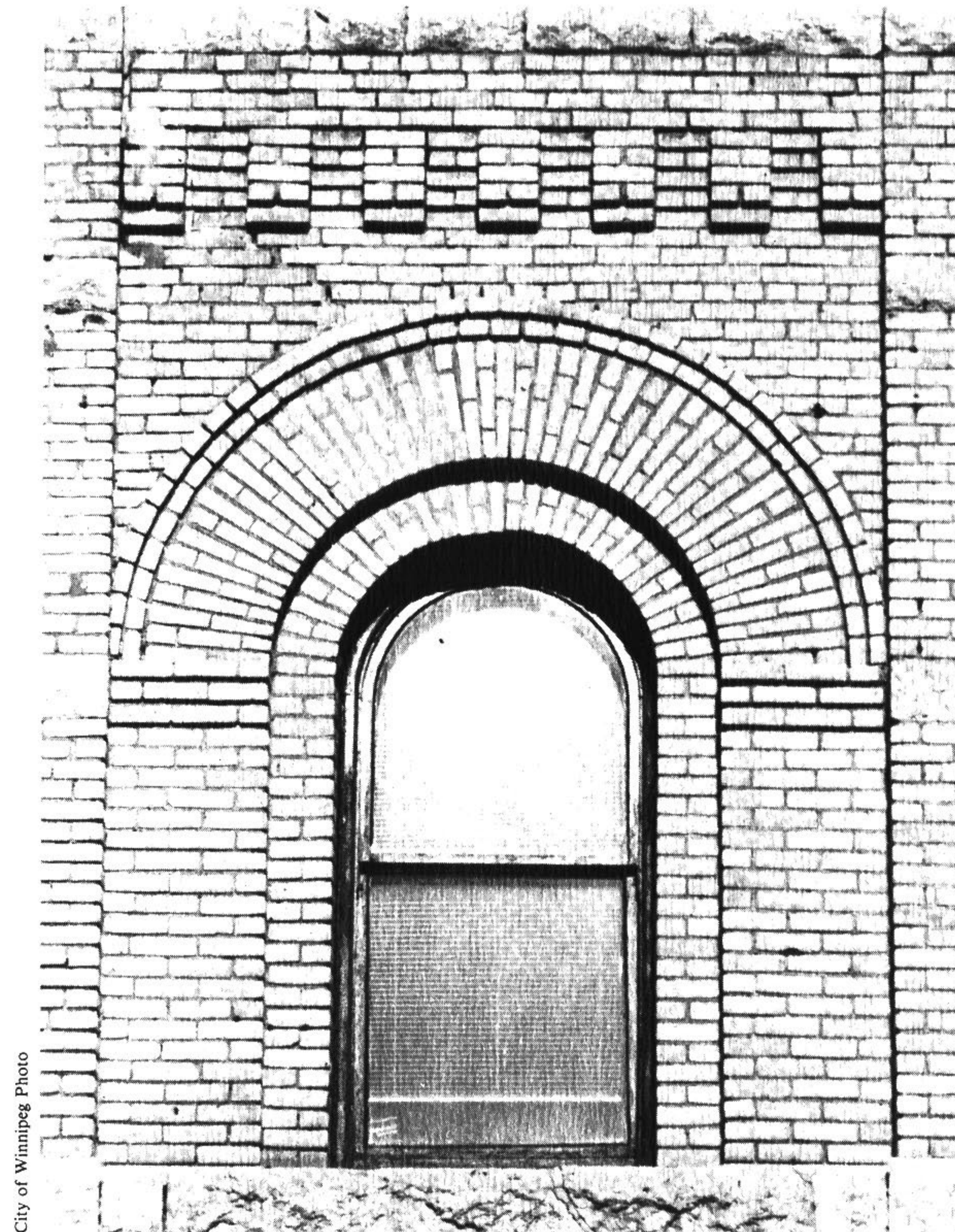
The history in this small building combines the past of the fur trade, the arrival of the immigrant, and the beginnings of Canadian air travel.



Manitoba Archives Photo

Above: View of King Street looking south from City Hall with the Carruthers Building at the lower right, circa 1900.

Right: Detail of window.



City of Winnipeg Photo

Originally located at the corner of Provencher Boulevard and Rue du College, the oldest residential district in St. Boniface, the Alexander Kittson house was prominently situated along the wide main street of the French-speaking community.

Educated at the College in St. Boniface, Alexander Kittson, at the age of twenty-six, was elected in 1879 to the provincial legislature to represent the Metis community of Ste. Agathe. He also owned a real estate company and served as the treasurer of the newly-formed municipality of St. Boniface. When he died of smallpox in 1883, the funeral was a major event, with a newspaper describing Kittson as "an exemplary young man of steady habits, obliging and very much esteemed."

Alexander Kittson's prominence was attributable in part to his father, Norman W. Kittson, who was instrumental in breaking the Hudson Bay Company's monopoly of the fur trade in the isolated northwest territory. In 1844, the senior Kittson opened a trading post for the American Fur Company at Pembina and soon some of the colonists were bringing their furs to this southern location. New lines of communication with the south opened, creating a renewed interest by Eastern Canada in the welfare of the colony. Norman Kittson launched the first regular steamboat service on the Red River and later backed the colony's first railway which originated from St. Paul, Minnesota and terminated on Provencher Boulevard, near his son's house. He was also a territorial legislator and later a Mayor of St. Paul. Norman Kittson's home in St. Paul has been designated a historic site by the Historic Sites Committee of the St. Paul Planning Board.



City of Winnipeg Photo

165 Rue La Verendrye, 1983.

Alexander Kittson's two-storey frame house, built in 1878 by local contractor George Couture, is typical of designs based upon carpenter's pattern books that were used throughout North America. The house originally had a clapboard exterior with a verandah that extended across the front, wrapped partially around the sides, and had a porch floor continued to the rear. The gable at the front of the house contained a doorway which led out to the balustraded roof of the porch. Both the exterior and interior have been greatly altered although some original elements remain.

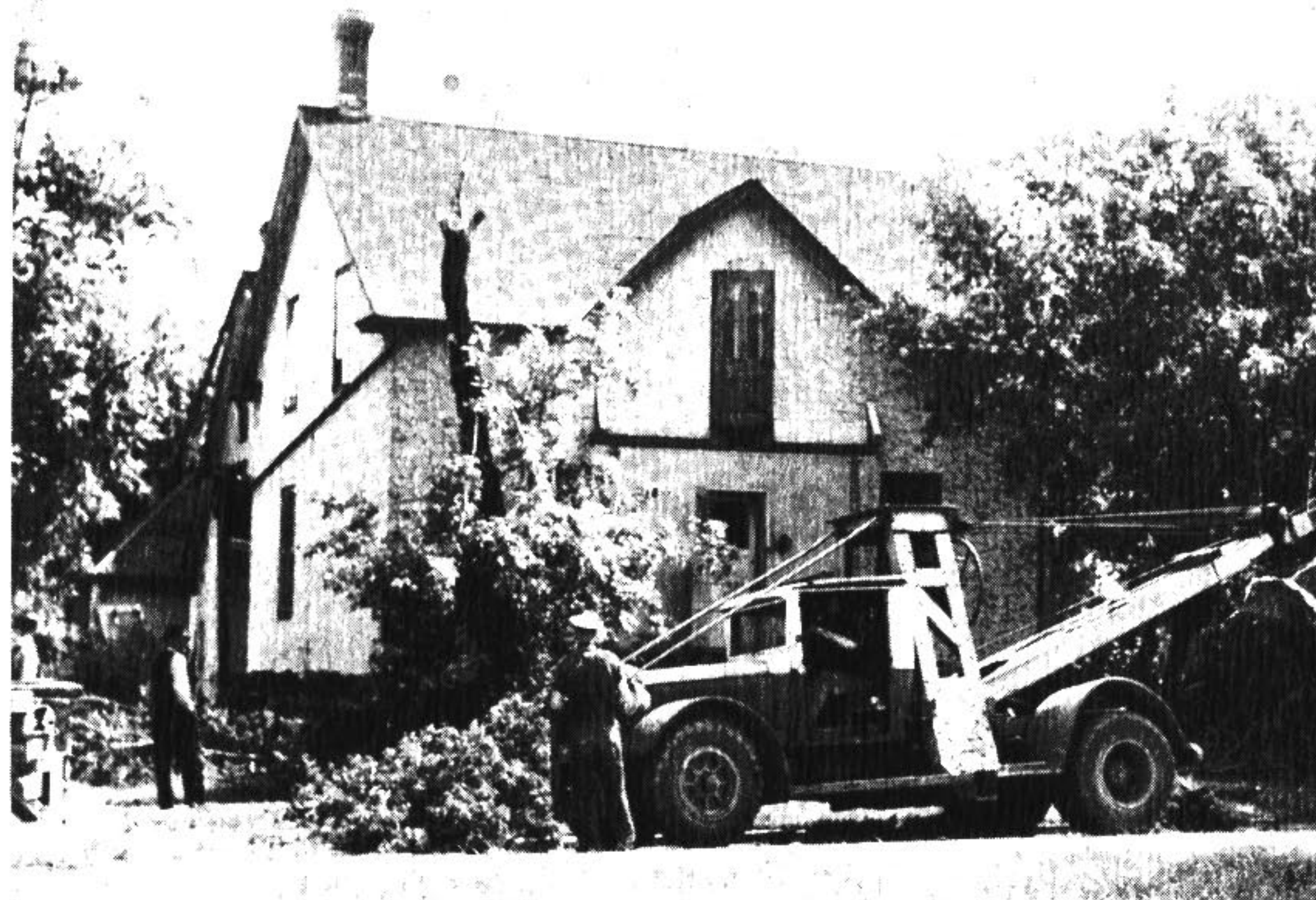
Alexander Kittson's widow remarried and lived in the house until 1914. During the 1930's and 1940's, Marius Benoist, a prominent St. Boniface musician, raised his family here. In 1947 the house was moved to its new location on Rue La Verendrye, three blocks away from its original site. It is in an excellent state of repair, and still serves as a residence.



Manitoba Archives Photo



Courtesy Ray Garnett



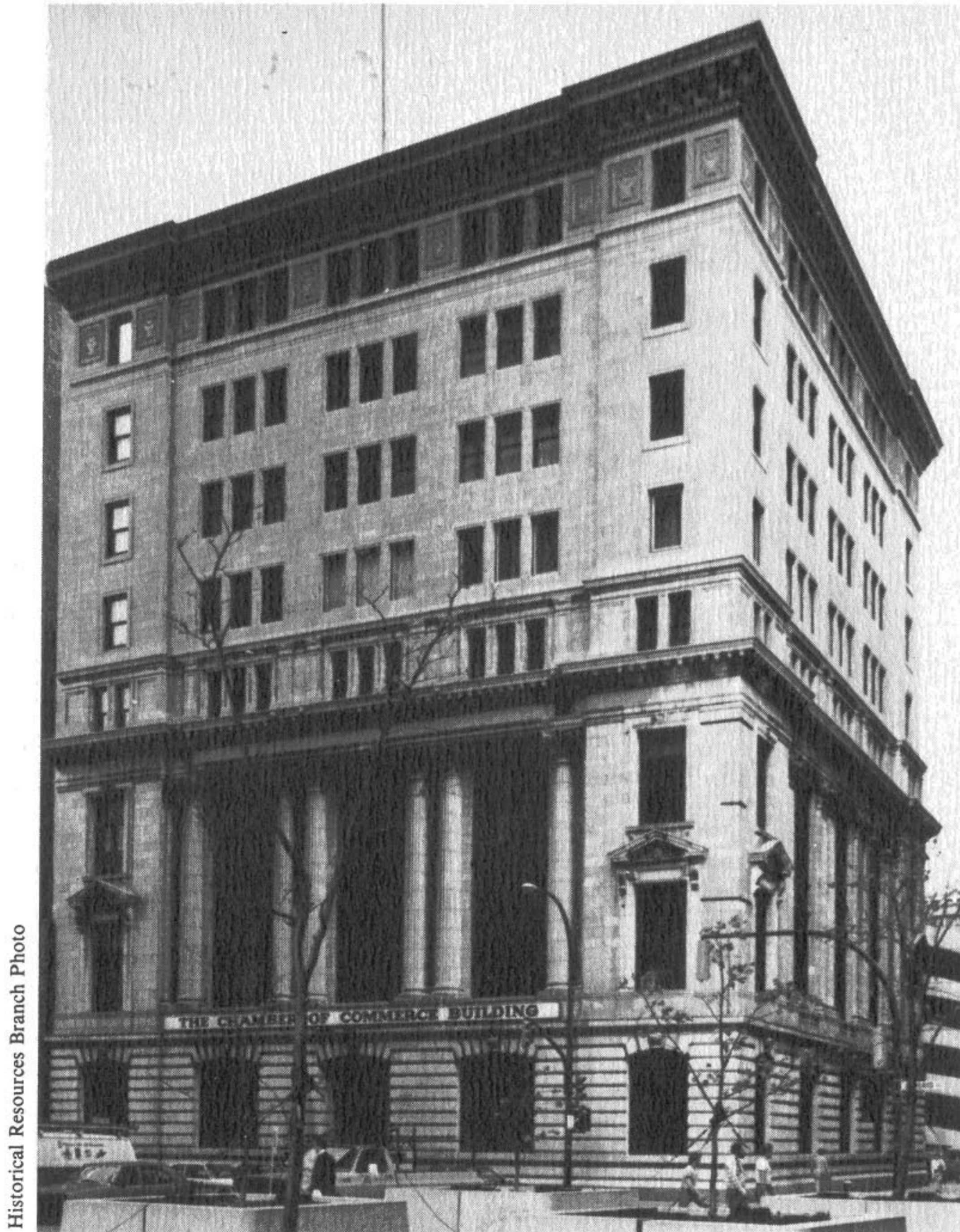
Courtesy Ray Garnett

Left: Alexander Kittson, circa 1880

Upper Right: The Alexander Kittson House, circa 1920.

Lower Right: Moving the house in the summer of 1947.

J. D. Atchison, 1909-11



Historical Resources Branch Photo

The Lombard Commerce Building, formerly the Great-West Life Assurance Building, 1983.

Winnipeg businessman, J. H. Brock, realizing that the majority of life insurance companies operating in the city in the 1880's were foreign owned, and that none were based in Western Canada, gathered fifteen prominent local individuals to form the provisional Board of Directors of the Great-West Life Assurance Company. Incorporated in August of 1891, among this group were J. H. Ashdown, G. F. Galt, J. Aikens and D. H. McMillan. The latter two subsequently became Lieutenant-Governors of Manitoba. At their first board meeting in 1892, Alexander Macdonald, the Mayor of Winnipeg, was appointed President.

From a modest office on Main Street, the first year of business brought in policies worth over two million dollars. An expansion of regional offices started with the first branch being located in Toronto. As the business grew, larger accommodations had to be found in various locations on Main Street, then Portage Avenue. In 1909, the company purchased land on Lombard Avenue for the construction of a new head office. This location was just a few steps away from the Grain Exchange Building and was centred in the heart of the financial and grain marketing district of Western Canada.

The commission for the new building was awarded to local architect John D. Atchison. An American by birth, he had studied architecture at the Chicago Art Institute and had then worked for William LeBaron Jenny and William B. Mundie, a well-known and prestigious team of Chicago architects. In 1883, Jenny had introduced to Chicago, skeleton framework construction, which utilized external masonry cladding on metal shelves bolted to an internal framework. This in-

novation combined steel with “fire-proof” construction.

The style of the Great-West Life Building, completed in 1911, was based on Beaux-Arts Classicism, which has paired columns as its most common feature. It is a style that features Roman and Greek sources and was a reaction to the Richardsonian Romanesque approach seen in many of Winnipeg’s warehouse buildings. Built at a cost of \$400,000, the new building was four storeys high. Employing exclusively Canadian building materials, the steel skeleton was sheathed in white Kootenay marble from British Columbia. The heavily rusticated lower level leads to giant order columns with Corinthian capitals. The second-floor perimeter windows have pedimental heads supported on brackets. A full entablature follows with the original top storey divided by windows grouped in three’s separated by paired columns. The interior was equally handsome, with the floors and walls of the corridors finished in white marble. Wood trim was of quarter-cut oak, except for the board room and Brock’s rooms, which were finished in mahogany.

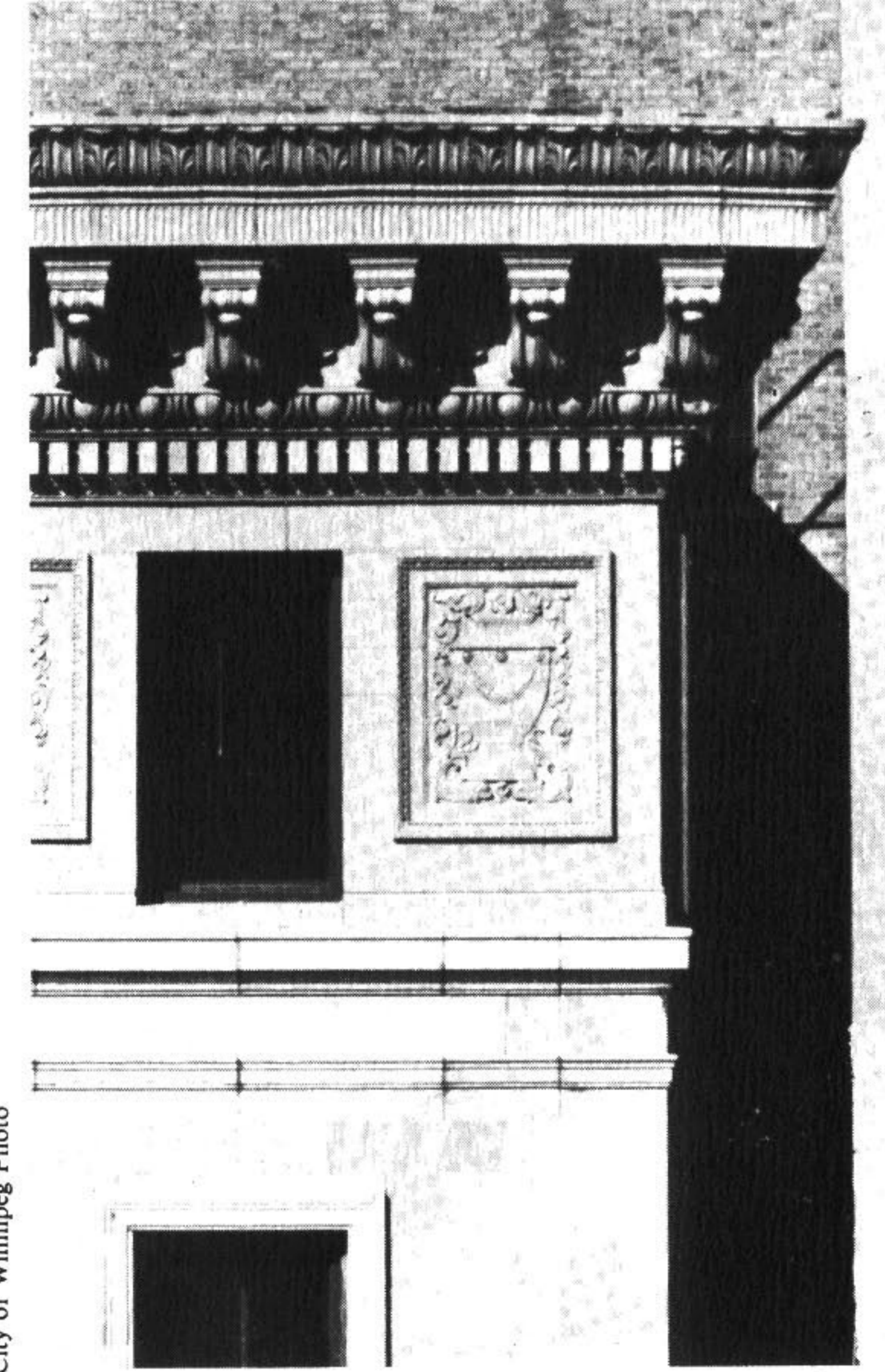
In 1922 four more floors were added, this time in a more restrained manner. The front windows were grouped in three’s maintaining a continuous harmony.

In 1946 Great-West Life purchased and expanded into the Union Trust Building, located next door on Main Street and Lombard Avenue. New corporate offices were opened on Osborne Street in 1958. The Winnipeg Chamber of Commerce moved into 177 Lombard Avenue in the 1960’s and, at present, the building houses the Provincial Government’s office for Cultural Affairs and Historical Resources.



City of Winnipeg Photo

Detail of second-floor perimeter window with pedimental head supported on brackets.



City of Winnipeg Photo

Cornice detail.

J. D. Atchison, 1912-13



Manitoba Archives Photo

The Union Trust Building, 1915.

The corner lot on Main Street and Lombard Avenue has a history that starts in the early days of the village that became Winnipeg. The long and narrow shape of the property had been determined by the early settlers who laid out their lots in narrow strips extending from the Red River. This was the site of A. G. B. Bannatyne's store and it was around his stove that in 1864 the first Masonic Lodge was founded in the Red River settlement. By 1882, the brick Nares Block was built but collapsed in 1911 during the construction of the Bank of Commerce next door.

The property was acquired by the Union Trust Company, one of the many trust and loan companies operating in Winnipeg. With its head office in Toronto and a second branch in London, England, the company wanted a Winnipeg office to handle all of its western investments.

Plans for the new building were drawn up by architect John D. Atchison, who had a major influence on the face of the city during the boom in the early part of the twentieth century. He had trained in Chicago with the firm of Jenney and Mundie, architects who became famous for pioneering the construction of steel-framed skyscrapers.

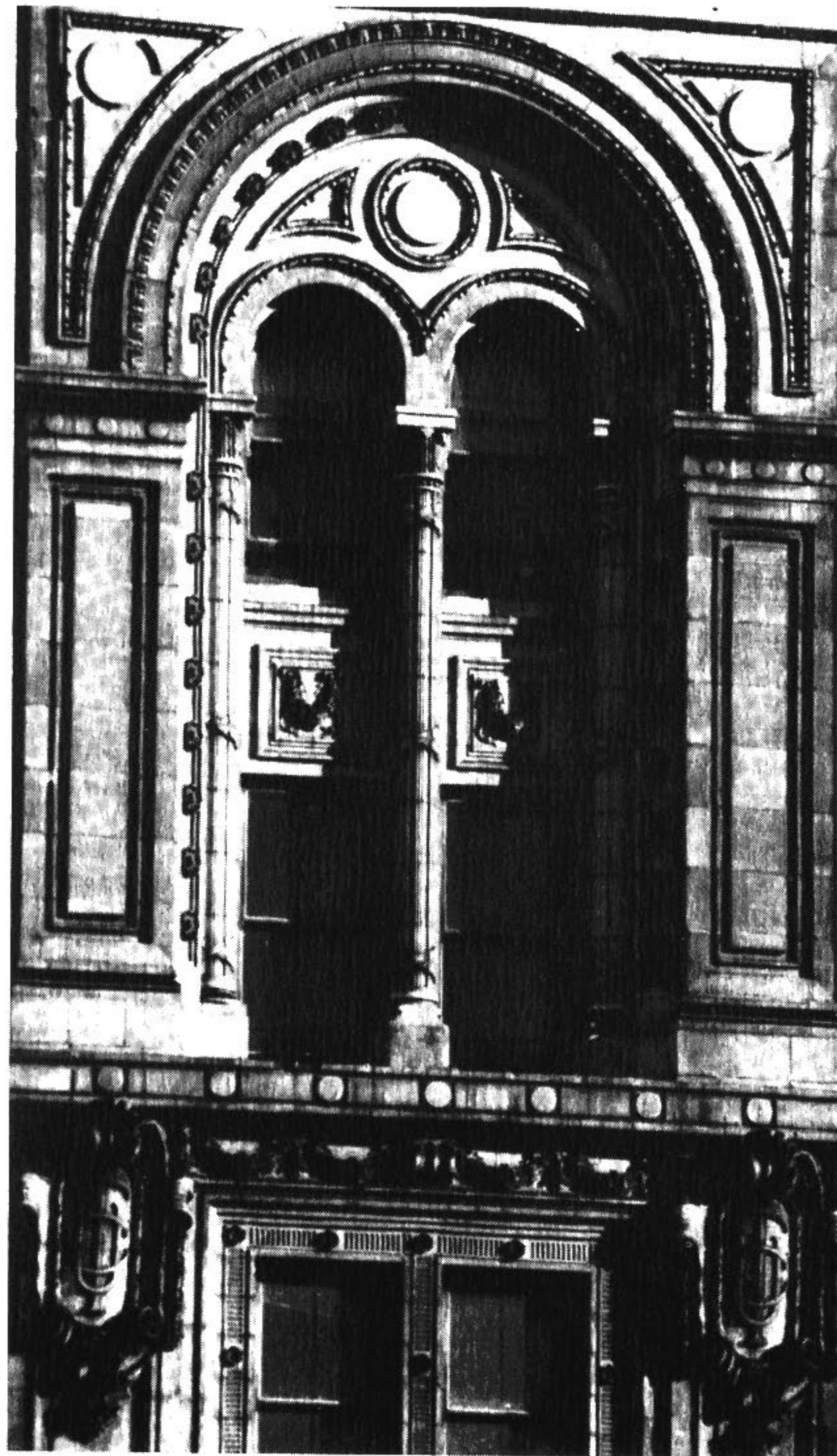
Built upon twenty-six great concrete piles driven down sixty-five feet to bedrock, the structure of the building was steel frame construction. Atchison based his design on the work of Louis Sullivan, another leading Chicago architect who was also trained by Jenney. Using Sullivan's Guaranty Building in Buffalo (1894-5) and Bayard Building in New York (1898) as sources, Atchison produced a work that accented the essential verticality of the skyscraper instead of denying this

feature or trying to place it into a specific historical style. He followed Sullivan's example of acknowledging the repetition of identical office floors using a deliberate uniformity throughout the height and breadth of the building. The first two floors feature rusticated giant order pilasters of Kootenay marble. Pilasters, containing paired windows, rise up to a cartouche and give a deliberate vertical emphasis to the structure. The top two storeys feature double-arched Italianate windows with an elaborate cornice recalling the Palazzo Vendramini from Renaissance Venice. The building meets the Aristotelian requirements that a work of art should have a beginning, a middle, and an end, like the classical column with its base, shaft and capital.

Union Trust occupied the main floor of the new building in 1913 with the other tenants being investment and mortgage houses. By 1941, the Union Trust Company had faltered because of the near standstill of the prairie economy. The Great-West Life Assurance Company, which had been renting office space in the building, purchased it and changed its name to the Union Tower.

Although the building is now vacant, it is of major significance not only because of its location which contributes to the streetscape both along Lombard Avenue and Main Street, but also because it recalls the major role that Winnipeg played in the business development of the West. Based on a Sullivanesque style, the exterior is well preserved in spite of the missing cornice. In 1953, a part of the cornice had fallen because the metal reinforcing rods had been eaten away by the cinder concrete. The parapet wall was then rebuilt, lined with stucco on the inside and covered with plaster on the outside. The main floor, finished in carved

marble and brass, with ornamental plaster work and rich detailing, has survived in near perfect condition.



Detail of Italianate motif window.



City of Winnipeg Photo

*Above: Union Bank Building, 1984.
Right: Winnipeg's City Hall and the Union Bank, circa 1903.*

On the southwest corner of Main Street and William Avenue stands Winnipeg's first skyscraper, built in 1903 as the Union Bank Building. Originally an eastern institution, the bank opened its first branch office in Winnipeg in 1882. As the West opened up, the Union Bank established itself in numerous small urban centres and moved its own head office from Quebec City to Winnipeg in 1912. A recession occurred in the following year. The arrival of World War One prevented a major depression from taking place. Major growth in the West, however, could not be sustained, and in 1925 the Union Bank amalgamated with the Royal Bank. Winnipeg lost its last bank head office.

The building, strategically located opposite City Hall, was designed by Canada's leading architectural firm, Darling and Pearson of Toronto, along with their Winnipeg associate, W. Percy Over. Darling and Pearson played a leading role in Canadian bank design. Their work in Winnipeg includes the Bank of Commerce (389 Main Street), Bank of Nova Scotia (254 Portage Avenue) and the main branch of the Imperial Bank (441 Main Street).



Manitoba Archives Photo

This ten storey building was the first in Winnipeg to use the new technology of the steel frame. Considered to be extremely fireproof, it consists of an internal steel skeleton, which is then filled in with brick. The style of the building conforms to that established by Chicago architect Louis Sullivan, but lacks the vertical emphasis that was the predominant motif seen in his work. Darling and Pearson followed the columnar theory of skyscraper composition, using a highly decorative base and capital with a plain shaft motif. The lower floors and attic storey are finished in terra cotta with elaborate detailing. The entablature and cornice at the top of the building has a wealth of detail, with large foliated brackets, decorated porthole windows and mouldings of egg and dart, and bead and reel design. The plain yellow brick surface of the central floors is emphasized by terra cotta quoining at the corners and projecting lintels and sills with an emphasized keystone.

The interior of the banking hall is rich in classical detailing with its marble Ionic columns, patterned marble floor and a coffered ceiling with gold leaf mouldings.

Appropriately, Winnipeg's highest building had the tallest flag pole in the city. Imported from Washington Territory, it measured eighty-six feet, eleven inches long.

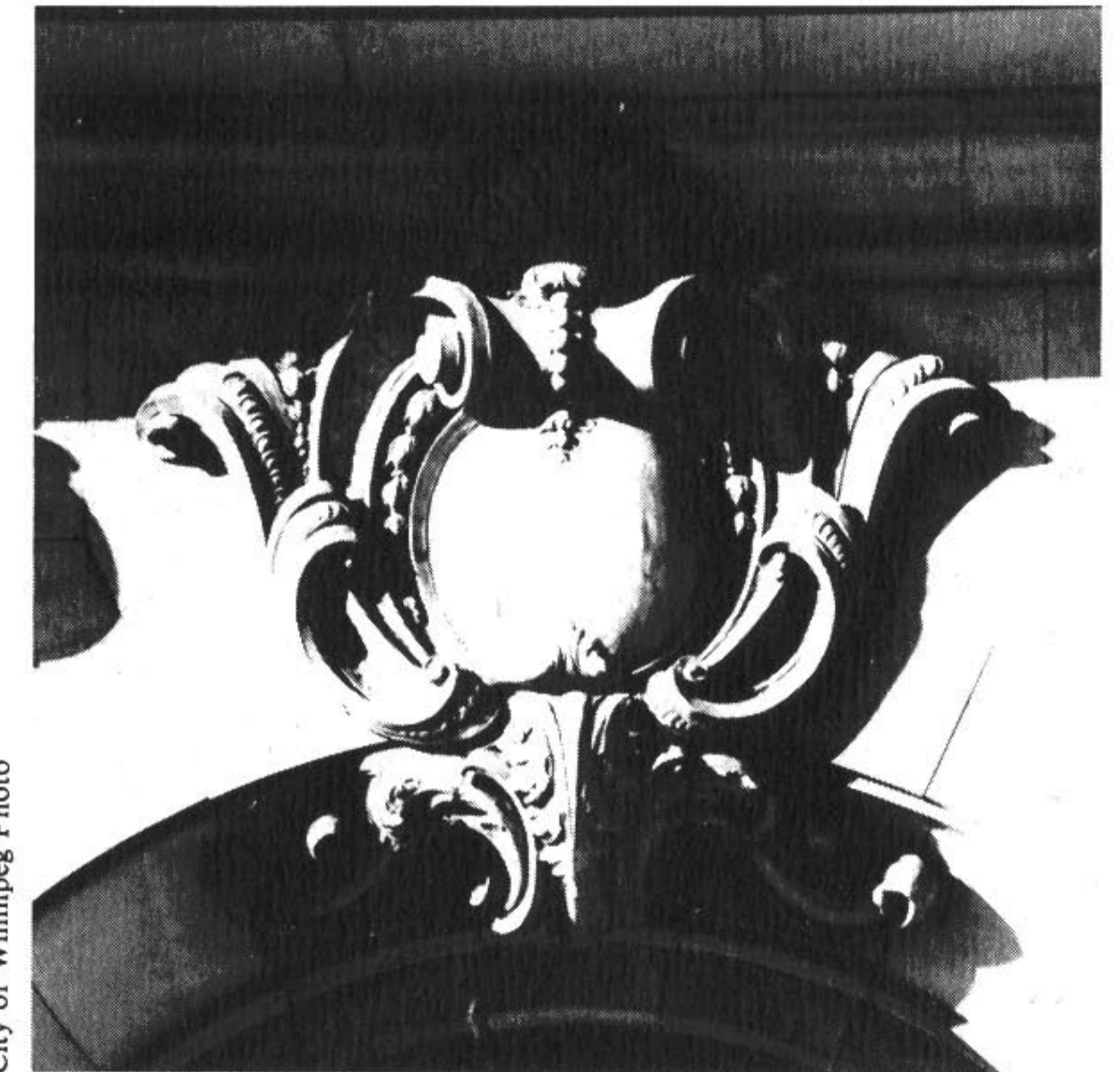
The Union Bank Building is of great historical significance to Winnipeg. As this city's first skyscraper, it heralded a building technology that was to change the skyline. As the head office of the Union Bank, it played an important role in the development of Western Canada as well as supporting Winnipeg's place as a dominant commercial centre.



Manitoba Archives Photo



Manitoba Archives Photo



City of Winnipeg Photo

Upper Left: Darling and Pearson's original design with columns for the top storey.

Lower Left: View of Union Bank from Market Square, circa 1910.

Upper Right: Detail of cartouche on the main level arcade.

Lower Right: Union Bank under construction with brick being applied to the middle of the building.



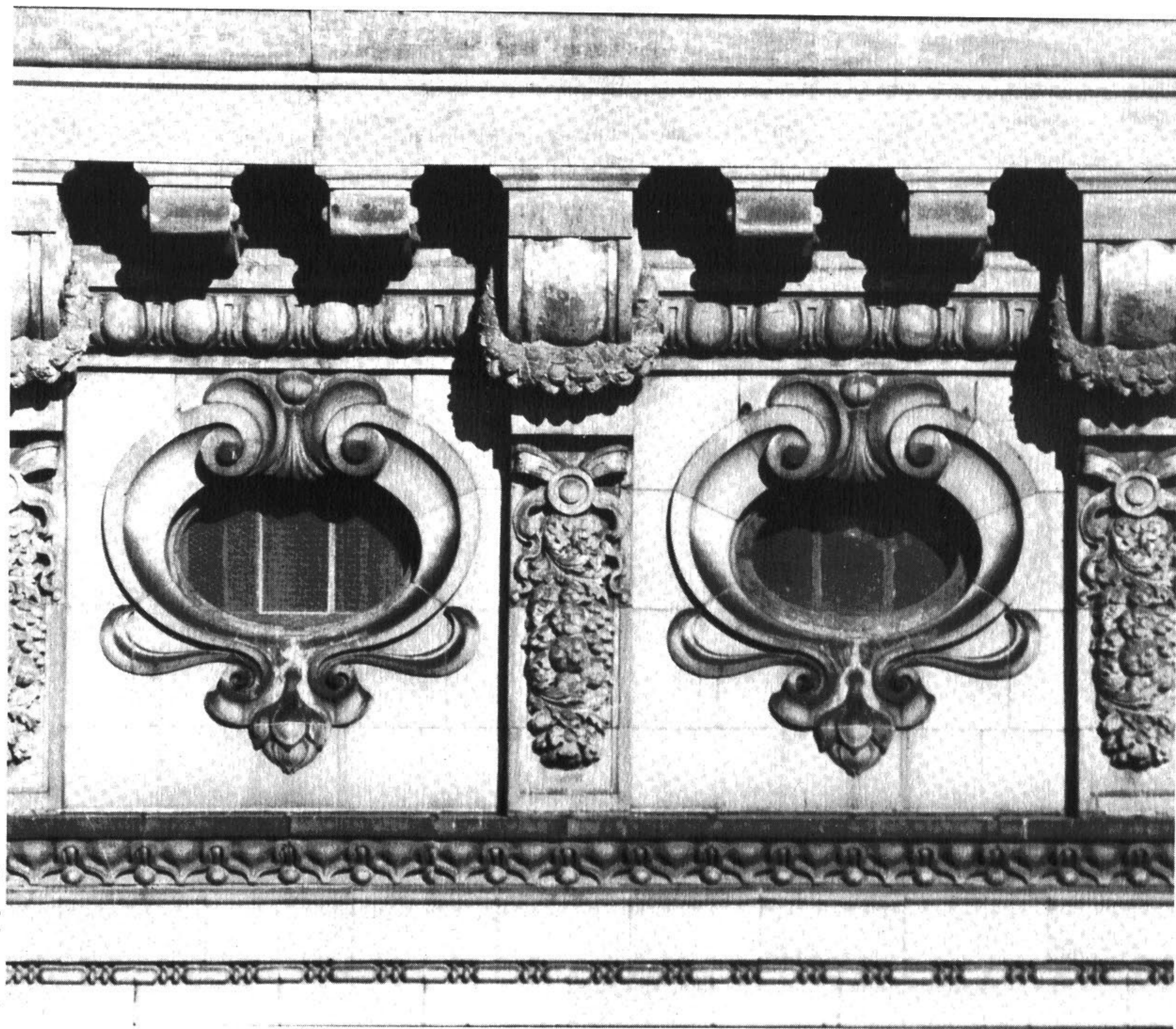
Manitoba Archives Photo

Manitoba Archives Photo



Interior of Union Bank, circa 1910.

City of Winnipeg Photo



Cornice detail with elaborate port-hole windows.



Manitoba Archives Photo

West side of Main Street, north of McDermot Avenue, circa 1907.



City of Winnipeg Photo

The Musker Engineering Institute Building, 1982.

This small brick structure at Lansdowne Avenue and Main Street was constructed in 1919 as a branch of the Union Bank of Canada. The financial institution, one of the largest banks investing in the West, also built the Union Bank Building (Royal Tower) on Main Street next to the City Hall in 1903.

This branch at 1515 Main Street was erected in the same year as the Winnipeg General Strike, when the city's economy was in a state of general decline. The Union Bank already had two additional branches in this area which resulted in the building being closed in 1923.

Built from a standard plan, the branch was erected by contractors Carter-Halls-Aldinger at a cost of \$50,000. Based on a restrained Neo-classical style, the original building was one storey in height. The limestone base and pilasters supporting a complete entablature were contrasted by the red brick walls. The round-headed windows had projected limestone mouldings with an elaborate keystone. The interior was modestly finished in oak with maple trim and terazzo flooring.

Occupied sporadically throughout the 1920's, the building was purchased in 1932 to house the Musker Engineering Institute. A. W. Musker was a trained engineer who used his administrative skills, learned during the war, to open up his own college. He added a garage for teaching automobile mechanics, to the rear of the bank, and a second storey to the enlarged structure for classroom space. In later years, the Musker family lived in a suite in the upper storey.



Jewish Historical Society

The original one-storey Union Bank Building.

Architect Unknown, 1882



Manitoba Archives Photo

Above: The Thompson, Codville Co. Building, 1970.
Right: John J. Codville, Portrait from *Representative Men of Manitoba*, 1902.

With the announcement in 1881 that the Canadian Pacific Railway would pass through Winnipeg, a real estate boom developed that lasted for sixteen months. Businessmen saw an opportunity to achieve rapid and sustained growth. The population of the city doubled within twelve months. The number of wholesale establishments jumped from twenty-six to sixty while the number of grocery wholesalers increased from four to nine and stock values nearly tripled.

Much of the growth was generated by locally-based capital, but a large portion was beginning to be funded by eastern companies. The Thompson, Codville Company (later The Codville Co.) was one such eastern firm of wholesale grocers. Subsequently transferring its base of operation to Winnipeg, the business managed to survive the recession of 1883 because it handled basic staple items rather than luxuries.



Manitoba Archives Photo

The company prospered and in 1895 moved on to a larger facility. It continues today as a major grocery supplier in the prairies. The original building was then occupied by a stove retailer and a pork-packing firm which divided the former Codville warehouse into two separate sections with individual entrances. From 1910 to 1925, the building housed various enterprises ranging from a machine shop, dry goods wholesaler to a bathroom fixture supplier.

In 1925, businessman Nathan Sures took over the building to operate Sures Brothers Limited, a local manufacturer of headgear and sportswear. Most recently, Modernage Furniture, which also operates in the Telegram Building next door, occupied the building as part of their retail furniture store.

Although the architect is not known, this three storey brick structure of 1882 is a prime example of the Romanesque Revival style. The main level was reworked in 1895, with show windows and two doorways being installed, but the two upper levels continued to feature arched windows with wood lintels and radiating brick heads. Each window was accented with a projecting hood-mould, a device used to divert the rain. An elaborate metal cornice with large brackets and dentils was used at the roof line.

Situated between the elaborate Telegram Building, built around the same time, and the more functionally-styled Geo. D. Wood Building of the 1890's, this warehouse is a rare example of a modest-sized structure of the boom period that has not been significantly altered.



Manitoba Archives Photo

View of McDermot Avenue, circa 1900, with the Thompson, Codville Co. Building to centre-left.



Manitoba Archives Photo

Stobart's Building, circa 1903.

The railway had opened up the northwest to thousands of settlers. This meant an increased demand for consumer goods. As a transportation centre, Winnipeg assumed the role of a commercial nucleus for a hinterland stretching from the Great Lakes to the Rocky Mountains. Suppliers could scarcely keep up with the demand.

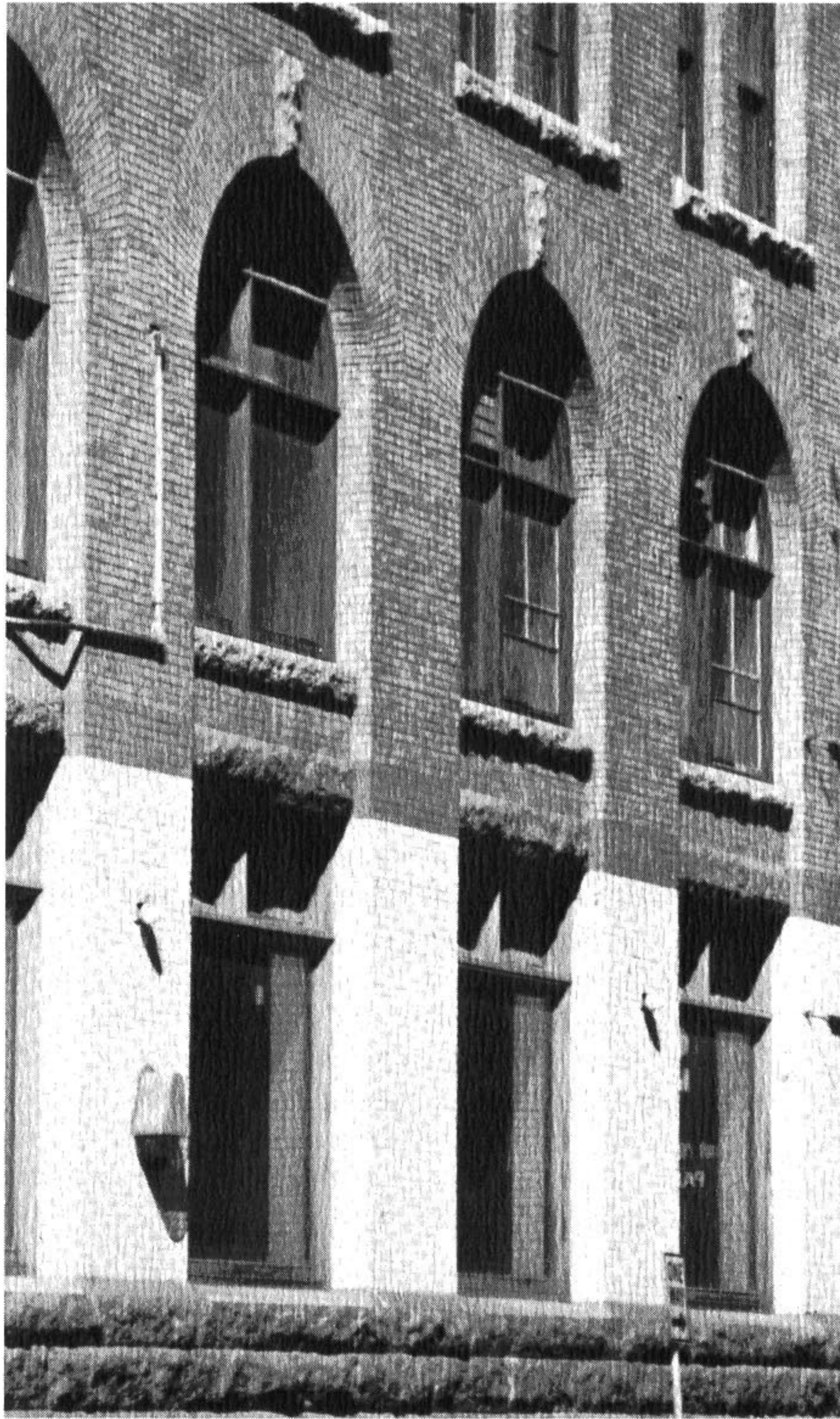
Familiar now as the home of Reiss Furs, this large brick warehouse was built in 1903 for the wholesale dry goods firm of Stobart, Sons and Company. Evolving from a pioneer trading firm that supplied missions in the northwest in the 1870's, F. W. Stobart reorganized the company in

1899 to become a wholesale importer of dry goods such as clothing, household linens, carpets and draperies. Leaving its location on Portage Avenue because it was too small and far away from the rail supply line, the firm relocated to a large new warehouse with a prominent corner site on McDermot Avenue and King Street. The growth of Western Canada is evidenced by the fact that in 1907, just four years after the building was erected, two additional storeys were added to the building. In 1910, a second warehouse was built on McDermot Avenue. During World War One, Stobart's entered the mail order business but soon experienced financial difficulty. Winnipeg retailers faced stiff competition from large depart-

ment store chains based in Eastern Canada. The chains could afford to do business in large volumes and could inexpensively supply city goods to many small towns. After nearly fifty years of business, Stobart's closed its doors. The building was subsequently occupied by a number of small wholesalers in the garment trade.

Designed in 1903 by contractor-turned-architect James H. Cadham, the building showed a new interest in undecorated functionality as a stylistic trait for warehouse structures. Relying on motifs based on the Richardsonian Romanesque Style, the arched windows at the second level were complemented by paired rectangular ones with rusticated stone sills that were used through the upper floors of the building. The large number of window openings, which provided daylight to the interior, were made possible by the advanced state of masonry and steel construction. Rusticated keystones were placed in the radiating brick work of the round-headed windows. When comparing this building with the Campbell Bros. and Wilson Building designed by J. H. G. Russell in the same year, the overwhelming dominance in Winnipeg of a modified Richardsonian Romanesque style is very clear. Although the elements are combined differently, much is similar. The manner of articulating the paired windows using rusticated stone lintels and sills separated by a brick mullion is the same.

This building remains as one of the dominant features of the warehouse area. The face of this city changed at the turn of the century. James Cadham, the prolific architect of Winnipeg's wholesale district, contributed to a large part of it.



City of Winnipeg Photo

Detail of round-headed windows with rusticated keystones.



City of Winnipeg Photo

Stobart and Sons' Building, 1983.

St. Norbert was an old Metis farming settlement and the meeting place for the start of the annual buffalo hunt. In 1857 it became a parish with a church, rectory and convent named in honour of Bishop Norbert Provencher. With Manitoba's entry into Confederation, the district attracted French-speaking settlers, many from Quebec, who made St. Norbert a stable and prosperous farming community.

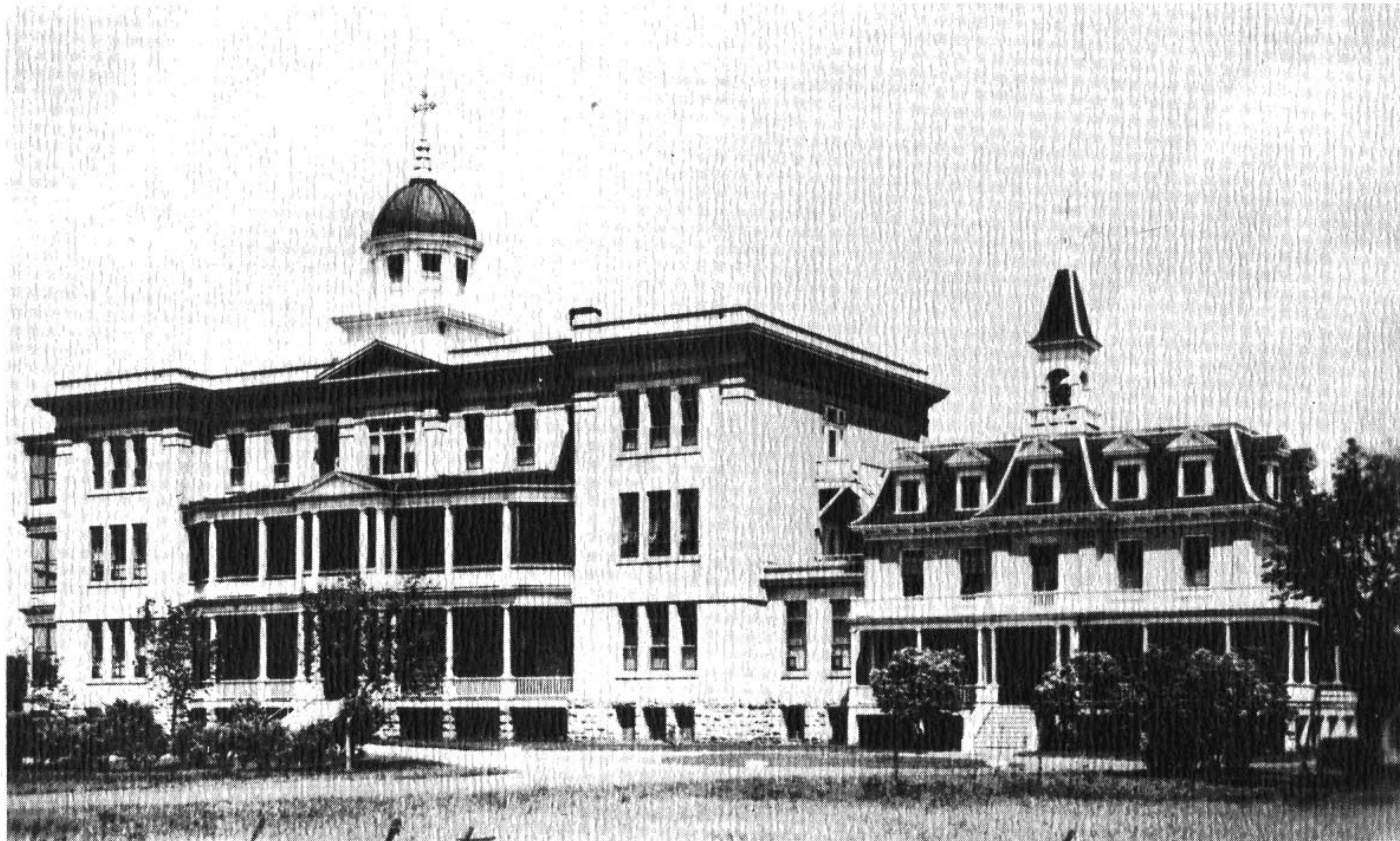
The first house on this property was built in the early 1870's by Joseph Le May for his family. A

prominent man in the community, Le May served as a member of the Legislative Assembly for the riding of St. Vital as well as being a deputy sheriff and owning a grist mill and general store. He ran into financial difficulties and lost his land, which was then acquired by Monseigneur Ritchot, the parish priest. In 1903, Ritchot donated the former Le May property and house to the Sisters of Mercy (Soeurs de Misericorde). This Catholic order of nuns had recently built the Misericordia Maternity Hospital on Sherbrook Street and were in a desperate need of an orphanage.

The Sisters planned extensive alterations to the Le May house, but it is unclear whether the renovations were actually made or a new structure built. Since the architectural features of their building date to about 1904, no more than the frame of the 1870 house could have been retained. Considered to be one of the finest structures of its kind in this province, the Asile Ritchot (Ritchot Orphanage) was outstanding with its decorated facade, not usually found on convent buildings. Brick pilasters decorated the corners of the structure, with capitals produced by raising the masonry at the crown. The French mansard-style roof was beautifully shaped in a "bellcast" manner instead of the typical straight roofline. The eaves and dormer windows had classical elements which, along with the symmetrical ordering of the windows and doors, demonstrated the architect's clear understanding of these principles.

Within a few years the building became too small and architect J. A. Senecal, Winnipeg's foremost architect for the Catholic Church, was commissioned to build an addition. The 1911 addition recalled the neo-classical style popular in British public buildings of the early nineteenth century. Senecal repeated the architectural details of the original orphanage with the brick pilasters and the cornice detailing. A metal pediment was placed high above the entrance. A large red central dome crowned the structure. The Sisters lived in the original orphanage, while the orphans were housed in the new addition.

The orphanage closed in 1948 and was subsequently used as a seminary for the Oblate Order of Catholic priests. In 1970, the Oblates leased the buildings to the X-Kalay Foundation to be used as a residence in its drug and alcohol abuse program.



Fort Garry Historical Society

The Asile Richot Orphanage, circa 1939.

City of Winnipeg Photo



Detail of the elaborate cornice and central dome on the 1911 addition.

Fort Garry Historical Society



View of the original orphanage, circa 1904.

Fort Garry Historical Society



The Nursery, 1925.

G. W. Northwood, 1908
Demolished 1983

The West End of Winnipeg experienced an increased growth from 1900-1912 and established itself as a district for the prosperous middle class. With appropriate housing in the downtown area growing scarce, and with the expansion of Winnipeg's Street Railway System, developers were able to provide housing in a district that was considered desirable, yet further away from the workplace. Portage Avenue and Sherbrook Street evolved into a major West End intersection and the Winnipeg based Northern Crown Bank saw an opportunity to expand its market.

Its first branch in this area was in rented quarters, but by 1908, a building permit was issued for a building designed by G. W. Northwood. The Northern Crown Bank is one of his early works. Northwood eventually formed a partnership with C. W. Chivers and designed the Canadian Wheat Board Building (1929), The Winnipeg Auditorium (1932) and the Federal Building (1935).

Believed to be the last Northern Crown Bank branch built in Winnipeg, the structure represented a standard design for the many small banks that were built during this period. The building's exterior stood as an exercise in neo-classical simplicity. The main entrance faced the intersection and was flanked by two unfluted Ionic columns which supported a full entablature and overhanging cornice. Projecting brick pilasters continued the vertical motif which was balanced by stone sills.



Manitoba Archives Photo

The Northern Crown Bank, 654 Portage Avenue, circa 1970.

The interior was finished modestly with a maple and linoleum banking room floor with birch counters. The clerk's residence on the second floor had a maple and fir floor and fir trim.

The poor economic climate in Winnipeg following the First World War resulted in the Royal Bank taking over the operation of the Northern Crown Bank, with the former operating the premises until 1969. The building then served as a retail store with offices on the second floor. Historically, the building recalled the urban growth of this City, especially that of the West End as a street car suburb.



City of Winnipeg Photo

Detail of the columns at the entrance-way to the Northern Crown Bank.



City of Winnipeg Photo

Detail of Ionic capital with egg and dart motif.

Winnipeg's strength as a commercial centre was attributable, in part, to the influence of its business leaders, particularly those individuals involved in the Winnipeg Board of Trade. They received freight concessions from the railways that favoured wholesalers in Winnipeg, and prevented the growth of other competing businesses in the West. The merchants wanted a central location in the city, but avoided building on Portage Avenue or Main Street because of the difficulty in loading and unloading. Thus the majority of the warehouses were built off Main Street where larger amounts of land were available and spur lines could be built from the main railway line.

J. H. G. Russell was commissioned to design a building in this area for one of western Canada's largest grocery wholesalers: Campbell Brothers and Wilson. Formed in 1885 by R. J. Campbell and his brother, the company was joined by R. R. Wilson in 1900. It was typical of the many Winnipeg jobber firms which bought goods in quantity, broke them down into smaller lots, then packaged and distributed them. From this firm grocers across the West purchased teas, coffees, spices, mustards, jelly powders, and tobacco.

With goods being distributed on such a large scale, loading facilities and access to transportation were critical to the successful operation of a grocery wholesale. Constructed in 1903, the new Campbell Brothers and Wilson warehouse was located on the C.P.R. spur line that still runs behind Princess Street off the main track. Three large loading docks opened from the rear of the building onto the railway line. An arched driveway off Princess Street provided three more covered docks for loading horse-drawn wagons and later, trucks.



Manitoba Archives Photo

A view of the original Campbell Bros. and Wilson Building, circa 1910.

Business proved to be brisk and by 1913 two additional storeys were added to the building. The company carried on until 1945, when J. M. Sinclair, a grocery wholesaler, bought the firm and used the premises until 1958. In 1960, NEFCO Furniture moved into the warehouse, opening Penthouse Interiors in 1965.

Winnipeg, considered to be the “Chicago of the North,” delighted in modelling its buildings on examples such as the Marshall Field Wholesale Store in Chicago. Russell used a rusticated stone lower level with a stone string course to identify the main floor. The main facade of a round-headed brick arcade was broken by a segmental arch indicating a loading dock. The paired rectangular window motif with a stone lintel and sill separated by a brick mullion was a direct copy from Marshall Field’s store. Russell attempted to give a Sullivanesque skyscraper look to this low building by using a projecting brick moulding that ran vertically around each set of windows. In the two-storey addition of 1912, Russell designed paired rectangular windows to continue the vertical rhythm created by the arcade.

This building is a good example of how a local architect dealt with changing architectural styles. One foot is still in the realm of heavy Richardsonian Romanesque while the other is reaching to imitate the new skyscraper style of Sullivan in Chicago.



The Campbell Bros. and Wilson Building with its two storey addition.

W. W. Blair, 1908-09

Central Park, created in 1893, with its tennis courts and bandshell, was considered a prestigious residential location. With the end of a world-wide depression and a shortage in housing, a group of prominent Winnipeggers formed a joint stock company in 1908 to finance the construction of an elegant apartment block. Located at the southern edge of the park, the Warwick Apartments represented the state of the art in apartment construction in Winnipeg.

The commission for the building was given to William Wallace Blair who was trained in Belfast and had worked in Toronto, Hamilton and Chicago. Although only working for a short period in Winnipeg, Blair also designed the Roslyn Apartments (1908), the Princeton Apartments (1909) and the Fortune House (1911). For Blair, the two most important design considerations that had to be provided for were that the building receive proper air circulation and adequate amounts of natural light. Ironically, it was only four years later that a planning report of the City Planning Commission recommended that, in order to lessen the incidence of crime and disease in Winnipeg, more parks were needed and by-laws should be enacted to provide more daylight and fresh air in any new housing.

Built at a cost of \$150,000, the five-storey brick building on a stone foundation had sixty-six suites. The most desirable suites had balconies that faced onto Central Park, and the individual suites were laid out facing a rectangular interior courtyard, which was covered by a large skylight. As well, the exterior walls had a large number of windows. The symmetrical building had a neo-classical entranceway flanked by a rusticated lower level. Open balconies gave a lightness to the

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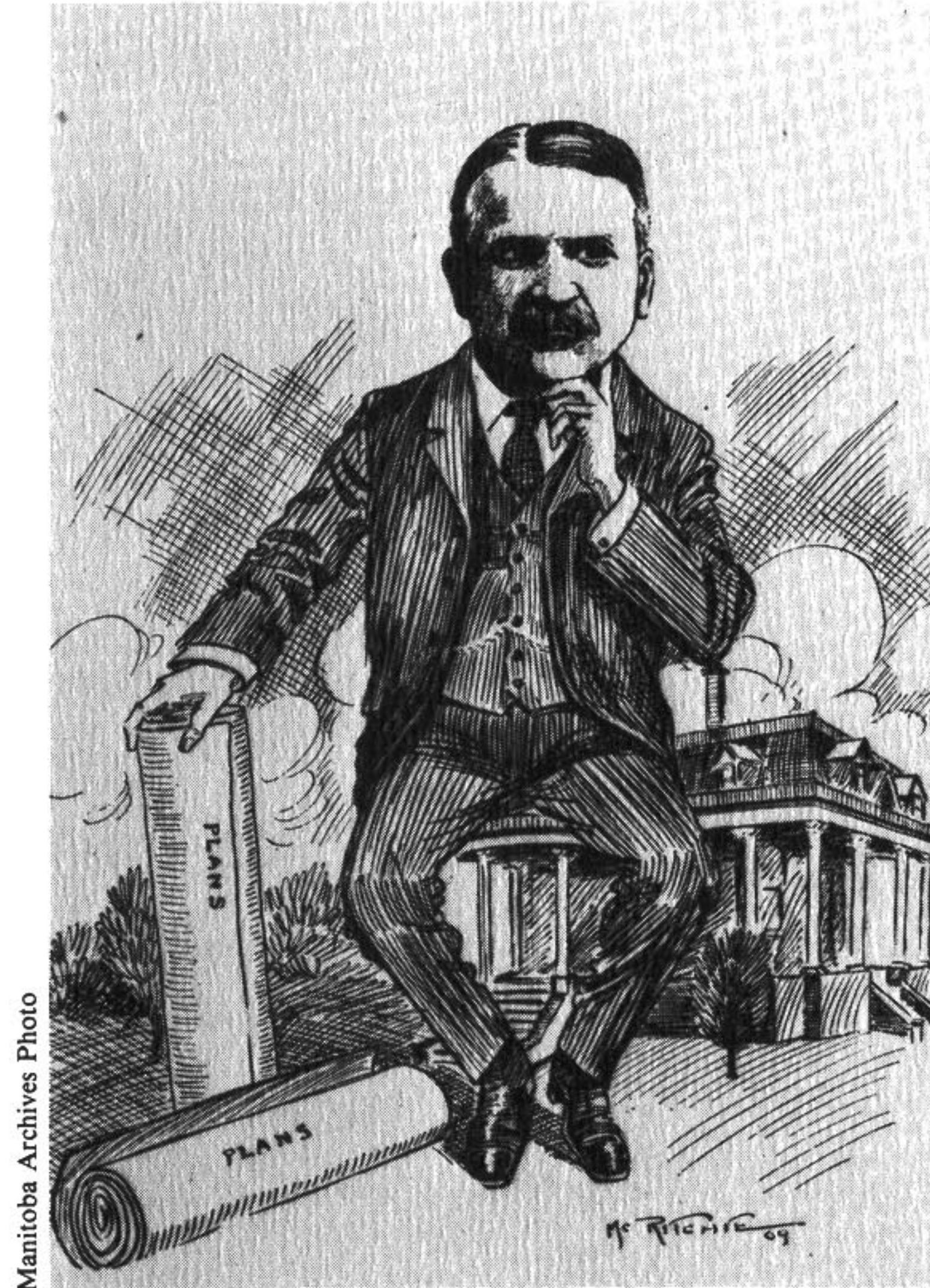
The Warwick Apartments, circa 1910.

structure that was framed by a wide overhanging cornice. A vertical run of bay windows caught the breeze and allowed more daylight inside. The building was simple and honest in appearance, free of excessive ornamentation.

With its bay windows at the corners of the building and its open rectangular plan with inner rooms receiving light from an interior court-yard, Blair's design was a modified version of the typical apartment or hotel plan found in Chicago in the late 1890's.

The early tenants were exactly ideal: wholesale operators, accountants, doctors and other professionals. By the 1930's, however, urban living patterns had changed and the affluent had moved to the south part of Winnipeg.

The building still retains its magnificent sky-lit interior courtyard and is an important example of early twentieth-century residential architecture.



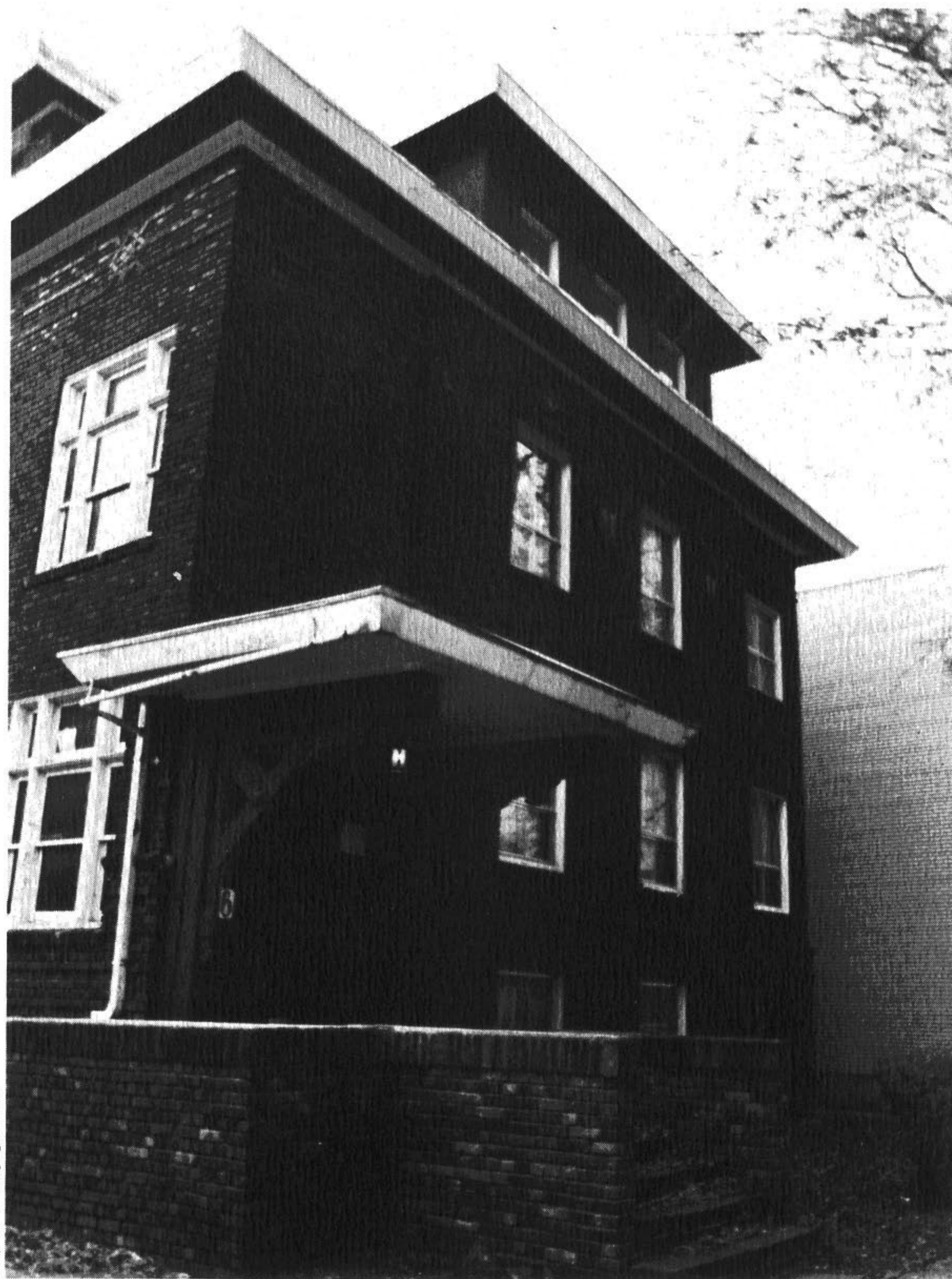
Manitoba Archives Photo

*Architect William W. Blair. Portrait from **Collective Personalities**, 1909.*



City of Winnipeg Photo

*Detail of sky-lit interior courtyard, **Warwick Apartments**.*



City of Winnipeg Photo

6 Roslyn Road, 1983.

Although this building designed by architect Hugh Holman in 1914, contained nearly twenty suites in 1983, it was originally built as a duplex. The Roslyn Road area was, at the time, home for the upper middle class.

The original family dwelling was built for the adult son and daughter, and their families, of Mrs. W. R. Allan. Her husband, the son of the founder of Allan Steamship Lines, came west in the 1880's to establish a financial and insurance firm. Allan, Killam and McKay negotiated mortgages, dealt in real estate and development, and represented many international insurance companies. Mrs. Allan's son, George Killam, who lived in the duplex, was a partner in the firm. Herbert Pennock, owner of a local wholesale commission brokerage firm, lived in the other half of the duplex with his wife, who was George Killam's sister. Both families occupied the house until 1928.

One section of the duplex was then taken over by David Finkelstein, the principal developer of the suburb of Tuxedo. In order to control development in that area, Finkelstein ran for and was elected Mayor of Tuxedo for thirty-six of the first thirty-nine years of the suburb's incorporation. The other part of the duplex was occupied by Edward H. Macklin, who was the general manager of the Winnipeg Free Press. Unwilling to accept the monopoly that the Canadian Pacific Railway Telegraph had over news rates sent through telegraph wires, Macklin organized an independent news service. It was originally operated on a mutual basis by Winnipeg's three newspapers. By 1917, Macklin had put together a national network called Canadian Press, which was Canada's largest wire news agency.

Locally trained under architects George Browne, J.H.G. Russell and S. Hooper, little is known about architect Hugh Holman, for the majority of his documented commissions were in rural Manitoba. Despite the extensive interior alterations, the facade of the building is nearly original. Constructed of dark brown brick, with rich red highlights, numerous geometric designs were detailed into the coursework as relief. Large brackets supported the roof of the entranceway which with its low-lying composition stressing the horizontal line showed the influence of the "Prairie School" style of Frank Lloyd Wright.

The original interior belonged to an era of live-in servants, back staircases and gracious living. Both parts of the duplex included formal libraries, maid's rooms and open sleeping porches for hot weather. Interior finishes in the public areas were quarter-cut oak with mahogany panelling. One suite occupied the whole main floor while the second took up the second floor and attic storey.

By the 1950's Roslyn Road had evolved from its past era of sumptuous homes to higher density housing. This duplex was subdivided and renamed the Lilly Apartments. It remained as one of the few large family homes in this district and was of historical significance by virtue of its notable inhabitants.



City of Winnipeg Photo

Detail of elaborate bracket supporting the roof of the entrance-way.

*S. Hooper, 1905
 Demolished 1983*



City of Winnipeg Photo

The Avoca Apartments, 1983.

The building was divided into two sections, with double front entrances. The facade of the building was elegant and made reference to classical detail. A string course of concrete block gave a floor-by-floor definition with a projecting sill at each window. The monotony of the material was broken with pilasters that tied into a metal cornice. It was only at the rear of the building that local brick was used. Originally there were twenty-five suites with additional quarters for the caretaker.

By the 1930's, blue-collar tenants resided in the building. It became vacant in 1982 and fell victim to vandalism.

The Avoca Apartments served as an interesting example of good design using innovative materials.

Constructed in 1905, the Avoca was an early apartment block in a district which had become rather elegant. Central Park was both a visual focus for the high density neighbourhood as well as a social and recreational centre.

At this time not only was there a great lack of housing in Winnipeg, but there was also a severe shortage of brick. Mayor Thomas Sharpe, who was also a contractor, took advantage of this situation by commissioning architect Samuel Hooper to design a building of concrete block. This was a new construction material unveiled at the Dominion Exhibition in Winnipeg in 1904 by the Cement Building Block Company. They manufactured these blocks based on a secret formula. The Avoca Apartment building was the first

known concrete block structure in Winnipeg.

Samuel Hooper was trained in architecture in England and began his career in Winnipeg as a stone carver and monument builder. His building designs in the city include the Carnegie Library on William Avenue, Isbister School on Vaughan Street, and the Land Titles Building on Broadway. In 1909, Hooper was appointed Manitoba's first Provincial Architect, a position he held until his death in 1911.

Built at a cost of \$50,000, the three storey structure was one hundred and twenty feet across, fifty-five feet deep and forty-two feet high. The rubble stone foundation was constructed on concrete footings, and was faced in rusticated stone.



Manitoba Archives Photo

Mayor Thomas Sharpe. Portrait from A History of Manitoba.

*J. A. Senecal and Smith, 1899-1900, 1906
de Jurkowski, 1903*



Manitoba Archives Photo

Holy Ghost Church, circa 1970.

Holy Ghost Parish is the oldest Polish parish in Manitoba and was the centre of the early Polish Catholic community in Winnipeg. Located in the North End of the City, the large numbers of Eastern Europeans that settled in this district came to Winnipeg as a result of a concerted effort by City Council and Winnipeg's Board of Trade (Chamber of Commerce) to increase the level of immigration. By means of immigration agents and advertisements in European newspapers, these efforts succeeded in increasing the size of this city from 42,000 people in 1901 to 150,000 in 1913. The new arrivals came from various ethnic backgrounds, settling in this district for a number of reasons. This part of the city already had European residents, and job opportunities and inexpensive housing were also available here.

The large number of predominantly Catholic Polish immigrants required a parish that would serve their religious needs. In 1899, Archbishop Langevin, having secured two Polish priests from the Oblate order, along with financial pledges of \$1,100, instructed the St. Boniface architects Senecal and Smith to design a church on Selkirk Avenue. This was the foremost architectural firm for the Catholic Church in Winnipeg; its commissions included the Provencher and Tache Schools, St. Norbert Orphanage and numerous other churches.

Formally opened in June of 1900, the church held separate Masses with sermons in Polish, Ukrainian and German. As the parish grew, Holy Ghost became a cultural centre as well.

In 1902 a large brick school, now demolished, was erected beside the church to provide for the instruction of the community's children in Catholic religion and Polish culture. The following year a large brick rectory was built, designed by an architect of Polish descent named de Jurkowski. The rectory was used as a base by the Polish Oblate priests for extensive activity in the towns and villages throughout Manitoba and Saskatchewan, building log chapels and helping to maintain the Catholic faith.

The basic design of the church bespoke the language of early eighteenth century British worship. The original plan of a box with a square tower attached was rooted in James Gibbs' St. Martin-in-the-Fields (1722) in London, England. In Canada, St. Andrew's, Niagara-on-the-Lake, built in 1831, is similar in shape and had the same arched window details. Senecal's only contemporary touch was the use of brick corbelling along the eave line. In 1906, to provide more space, transepts and a chancel were added.

The rectory, designed by de Jurkowski in 1903, demonstrated the influence of Winnipeg's warehouse structures. A rusticated lower level, a round-headed entranceway and windows, pilasters and stepped brick work at the cornice were all motifs seen in this city's commercial warehouse buildings. The French mansard-style roof, punctured by very tall corbie-gabled dormer windows identified the building as a residence.



From left to right; Holy Ghost Rectory, Church and School, 1904.



City of Winnipeg Photo

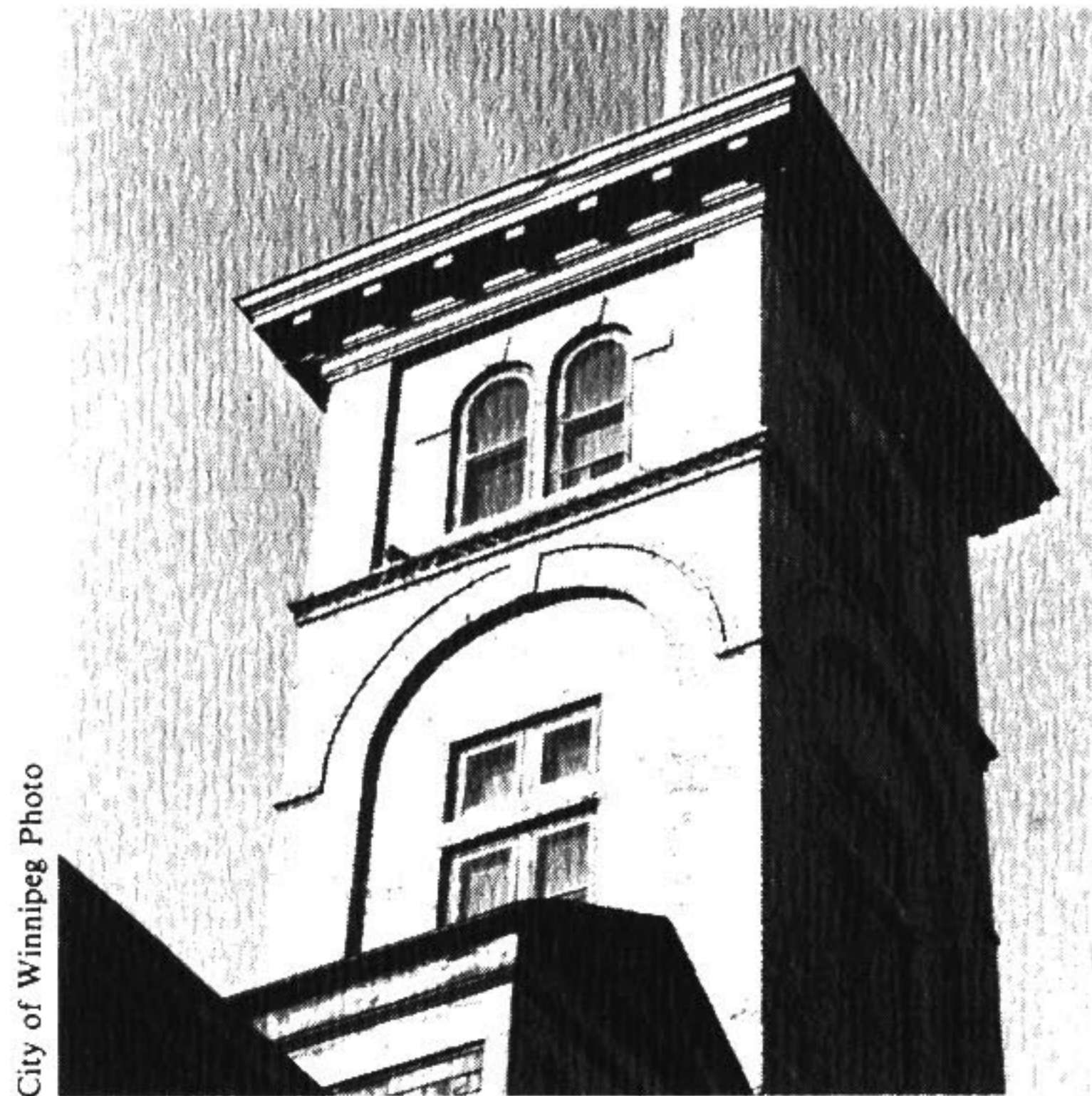
No. 8 Fire Hall, 1983.

Constructed in 1906, No. 8 Fire Hall is located on Talbot Avenue in Elmwood. At that time Elmwood was a small suburb in the North End ward located at the foot of the Louise Bridge. Because of the successful lobbying by Winnipeg businessmen, the Canadian Pacific Railway was convinced to come to the West through Winnipeg, not Selkirk. The City built the bridge as access into Point Douglas. Originally part of the rural municipality of East Kildonan, Elmwood's development was largely uncontrolled as industry and manufacturers moved into the district to be close to the railway. Tax advantages, cheaper transportation costs, and a lack of any zoning by-laws attracted industries such as abattoirs, coal yards, breweries, machine works and lumber yards. Residential housing was also being built within this industrial complex to accommodate the large number of immigrants. Developers constructed wood frame houses on lots twenty-five to thirty-three feet wide.

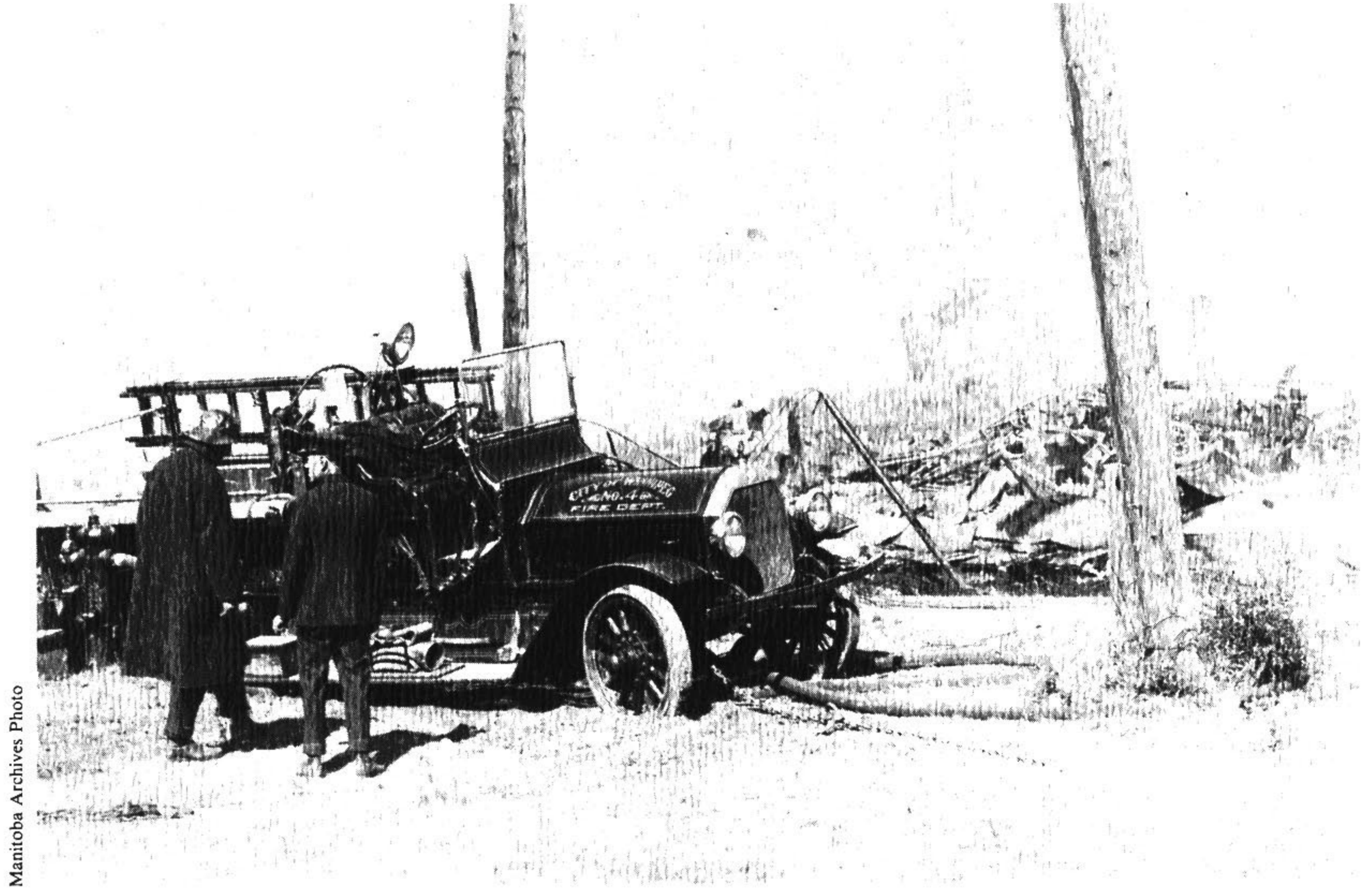
The Elmwood community recognized the need for adequate municipal services and opted to join the City in 1906. Among the advantages of joining with Winnipeg came the construction of Elmwood's own fire hall that same year. As part of Number 3 Fire District, it operated in conjunction with other fire halls in the North End. Elmwood's mixture of wood houses interspersed with heavy industry presented the Fire Department with a particularly difficult situation. A factory fire in 1923, for example, also burned five houses to the ground before being brought under control.

Designed by architects A. and W. Melville, No. 8 Fire Hall is a solid brick building modelled on a prototype used for all of the City's fire halls from 1904 to 1914. Based on a classical vernacular tradition, the building featured four arcuated doorways without elaborate detail. A simplified Palladian motif was used in the gable window with an Italianate-style hose drying tower. Designed to house a maximum of eleven horses and sixteen men, in 1921, the firehall accommodated two captains with eight firemen, one horsedrawn hose Wagon, one horsedrawn hook and ladder truck, one horsedrawn chemical fire engine of 100 gallon capacity and one steam fire engine of seven hundred and fifty gallon capacity.

With the creation of Unicity in 1972, the No. 8 Fire Hall became an ambulance depot and is presently leased to a private boxing club. Neither the facade of the building nor the interior have had any significant alterations.



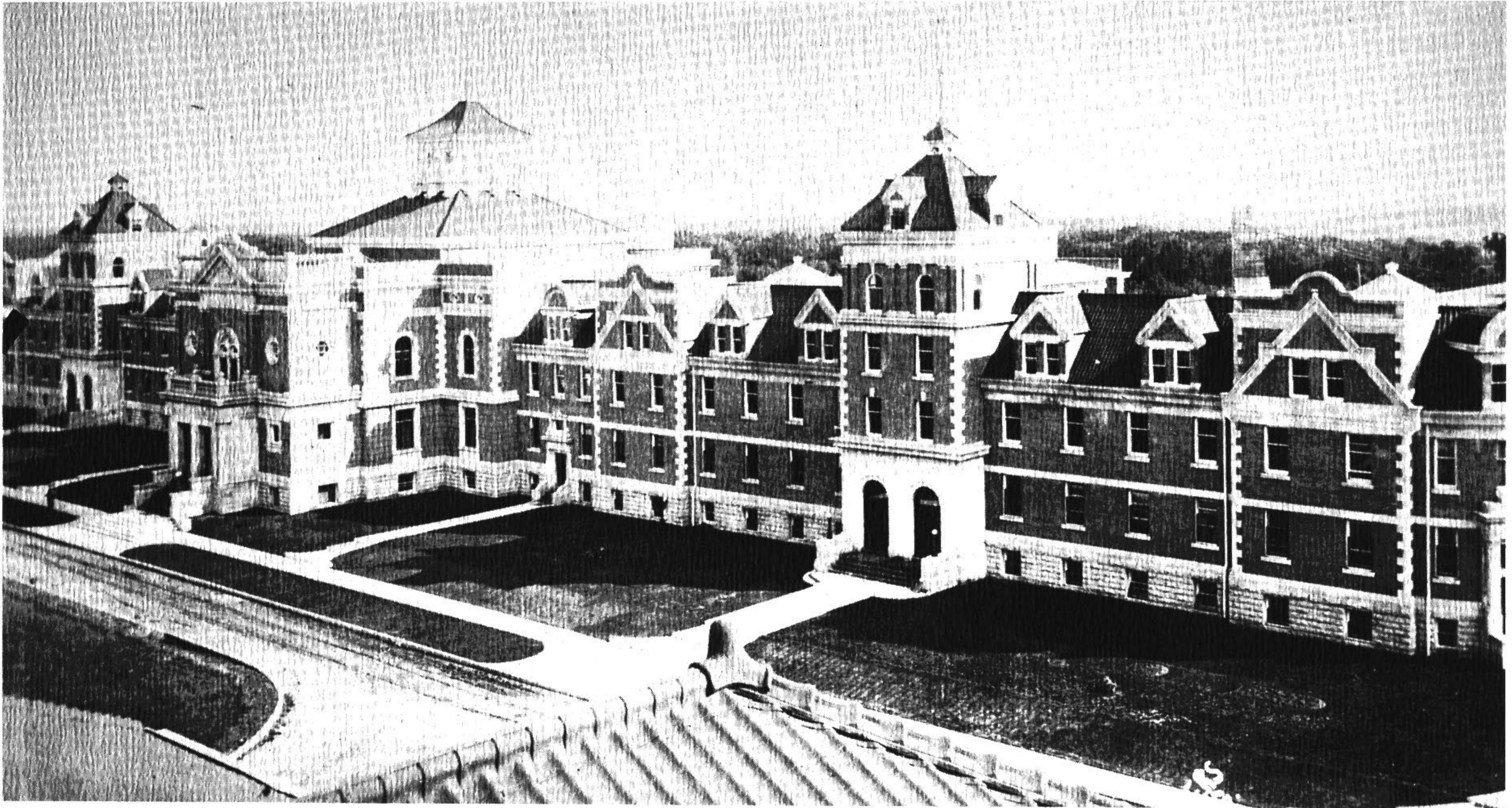
City of Winnipeg Photo



Manitoba Archives Photo

Left: Detail of hose drying tower.

Above: Fire at R. A. Smart factory in Elmwood, 1923.



Manitoba Archives Photo

Tache Hall, at the University of Manitoba, 1920.

Named after Archbishop Antoine Tache, Archbishop of St. Boniface and second rector of St. Boniface College, Tache Hall was erected in 1911-13, as the student's residence for the Manitoba Agricultural College. Created by Manitoba Government's Department

of Agriculture in 1902, the College, along with its residence, barns and laboratories was originally located on the south bank of the Assiniboine River in the suburb of Tuxedo. This location soon proved to be inadequate because of the limited land available for experimental field work, and the

Provincial Government purchased a new site for the Agricultural College in 1911, in what is now Fort Garry. The University of Manitoba, a separate entity at the time, was situated in a variety of buildings in downtown Winnipeg. In 1923, a Royal Commission recommended that the Fort

Garry location would be the site for future university expansion, thus resolving the controversy about where the University would be situated. The Agricultural College became a faculty of the University in the following year. By the 1950's a majority of the University's facilities were located on the Fort Garry campus.

Samuel Hooper, Manitoba's first Provincial Architect, designed the complex of buildings that made up the Agricultural College at the Fort Garry site. Just as construction commenced in 1911, Hooper died, and the second and last Provincial Architect, Victor Horwood, took over. Most of the original Agricultural College buildings were variations on an architectural theme introduced in the College Building itself (now the Administration Building). All feature salmon-red brick and limestone, with red spanish tile roofs, effecting a visual unity which lasted for twenty years. The campus plan incorporated a quadrangle of buildings with the College in the centre and the residence closing one side.

The residence was an example of Jacobethan Revival, a florid Elizabethan style used extensively in educational architecture, particularly in American universities designed to be picturesque, achieving "a quaint and happy effect." The architects must have been familiar with the dormitories at the University of Pennsylvania in Philadelphia (1895), for Tache Hall appeared to be strikingly similar.

This wide, symmetrical building was punctuated by a central pavilion containing a large auditorium, dining room and kitchens. It was flanked by twin blocks topped with towers, extending back in three wings. Designed to house six



City of Winnipeg Photo

hundred students, the men's and women's dormitories were separated by the central pavilion. Each wing had a series of bedrooms, lockers, a gymnasium, showers and its own swimming pool. All public areas were finished in durable materials such as marble, terrazo, oak and cast iron.

The use of stone dressings along with the dormered and gabled roofline provided a substantial visual interest and helped to consolidate the large horizontal massing of the building.

Today, the original college buildings remain sturdy, and useful, integrated into a diverse collection of building styles and materials. In spite of this, the original quadrangle has been respected and Tache Hall remains visually and historically among the most prominent of the structures making up the University of Manitoba.



Manitoba Archives Photo

Upper left: Interior of Oak Room, Tache Hall, 1983.
Above: Group of women in girl's gym, circa 1915.

J. H. G. Russell, 1912-13



Manitoba Archives Photo

529 Wellington Crescent just after completion.

The history of Winnipeg, from its incorporation in 1873 to the beginning of the First World War, should be looked at as the history of individual men committed to economic growth. One such individual was the “Merchant Prince” of the hardware trade in Winnipeg: James H. Ashdown.

Arriving in the Red River settlement in 1868, Ashdown began to do business as a tinsmith and purchased a small hardware shop. By 1875, his wholesale business had increased, forcing him to

operate out of two locations, one wholesale, one retail. His business acumen was such that, by 1885, Ashdown had built the largest hardware warehouse west of the Great Lakes. The Ashdown Warehouse still stands on Bannatyne Avenue, as does a retail store on Main Street at Bannatyne Avenue.

Being in business meant being involved in civic politics, and James H. Ashdown served as an alderman from 1874 to 1879. He was also a founding member of the Winnipeg Board of Trade,



Manitoba Archives Photo

J.H. Ashdown residence on Euclid Street, 1879.

which played a major role in shaping Winnipeg’s growth. Ashdown was elected mayor in 1907 and was acclaimed to office in 1908. By 1910, he was a millionaire not only from his commercial endeavours but also from successful land speculation. A major contributor to the founding of Wesley College (University of Winnipeg), he also supported the Y.M.C.A. and the Children’s Aid Society.

The Wellington Crescent residence was the third Ashdown mansion. The first was built in Point Douglas in the 1870's, and the second was located on Broadway. The family of six moved into the prestigious Wellington Crescent home in 1913, and the dwelling remained in the family until 1952. The house was then purchased by the Ancient Arabic Order of the Nobles of the Mystic Shrine, the Shriners, a philanthropic organization which raises funds for physically handicapped children. The local Temple supports research into genetics and childhood orthopaedic disorders, as well as assisting in the purchase of artificial limbs and travel expenses for handicapped children.



Manitoba Archives Photo

James Henry Ashdown. Portrait from Collective Personalities, 1909.



Manitoba Archives Photo

Interior view of J.H. Ashdown home - the Library.

The house was designed by John H. G. Russell, one of the city's more prolific architects, who was also responsible for Ashdown's warehouse buildings. In Canada, the early twentieth century was a time when architects were returning to more accurate copies of earlier European architecture, especially for the more auspicious buildings. Russell chose the architecture of Tudor England as the basis for Ashdown's house. Characterized by a steep roof and half-timbered walls which are in-filled with stucco, the house featured a green

tile roof, limestone walls and a garage with an automobile turntable and grease-pit. The rear of the building had a porte-cochere, which was a covered entrance porch for vehicles.

The interior featured dark polished woods and heavy ornamented furniture. Beamed ceilings graced all the formal rooms except for the parlour, which had ornamental plaster mouldings.



Manitoba Archives Photo

Interior view of J.H. Ashdown home - the Dining Room.



Manitoba Archives Photo

Interior view of J.H. Ashdown home - the Parlour with an electric fireplace.



Manitoba Archives Photo

54 Westgate during construction, circa 1914.

By 1910, Armstrong's Point, with its many trees along the Assiniboine River, had become an exclusive residential district. It was here that one of Canada's best-selling authors, Ralph Connor, a pseudonym of Charles Gordon, built his home.

Born and raised in Upper Canada, Gordon studied theology in Toronto. Posted in Banff in 1890, he spent four years circuit-preaching on horseback, an experience that would enrich his novels. He was appointed to St. Stephen's Church (now Elim Chapel) in Winnipeg's West End, and at the same time started his literary career. His early books such as *The Sky Pilot* (1898) and *The Man from Glengarry* (1901) were financial successes enabling him to build his mansion in 1913. With the outbreak of the war in the following year, Gordon went overseas as a padre. Returning home a year later he found that real estate investments made in his absence had failed and that far from being a millionaire, he was now in debt. Gordon began writing again. In 1921, the Presbyterian Church elected him as Moderator, with the responsibility of getting its members' support for union with the Methodists in order to form the United Church of Canada. His writing career continued with over thirty million copies of his works being sold.

George Northwood designed the Jacobethan Revival styled mansion which cost \$50,000 to build. Based on motifs found in Elizabethan England, the style was to suggest an English middle-class suburban home. Distinctive features of this style were gables that rose above the roof in a steep-sided triangular form, hipped roofs, tall distinctive chimneys and rectangular windows divided by stone mullions. Red brick with the

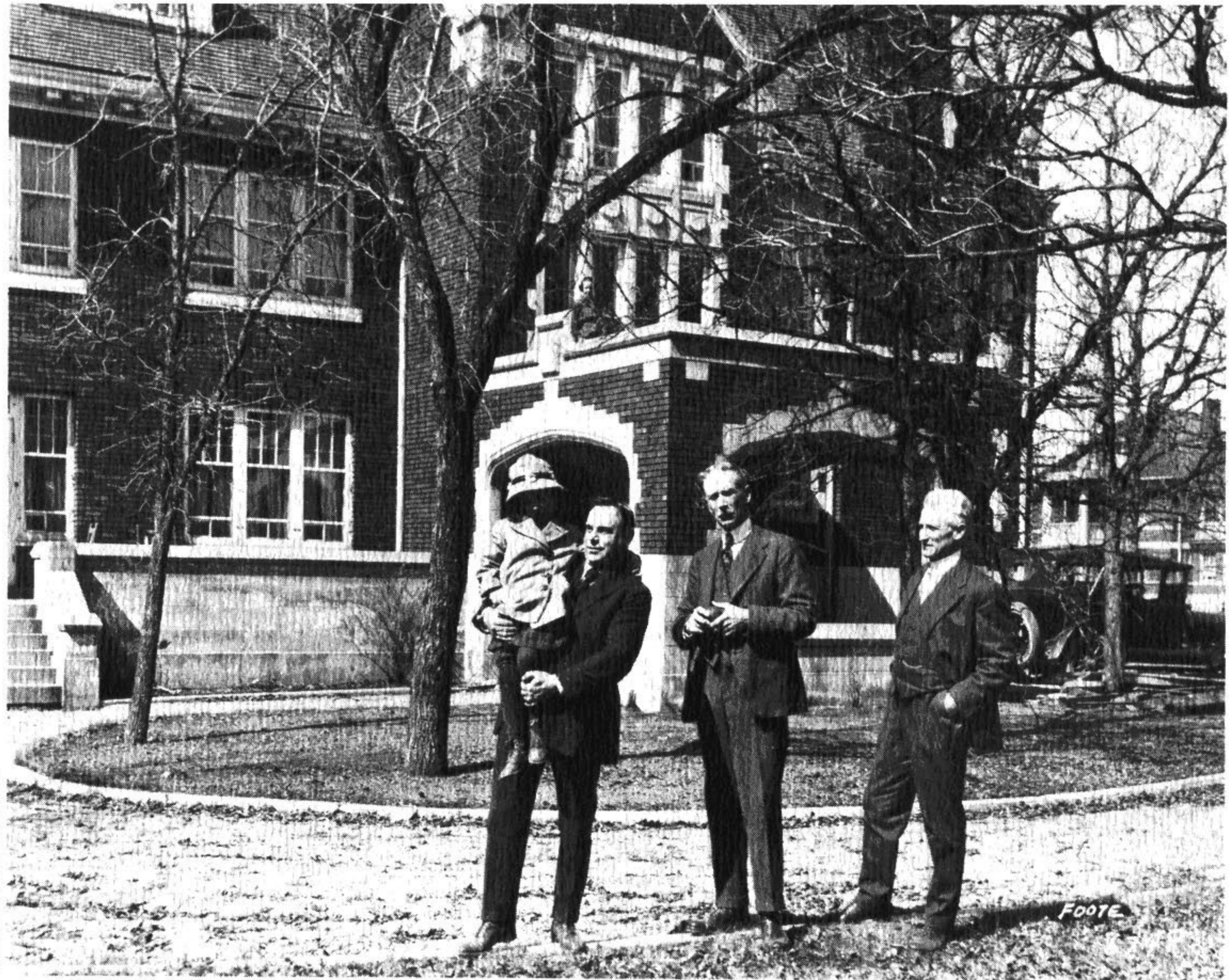
limestone dressings on the sills, gable tops, and the radiating stone on the four-centered arch of the entrance porch completed the Elizabethan imagery.

The interior, which was formal and elegant, was finished with beamed ceilings, lead-glass windows, a double-return staircase and elaborate fireplaces. It retains much of its original condition thanks to the careful attention of the second owners of the house, the University Women's Club.

Chartered in 1909 as a vehicle for outgoing professional women, the Club leased the house in 1945, made a few alterations, and furnished it with period furniture. In 1976, the Heritage Canada Foundation commended the conservation of the house with a plaque, proudly displayed on the front of the building.



Manitoba Archives Photo



Manitoba Archives Photo

Above: The Rev. Charles Gordon, centre, with friends in April, 1920.

Left: The fireplace in the Ralph Connor Room of the University Womens' Club in 1951.

G. Browne, 1885; S. F. Peters, 1904

By 1885, Portage Avenue and Main Street had become the center of Winnipeg's commercial district. With the increasing value of downtown land, many nearby residential lots were taken over for commercial use. Grain companies, banks, and agricultural supply firms moved to be adjacent to the Winnipeg Grain Exchange, located in the basement of the City Hall.

One such company was the Massey Manufacturing Company. The company was established in Upper Canada in 1847, and became famous for its reapers just as Canadian agriculture was being mechanized. Although it opened a branch office in Winnipeg in 1881, the Massey Company did not build its own facility until 1885.

Manitoba Archives Photo



The Massey-Harris Co. Building, circa 1903.

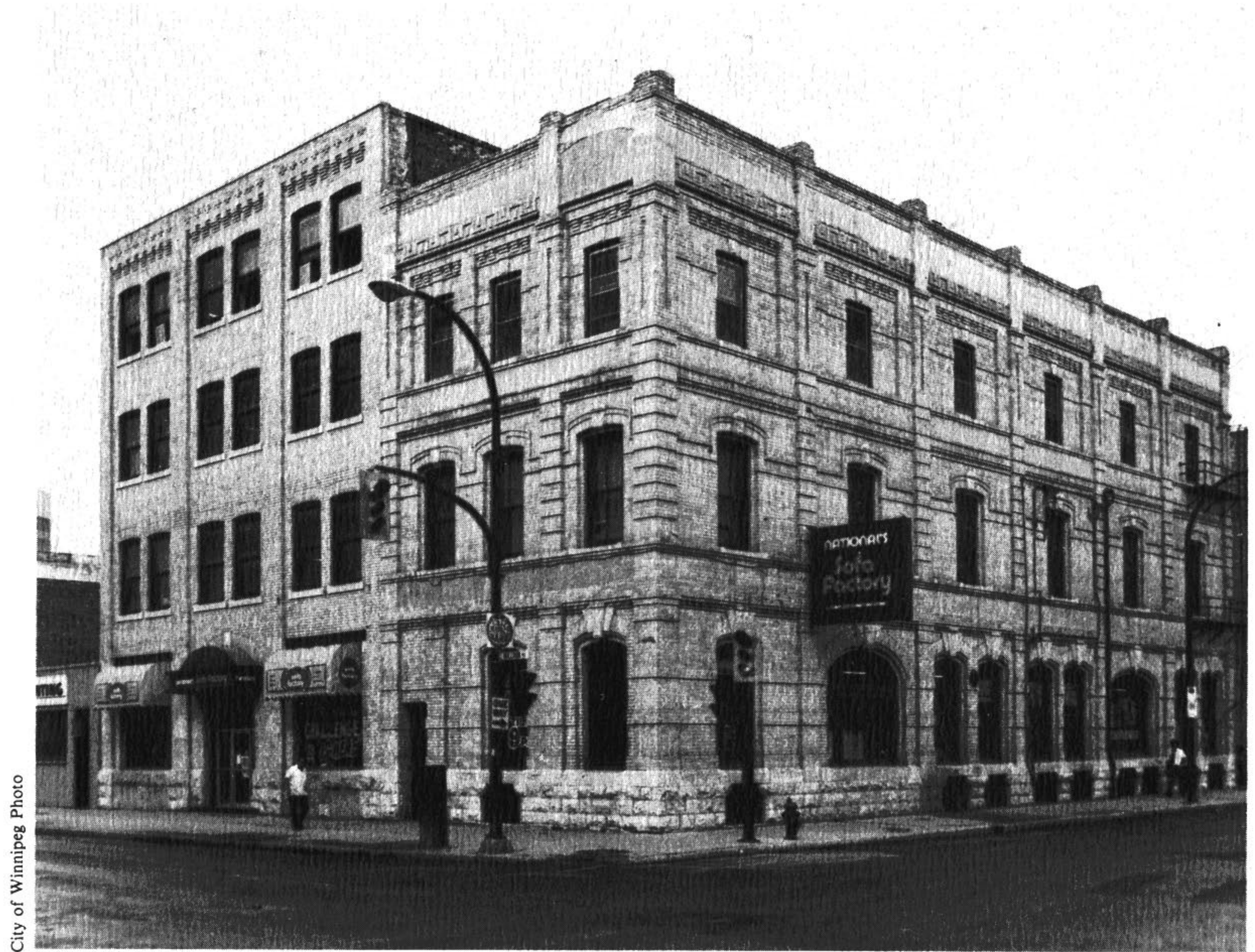
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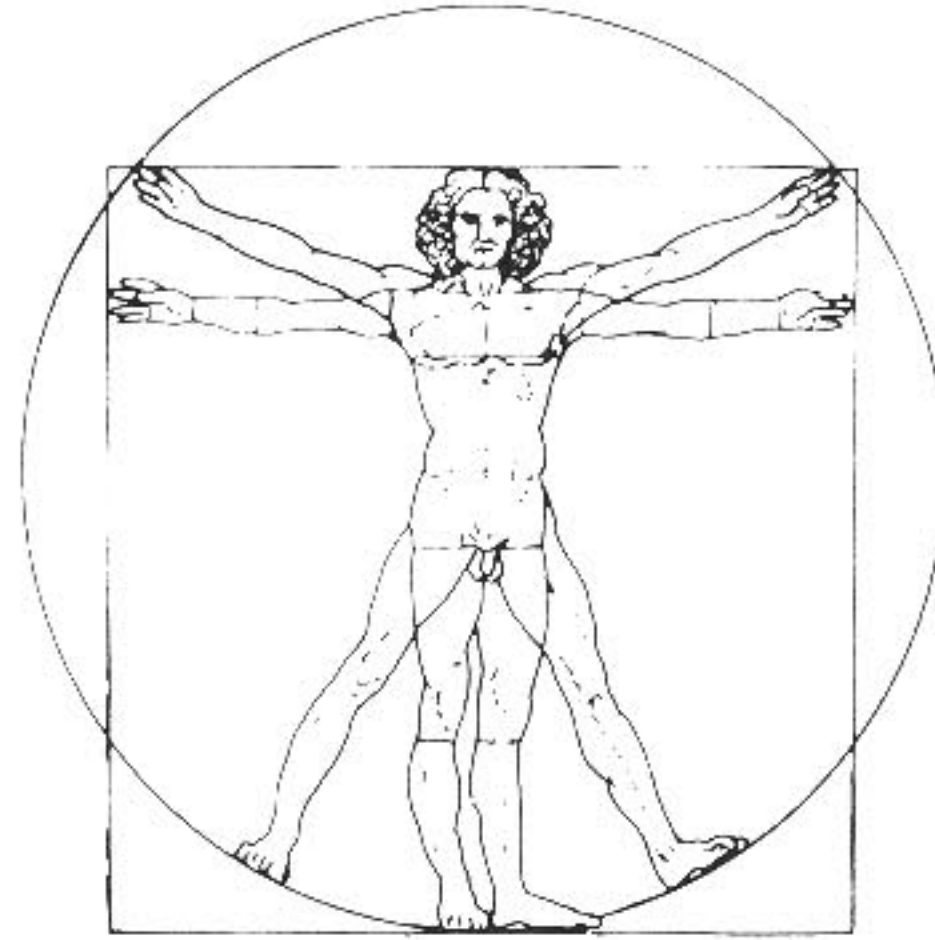
*Architect George Browne. Portrait from **Representative Men of Manitoba, 1902.***

The new Massey Building was designed by George Browne, a local Winnipeg architect who had trained with his father in Montreal, studied in New York and had come to Manitoba in 1879. The building is an excellent example of the Commercial Style that was popular at the time. A rusticated stone base is a simple prelude to the elaborate detailing that follows. A rhythmic quality is achieved by the use of paired windows with segmental arch-heads on the main level. These are emphasized by large, elaborate keystones leading to single segmental arch windows with smaller keystones on the second floor, framed by a string mould broken by giant order pilasters connected to a metal cornice. The rectangular windows on the third floor are even simpler, with even smaller keystones. Since the cornice has now been removed, a most unusual detail that is missing is the broken-fan pediment supported by paired brackets.

In 1891, Massey joined with another prominent implement manufacturer on the original Market Square to become the Massey-Harris Company. Business grew and in 1904, architect S. Frank Peters was commissioned to design a brick warehouse adjacent to the 1885 building, more than doubling the floor space. The brick addition was a much simpler design with little decorative treatment, reflecting the new concern for functionality. Many farm implement companies eventually deserted Market Square, but Massey-Harris continued to assemble and sell equipment from its original location until 1944 when the company moved. These two buildings are significant for they are among the last of Winnipeg's original Market Square.



The Massey-Harris Co. Building and its addition, 1983.



Therefore when we build let us think that we build forever — let it not be for present delight nor for present use alone. Let it be such work as our descendants will thank us for and let us think as we lay stone on stone that a time is to come when those stones will be held sacred because our hands have touched them and that men will say as they look upon the labour and the wrought substance of them “See! This our fathers did for us.”

John Ruskin
